

GIRLFRIEND EXPERIENCE

Written by

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INT. THERAPIST'S OFFICE - DAY

PAUL and his THERAPIST sit in chairs across from each other.

THERAPIST

Have you tried meeting anyone new
this week?

PAUL

I didn't really feel up to it this
week. I haven't been feeling well.

THERAPIST

You know human beings are social
creatures. We need interaction with
other human beings. It may not seem
like it but it is important for our
mental well being to talk to other
people to be touched by them.

Paul doesn't answer. He just sits in silence.

THERAPIST (CONT'D)

Look I understand it can be
difficult to adjust to something
new. Your last relationship lasted
a long time and then when it came
to an end in the way it did it
pulls the rug from under you but it
is really important that you start
to take a first step towards moving
on.

Paul nods his head.

THERAPIST (CONT'D)

Will we leave it there for now and
I'll see you at the same time next
week.

INT. DARKENED ROOM - NIGHT

The glow of a computer screen lights Paul's face.

ON THE SCREEN

An escorting website EIRE ESCORTS. Several escort ads fill
the page. Paul clicks on ANNA and the page changes to

ANNA'S PROFILE

The words GIRLFRIEND EXPERIENCE appear among the text.

Paul picks up his mobile phone. Looking at the screen he dials the number.

The phone on the other end rings for a moment. Paul hangs up and sets down the phone.

Paul takes a moment to compose himself.

He picks up the phone again and re-dials.

The phone on the other end rings. a WOMAN answers.

WOMAN (V.O.)

Hello.

PAUL

Hi, I was wondering if I could make an appointment?

WOMAN (V.O.)

Of course darling. When do you want to come see me?

PAUL

Could I come tonight? In say an hour?

WOMAN (V.O.)

Of course. I will text you the address to this number, okay?

PAUL

Am yeah, yeah okay.

WOMAN

See you soon.

The woman hangs up.

EXT. APARTMENT BUILDING - NIGHT

Establishing shot of the apartment building.

INT. APARTMENT BUILDING LANDING - NIGHT

Paul walks up to the apartment door and rings the bell. After a moment the door opens and Paul is greeted by ANNA.

ANNA

Hello, come in.

Paul enters.

INT. APARTMENT HALL - NIGHT

Anna begins to lead Paul towards one of the bedrooms in the apartment.

ANNA
This way.

INT. BEDROOM - NIGHT

Anna opens the door to the bedroom and invites Paul to come in. Paul stands in the centre of the room and scans it.

ANNA
How long you stay for?

PAUL
Oh,

Paul takes out his wallet and removes some cash.

PAUL (CONT'D)
Half an hour.

ANNA
Eighty

PAUL
Eighty, here you go.

Paul hands Anna the cash. She counts through it.

ANNA
I come back. Get ready.

Anna leaves the room. Paul takes off his coat and lays it on a chair. Then he just stands there.

The muffled sound of low level arguing in a foreign language comes from the hallway. Paul looks towards the door.

The sound of the front door as it slams shut.

Anna comes back into the bedroom.

PAUL
Is everything all right?

Anna seems to ignore the question. She goes over to a small stereo and puts on some soft music.

Anna walks up to Paul and kisses him on the cheek. Paul stands still, not engaging with her.

Anna begins to unbutton Paul's shirt. After a few buttons Paul puts his hands over Anna's and stops her.

PAUL (CONT'D)
Wait. Stop.

Anna takes her hands away.

ANNA
Oh.

Anna slides the strap of her dress off her shoulder.

PAUL
No, look stop.

Paul slides the dress strap back onto Anna's shoulder.

PAUL (CONT'D)
I've changed my mind. I can't do
this.

Anna stands looking confused. Paul lifts his coat.

ANNA
No.

Paul walks towards the door.

ANNA (CONT'D)
No wait.

Anna grabs hold of Paul's arm and struggles to pull him back.

ANNA (CONT'D)
Stay. Please.

PAUL
Look it doesn't matter about the
money.

Paul attempts to pull his arm from Anna's grasp.

Anna becomes more frantic and forceful.

ANNA
No. Please. They will hurt me.
Please.

Paul stops struggling. He looks at Anna's wrists. She has tried to use makeup to hide bruising.

PAUL
Did someone do this to you?

Anna attempts to kiss Paul to start proceedings again but Paul stops her.

PAUL (CONT'D)
No. Don't. You don't have to... Who
is it that you're afraid will hurt
you?

Anna slides the dress strap off her shoulder. Paul stops her.

PAUL (CONT'D)
Just sit.

Paul moves her to the edge of the bed.

PAUL (CONT'D)
Sit here.

Anna sits on the edge of the bed. Paul backs away slowly and gestures toward the chair.

PAUL (CONT'D)
I'll wait. Okay. I'll wait.

Paul sits in the chair with his coat in his lap. Paul looks at a small LED clock, 22.05.

INT. BEDROOM - LATER

Paul and Anna still sit in the same positions.

PAUL
You spoke English on the phone.

Anna looks at Paul.

PAUL (CONT'D)
On the phone, when I called, you
could speak English.

Anna signifies a small amount with her thumb and fore finger.

ANNA
English.

Paul looks at the clock, 22.20. Paul stands up from the chair.

PAUL
I have to go now.

Anna stands up.

ANNA
Help me please.

Paul walks towards the door, reluctant to make eye contact.

PAUL
I don't want to get involved, I'm
sorry.

