



OFFICIAL SELECTION  
**UN CERTAIN REGARD**  
FESTIVAL DE CANNES

A FILM BY GURVINDER SINGH

# CHAUTHI KOOT

**The Fourth Direction | La Quatrième Voie**



**Produced by The Film Café (India)**  
**Co-produced by Catherine Dussart Production (France),**  
**National Film Development Corporation (India) and Handmade Films (India)**

1h55 - Colour - Punjabi

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## **SYNOPSIS**

CHAUTHI KOOT evokes the atmosphere of suspicion, fear and paranoia of the Punjab in 1980s. It considers two loosely connected incidents: two Hindu friends trying to get to Amritsar and, some months earlier, a farmer who is told he has to kill the family dog. One story flows into the other and back - like a relay race one character passing on the baton to another. What binds the two is the condition of the common man trapped between the excesses of the military on one side and the militant movement for a separate Sikh nation on the other.

*Chauthi Koot dépeint l'atmosphère du Pendjab de 1984, faite de paranoïa, de méfiance et de peur. Le film repose sur deux incidents aux liens ténus en apparence : deux amis hindous tentent de rejoindre Amritsar, cinq mois plus tôt, un fermier est contraint à tuer le chien de la famille. Une histoire se fond dans l'autre, dans un mouvement de flux puis de reflux, semblable à une course de relais où un personnage passe le bâton à un autre avant de le reprendre. La condition humaine, celle de l'homme ordinaire écartelé entre les abus des militaires et la violence du mouvement séparatiste Sikh, lie ces deux histoires.*

## **HISTORICAL NOTE:**

*3-8 June 1984:*

Indira Gandhi sent troops to the northern state of Punjab equipped with helicopters and tanks to apprehend a handful of militants who had taken refuge inside the Golden Temple. This was called Operation Blue Star. News of the attack spread quickly and thousands of people in the surrounding villages gathered to march to Amritsar in support. Reports vary as to the exact number of people killed, some are as high as 5000.

*31 October 1984:*

Indira Gandhi is assassinated by her two Sikh bodyguards.  
More than 2000 Sikhs were killed in ensuing anti-Sikh riots in Delhi alone.

CHAUTHI KOOT is not directly about the events of 1984, but about the atmosphere of those times, what is called "mahaul" in Punjabi, and it explores how social and political turmoil robs the ordinary person of the right to live their lives in peace. It can find resonance anywhere in the world.

## **ABOUT THE PRODUCTION:**

*Genesis of the project:*

Gurvinder Singh's family hails from the state of Punjab in northern India. Born and raised in Delhi, his only connection with Punjab was the Punjabi language which was spoken in his home and all around his neighbourhood. It was the language of the migrants, people forced out of their homeland in West Punjab, which became a part of Pakistan during the partition of India in 1947. As he grew up in the 1980s, he longed for his lost homeland and the only way he could connect with it was through its music and stories. Contemporary Punjabi literature became his gateway to understanding the socio-political undercurrents and interpersonal bonds and schisms of a majorly agrarian Punjabi society. This understanding led to his first film ALMS FOR A BLIND HORSE (Anhey Ghorey da daan), based on Gurdial Singh's novel of the same name.

Punjabi literature became his muse for a second time. When Gurvinder Singh read famous Punjabi writer Waryam Singh Sandhu's collection of short stories, Chauthi Koot, he was inspired to make a film that combined two short stories: 'The Fourth Direction' and 'I am Fine Now'. "Waryam's stories on the happenings around the militant movement of the 1980s had an immediate resonance as it was from a lived and impressionable period," Gurvinder says. "They were narratives of a man caught in dilemma and forced to seek a resolution, hence in away forced into action. I was excited about fusing this inescapable sense of sudden reactionary decisiveness with the composed, sparse and keenly observant cinematic style I had evolved in ALMS FOR A BLIND HORSE."



