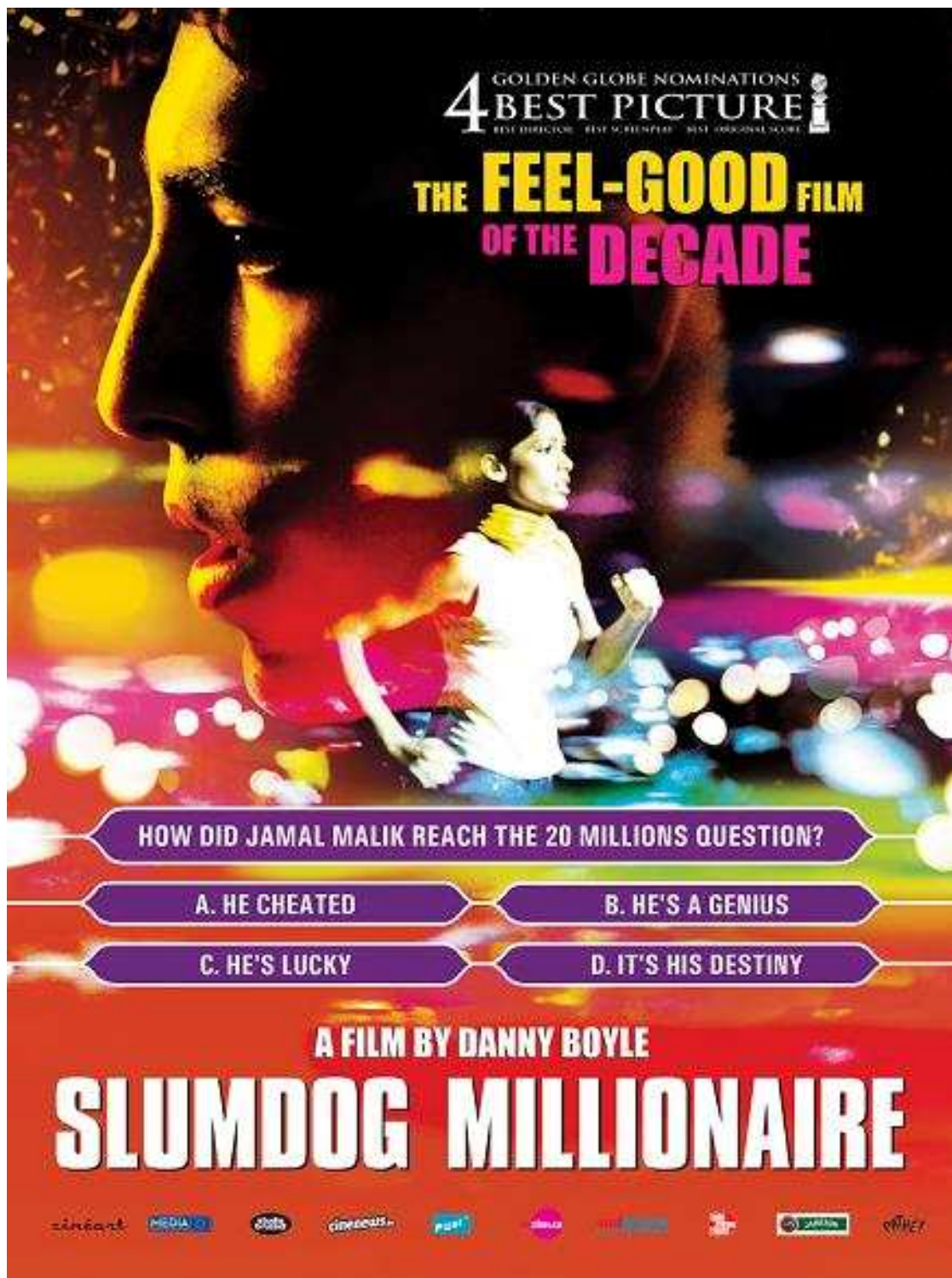


Persmap



GOLDEN GLOBE NOMINATIONS
4 BEST PICTURE
BEST DIRECTOR BEST SCREENPLAY BEST ORIGINAL SCORE

THE **FEEL-GOOD** FILM
OF THE **DECADE**

HOW DID JAMAL MALIK REACH THE 20 MILLIONS QUESTION?

