

## **INHERITANCE**

Written by

Indira Iman

ms.indiraiman@gmail.com  
+62 813-6163-5702

Title : Inheritance

Genre : Horror, Gothic

Director : Indira Iman

Writer : Indira Iman

Synopsis :

Putra is a young, ambitious businessmen and the grandson of an ex-military general and an owner of a Papuan gold mining company, Harto. After his father, the head of the company kills himself, Putra visits Harto's mansion outside town in hoping to gain Harto's approval and stocks that will secure his claim to the inheritance and make him the head of the company. However, the ghosts of Harto's past crimes catches up to the future and Putra must re-evaluate the bloody nature of his inheritance and his family history.

FADE IN:

1 EXT. FOREST - DAY 1

A silhouette of a PAPUAN MAN (late 20s, Papuan man) runs through the forest, His breath hyperventilates, he's terrified. Someone is chasing him.

He stops for a moment to look back, not knowing that not far behind him, A SOLDIER (30s, Javanese man) is silently aiming his gun at him. Just when he catches his breath, thinking he's outrun his chaser, the Soldier pulls his trigger and...

2 INT. KUSNO RESIDENCE - OFFICE - DAY 2

BANG! A loud bang of a gun shot explodes.

KUSNO (late 50s) is sitting at his desk when he shot himself in the head. His dead body falls to the ground. On his desk stood a PICTURE OF KUSNO'S FAMILY with Kusno, his WIFE, MOTHER, and his father HARTO in a military uniform, with Kusno's son LITTLE PUTRA sitting on Harto's lap.

TITLE CARD:

"INHERITANCE"

3 EXT. HARTO RESIDENCE - DAY 3

FRONT GATE

A luxury car is waiting as the heavy old front gate of a house in front of it is being opened.

PARKING LOT

PUTRA (35, Javanese man) got out of his car with a briefcase in his hand, followed by his son, PUTU (7, Javanese boy). They are welcomed by the housemaid SIMBOK (late 60s, Javanese woman) who shows them inside and a COUPLE OF GROUNDSKEEPERS (20s, Javanese men) that follows them, carrying their bags.

COURTYARD

The mansion resides on a small hill as the area is on a mountainous terrain, surrounded by a forest downhill. Putra, Putu and Simbok walk uphill through a path.

Once they reach the top, a complex of traditional Javanese joglo house consisting of several smaller buildings separated by a large courtyard garden is seen.

They keep walking toward the largest building, the main house.

4 EXT. HARTO'S ROOM - DAY 4

Once they reach the main house's porch, Simbok knocks its front door lightly and open it, gesturing Putra and Putu to enter the house while she remains outside.

5 INT. HARTO'S ROOM - DAY 5

Simbok closes the door from outside.

Once inside, Putra's eyes linger around that place she hasn't visited for so long. The main house is a large single room with antique, traditional Javanese furnishing. The room is dimly lit with only a couple of gas lights. In the corner there's a bed with an IV stand besides it. Someone is laying there.

HARTO  
(weakly)  
Who is it?

PUTRA  
It's Putra, Grandfather.

HARTO  
Putra... Come child, I've been waiting for you.

Putra and Putu come to the bedside. An old hand removes the oxygen mask from its owner's face. That hand then touches Putra's hand gently.

HARTO (CONT'D)  
It's been so long.  
(beat)  
And look who's here...

HARTO (late 90s, Javanese man) rise his head from the pillow to see the short Putu. He looks ghastly. Sick, with very pale complexion, numerous web-like dilated patch of red vessels are visible on his skins, his eyes red, on his cheeks a large old scar. It's as if he's a breathing, living dead man.

Harto's ghastly look startles and terrifies Putu.

Harto moves his hand to touch Putu, but Putu avoids him, cowering behind his father.

PUTRA

Hey, don't be like that. Greet your Great Grandpa.

HARTO

It's okay. He's just shy since he never saw his Grandpa, right Putu? Why don't you let him play outside while we talk, hm?

Putu is reluctant, but Putra nods. Putu then leaves the room.

HARTO (CONT'D)

Where's your wife?

PUTRA

She's still taking care of the funeral.

Ugly pause.

HARTO

Now then, you do know why you're here don't you?

PUTRA

Yes, Grandpa. I've brought the papers. All that's left is your seal of approval.

Putra hands Harto the papers from his briefcase.

HARTO

What do you think about the appointment?

PUTRA

My whole life has led me to this moment. I think I'm rea--

HARTO

Well of course you're ready! You must be. We didn't spend a fortune on your education for you not to be ready and one of those monkeys took over my company.

PUTRA

(beat)

As the sole heir to my father and you, I swear that won't happen.

HARTO

Good. And anyway, why should they lead? It's OUR company. We built it. ME. If it's not for us they'll still be illiterate drunks, those boar eaters.

Putra is uncomfortable, but says nothing.

HARTO (CONT'D)

And what do you think about them, the locals problem?

PUTRA

(beat)

As always, there will be problems every time we expand our sites and clear lands, and occasionally the separatists attack, but so far the local authority and the military have always been handy when it comes to it.