#### *Funding Process:*

CHAUTHI KOOT is produced by Kartikeya Singh of The Film Cafe (India) along with Catherine Dussart of Catherine Dussart Productions (France), National Film Development Corporation (India) and Sunil Doshi's Handmade Films (India). Olivia Stewart is the Creative Producer of the film. "As a producer, I am always looking out for new and emerging voices with a special interest in regional cinema. I had really enjoyed the process of making Alms for a Blind Horse with Gurvinder Singh. CHAUTHI KOOT too has a very strong cultural foot print of Punjab. So when he sent me the script, I felt it was the right film for me to produce," says Kartikeya Singh who earlier line-produced Gurvinder Singh's debut feature, ALMS FOR A BLIND HORSE, which was produced by NFDC (National Film Development Corporation).

"I admire the way Gurvinder speaks of dramatic events without describing them directly but through the consequences they bring in the lives of ordinary people. The way he links the two stories could not reflect better the tragedy which poisoned the life in Punjab in the 80s. The emotion comes through the minimalism of his storytelling. What is even more admirable is that he tells the story with mainly non-professional actors which shows the respect he has towards those who lived these events," says French producer Catherine Dussart. "I was impressed by the calm, maturity and precision shown by Gurvinder at all steps of the production and the fact that the film reflects all the promises of the script and its intentions," she adds.

Creative Producer and Script Adviser Olivia Stewart says, “I first met Gurvinder as a script advisor through the Hubert Bals’ Boost Programme – an initiative co-sponsored by the NFDC and the Binger Film Lab, Amsterdam. Also a painter, Gurvinder’s framing and use of image to convey mood and content reveal a cinematic clarity of vision and purpose, which is intelligent, spare and exquisite. I was delighted to be able to help him realise CHAUTHI KOOT by coming on board as a Creative Producer and with support from the Paddy and Joan Leigh Fermor Arts Fund. It is a joy to work with him”.

#### *International support:*

CHAUTHI KOOT was selected for Hong Kong-Asia Film Financing Forum (HAF) which took place in March 2012 where it won the Paris Project award. Director Gurvinder Singh and producer Kartikeya Singh first met French producer Catherine Dussart at HAF.

“I met Gurvinder and Kartikeya at HAF and liked the way these two young filmmakers were speaking with faith and determination of their project. When Gurvinder said that one of his masters was Bresson, I was all the more curious because he is one of mine too (and that I had the chance to once work with him). When I read the script of CHAUTHI KOOT and saw ALMS FOR A BLIND HORSE, I was convinced Gurvinder would speak of the events he wanted to describe with the depth they required and knew how to construct a story and direct in a personal way. The project met exactly the requirements of political topics Catherine Dussart Productions likes to produce or co-produce specially when they are told in a non-demonstrative way with a high artistic ambition,” says Catherine Dussart.

Later at Paris Project co-production market in July the same year, Catherine Dussart officially came on board CHAUTHI KOOT as the French co-producer. In July, the film also won Hubert Bals Fund for Script and Project Development of the International Film Festival Rotterdam. It was then selected for NFDC Film Bazaar’s annual co-production market which took place in Goa in November 2012. Soon after, India’s National Film Development Corporation (NFDC) came on board as a co-producer followed by Sunil Doshi of Mumbai-based Handmade Films.

CHAUTHI KOOT was selected for HBF Boost! Programme 2012-13 (The Boost! coaching trajectory was a collaboration between IFFR’s Hubert Bals Fund and CineMart, Binger Filmlab and NFDC of India). Olivia Stewart was assigned as the script advisor of CHAUTHI KOOT as part of the Boost! Programme. “The first time we met in Mumbai, it was wonderful to meet someone who was on the same plane and understood the delicate nuances of the story and the script, even though she was from a completely different culture. Besides, she had seen ALMS FOR A BLIND HORSE and intuitively knew the shape the script could take, directed by me. She not only had full faith in me as a director but she went a step ahead and helped raise funding from an arts fund in the UK, which made me a co-producer in the film. Her international experience as a script mentor and producer both have been a boon in the making and projection of this film,” says Gurvinder Singh.

