

Billy  
by  
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EXT. COUNTRY ROAD - DAY

Fog covers the countryside across a vast, barren field. Several black birds take flight out of the trees as a car cuts through the forest and follows the gravelly road up a hill.

INT./EXT. - CAR - DAY

ALLEN, 50s, looks at BILLY, 10, through the rearview mirror. He furrows his brow just a bit. He returns his gaze on to the road. A house comes into view out of blanket of fog.

ALLEN

Billy.

Billy looks up and peers out the window.

ALLEN

We're almost there.

Billy looks blankly at a photograph of a lovely couple on their wedding day.

ALLEN

I appreciate you being brave about all this.

Allen's DFCS badge comes into view. It reads: "Allen Barton. Department of Family and Children Services."

ALLEN

I know how hard it can be.

Allen brings the car to a slow stop.

The wheels CRUNCH as they meet gravel on the driveway.

EXT. MOODY HOUSE - FRONT PORCH - DAY

The floorboards CREAK as JOHN, 50s, and KELLY, 50s, step across the length of the porch to meet Allen and Billy in the driveway. John waves at Allen as he opens the door to get Billy.

KELLY

Another boy.

She takes a cigarette out of her front pocket and lights it. She takes a long drag. Exhales.

JOHN

You sound disappointed. It's not like we get to take our pick.

KELLY

Eh. I guess you're right. Just hope the little bastard doesn't give us any problems.

JOHN

Maybe he won't. He looks innocent enough.

Allen steps up onto the porch. Billy hides behind Allen, clutching his backpack. Allen shakes hands with Kelly and John.

ALLEN

John. Kelly. So good to see you again.

JOHN

Allen.

ALLEN

Sorry for being late. The boy was having issues this morning.

Kelly stoops down to Billy's height.

KELLY

(to Allen)

What kind of issues?

She takes another drag of her cigarette, exhales.

Billy coughs.

ALLEN

(to Kelly)

Well, he did suffer a great loss. Needless to say, there were tears.

KELLY

(still on Billy)

Understandably.

Kelly takes another puff. This time she holds in her smoke a bit before exhaling.

KELLY

Hi, Billy. We've heard so much about you.

Billy remains still.

JOHN  
Is he always like this?

ALLEN  
Well, he's been through a lot.  
Nevertheless, we need to get some things  
in order.

INT. MOODY HOUSE - LIVING ROOM - DAY

Allen, Kelly, John, and Billy sit in the cramped room as the sun starts to shine just a bit through the windows. Gaudy furniture and an old TV occupies the space. Billy spots his reflection in the TV screen.

Allen pulls a document from his bag and places it on table. Kelly and John look it over.

ALLEN  
Everything we talked about is documented.  
The usual.

JOHN  
Of course.

ALLEN  
You and your wife need to sign here.

John and Kelly sign where Allen points.

ALLEN  
And here.

They sign.

ALLEN  
And initial here.

They initial. Allen puts the papers back in his bag.

ALLEN  
Anything else I can do for you?

JOHN  
We're fine. We'll take good care of the  
boy.

Allen smiles.

ALLEN  
That's great to hear. I gotta get to my  
next appointment.

Allen stands.

Billy watches the mirrored images on the TV as Allen heads out the door, ushered by John and Kelly.

He sits alone for a few seconds before he jumps out of his seat and runs out of the room and onto the

FRONT PORCH

Where he stops just short of the screen door. John and Kelly stand with their backs to him.

Billy watches from behind the screen on the front door.

John reaches into his pocket and pulls out his wallet.

JOHN  
(to Allen)  
How much?

ALLEN  
\$1000.

JOHN  
Last time it was \$800.

ALLEN  
Circumstances have changed since the last time.

JOHN  
Fair enough.

John opens his wallet and counts out \$1000. He gives it to Allen who pockets it.

The two shake hands.

ALLEN  
You'll be hearing from me again soon.

Billy shuffles a bit. Kelly turns to the source of the noise just as Billy moves out of sight.

Kelly returns her attention to Allen and John.

Allen walks off the porch out of view. His car PULLS OUT of the driveway and off into the distance.

Billy returns to his spot in front of the TV. He takes out a card from his pocket.

INSERT - BUSINESS CARD

"Allen Barton, Social Worker. 470-555-8383."

BACK TO SCENE

Billy pockets the card as John and Kelly reenter the room.

JOHN

We're so glad to have you here, Billy.  
What do you say about some breakfast?

INT. MOODY HOUSE - KITCHEN - DAY

An older kitchen with a single sink, no dishwasher, and a gas-range stove. The yellow refrigerator takes up the bulk of the space.

Kelly flips over a t-bone steak in a greased pan. She cracks two eggs into another pan.

Billy sits at the round table opposite John.