HARTO

And what do people say about that?

PUTRA

It's inevitable that some people will say bad things about it and accuse us for stuffs, despite we've been helping the locals a lot. We hired them, educated them, paid them fairly, we brought development to the area--

HARTO

Right, right. People read one news about dead locals, and suddenly we're the bad guys. If those monkeys with guns don't exist things like that won't happen. It's not as if I didn't lose anyone too.

HARTO looks at the family picture on the desk beside him. YOUNG HARTO, his wife, Kusno and Harto's other two sons are pictured.

A beat.

HARTO (CONT'D)

Well then.

(signing the papers,  
handling them to Putra)

Don't disappoint me.

PUTRA

Thank you, Grandpa. I won't.

They embrace.

HARTO

Now go rest, it's a long drive from Jakarta. You better stay the night. I'll see you in the morning.

Putra bid himself out, but he stops when HARTO suddenly asks a question.

HARTO (CONT'D)

By any chance, did you see something when you're here? People you don't know?

PUTRA

No, I didn't. Why? Are there other guests here?

HARTO

(beat)

No. Silly old me. Go rest, my child.

PUTRA

See you tomorrow, Grandpa.

6

EXT. HARTO'S ROOM - DAWN

6

Putra has just exit Harto's room. He sees Putu plays in the garden. He smiles, his gaze then turns to the guest house not far ahead.

His smile slowly vanishes when he sees a WOMAN (late 20s, Papuan woman) he doesn't know standing there, staring at him.

SIMBOK

...Sir? Sir?

Putra startles.

PUTRA

Y-yes!

SIMBOK

I'm sorry, Sir. The guest house is ready if you want to rest. Your bags are all there.

PUTRA  
Oh, okay. Thank you, Mbok.

Putra looks at the Woman in the guest house again, but she has disappear.

7 INT. GUEST BEDROOM - DUSK

7

PUTRA turns on the light in the guest bedroom. He looks around. On the bedside desk, the same family picture of Harto and his sons. He then opens his bag and takes out Putu's pajamas and his toiletries.

He goes to the bathroom to change.

8 INT. GUEST BATHROOM - DUSK

8

Putra turns on the shower, forgot to close the bathroom window blind behind him. He showers, deep in thoughts. From the small gaps of the window blinds we see a silhouette of a Man, the same Man we saw in the beginning of the film, standing outside the window. He walks away just when Putra turns around, finished with his shower.

9 INT. GUEST BEDROOM - DUSK

9

Putra has just finished changing. He peeks outside his window, looking for Putu, about to call him to shower.

Putu is playing with a BOY (7, Papuan boy) in the garden.

The Boy caught Putra staring at him and SMILES.

Concerned because he never saw the Boy before, Putra rushes to the door and open it.

PUTRA  
Put--

Putra SHRIEKS, startled that Putu who was in the middle of the garden is suddenly already in front of him when he opens the guest house door.

PUTU  
What's wrong, Dad?

PUTRA  
(catching his breath)  
Nothing. Who's the boy you played with earlier? Where's he?



PUTU  
(confused)  
But I didn't play with anyone?

A beat.

PUTRA  
What?

Putu walks inside.

Putra still stands over the door, baffled in disbelief. He clearly saw his son played with a boy earlier.

10 INT. GUEST BEDROOM - NIGHT 10

Putra and Putu is sleeping on the same bed.

The bedroom door slowly opens. A shadow creeps on the bed. Slowly. Slowly.

Putra who sleeps at his side, opens his eyes. He feels there's something climbing up the bed. He feels its weight.

The bed shakes lightly.

The shadow is creeping behind Putra, it looks like a person's silhouette. It's on top of Putu.

The bed shakes again, this time it's more.

Putra trembles in fear. He wants to move his body but he can't, he's paralyzed.

The bed shakes MORE.

PUTRA tries so hard to move his body. He tries...

The bed shakes VIOLENTLY.

and tries...

Until he managed to flip his body to see Putu.

He's GONE.

11 EXT. COURTYARD GARDEN - NIGHT 11

Putra screams Putu's name. He keeps screaming for help but no one came to his help. He's prancing around in panic...

until he sees Putu down the hill, just outside the nearby forest. He's with The Boy.

Horried, Putra screams Putu's name, but he just stares blankly at Putra.

He ignores Putra and walks into the forest with The Boy.

In panic, Putra dangerously rushes down the hill slopes. With great difficulty, he reaches the bottom safely and rushes into the forest.

12 EXT. FOREST - NIGHT

12

PUTRA  
(screaming)  
PUTU! PUTU!!!

Putra screams Putu's name as he walks. He then stops and turns his head when he hears men SHOUTING not far behind him, it sounds like people are chasing him.

Terrified, he runs.

Putra then stops to catch his breath. Thinking he's outrun his chaser. Slowly, he looks back, but...

BANG! His legs got shot by a bullet. He falls and screams in agony. He looks at his hand, blood.

Swiftly, a couple of hands appears behind him, covering his head with black bag, gagging him.

CUT TO BLACK.

13 EXT. FOREST - DAY

13

A group of young soldiers are gathering.

