Working with a Film: Slumdog Millionaire
Slumdog Millionaire

Working on this film will help you to address various goals in the International English subject curriculum:

- gi eksempler på andre varianter av engelsk enn dem som brukes i det angloamerikanske kjernearmådet, og reflektere over deres særpreg [the film dialogue is in Indian English mixed with words from Indian dialects]
- skrive tekster med god struktur og sammenheng om allmenne, faglige og litterære emner [by working on a film review/analysis and writing a character analysis]
- analysere og vurdere noen engelskspråklige mediers rolle i det internasjonale samfunnet [the film deals with the phenomenon of a global television show that originated in the UK/US and that promotes Western values]
- reflektere over hvordan kulturforskjeller og ulike verdensystem kan påvirke kommunikasjon [by looking at the contrasts and value systems revealed in the film]
- drøfte noen internasjonale og globale utfordringer [the film looks at the issues of poverty, street children, influence from other cultures]
- analysere og drøfte minst ett lengre litterært verk og en film

Information about the film

A British film made in 2008, and directed by Danny Boyle, Slumdog Millionaire is an adaptation of the novel Q & A which was published in 2005 and written by the Indian author and diplomat Vikas Swarup. After the success of the film, the book is now often sold under the title Slumdog Millionaire. The film won eight Academy Awards for 2008 including Best Picture, Best Director and Best Adapted Screenplay.

The setting is Mumbai, India, the language is Indian English, and the film has a focus on the global television programme Who Wants to Be a Millionaire?

Pre-activity

Brainstorm in class.

1) What do you know about India? This includes geographical data (population, cities, climate, economic and social conditions), and other aspects like culture,
language and Western impressions of the country. Write down a list of what you think India is like, you will return to this list at the end of the exercises below.

2) Find out about the television show *Who Wants to Be a Millionaire?* Discuss in class:
   - What is your opinion of the show?
   - What values do you think this show promotes?
   - What do you think about the global reach of this show?

Make a list of your opinions, you will return to this list at the end of the exercises below.

**Task 1 – The first ten minutes**
Watch the first ten minutes of the film in two segments of about five minutes each.

[The first segment ends when the tortured Jamal says “I knew the answers” and the second segment then begins with young boys (one of them the young Jamal) playing]
cricket on an airfield and ends when the policeman starts to play the video of the television show.]

After watching these two segments, sit in groups of four and discuss the following points. One of you writes down your conclusions, and then the whole class discusses the same points.

**Segment 1 – Comprehension**

1) The film opens with Jamal in an interrogation room. How does the policeman try to irritate him? How does Jamal react?
2) What familiar sound do we hear right after the policeman strikes Jamal? What effect does this create?
3) What text then appears on the screen?

**Segment 1 – Interpretation**

1) What do you think “It is written” might suggest?
2) When Jamal tells Prem (the host of *Who Wants to Be a Millionaire?*) what he does for a living, Prem encourages a reaction from the audience by laughingly calling Jamal a chai-wallah (tea-maker; a wallah is one who performs a specific task). Would you expect a host to encourage such a reaction from the audience in a Western culture’s version of the show? What might this suggest about Indian culture?
3) What effect is created by the tight editing of the contrasts between Jamal’s face on the show and in the police interrogation?

**Segment 2 – Comprehension**

1) How are we shown the title of the film?
2) What are the boys (Salim and Jamal) doing at the start of this segment?
3) Why are they being chased?
4) Where do they end up?
5) What is the policeman’s reaction when he has to let the mother take hold of the boys?
6) Where do the boys end up at the end of this segment?
7) What two character names from a book does the teacher call Salim and Jamal?

**Segment 2 – Interpretation**

1) What does the high-five shared by the two brothers as they run away suggest?
2) What is the effect of all the quick shots of the setting as the boys run away?
3) What is the effect of showing the lazy dog while the boys are running?
4) What effect does the music add to this segment?
**Writing and Discussion**

1) Make a plot line (like a time line) to summarise what you have learnt about the story so far and the scenes you have been shown in these two segments.

2) Using your plot line, discuss the following with a partner: Are you confused by anything? Has the director succeeded in capturing your interest? Do you want to see more?

**Now watch the whole film and work on the tasks below. Tasks 2–5 and 8 should be done in small groups.**

**Task 2 – Discussion (adjectives)**

1) Choose three adjectives from the list below that you feel best describe your impressions of the film and explain to the rest of the group why you have chosen them.