Kelly opens the freezer and pulls out a box of frozen waffles between meat packets wrapped in butcher paper.

KELLY

Billy? How about some waffles?

Kelly opens the frozen waffle box and puts the waffles in the toaster. She pours Billy a glass of milk.

The waffles pop out of the toaster. Kelly puts them on a plate and presents them to Billy, who starts eating.

Kelly sits down as John takes a bite of his food, a plate of steak and eggs.

JOHN

Your best yet!

John slams a hand on the table. Billy jumps.

JOHN

Oh. Poor thing. I didn't mean to make you jump.

KELLY

And he hasn't touched his food.

(to Billy)

Dearie, what's the matter? I worked especially hard to make your food.

Billy touches the waffle.

BILLY  
It's still cold.

KELLY  
Nonsense. Take a bite.

Billy takes a bite. He grimaces.

BILLY  
It tastes funny, too.

KELLY  
Funny? I don't think it's fucking funny.  
Do you John?

John shakes his head.

KELLY (O.S.)  
Take back what you said.

BILLY  
I--

KELLY  
Just eat it.

Kelly eyes Billy as his face grows red with blush. Billy forces the waffles down.

KELLY  
Now. That wasn't so hard.

Billy throws up all over the kitchen table.

JOHN (O.S.)  
Fuck!

EXT. MOODY HOUSE - BACK PORCH - DAY

John and Kelly hold hands as they sit. Kelly takes a drag of her cigarette. She and John watch Billy in the backyard as he digs holes with a shovel.

KELLY (O.S.)  
How long do you think it'll take?

JOHN (O.S.)  
A couple of days, maybe three.

KELLY  
I really hate kids.

Billy hits a hard piece in the dirt. He pauses to inspect it.

KELLY (O.S.)

Don't stop! Keep going!

JOHN

It'll help him build some muscle, for sure.

Kelly nods.

EXT. MOODY HUSE - BACKYARD - DAY

There isn't much by way of grass or a fence. An old shack stands a few yards away.

Billy continues to dig. Several shards of human bone fall into a pile of dirt as Billy continues to dig.

INT. MOODY HOUSE - HALLWAY - LATER

Green, striped wallpaper line the walls as well as old paintings of the countryside.

Billy, carrying his backpack, follows John past several closed doors to unknown rooms.

John opens the door at the end of the hall.

JOHN

This will be your room.

Billy pokes his out head from behind John and looked into the small space.

INT. MOODY HOUSE - BILLY'S ROOM

A small bed and dresser occupy the space. A small window at the top of the room reveals the moonlight.

JOHN

Go on. Go and see your new room.

Billy clutches his bag tighter. He stills himself at the edge of the dark room.

JOHN

Go on.

John shoves him in and closes the door behind him.



Billy is bathed in complete darkness save for moonlight. His breathing becomes heavy. He calls out to John on the other side of the door.

BILLY

Hello? There's no light in here.

The sounds of CHAINS accompany Billy's heavy breathing and the sound of a LOCK.

JOHN

It's bedtime. Goodnight.

John's STEPS resonate and finally fade away.

INT. BILLY'S ROOM - LATER

The sound of CREAKING startles Billy awake and then a loud KNOCKING followed by HAMMERING.

A garble of voices surround Billy. He presses his ear to wall to hear, but a THUD causes him to jump upright.

A POWER SAW runs some distance away as it SLICES into something.

INT. MOODY HOUSE - HALLWAY - DAY

Kelly removes the lock and chains from Billy's bedroom door and opens it.

Kelly pulls Billy out of the space and begins forcing his clothes off.

KELLY

Take them off. Bath time. You stink!

Billy protests for only a moment.

INT. MOODY HOUSE - BATHROOM

Black and white linoleum, stained walls, and a garden tub fill the space.

Billy eases into the water.

BILLY

Ooh. It's so hot.

Kelly forces him into the water.

KELLY  
Stop your whining.

Kelly sits on a stool next to the tub. She douses the sponge with a bottle of extra virgin olive oil. Rosemary flakes fill the tub.

BILLY  
What are these leaves?

KELLY  
Shut up. Lie still.

INT. KITCHEN - DAY

Billy inhales a large plate of pancakes and washes them down with a glass of milk. John and Kelly watch as he eats.

INT. BILLY'S ROOM - NIGHT

Billy lies down for bed as something BANGS on the walls adjacent to him.

In the moonlight, he looks at the picture of his parents before he falls asleep.

His vision blurs and he begins to whimper with panic. He holds his hand up to the moonlight to find it shaking.

INT. HALLWAY - DAY

The next morning, Kelly comes to Billy's door. Billy comes out, wide-eyed.

KELLY  
What's wrong?

BILLY  
I'm so scared. I don't know why. There's something wrong with me! Look at my arms!