### *Challenges:*

It was a tough challenge to raise funding for CHAUTHI KOOT as Gurvinder Singh doesn't believe in the traditional format of a screenplay. "My scripts are never more than forty pages. Funding agencies find that too short. They want to read a script like a literary work. For me the script is just a blue print that can give rise to cinematic possibilities. But people reading and evaluating scripts want everything detailed out and planned in words," Gurvinder says. "But thankfully there are still people sympathetic to the idea of elaboration and improvisation while shooting, hence we could raise the necessary funds, even if it took long."

French co-producer Catherine Dussart echoes, "Raising funds was not so easy in spite of the wonderful qualities of Gurvinder's first film. Probably because the script was not demonstrative and not as exotic as is usually expected from an Indian film. Happily the committee of Cinémas du Monde (CNC) decided to fund it and that was an important step for the production."

Indian producer of CHAUTHI KOOT, Kartikeya Singh says, "One of the key challenges for me was that Gurvinder wanted to shoot the film chronologically. I had to schedule the film keeping this in mind. It was difficult because our crew and equipments were from Mumbai. So sometimes we had to hold equipments for a long time. We had to plan it in such a way that we do not go over budget."

### *Funding:*

CHAUTHI KOOT received French funding body CNC's World Cinema Support fund in 2013. It also received funding from India's National Film Development Corporation (NFDC), the same year. In 2014, Gurvinder Singh, for CHAUTHI KOOT, received funding from the UK-based Paddy and Joan Leigh Fermor (PJLF) Arts Fund, which was established in 2011 to support artists, writers, filmmakers and musicians.

#### **Labs and Markets at a glance:**

- Selected for 10th Hong Kong – Asia Film Financing Forum (HAF) from 19-21 March 2012; winner of the Paris Project award
- Won the Hubert Bals Fund for Script and Project Development, International Film Festival Rotterdam; Spring 2012
- Selected for Paris Project – the co-production market at Paris Cinema International Film Festival (July 2-4, 2012)
- National Film Development Corporation (NFDC) Co-production market (November 21-24, 2012)
- Selected for HBF Boost! and Rotterdam Lab, January 2013

### *Location:*

CHAUTHI KOOT is shot in areas of Punjab which were actually affected by militancy heavily in the 1980s. These areas stand near the border of India and Pakistan; in Amritsar, Tarn Taran and Ferozepur districts of Punjab. The original short stories written by acclaimed Indian-Canadian author Waryam Singh Sandhu, which the film is based on, were also set in the same areas. The train station in CHAUTHI KOOT is Ferozepur Cantonment which has no electric line and was constructed during the British era.



Director Gurvinder Singh considers seasons to be as significant as the location used in the film. In CHAUTHI KOOT, he wanted to work with heat and dampness of the monsoons. Hence most of the film was shot during the monsoons. "It was dry and hot from any day and I was wondering if we will get any clouds or rain at all in the film. Then one day there was a sudden thunderstorm and it didn't stop raining for a week. The location got flooded and access to it became difficult. But somehow we carried on shooting and used those elements in the film. The thunderstorm sequence is a very important one in the film now. I can't imagine the film without it," he says.

*Recreating the "mahaul" (atmosphere):*

CHAUTHI KOOT is not directly about the events of 1984, but about the atmosphere of those times, what is called "mahaul" in Punjabi.

"Creating mahaul is in itself the challenge as well as the process in a work of this nature. It starts at the stage of choosing the medium of acquisition and continues right upto the stage of making the DCP," says Director of Photography Satya Rai Nagpaul. "The mahaul comes into being when the elements that are used - the lens, the light, the movement, the scene, the narrative arch - find their relationship with each other."