A. HE CHEATED B. HE'S A GENIUS

C. HE'S LUCKY D. IT'S HIS DESTINY

A FILM BY DANNY BOYLE

SLUMDOG MILLIONAIRE

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Slumdog Millionaire

Een film van Danny Boyle
Gebaseerd op het boek van Vikas Swarup

UK/USA · 2008 · 35mm · color · 120 min. · Dolby Digital · 2:35:1

De 18-jarige Jamal, een weesjongen uit de sloppenwijken van Mumbai, staat op het punt om 20 miljoen rupies te winnen in de Indische versie van het programma 'Weekend Miljonairs'. Hij is nog maar één vraag verwijderd van de overwinning, wanneer de politie hem aanhoudt omdat ze hem verdenken van vals spel. Jamal vertelt hen over zijn leven op straat, zijn familieperikelen en zelfs over het meisje waarop hij verliefd werd en dat hij uit het oog verloren is. Maar hoe is deze jongen die niet in geld geïnteresseerd is in de finale van 'Weekend Miljonairs' beland? En hoe komt het dat hij het antwoord weet op alle vragen?

Winnaar Publieksprijs – Toronto Internationale Filmfestival 2008

Winnaar Publieksprijs - Austin Filmfestival 2008 (VS)

**Winnaar Beste Film, Beste Regisseur & Meest veelbelovende nieuwkomer: Dev Patel -
British Independent Film Awards 2008**

Door National Board of Review uitgeroepen tot 'Beste Film van 2008'

Winnaar 4 Golden Globes: Beste Film, Beste Regisseur, Beste Original Score, Beste Screenplay

**10 Oscar nominaties Best Picture, Best Director, Best Cinematography, Best Adapted Screenplay,
Best Editing, Best Music (Score), tweemaal voor Best Music (Song), Best Sound Editing en Best
Sound Mixing.**

www.foxsearchlight.com/slumdogmillionaire

Genre: drama, romantiek, komedie

Release datum: 12 februari 2009

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Perisubriek inlog: cinéart / wachtwoord: film

LONG SYNOPSIS

It's the moment of truth in the studio of India's smash hit TV show "Who Wants To Be A Millionaire"? Before a hushed studio audience, and standing under the blazing studio lights, 18-year-old Mumbai slum kid Jamal Malik faces his final question - and the chance to win a staggering 20 million rupees. The show's host Prem Kumar has little sympathy for this rags-to-riches contestant. Having clawed his own way up from the streets, Prem doesn't like the prospect of sharing the Millionaire limelight, and refuses to believe that a kid from the slums could know all the answers.

When the show runs out of time and breaks for the night, Prem already has the police waiting outside the studio to arrest Jamal, who he is sure must be cheating. Interrogating the contestant through the night, the Inspector of Police finds that Jamal is as confused as anyone else by how far he has come in the contest. They revisit the questions one by one; Jamal explains how he came to know each answer. As he does so, the extraordinary story of his young life begins to emerge.

Jamal's is a story of modern India. Growing up in the slums of Mumbai, as a young boy his mother is killed in a religious uprising. Jamal finds himself living by his wits on the streets with Salim, his older brother, and Latika, an orphaned girl Jamal comes to care for, and as they grow older, to love. Jamal's picaresque childhood, lived out on the poorest fringes of the city doesn't tarnish his good-hearted nature. But his brother Salim hungers for wealth and power. Tensions and rivalries between the brothers intensify as they grow into young adults, until a betrayal forces the three friends apart, and Jamal loses Latika, just as he realises he truly loves her.

When he finds her again, things have changed irrevocably. Salim is working for a violent gangster - and this gang lord has married Latika. Jamal puts everything on the line to free the love of his life, only to lose her, and his brother, again. Despite himself, gradually the hostile Inspector is drawn into Jamal's story - and starts to believe that this 'slum dog' is actually telling the truth. In a final exchange we learn the real reason behind Jamal's decision to appear on the show in the first place. Finally convinced, the Inspector releases him to go back onto the show, to answer the final question.

Overnight the story of Jamal's dream run on the show and his subsequent arrest has turned him into a media sensation. On the other side of the city, Salim and Latika see Jamal on the news. Shocked into conscience, Salim sets Latika free from her violent husband's imprisonment, knowing full well that this seals his own fate. Latika drives across the city to the studio, while Jamal returns to the hot seat for the final question, but she is caught up in Mumbai's gridlocked traffic.

