

THREE MEN AND A FILE

A Mystery/Crime 3-Character Screenplay in Hinglish

Genre: Mystery/Crime	Format: 3-Character Short Film (Trio Cast)	Runtime: 6 - 9 Minutes
Cast: FORMAT: 3-Character Short Film (Trio Cast) Character 1: Inspector Devraj (40)	Language: Hinglish	Credit: Story Dil Se Team

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Dusty government archive ki stale hawa mein teen mard ek hi file ke peeche ek doosre ko dekh rahe hain, jaise koi chess board ho aur har move pe kisi ki izzat ya zameer girne wala ho. Inspector Devraj, pressed shirt aur clipped moustache ke saath, metal desk par haath rakhkar room ko measure karta hai. Uske saamne retired clerk Imtiaz hai—thin frame, reading glasses, trembling fingers—jo har shelf ko aise dekh raha hai jaise woh shelves nahi, purane zakhm hon. Aur third side par Adil, ambitious journalist, casual blazer aur alert eyes ke saath, recorder pocket mein dabaye hue, har baat ko “story” mein convert karne ke mood mein hai. Teeno ek hi missing manila file ke baare mein jaante hain. Devraj ke liye woh decades-old cover-up ka proof hai. Imtiaz ke liye woh ek purani galti ka last witness. Adil ke liye woh ek career-making expose.

Shuruat taunt se hoti hai. Adil recorder nikalne ki dhamki deta hai. Devraj usse bolta hai, “Recorder band rakh, warna archive se pehle tera interview lock-up mein hoga.” Imtiaz beech mein kampte hue kehta hai ki file kabhi missing thi hi nahi. Dono usse jhootha samajhte hain. Archive ledger kholne par pata chalta hai ki ek file ka entry hai, par issue number half-bleached hai. Stamp pad ke nishaan desk ke neeche, shelves ke kone mein, aur ledger ke margin par milte hain—jaise kisi ne jaanbujhkar clues chhode hon. Devraj methodically shelves check karta hai, Adil sneaky questions puchta hai, aur Imtiaz har baar rukkar kuch yaad karne ki koshish karta hai. Jab bhi file ka naam aata hai, Imtiaz ke haath aur zyada kaanpte hain.

Phir twist ka pehla layer khulta hai: file ek jagah nahi, teen jagah thi. Manila file ke teen alag parts—cover page, index page, aur last annexure—alag-alag logon ke paas the. Devraj ke paas sirf cover page tha, jo uske father ke time ka departmental stamp dikhata hai. Adil ke recorder mein ek purana interview snippet hai jahan ek anonymous awaaz file ka reference deti hai. Imtiaz ke paas reading glasses ke frame ke andar chhupa hua folded annexure hai, jo woh saalon se bhoolne ka natak kar raha tha. Teeno samajhte hain ki kisi ne file ko “lose” nahi kiya—usko deliberately split kiya gaya tha taaki poori truth kabhi ek haath mein na aaye.

Climax mein Devraj, Adil aur Imtiaz ek hi desk ke around khade hote hain. Hard stripes of sunlight unke chevron ko kaat rahi hain. Devraj cover page stamp pad par dabata hai, Adil recorder on karta hai, aur Imtiaz apne glasses kholkar annexure nikalta hai. Teenon pages jodne par jo truth nikalta hai, woh expected political scandal nahi, balki

ek cover-up of compassion hai: decades pehle ek “encounter” report ko false banaya gaya tha, lekin asli file ne bataya ki ek innocent clerk ne evidence bachane ke liye entries manipulate ki thi—Imtiaz khud. Devraj ke father ne usse protect kiya tha. Aur Adil jis expose ke liye aaya tha, uska source usi family secret se connected tha.

Lekin final twist aur zyada personal hai: file mein jo sabse important cheez thi, woh paper nahi, ek memory statement tha—written confession that the truth was split among three men so none of them could use it alone. Devraj ne law bachane ke liye sach chhupaya. Imtiaz ne guilt ke saath sach carry kiya. Adil ne truth ko headline samjha, par usse realize hota hai ki asli story document mein nahi, un teeno ki yaadon mein thi. Last shot mein recorder ki red light blink karti rehti hai jab Devraj quietly file ko desk lamp ke neeche rakh deta hai. Imtiaz ek lambi saans leta hai. Adil pehli baar camera-jaisi bhookh ke bina dekhta hai. Archive room ki khamoshi mein ek naya sach janam leta hai—jo likha nahi jaayega, bas yaad rakha jaayega.