He too considers the season of shoot an important factor in recreating the look of 1980's Punjab. "The look came from the choice of the location, the art direction and the costumes. In addition, the other key decision was the seasons of the shoot, which were the monsoons for the main body of the film and winters for the other thread. A very important element was the height of the paddy fields during the monsoon months. My process was to find the lighting and the lensing that would deliver the idea of that time through all these elements," he describes.

### *Choice of cast:*

When casting, what Gurrinder Singh looks for is whether a person's presence on screen can resonate with the character he is trying to portray, whether they are from an acting background or not. In CHAUTHI KOOT, he found this resonance with a combination of professional actors from television, theatre and street theatre background, and non-professionals.

Describing his process of casting, Gurrinder says, "When I meet someone for audition, I observe the face when it's silent or when it's thinking or when it's just staring at an object or into emptiness. If the face communicates the feeling I am looking for, then I feel that person is the right choice. Whether he or she can act or not or has acted before or not is secondary."

"The second thing is the voice. The voice should resonate with the emotion a character has to project onto a shot or a scene. It's a very abstract and intuitive thing. Sometimes the voice is totally wrong even if the face is right. They both have to come together somehow," he adds.

In CHAUTHI KOOT, Singh decided to do away with the idea of rehearsals altogether while shooting the film. He would talk to the actor and explain the action, mood and his or her relationship to the camera in respect to movement and framing before taking a shot. "There is a certain rawness and energy to the performance when it is spontaneous, even if it's conscious of the presence of the camera and lights," he explains. "Sometimes the first take turns up surprisingly good. Even then I would keep retaking, looking for some other surprise. When I see the actors getting exhausted, I let it be! But there is nothing like a bad performance or a good performance. The suitable take is the one which creates the right impression and feeling in respect to what's before and after it."

### *Music:*

Marc Marder, who composed music for CHAUTHI KOOT, is a New Yorker who lives in Paris for the last forty years. Gurrinder Singh wanted to work with him ever since he heard his music in Rithy Panh's 'The Missing Picture' which moved him. Having a French producer made it easy for him to get Marder on board for CHAUTHI KOOT. "I don't want to use Punjabi or Indian music in my films. I prefer the kind of music that does not come with a pre-configured emotion attached to it. The tonality the music takes is in response to the image and sound. Modern experimental music is more malleable to blend in with the other sounds and interact with the image," he says.

Gurrinder sent Marc links to Indian classical music, especially 'Dhrupad' (most ancient style of Hindustani classical music) performed on the 'Rudra Veena' (an Indian classical instrument), to understand elaboration and improvisation, the sense of movement and the feeling it creates, going from one note into the other. He asked him to compose freely keeping in mind the emotions and not worry about how and where the music will be used.

"I was very happy when Catherine Dussart suggested I work on this film with Gurrinder. I didn't know that much about Punjab or its history but through discussion, watching Gurrinder's first film, ALMS FOR A BLIND HORSE, and studying I came to understand it a bit more. Gurrinder knows a lot about music so through the many talks we had, he was very helpful in pointing me in the right direction with suggestions for listening and studying. The real work of composing music for the film naturally began with the images and I hope that even though the style is mine the listener will be able to detect some Punjabi influence!" says Marc.

## **LONG SYNOPSIS:**

### November 1984, Punjab: Jugal and Raj

In the tense atmosphere following the assassination of Indira Gandhi, two Hindu friends, Jugal and Raj, miss the last train to Amritsar. Another train pulls into the station, but though it also goes to Amritsar, they are told by a Sikh – also trying to get there – that the military has ordered that it travel on empty. Increasingly anxious about being stranded at the station at night, they try to persuade the guard to let them travel on the train, when he refuses, they force themselves into his cabin to find two Sikh youths already there.

The train rattles along in the darkness and Jugal remembers a journey he had made to his wife's village five months earlier.