As the whole of India watches, breathless, Jamal asks if he can phone a friend, He dials the only number he knows - his brother's mobile phone. The phone, which Salim gave to Latika for her escape rings... and Latika picks up. The lovers are, at last, together.

CAST

Jamal Malik

Dev Patel

Salim

Madhur Mittal

Latika

Freida Pinto

Prem Kumar (presentator)

Anil Kapoor

Police Inspector

Irrfan Khan



CREW

Scenario	Simon Beaufoy
Producent	Christian Colson
Co-producent	Paul Ritchie
Uitvoerend producenten	Paul Smith
Tessa Ross	
Uitvoerend co-productenten	François Ivernel
	Cameron McCracken
Gedelegeerd productent	Tabrez Noorani
Camera	Anthony Dod Mantle, BSC DFF
Editor	Mark Digby
Kostuum	Suttirat Anne Larlarb
Casting	Inde Loveleen Tandan
	Royaume-Uni Gail Stevens
Muziek	A.R. Rahman

ABOUT THE PRODUCTION

Developing the screenplay from the book

The genesis of *Slumdog Millionaire* began when the Head of Film and Drama at Channel 4, Tessa Ross, received a call from Film4's book scout, Kate Sinclair, who explained that she'd read a proof of an extraordinary story. Although yet to be published, when Sinclair pitched the story, Ross immediately optioned the book.

"Between optioning the book and it being published I had organised a dinner for writers, directors and producers and I spoke to Simon Beaufoy, who I'd known for a long time and was very keen to work with, and told him about our 'prize project'", Ross recalls. "He absolutely loved the idea and came onboard very quickly."

Ross suggested that, although the book was difficult to convert into a screenplay, she felt Beaufoy had the skill and experience to do it. Beaufoy believed that most Western cinemagoers had not previously experienced the side of India that Swarup's book explores. "It's like a city in fast-forward," he says. "It's Dickensian London in the 21st century. It's rapidly developing. The poor are poorer than ever before. The rich are richer than ever before. And there's this mass of people in the middle, trying to force their way up."

The simple premise of Swarup's novel enabled Beaufoy to concentrate on two key elements when adapting the story into a screenplay. Firstly, the obvious rags to riches fairytale, where our hero overcomes enormous obstacles to reach a positive conclusion. Secondly, the extraordinary backdrop against which the story is set. But there were many technical difficulties. The adaptation of a book into a film script requires a very different approach for a writer than producing an original screenplay. The challenge for Beaufoy was to retain the soul of the book, but at the same time, translate those characters onto the big screen.

"The biggest problem in converting the book to a screenplay was that it was effectively a series of stories – twelve short stories," Beaufoy explains. "Some of which weren't even linked in any way. It had no over-arching narrative. It didn't take someone from birth all the way through life. It was rather disjointed and some of the stories were almost discreet little tales that had no reference to the main characters at all. It's very different to starting with one's own idea and developing it. With an adaptation you've got responsibilities to the book. It is like unpacking a suitcase that has been delivered, with a jumble of things that fit and things that don't fit. It's not my suitcase. It's someone else's suitcase. But somehow you have to turn that into a suitcase of your own making."

Beaufoy meticulously picked his way through the narratives to mark out a story that would take the audience from A to B. "My job was to find this narrative... to trace a story that went all the way through, while still being able to jump back to the story of the police interrogation and 'Who Wants To Be A Millionaire?' That was a particular challenge."

The film's producer Christian Colson believes Beaufoy was an inspired choice of writer. "Simon has a very warm, specific voice which is particularly suited to this material," Colson says. "He wrote a first draft of the screenplay for Tessa in the first instance and then they came to me."

"Simon came up with the new title of "Slumdog Millionaire", which we all fell in love with. I guess in classical terms the story a comedy in so far as it describes a movement from disorder towards harmony. It's a comedy but it's also, at times, a horrifying drama. There are moments of great pain and pathos. It's a fairytale and like all the best fairytales, it has moments of real darkness and horror. There is a great mix of things that really make you laugh and make you cry and make you gasp."

Beaufoy believes that having Jamal in the TV show and then jumping to flashbacks of his life enables the stand-alone segments to offer a mixture of genres. "You can fire off in all different directions. You can have a little romantic bit, a little comedy bit or a little gangster bit and still somehow encapsulate them all in a single tone, which was lovely for me. It gives the film a great deal of variety because it's not stuck in one genre."