- colourful
- depressing
- uplifting
- disjointed
- up-tempo
- shocking
- confusing
- harsh
- negative
- heart-warming
- simplistic
- realistic
- unrealistic
- sentimental
- stark
- exhilarating
- romantic
- stereotypical
- feel-good
- overwhelming

2) Find at least two other adjectives that help you describe your personal response to the film and then explain why you chose them.

**Task 3 – Discussion (contrasts)**

One critic described the film as a series of contrasts. At the start of the film we saw, for example, the contrast between Jamal being asked questions by the host of *Who Wants to Be a Millionaire* and the officer brutally interrogating him at the police station. Other contrasts may be found between the two brothers Salim and Jamal. Find some of these as well as other examples of contrasts in the film and discuss their effect on the development of the film.

**Task 4 – Discussing message**

Discuss the following:

1) What, in your opinion, is the main message of the film? Does the film make a strong statement?

2) Having decided what you think the film is about, and whether it has a strong message, discuss in class the reactions to the film from the bloggers below and compare with your own reactions:
Blog 1
I watched the first half of the film and thought this film should have sounded the death *knell* for capitalism, but then the second half is a wretched *indictment* of all that is wrong with the world. I am a teacher in Manila, I see children begging on the street every day, I have no money to give them. What exactly is the message behind this film?

Blog 2
A wonderful film that shows the great contrasts between rich and poor in India and the great courage many young children must have to make their way in life.

Blog 3
Another awful film about India’s slums. Having read “Paper Tiger” and seeing the boy in this film literally jump into a *cesspool* of human waste, I really must ask, why this fascination in Indian literature with human *defecation*? Get your minds out of the gutters, boys!

Blog 4
I felt this film promised so much. It could show how harsh and cynical capitalist life is and maybe it starts out that way, but then it becomes some kind of modern Charles Dickens plot where everyone lives happily ever after. Its ends as some dumb feel-good movie.

Blog 5
A wonderful film that captures the cynicism of life in modern India and the cynicism of the global society with the *ubiquitous* American game show gone global and the *debonair* yet *sleazy* host. I thought the book revealed even more of the corruption that keeps India from being a much greater country, but the film also shows the dark side of our huge and sometimes wonderful society well.

3) After your discussions, jot down key words that summarise your opinion of the film.

**Task 5 – Discussing characters**

The young Jamal, Latika and Salim start out as “outsiders” in society. Talk about what makes them outsiders. What perils do they face because of their outsider status? What are the life choices each of them makes to escape their “outsider” roles? Do they have to make any difficult decisions?

**Task 6 – Writing a character analysis**

Write a character analysis of one of the main characters in the film: Jamal, Malik, Latika or Salim. A flat or static character usually represents one human characteristic and has little or no development, while a round character is more fully developed and changes due to conflicts he or she deals with in the film. Decide whether you think your chosen character is round or flat and give reasons for your answer.

For information about literary analysis: Reading and Enjoying Literature or this, which is slightly more advanced: Enjoying Fiction
Task 7 – Writing a review or an analytical essay

Alternative A: film review

When writing a review of a film for a newspaper, for example, the reviewer assumes the reader has not seen the film so that some amount of information about the film must be given in the review. Follow the steps below to help you write a review.

Step 1
Start by writing a full summary of the film.

Step 2
Share your summary with a partner and assess both. Does your summary give a good understanding of what takes place in the film and how it ends? Do you have too much information in your summary?

Step 3
Rewrite your summary taking out all the unnecessary information so that it is as succinct as possible while still being informative enough for someone who has not seen the film. A review should not, however, give away the end of the film, so when you rewrite it, you should remove all the text that reveals what happens in the end of the film.

Step 4
A review will comment on events in the film and the director’s depiction of these events, and on the performances of the actors.

Here are some other questions that you can ask yourself about the film. This will perhaps help you decide what is important to have in your review when you are discussing the quality of the film (for help also see Toolbox page 368-369 or here):

- What does the title mean in relation to the film as a whole?
- Why does the film start in the way that it does?
- Is sound used in any vivid ways to enhance the film? (e.g. to enhance drama, heighten tension, disorient the viewer etc.)
- How does the film use colour or light/dark to suggest tone and mood in different scenes?
- What specific scene constitutes the film’s climax? How does this scene resolve the central issue of the film?