### June 1984, a village in Punjab: Jugal and family

Jugal, his wife and daughter are wandering through the fields of the countryside. It is dark, they are lost and worried at being out at night. They arrive at a farm house and call out for help. Joginder, a Sikh, comes to the door. They are invited in and then Joginder accompanies them to the edge of the village to show them the right way.

### June 1984, the same village in Punjab: Joginder

Joginder tries to sleep, but the family dog, Tommy, is barking incessantly. He gets up to investigate: a group of local militants barge into his house. They threaten him and his family and insist he kill Tommy whose barking, like that of the other neighbourhood dogs, alerts the security forces to their movements at night. When one of them recognises Joginder, the tension eases and they eventually leave with the warning to kill the dog before their next visit.

The following morning, Joginder mixes poison into Tommy's food and is trying to persuade him to eat it, when military forces, acting on a tip-off, arrive looking for Joginder. They accuse him of harbouring militants and when he tries to stop them searching the house, he is knocked to the ground and beaten. Tommy springs to the defence of the family, and the commander orders a soldier to shoot him. Tommy disappears into the fields but returns sometime later, unharmed.

Joginder goes to the village to get ointment for his bruises and to ask for help in killing Tommy. Joginder and a group of villagers are listening to the BBC World Service reporting on Operation Blue Star when a cart loads of Sikhs pass asking for directions to Sur Singh. They go with them, but once there, are turned back by the military threatening a baton charge if they don't disperse.

Joginder is in pain, restless and can't sleep. Tommy continues to bark in the night disturbing the whole family. Joginder hears movement out in the fields. Fearing that it might be militants, Joginder gets up and in a rage attacks Tommy with a wooden log.

### November 1984, train to Amritsar: Jugal and Raj

The train approaches Amritsar and slows down. Jugal and Raj get off before the station. They are quickly joined by the two Sikh youths and then the Sikh gentleman - all are frightened of walking alone on the railways tracks in the night, lest they are mistaken for militants.

The lights of Amritsar station are visible in the distance.

## **FILMMAKERS:**

### **Gurvinder Singh - DIRECTOR:**

Gurvinder Singh studied filmmaking at the Film & Television Institute of India (FTII), Pune, graduating in 2001. He travelled extensively through Punjab between 2002 and 2006, living and wandering with folk itinerants, documenting folk ballads and oral narratives. He continued to make short experimental works and documenting arts/artists for the next few years. In 2005 he was invited by avant-garde Indian filmmaker Mani Kaul to be his teaching assistant for a month long master class at FTII, which led to a close association with the filmmaker who became his mentor. He translated and published a book of conversations with Mani Kaul, titled *Uncloven Space*. He directed his first fiction feature in Punjabi, *Anhey Ghorhey Da Daan* (Alms for the Blind Horse) in 2011. The film premiered in 'Orizzonti' competition at the Venice film festival and screened at various festivals including Rotterdam, Busan, London, Munich, etc, besides releasing at the Museum of Modern Art (MoMA), New York. It won the 'Special Jury Award' at Abu Dhabi Film Festival, and the 'Best Film' at the International Film Festival of India, Goa in 2012. It also won three National Awards in India, including 'Best Direction' and 'Best Cinematography'. Besides filmmaking, he paints and is working towards his first exhibition.

### **Kartikeya Singh - PRODUCER:**

Kartikeya Singh has worked in various capacities in shorts, documentaries, advertising and Films. He consulted India's National Film Development Corporation (NFDC) as a Supervising Producer. He has executed several projects as Executive Producer and Line Producer including *ALMS FOR A BLIND HORSE* by Gurvinder Singh, which premiered at Venice Film Festival 2012 and *THE SEVENTH WALK* by Amit Dutta, which premiered at Rome International Film festival 2013. *CHAUTHI KOOT* is his maiden project under his banner, The Film Café. He is deeply interested in the emerging and alternative voices of Indian cinema.