Billy exposes his shaky arms with long, red scratch marks all over them.

Kelly inspects him, half amused.

KELLY  
John! It's time.

INT. MOODY SHACK - DAY

A massive machine fills the bulk of the place. Saws, sickles, and axes line the walls. The floors are lined with sawdust. Billy turns up his nose.

BILLY

It stinks in here. What is that?

Kelly ushers him forward. John approaches out of the shadows with a ball gag in his hand.

JOHN

You've been a good boy, drinking your milk, and eating your meals. Kelly and I could not have been happier.

John walks over to the machine and CLICKS it on. A loud SAW is activated. He returns with the ball gag and attempts to put it over Billy's mouth.

Billy backs up.

BILLY

What are you doing? What's going on?

Kelly holds him still.

Billy kicks John who stumbles back close to the machine. Billy bites Kelly on the forearm.

KELLY

You little!--

EXT. FOREST - NIGHT

Billy hurries along the forest at night. He crisscrosses through a vast array of trees. He breathes heavy, his breath visible in the coldness.

An owl HOOTS in the night and startles him.

Several yards ahead, he spots a porch light and finally a blue house. A red truck is parked in the driveway.

He makes it to the house and bangs on the door. MR. COOPER, 30s, wearing pajamas, opens the door.

BILLY

I need help. My foster parents were attacked.

MR. COOPER

Oh no! Come in.

They enter the house.

INT. MR. COOPER'S HOUSE - LIVING ROOM - NIGHT

The two of them enter.

MR. COOPER

I'll call the cops on my cell.

BILLY

Thanks. Can I call my social worker?

MR. COOPER

Go ahead. Use the house phone.

Mr. Cooper walks into another room.

Billy pulls out Allen's business card, picks up the phone, and dials.

INT. ALLEN BARTON'S OFFICE - NIGHT

Posters of missing children line the walls. Allen sits at a messy desk. Bookshelves line the walls. An empty bottle of scotch sits next to him as he answers the phone.

ALLEN

This is Allen.

BILLY (V.O.)

I left the house.

ALLEN

Billy? Is that you? Why'd you leave the house?

Allen waits in anticipation of Billy's answer.

BILLY (V.O.)

Because they wanted to eat me.

ALLEN

Billy, I don't understand.

FLASHBACK MONTAGE - BILLY LEARNS THE TRUTH

-- INT. MOODY SHACK - NIGHT -- John trips over a cord after Billy kicks into him. He falls into the machine.

His guts are sprayed out into the container, a metal bin outside the shack.

Kelly lets go of Billy and screams.

BILLY (V.O.)

They took me out to the shack to grind me up like ground beef.

Kelly grabs a sickle from the wall and attempts to slice Billy with it.

He falls. Suddenly dizzy. His hands begin to shake.

Billy stands and grabs an axe from the rack behind him. He swings a few times before the axes make contact with Kelly's leg. Blood splatters out onto the floor.

She shrieks as blood flows from the new stub of her right leg.

KELLY

You son of a...

Billy closes in on Kelly with the axe in hand. He raises it high and swings down hard. Silence follows.

Billy drops the axe to the floor and takes off for the house, disoriented.

-- INT. MOODY HOUSE -- KELLY AND JOHN'S ROOM - LATER --  
Billy finds the diary in a dresser drawer labeled "Recipe Book." He opens it to find a list of names and recipes attempted.

ALLEN (V.O.)

I can't believe it. Where are you now?  
I'll come get you.

BACK TO SCENE

BILLY (V.O.)

You were helping them. You'd bring them kids for a price. Kids like me have been going missing for a long time. This was my chance to see what you've been up to.

ALLEN

So, what happened the last time wasn't an accident?

BILLY

No. I'm not like the other kids. But that doesn't matter. You're the guilty one.

ALLEN

You can't prove anything, little boy.

INT. MR. COOPER'S HOUSE - LIVING ROOM - NIGHT

Billy sits in armchair while talking to Allen. He brings the Recipe Book into view.

BILLY

It's all here in the Recipe Book: all the kids that came before me, the drugs you used on us to make us scared. There's enough in here to prove you're the butcher's supplier.

Allen breathes heavy into the phone.

BILLY

Can I ask you something?

ALLEN (V.O.)

What?

BILLY

Why did you do it?

ALLEN

A nice profit. And a promise of eternal life. I think that justifies it.

BILLY

No. It doesn't.

Billy hangs up. He turns to Mr. Cooper as he enters.

BILLY

(smiling)

I think everything is going to be fine. Thank you.

MR. COOPER

The cops are on the way. I got you some warm milk. Would you like some?

Billy pauses for a moment.

BILLY

No. I'm lactose intolerant.

Billy reaches into his bag for something.