When the script was in good enough shape to take to a director, the team's number one choice was Danny Boyle. "We sat down and asked ourselves who would be the best person in the world to direct this material and just thought 'Danny Boyle!'," Colson recalls. "We sent it to him, he read it and said 'Count me in'," says Colson. "It was that easy."

Beaufoy was impressed with Boyle's respect for the script, as well as his approach to the material. Although the director is regarded by many as unmistakable in his directing style and approach to filmmaking, his attitude to each scene was to maintain the dialogue as written. "He understands the rhythm of a scene. He wants to keep it that way and he still manages to get his own absolutely unique vision across. It's unmistakably a Danny Boyle film and yet pretty much every word that I wrote is there in the film. He's incredibly respectful of the words on the page and won't do anything to the dialogue without a huge amount of consultation with the writer."

Equally, Boyle regarded Beaufoy's script as a guiding light through the filmmaking process. In the heat of shooting under tight time constraints and challenging conditions, Boyle explains that it made sense to remain as faithful as possible to Beaufoy's blueprint. "Simon came over to India for rehearsals and we made some adjustments then. But most of the time we wanted to stick to the script as much as possible," says Boyle. "I mean, inevitably things evolve and change but the script is like a tunnel you get into and the less detours you make when you're in it, the better. You make it as vivid as you can and as complex and exciting as you can but you serve the narrative as much as possible."

In the world of film development, where projects can struggle to move forward, constantly facing re-writes, new writers, extensive notes and delays as other films move into production, *Slumdog Millionaire's* development arc was rapid. "It was a snowball that grew as it rolled down a hill," Ross notes. "Truly nothing stopped it in its tracks. The snowball had a very direct path down that hill and it speeded up because of Danny. We were able to develop and finance the film with Celador, and this meant we could then make all the important financial and creative decisions together very quickly."

But what can a Western production bring to what is essentially an Indian story? Colson suggests that an outsider's perspective brings striking elements to the visual look of a film and the telling of a story that an indigenous writer or director might take for granted, or simply not notice. "It's an outsider's perspective in the way that Sam Mendes did a great job portraying suburban America in *American Beauty* and Ang Lee did on Jane Austen's England in *Sense and Sensibility*. I guess there's a fresh eye for the colourful, unique or vibrant that sometimes we, any of us, don't see in our own cultures. There is certainly vibrancy to the movie that implies an outsider's curiosity. I think we get very desensitised to the places where we live and sometimes don't look as closely. As outsiders, we look differently."

The arrival of the crew in India not only made a huge impact on the locals, but was also a culture shock for the team who were yet to experience the madness and energy of Mumbai. "I'd never been to India," says Boyle. "My dad was there in the war and had talked to me endlessly about it and I'd always wanted to go. I thought it was an extraordinary place in the extremes that you experience there. But, more importantly, the challenges that you face are just beyond anything you can imagine," he laughs.

Boyle believes that most filmmaking experiences centre on the concept of control - the idea that a director and crew can manipulate their environment to obtain exactly the imagery or visual tone they need to deliver what they've set out to film. But in India those rules couldn't be applied. "You just don't have that kind of control in India. If you seek it, it will drive you insane. You'll be jumping off a cliff within a week. You've got to go with it really, and just see what happens. Some days you think, "We're never going to get anything - not a single thing." And suddenly at four o'clock in the afternoon, it comes back to you - the place will repay you - if you've trusted it, and it all makes sense."

Beaufoy had travelled extensively in India when he was eighteen but noticed enormous changes on his return twenty years later. "India has changed massively since then so my research was focussed on wandering around and picking up stories and picking up the newspapers. The most lurid, melodramatic stories would leap off the page. I'd read one and go and visit the area and soak up this extraordinary atmosphere and then start weaving the stories around that."

"I don't think when you're in the middle of something you necessarily find it extraordinary. It's only once you step out and look back on something with perspective, you can see it as extraordinary. I don't think people living in Mumbai see Mumbai as extraordinary. When we fly in from Britain and

see the city we find it absolutely incredible and I think that's what Danny and I and Christian bring to it, as outsiders, is an open mouthed sense of awe."

The production agreed on a pre-shoot strategy that allowed them to begin filming around the city in advance of the agreed official start of shoot date. While the different departments prepared for the shoot, Boyle and a skeleton crew began filming rehearsals as proper 'takes', in order to maximise the amount of shooting time they had in India.