### **Nina Lath Gupta – CO-PRODUCER:**

Nina Lath Gupta took the reins of the National Film Development Corporation (NFDC) as Managing Director and CEO in 2006. She restructured the loss making government-owned corporation to face the challenges of the times and led it into profits thereafter. Her initiatives included setting up South Asia's biggest co-production market Film Bazaar and training and skill development platforms such as Screenwriters' Lab and Work-in-Progress Lab. She also set up NFDC's film distribution label "Cinemas of India". Film Bazaar has played a crucial role in providing new generation of filmmakers a platform to reach out to the international market with projects such as *THE LUNCHBOX*, *QISSA*, *MISS LOVELY*, and *SHIP OF THESEUS* to name a few.

### **Catherine Dussart– CO-PRODUCER:**

Paris-based Catherine Dussart founded CDP (Catherine Dussart Productions) in 1994. She has produced an array of award-winning feature films, shorts, documentaries and television programs. Some of the notable titles include Rity Panh's *THE MISSING PICTURE* that won the Un Certain Regard award at Cannes Film Festival and was nominated for Academy awards in Best Foreign Language category in 2014; Peter Greenaway's *GOLTZIUS AND THE PELICAN COMPANY* that was selected for Rome Film Festival 2013 and Yesim Ustaoglu's *ARAF* which was screened at Venice and Rome film festivals in 2012.

**Sunil Doshi – CO-PRODUCER:**

Sunil Doshi has worked on thirteen feature films in Marketing and Creative Production departments including MIXED DOUBLES and BHEJA FRY. He runs an initiative called The Adaptation Company which is involved in identifying stories and developing them for the Screen. He is currently a Consultant to Star TV Network for New Talent and their digital streaming platform, Hotstar. He lives in Mumbai and France. CHAUTHI KOOT is his fourteenth featurefilm.

**Olivia Stewart – CREATIVE PRODUCER:**

Olivia Stewart has been involved in a number of award-winning films both as a Producer and as a Mentor/Script Consultant. Her films include Terence Davies' DISTANT VOICES, STILL LIVES (Director's Fortnight 1988), THE LONG DAY CLOSES (Official Competition Cannes 1992), THE NEON BIBLE (Official Selection Cannes 1995) and THE HOUSE OF MIRTH; Mark Herman's BRASSED OFF; Mike Figgis' THE BROWNING VERSION and Todd Haynes' VELVET GOLDMINE (Official Competition Cannes 1997, won Best Artistic Achievement); and, more recently, via her collaboration with the BINGER FILM LAB Amsterdam and the NFDC India, Scott Graham's SHELL, which won Best Film at the Torino Film Festival 2012; Ritesh Batra's THE LUNCHBOX, won the Audience Award at Cannes La Semainede la Critique 2013 and went on to great acclaim at the Telluride and Toronto Film Festivals; Kanu Behl's TITLI which was selected for a Certain Regard Cannes 2014.

**Waryam Singh Sandhu – ORIGINAL STORIES:**

Waryam Singh Sandhu is an Indian short story writer. He was awarded the prestigious Sahitya Akademi award in 2000 for his collection of short stories CHAUTHI KOOT. His writings in Punjabi have been translated into several Indian languages. He lives in Canada.

**Satya Rai Nagpaul – DIRECTOR OF PHOTOGRAPHY:**

CHAUTHI KOOT is Satya Rai Nagpaul's second feature with Gurvinder Singh. For their first film, ALMS FOR A BLIND HORSE, he won the Indian National Film Award for Cinematography. As a cinematographer, he has also worked on GATTU directed by Rajan Khosa, which won a Special Mention at the 62nd Berlin International Film Festival. In 2013, Satya photographed ZINDA BHAAG, directed by Meenu Gaur and Farjad Nabi. The film was Pakistan's official entry for the 2013 Academy Awards. Satya is an alumnus of the Film & Television Institute of India.