SOLDIER 1 removes the black bag from Putra's head. He kicks his legs so he'd kneel.

Putra grunts.

PUTRA  
(in Papuan)  
Please, Sir, this is a  
misunderstanding, i'm not--

SOLDIER 2  
Shut the fuck up!!!

Soldier 2 kicks Putra's head, he falls to the ground.

GENERAL  
Hey quit it.

Another soldier joins them.

The General walks towards Putra. He can't see his face clearly since the General wears a cap.

GENERAL (CONT'D)  
(placing his feet on  
Putra's chest)  
Where are they?

Putra shakes his head in confusion.

GENERAL (CONT'D)  
Where are your friends? Where's the  
nearest weapon?

PUTRA  
(in Papuan)  
I don't know, please, I don't know.  
Please let me go!

GENERAL  
I don't have time for this shit.

SOLDIER 2 brings Putu to the General. He removes the black bag from Putu's head.

PUTRA  
(in Papuan)  
Please! I beg you please!

GENERAL  
Now, where are they?

PUTRA cries and screams, hugging the General's leg, begging for her son's life.

PUTRA  
(in Papuan)  
Please!!! Please!!! We don't know  
anythi--

BANG! Putra closes his eye. He opens them and looks at the fallen body besides him.

It's the Papuan Boy, not Putu.

As if time stops ticking, Putra is stunned, confused by what he sees. He then finds himself not on the ground anymore. He's standing besides the General now.

He looks at the General's face. It's Young Harto. The same scar on his cheek, the name badge on his uniform. It's Putra's own Grandfather.

MAN

AAAAAAAAAAAAAAAAHHHHH!!!

Putra looks at the source of the scream. Below him, a Papuan man—the Man we saw in the bathroom and in the beginning of the film—is laying in the same position Putra was in just moments ago, screaming at his dead son's body.

YOUNG HARTO

Bring her.

The soldiers cheers in excitement. They brought in a Papuan Woman—the Woman we saw earlier in the guest house—and begin to forcefully lay the Woman on the ground. Holding her arms and legs so that she won't move.

PUTRA

No, no, NO!!! What are you doing!

Putra screams, pushing, trying to get the soldiers off the Woman, to no avail.

MAN

(crying)

Stop, please stop...

Young Harto sits on top of the Man, placing his knife under the Man's nose.

YOUNG HARTO

Now where is it? Where are they?

WOMAN

(crying)

I pray to the Lord.

Harto rises and looks at the Woman, annoyed that she even has the nerves to open her mouth to pray.

WOMAN (CONT'D)

The Lord, compassionate and gracious God, slow to anger, abounding in loving-kindness and truth...

YOUNG HARTO  
Shut the fuck up!

WOMAN  
(in Papuan)  
Yet he does not leave the guilty  
unpunished.

YOUNG HARTO  
(pointing his gun)  
Shut up!!!

WOMAN  
(in Papuan)  
He punishes the children and their  
children for the sin of the  
parents.

YOUNG HARTO  
(cocking his gun)  
I said shut up!!!

WOMAN  
(in Papuan)  
To the third and fourth generation.

BANG! Young Harto shot the Woman dead.

14 INT. GUEST BEDROOM - NIGHT

14

Putra SCREAMS as he wakes up in his bedroom. He's  
hyperventilating, sweats all over his body. His face, hands,  
and clothes are all dirty with dirt.

PUTU  
(sleepy)  
Dad?

Besides him is Putu. Unharmed, alive, clean, normal. As if  
nothing happened to him.

PUTU (CONT'D)  
Dad, what's wrong?

Putra sobs.

PUTRA  
I'm sorry. I'm so sorry. I'm  
sorry...

He keeps apologizing, hugging the confused Putu.

15 INT. HARTO'S ROOM - DAY

15

Putra is standing besides Harto's bed. He gently wakes him up.

PUTRA  
Grandpa, we're leaving.

HARTO  
But we haven't had our breakfast?

PUTRA  
Putu has school tomorrow, I want to get home sooner.

HARTO  
(beat)  
Very well, then.

PUTRA nods and walks to the door.

HARTO (CONT'D)  
You forgot this.

PUTRA stops and looks back. It's his appointment papers. He goes back to Harto's side.

HARTO (CONT'D)  
(holding Putra's hand as  
he gives the papers)  
You've seen them didn't you?

A beat. Putra takes the papers, but then put them back on Harto's desk.

PUTRA  
Good bye, Grandpa.

He walks to the door, leaving Harto behind him.

16 EXT. PARKING LOT - DAY

16

After bidding farewell to Simbok and the Groundskeepers Putra and Putu get inside their car.

Putra looks back at Putu, who sits on the center of the back seat, is putting on his seatbelt.

Putra looks back to the front. With a sigh, he puts on his seatbelt and fix his rearview mirror.

In the rearview mirror, Putra sees the Papuan Woman and the Boy are sitting besides the unknowing Putu. Putra then looks at his side. The Papuan Man is sitting besides him.

Putra doesn't say anything. He stays still for a moment, starts the car and drives away.

FADE OUT.