Now rewrite your summary by adding comments on the quality of the film and performances. You might want to use some of your choices of descriptive
adjectives and your descriptions from Task 2. Include your opinion of the film from Task 4c. Write your review.

Step 5
Share your review with a classmate and comment on each other’s review.

Alternative b: film analysis
Use your material from tasks 4, 5 and 6, plus the questions under Step 4 above, to write an analytical essay on *Slumdog Millionaire*. An analysis is different from a review. You are not trying to recommend the film, and your job is not to tell people what the film is about. An analysis examines the work through interpretation of the story, how it is told and the message it tries to convey. The goal of a film analysis is to broaden and deepen our understanding of the work and to judge its merits as a film and the merits of its message.

Here is a text about writing analytical essays.

**Task 8 – Discussion: summarizing the film**
1) Go back to your list about India from the pre-activity. What are your impressions of India after watching this film? Does the film change or confirm your first impressions? What has the film taught you about India?
2) After watching the film, what is your impression of the show *Who Wants to Be a Millionaire* now? What does this say about Western Values? Compare to your pre-activity list of impressions.
3) Why do you think this film has become such a huge success across the globe and has won so many awards?
4) What does this film say about the English-language media’s role in international society?

**Task 9 – In-depth study: working with the script**

Below we offer two extracts from the film script that will help to put you more into the film. It is also interesting to see the writer’s dialogue and compare it to the actual performances. You can choose to work with both extracts or just one of them.

*Note:* If you read the original script on the net, you will find that it is not always the same as the final film, in much the same way that the script is very different from the original book. This shows how making a film is often a spontaneous and constantly changing process, where the editing room is where the final work of art comes together, and why some critics have said that editing is the true art of film.
Extract 1

There is a break in the show. Jamal has gone to the toilet at the studio. Prem is the host of Who Wants to be a Millionaire? V/O = voice over, O/S means Off-screen, and “INT” means interior shot.

INT. TOILET. NIGHT.
*Jamal is in one of the cubicles. Prem goes to the urinal. Unzips.*

PREM
A guy from the slums becomes a millionaire overnight. You know the only other person who’s done that? Me. I know what it’s like. I know what you’ve been through.

JAMAL O/S
I’m not going to become a millionaire. I don’t know the answer.

PREM
(*laughs*)
You’ve said that before, yaar.

*Prem finishes pissing. Goes over to the washbasins, runs the taps and washes his hands.*

JAMAL O/S
No, I really don’t.

PREM
What? You can’t take the money and run now. You’re on the edge of history, kid!

JAMAL O/S
I don’t see what else I can do.

PREM
Maybe it is written, my friend. You’re going to win this. Trust me, you’re going to win.

*Prem leaves. Jamal flushes and comes out of the cubicle. Goes to the washbasins. In the mist on the mirror above the taps is written the letter “B”. Jamal stares at it. Gradually it fades, leaving only the growing fury on his face staring back at him.*

INT. STUDIO. NIGHT.
*Jamal stalks back onto the set. Sits down in his chair. Stares at Prem who looks unconcernedly back.*
TALKBACK V/O
Twenty seconds.

INT. STUDIO. NIGHT.

TALKBACK V/O
Fifteen seconds.

_Jamal and Prem stare at each other. Prem smiles._

PREM
Do the right thing and in approximately three minutes you will be as famous as me.

TALKBACK V/O
Ten seconds.

PREM
And as rich as me.

TALKBACK V/O
Five seconds.

PREM
Almost.

TALKBACK V/O
Four, three ...

PREM
From rags to Raja. It’s your destiny.

TALKBACK V/O
... we’re on.

_Applause from the audience._

PREM
Welcome back to _Who Wants to Be A Millionaire?_ In the chair tonight is Jamal Malik – as if we don’t know! In an amazing run, Jamal has already five million rupees but, not content with that, has chosen to gamble for one Crore – that’s ten million rupees. What a player! The question one more time: Which cricketer has scored the most first class centuries in history. Was it A) Sachin Tendulkar, B) Ricky Ponting, C) Michael Slater, D) Jack Hobbs.
JAMAL
I know it isn’t Sachin Tendulkar.