**Marc Marder – MUSIC COMPOSER:**

Marc Marder composes music for film, theatre and concert. He received the Deutscheschallplatten Preis in 1991 for his soundtrack for the silent feature, SIDEWALK STORIES by Charles Lane. He has also collaborated on all 19 films by director Rithy Panh. Their feature, THE MISSINGPICTURE won the prize of the Un Certain Regard at the Cannes Film Festival, and was nominated for an Oscar in the Foreign-language category. For this same score, he was recently awarded the Sacem-France Musique Prize for Best Film Music (2014) which involves a commission for an orchestral work. Five of their other films have been invited to the Official Selection at Cannes and have won numerous prizes at many international festivals. He has written over 80 soundtracks for feature, television and documentary films.



#### **CAST:**

##### **Gurpreet Kaur Bhangu as 'Joginder's Mother':**

By now a veteran at doing cameos in Punjabi films, Gurpreet Bhangu (56) is a theatre artiste living in a village near Chandigarh where she and her husband run a theatre group and host plays in their village amphitheatres. She is also an agriculturalist. She did a cameo in Gurvinder Singh's ALMS FOR A BLIND HORSE.

##### **Harnek Aulakh as 'Raj' (Hindu man on Train to Amritsar 1):**

Having acted in more than sixty plays and done more than a hundred shows across India, Harnek (38) is passionate about stage since childhood. Besides, he has written and directed plays for children since 2003. When not acting on stage, he acts as a guide to international tourists, showing them around the historic city of Amritsar, also host to the Golden Temple. CHAUTHI KOOT is his first film.

##### **Kanwaljeet Singh as 'Jugal' (Hindu man on Train to Amritsar 2):**

Kanwaljeet (33) has been working as a social activist for many years. He started as a theatre activist performing in and directing many street plays on socio-political issues. He is trained as an engineer, specializing in robotics. CHAUTHI KOOT is his first film.

##### **Suvinder Vikky as 'Joginder':**

A Masters in Theatre from Punjabi University, Suvinder (40) has done many small roles in Punjabi commercial films and television, besides regularly doing stage shows. CHAUTHI KOOT is his first role as a lead actor in any film.

##### **Taranjeet Singh as 'Sukhdev':**

Taranjeet (12) studies in a school in Amritsar and was selected for the role of Sukhdev after going through tough rounds of auditions in which more than a hundred boys from his and other schools were auditioned.

##### **Tejpal Singh as 'Sikh Gentleman':**

Gurvinder Singh chanced upon Tejpal Singh at a screening of his film in Delhi two years ago, where Tejpal approached him for an autograph! A film enthusiast who has even done a few roles in television commercials and serials, Tejpal (55) runs a flower shop in Delhi and home delivers cakes and flowers for a living.

##### **Rajbir Kaur as 'Beero':**

Rajbir is a standup comedian, having appeared in Laughter Challenge and other television shows. CHAUTHI KOOT is her first film.

## ARTISTIC LIST

Suvinder Vikky  
Rajbir Kaur  
Gurpreet Kaur Bhangu  
Taranjeet Singh  
Harleen Kaur  
Harnek Aulakh  
Kanwaljeet Singh  
Tejpal Singh  
Gulshan Saggi

Joginder  
Beero  
Joginder's Mother  
Sukhdev  
Girl  
Raj - Hindu Man 1  
Jugal - Hindu Man 2  
Sikh Gentleman  
Train Guard

## TECHNICAL LIST

Director  
Screenplay  
Based on the story by  
Producer  
Co-producer

Creative producer  
Director of Photography  
Editing  
Sound  
Production Designer  
Music

A production  
with

Gurvinder Singh  
Gurvinder Singh, Waryam Singh Sandhu, Jasdeep Singh  
Waryam Singh Sandhu  
KartikeyaSingh  
Nina Lath Gupta  
Catherine Dussart  
Sunil Doshi  
Olivia Stewart  
Satya Rai Nagpaul  
Bhupesh Micky Sharma  
Susmit Bob Nath, Bruno Tarrière  
Priyanka Grover, Navjit Kaur  
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