Paul opens the bedroom door. A frantic Anna turns and pulls something from under the mattress.

ANNA
Nem, kérem várjon. Meg kell, hogy
segítsen nekem.

INT. APARTMENT HALL - CONTINUOUS

Paul exits the bedroom and walks towards the front door. Anna runs out after him.

ANNA
Nekem van egy gyermeke. Kérjük,
mennem haza a gyermeket.

Anna blocks Paul's path in the hallway and tries to get him to look at an unfolded photograph.

PHOTOGRAPH

Anna hugging a toddler.

ANNA (CONT'D)
Nézze.

Paul tries to manoeuvre past Anna.

PAUL
I don't know what you're saying.
I'm sorry I don't understand.

ANNA
Nézze. Nézze.

Anna grabs Paul's arm but he rips it from her grasp, fighting her off.

PAUL
I can't help, I can't get involved.

ANNA
Kérjük, mennem haza a gyermeket.

Paul opens the front and leaves. Anna stands in tears in the hallway.

ANNA (CONT'D)
Van, hogy otthon a gyermekem.

EXT. APARTMENT BUILDING - NIGHT

Paul exits the apartment building and walks back towards his car. He glances over at a smoking man watching him. The man tosses his cigarette and walks into the building. Paul continues towards his car.

EXT. GRAVEYARD CARPARK - DAY

Paul's car is parked in the car park.

INT. PAUL'S CAR - DAY

Paul sits in silence.

EXT. GRAVEYARD CARPARK - DAY

A woman walks along a path holding her son's hand.

INT. PAUL'S CAR

Paul watches them from the car.

INT. DARKENED ROOM - NIGHT

The glow of a computer screen lights Paul's face.

ON THE SCREEN

An article about human trafficking.

EXT. APARTMENT BUILDING - NIGHT

Paul watches the building from his car. Paul takes his phone out of his pocket and dials a number.

The phone on the other end rings. a WOMAN answers.

WOMAN (V.O.)
Hello.

PAUL
Hi, I'm in town and I was wondering
if I could come and see you as soon
as possible?

WOMAN (V.O.)
Of course darling. I will text you
the address to this number, okay?

PAUL
Thanks.

Paul hangs up.

EXT. APARTMENT BUILDING - MOMENTS LATER

Paul watches as the smoking man from the night before exits
the building and lights up a cigarette. He takes his phone
from his pocket and begins to thumb through it.

EXT. PHONE BOX - NIGHT

Paul lifts the receiver.

PAUL
Hello, I'd like to report
something.

EXT. APARTMENT BUILDING - NIGHT

Two uniformed police officers enter the building.

EXT. APARTMENT BUILDING - MOMENTS LATER

The two uniformed police officers exit the building again.

INT. PAUL'S CAR - CONTINUOUS

Paul watches on as the police leave empty handed.

PAUL
No, no. What the fuck.

INT. COFFEE SHOP - DAY

John sits reading a newspaper at a table. Paul walks up and
sits down.

PAUL
Hey, how's it going?

JOHN
You're late. I'm due back in court
in twenty minutes so I just ordered
you a black coffee.

PAUL
Thanks.

JOHN
So what's up?

PAUL
I've done something stupid.

JOHN
Well there's a first time for
everything.

PAUL
No, I'm serious. Look... I ...

Paul leans in closer to the table.

PAUL (CONT'D)
I went to see a prostitute the
other night and....

JOHN
Oh Jesus Paul. Tell me you haven't
been arrested.

PAUL
No, it's not that. We didn't do
anything. It's... she told me that
she was there against her will, I
think she's being held prisoner.
She couldn't really speak English
so I couldn't get the details but I
went back last night...

JOHN
You went to see her twice!

PAUL
No I didn't see her last night, I
just called the police but they
didn't do anything. I thought maybe
you'd know what to do.

JOHN

Just forget about it. Look there's nothing you can do without landing yourself in the shit.

PAUL

But shes got a kid and everything.

JOHN

Its not your kid. Look I'm not giving you this advice as a solicitor but as your brother. Stay the fuck away from her.

PAUL

She's been forced to be a prostitute against her will.

JOHN

Look you called the police, that's more than most people would have done.

PAUL

But.

JOHN

I'm sorry Paul but what way is this playing out in your head? Do you think your going to go and tell the cops and they're gonna say aw thanks very much for letting us know that, we'll take it from here. No the first person they'll charge is you for soliciting the services of a prostitute. You'll end up with a criminal record whether you had sex with her or not.

PAUL

I can't just do nothing.

JOHN

Who do you think brings girls like that into the country? Criminal gangs or worse paramilitaries. Say the police do go round and lift her and everyone there with her, what do you think will happen then?

(MORE)

JOHN (CONT'D)

She'll be sent back to where ever she's from and when the CPS tries to take it to court she'll not wanna come back here so suddenly you become chief witness for the prosecution with a target on your back.

Paul slumps back in the chair dejected by John's advice. John looks at his watch.

JOHN (CONT'D)

Look I'm sorry it's not what you want to hear but trust me its for the best. You need to just put this behind you. Okay.

Paul nods his head.

EXT. POLICE STATION - DAY

Establishing shot of the Police station.

INT. PAUL'S CAR

Paul sits staring out window for a minute. He shakes the gear stick and puts his had on the keys in the ignition.

FADE TO BLACK

After a few moments the sound of the car door opening and closing.