PREM
That’s a start. So, it could be Ricky Ponting, Jack Hobbs or Michael Slater.

JAMAL
I’ll use a life-line. Fifty-fifty.

PREM
Okay. Computer, take away two wrong answers.

Music swells, lights dim.

PREM
Well, you were right about Sachin Tendulkar. The computer has taken away A) Sachin Tendulkar and C) Michael Slater. That leaves you a fifty-fifty choice, Jamal. B) Ricky Ponting or D) Jack Hobbs. What do you think? Decision time. For half a million rupees. Your answer: B) Ricky Ponting or D) Jack Hobbs.

A hideous, never-ending pause while Jamal stares into Prem’s eyes.

JAMAL
D.

A barely perceptible jump from Prem.

PREM

JAMAL
D. Jack Hobbs.

PREM
Do you know?

Jamal shakes his head.

PREM
So it could be B, Ricky Ponting?

JAMAL
Or D. Jack Hobbs.
PREM
Final Answer?

JAMAL
Final Answer. D.

A just-perceptible narrowing of the eyes.

PREM
Computer-ji D lock kiya-jaye.


PREM
With one hundred and ninety-even first class centuries, the answer is ... D. Jack Hobbs!

The audience go wild. Prem’s smile is thin.

[...]

Discussion – Comprehension
1) How does Prem react to Jamal getting the right answer?
2) There are four examples of Indian words in the English dialogue above: yaar, Raja, crore and Computer-ji D lock kiya-jaye. Search the net for the meaning of these words or the contexts in which they are used.
3) How does Prem use language to try to manipulate or persuade Jamal?

Discussion – Interpretation
1) Why is it ironic when Prem says to Jamal “From rags to Raja. It’s your destiny.”
2) Why do you think Prem gives Jamal the wrong answer?
3) Why does Jamal choose D?
4) Discuss the effect of the mixing of languages that we see in this extract.
Extract 2 – The final question

INT. STUDIO. NIGHT.
Prem and Jamal walk on-stage. Blinding light. They take their seats to tumultuous applause.

PREM
Welcome back to Who Wants to be a Millionaire? I can safely say that tonight is the biggest night of both of our lives, Ladies and Gentlemen. Jamal Malik, the Call Centre worker from Mumbai has already won one Crore rupees, a cool ten million. Tonight, he can walk away with that in his pocket or make the biggest gamble in television history and go for the final question and a staggering twenty million rupees! Jamal, are you ready for that question?

JAMAL
Yes.

The lights dim, the music rumbles. Prem pushes the button on his computer. Pauses. Gets conversational.

PREM
Big reader, are you Jamal? A lover of literature?

Nervous laughter from the audience. Jamal just shrugs.

JAMAL
I can read.

Even more nervous laughter.

PREM
Lucky! In Alexandre Dumas’ book, The Three Musketeers, two of the musketeers are called Athos and Porthos. What was the name of the third musketeer? Was it A) Aramis, B) Cardinal Richelieu, C) D’Artagnan, D) Planchet.

An involuntary laugh comes out of Jamal’s mouth.

INT. ROADSIDE SHACK. NIGHT.
In the shack, sitting on an upturned oil drum, surrounded by puzzled Indians in rags, a slow smile comes to Latika’s face.

INT. STUDIO. NIGHT.
Camera on Prem.
PREM
The final question, for twenty million rupees: and he’s smiling. I guess you know the answer.

JAMAL
Would you believe it? I don’t.

*Jamal laughs. There’s nothing else to do. The audience groan.*

PREM
You don’t? So, you’re going to take the ten million and walk?

JAMAL
No.

PREM
No?

JAMAL
I’ll play.

*A gasp from the audience.*

PREM
You just said you don’t know the answer. I heard that, right? You do understand that if you get the answer wrong, you lose everything? Ten million rupees. A fortune, Jamal.

*A terrible pause.*

JAMAL
I’d like to phone a friend.

PREM
We’re going to the wire, Ladies and Gentlemen, we are going to the wire. The final Life-line. Here we go....

INT. STUDIO. NIGHT.
*Prem presses his computer. Ominous rumble of drums. The lights dim. A phone can be heard ringing, the amplified sound echoing around the studio.*

PREM
It’s ringing.

*The phone continues to ring.*
INT. ROADSIDE SHACK. NIGHT.
*Latika is staring at the television. Then an electric current seems to shoot through her and she is running, dodging the static traffic, street vendors, the odd cow, heading for her abandoned car. Hooting horns, shouting drivers. The phone rings on.*

INT. STUDIO. NIGHT.
*And on ...*

PREM
Doesn’t look as if your friend is in, Jamal. Who is it?

JAMAL
My brother’s number, but-

PREM
- the sort of brother who’d go for a walk on the twenty million rupee question?

JAMAL
It’s the only number I know.

INT. CAR. NIGHT.
*On the passenger seat of Latika’s car, Salim’s phone continues to ring...*

INT. STUDIO. NIGHT.
... and ring.

PREM
You’re on your own, Jamal.

*Prem looks up at the gallery. The Director shakes his head, mimes cutting his throat.*

INT. CAR. NIGHT.
*Latika wrestles the door open, grabs the phone.*

INT. STUDIO. NIGHT.
*Prem opens his mouth to speak. Then, out of the darkness of the studio,*

LATIKA V/O
Hello?

*A gasp from the audience.*

LATIKA V/O
Hello? Jamal?
PREM
Wow! That’s cutting it fine. I’m guessing this isn’t your brother. This is-

LATIKA V/O
My name is Latika.

*The first real smile of Jamal’s adult life.*

INT. JAVED’S SAFE-HOUSE. NIGHT.

*Javed pulls the Bar Girl from him, stares open-mouthed at the television.*

JAVED
What the bloody-?

*He pushes the girl off him. Gets to his feet.*

JAVED
Latika! Salim!

INT. STUDIO/ INT. ROADSIDE SHACK. NIGHT.

PREM
Okay! So, Latika, you want to hear the question one more time? And let’s be clear about this. Twenty million rupees ride on your answer. You have thirty seconds. Jamal, please read out the question to Latika.

JAMAL
Is that really you?

LATIKA V/O
Yes.

PREM
The question, Jamal.

JAMAL
In Alexandre Dumas’ book, *The Three Musketeers*, two of the musketeers are called Athos and Porthos. What was the name of the third musketeer. Was it A) Aramis, B) Cardinal Richelieu, C) D’Artagnan, D) Planchet.

*Silence. The electronic clock ticks loudly.*
PREM
Fifteen seconds.

JAMAL
Where are you?

LATIKA V/O
I’m- I’m safe.

PREM
Ten seconds. So, Latika, what do you think?

Silence.

PREM
Five, four, three, two, one. Time’s up! Your answer.

LATIKA V/O
I don’t know.

The audience groan.

PREM
Oh ... 

LATIKA V/O
I’ve never known.

PREM
You really are on your own, now, Jamal. Your answer: for twenty million rupees.

Jamal shrugs.

JAMAL
A.

PREM
A. Because?

JAMAL
Just ... because.

PREM
Apka final jawab?
JAMAL
Yes. Final answer. A. Aramis.

The lights dim, the music crescendoes. A buzz runs around the audience. Prem pushes the button on his computer. Stares hard at Jamal.

PREM
Computer-ji A lock kiya-jaye. Jamal Malik, Call Centre Assistant from Mumbai, for two Crore, twenty million rupees, you were asked who the Third Musketeer was in the novel by Alexandre Dumas. You used your final life-line to phone a friend. You answered A. Aramis … which is … I have to tell you … the correct answer!

Wild applause. Prem jumps up and pulls a bemused Jamal to his feet, raising his arm in the air. Jamal is smiling, but disorientated.

PREM
Ladies and Gentlemen, Jamal Malik, Crorepati! What a night! We have all been present at the making of history, Ladies and Gentlemen! Jamal Malik, millionaire!

JAMAL
Latika? Latika?

To ever-increasing roars and applause from the audience, Prem escorts Jamal off-stage.

INT. ROADSIDE SHACK. NIGHT.
The line goes dead in Latika’s hand. She stares down at the phone. The bemused family are still eying her like an alien. She smiles at them and goes out. The traffic on the road is still grid-locked. She starts walking, faster and faster. Then she breaks into a run.

INT. JAVED’S SAFE-HOUSE. BATHROOM. NIGHT.
A small TV in the bathroom. Salim smiles.

JAVED O/S
Salim! Teri ma ki chute! Salim!

Javed is banging on the door. Salim gets up from where he has been praying. He climbs into the bath which is full of bank notes and lies down amongst the money. He reaches across for the pistol and picks it up. Salim smiles slightly as Javed smashes down the door, Salim pulls the trigger and shoots Javed. He falls onto the floor, dead. But the Thug right behind him shoots Salim in the chest. He lies back in the bath, the faintest trace of a smile on his face as he stares at the pictures of Jamal on the TV.
SALIM
God is good.

*Salim dies.*

[...]

INT. CHHATRAPATI SHIVAJI TERMINUS. NIGHT.

VT station is awash with the evening commute. Thousands of people crowd the platforms, jostling the only still figure who is sitting at the base of the statue of Frederick Stevens. Jamal. Then there is a gap in the wall of bodies that swirls around him. Jamal gets to his feet.

JAMAL
Latika?

*Then she is gone in the melee again. Only to reappear.*

LATIKA
Jamal?

*Jamal forces himself through the people. Nothing will stop him. Latika too is shoving them aside until they are face-to-face. They stop, look at each other, hold each other’s hands tight. The whole station seems frozen, the only movement from a thousand bodies being Jamal and Latika.*

LATIKA
I thought we would meet again only in death.

*He shakes his head.*

JAMAL
I knew you’d be watching.

*Jamal puts his hand on Latika’s chin, turns her head gently so that she is facing him. He sees the knife scars on her cheek for the first time. She tries to turn her head, but he won’t let her. Runs his hand slowly down the scar. Rests his hand there.*

JAMAL
This is our destiny.

*He gently kisses the scarred cheek.*

JAMAL
This is our destiny.
The camera pulls back and back, rising above the station. The music starts and the frozen station comes alive, two thousand kurta-clad men and saree-clad women dancing in and out and on top of the trains, an unbound celebration of hope and humanity that has at its centre, Jamal and Latika.

THE END

Discussion – Comprehension
1) What line does Jamal say that ties back to the on-screen text in Segment 1 of the film and alternative D “It is written”? 
2) What book is the final question based on?
3) Where in the film have we seen this book before?
4) Who answers the phone when the studio calls?
5) What is Javed’s reaction when he hears who is on the phone?
6) What happens to Salim?
7) Where do Jamal and Latika meet?
8) What happens right at the end of the film?

Discussion – Interpretation
1) Why does Prem say “I can safely say that tonight is the biggest night of both of our lives”?
2) What is the significance of Latika saying “I’ve never known”?
3) What does it say about Jamal’s life when his brother’s mobile number is the only number he knows?
4) When Jamal answers “A”, do you think he really cares at this point whether he wins or not?
5) Why do you think Salim chooses to die?
6) Explain the meaning of “The first real smile of Jamal’s adult life”.
7) What is the symbolic message of Salim dying in the tub with all the money?
8) What is your opinion of the romantic ending when Jamal says “This is our destiny”?
9) In earlier exercises you have talked about the message of the film. What effect does the romantic ending have on the message? What effect is created when the credits are interspersed with the main actors and many extras dancing on the train platform?
Task 10: film vs. novel

This final task is for those students who have also read the book.

A screenwriter and director will often make very drastic decisions in translating a book to the cinema. There are many reasons for this (e.g. different mediums, time restrictions etc.). Sometimes readers of the book agree with the changes, other times they have trouble accepting the film because of the changes it introduces. The film *Slumdog Millionaire* makes many changes compared to the novel *Q & A*.

Some of the major changes are:

- The main character’s name is Ram Mohammad Thomas in the novel (Jamal in the film). He has a much different upbringing as in the book he is raised for eight years by a benevolent English priest named Father Timothy, which explains his proficiency in English.

- The character of Salim is very different. In the book he is the younger Muslim friend of the main character, not his brother, and his life does not come to a tragic end.

- The character of Latika is very different in the book and she is not present from Ram’s early childhood until Ram is arrested for knowing the answers. Thus in the book, the love interest between the two is not developed, nor can it be said that the end of the novel suggests there will be love between them.

- The reason why Ram knows the answer to the last question on the show is very different in the book than in the film, and much more sinister, as is the character of Prem.

1) Find other changes and discuss why you think the filmmakers have introduced them.

2) Considering the changes you have discussed, what is your opinion of the film when compared to the book?
Cast and Director of "Slumdog Millionaire" at the 81th Annual Academy Awards