Boyle suggested that rather than hold rehearsals in a free space, they would travel to the intended locations and film the rehearsals, hoping that some of the takes could be used in the edit. "It was a great way of just getting into making the film," says Colson. We essentially started filming two weeks early. Everyone's there. The equipment's there. We were on the ground near the location, so we actually started shooting." It gave the production departments the opportunity to iron out any logistical or creative issues very early on, which not only created more time during the official shooting schedule, but also give them time to shoot any additional material needed.

"Obviously it helps everybody," says Colson. "So often in films, during the first week of shooting, everybody's remembering how to make a movie. It's been a while since they made one and maybe a little rusty. So the great advantage of this process is, if it hadn't worked out, we'd not lost anything and if it did work out, well, we were ahead of the game, so it was a smart thing for Danny to do."

Boyle also felt that the film's lead Dev Patel would benefit from spending time in Mumbai before the cameras rolled and invited the young actor to come along on several location scouts. For Patel, the experience helped him build up a profile of the character outside of the script's structure, as well as allowing him the chance to refine his accent.

"I really wanted to play a scene when I was actually in the depths, in the slums, immersed in that environment," says Patel. "Being on the locations really helped me to build a background for my character and see where he's grown up. In one location Danny saw a few kids playing the drums on the street. They were preparing for the Ganesha Festival. Danny told me to turn my T-shirt inside out, because I had a big logo on it, and said, "Go and join them!" I said, "What?!" and he said, "Just go and join them." They got me in. They got someone to translate, put the drum on me and I started drumming. And Anthony, the cameraman came in with a small DigiCam and just started filming it, without attracting too much attention to himself."

The Tulip Star, an abandoned five star hotel in Mumbai – "A very creepy place" according to Colson – was located near the production & Boyle suggested that they take the actors in and shoot the scene there. "It wasn't scripted to be an empty hotel, it was scripted to be a fully functioning hotel," he explains. "It just gave those scenes an added layer of poignancy. So we kept it in and saved two days on the schedule that we then used up shooting other stuff."

When Boyle first arrived in Mumbai the mixture of absolute poverty and the country's huge technical advancement fascinated him. "I've been to slums before but in different places in the world, like Kibera in Kenya but this was like ... there's this smell you get first of all... this incredible mixture of our excrement (it belongs to all of us) and then saffron. It's just this mixture of the sweet and the sour," he laughs. "What is extraordinary about India is that it's one of the world's leading nuclear powers. It's got nuclear weapons. So it's in the top six or eight nuclear powers in the world. But on the other hand, there are no public toilets."

The crew shot in India's largest slum – Dharavi, and in one of its most vibrant, Juhu – situated next to the airport and to the west of the city and clearly visible by anyone flying into Mumbai. The population levels are estimated to be more than 1 million in that area alone. Mumbai's metropolitan

population of 22 million (including the outskirts) is expanding at an alarming rate with estimates that it will be more than 20 million by 2020. The crew spent time filming in and around the slum areas Dharavi and near the Mahim creek, which is fed by a giant pipeline running through the centre of the slums.

“We put as many of those real slum-dwelling people in the film as we could get,” says Boyle. “It’s actually a thriving, bustling mini-metropolis. Now, in fact, what’s happened, because India is a democracy, is that the slums have become incredibly powerful places politically because they have a lot of people in them. There are a lot of votes in a small area. So that they actually become, ironically, incredibly powerful and actually a lot of people don’t want the slums cleared. There’s a big plan to clear Dharavi at the moment but a lot of those who live there don’t want it cleared. They’re very suspicious of what they’ll be given in its place.

“Because of the scarcity of land in Mumbai, they’ll probably be moved out to what’s called New Mumbai, New Bombay, which is miles away and where they don’t want to live. What’s important to them is not so much sophisticated dwellings, it’s actually community. It’s that they live together and they support and help each other. They have huge extended families of cousins and uncles... So it’s a real challenge for their politicians to try and find a way of updating the standards of living and yet retaining people’s demand for close communities.”

Technically the locations and bustle associated with every area the production visited meant that Boyle and his camera department, including the award-winning director of photography Anthony Dod Mantle, had to consider several camera options and shooting methods. The crew was originally planning to shoot certain scenes using highly advanced SI-2K digital cameras and shoot the rest of the movie on film, but Boyle was adamant that he did not want to take large and somewhat cumbersome 35mm cameras into the slums. The smaller, more flexible digital cameras enabled them to shoot quickly with much less disturbance to the local communities.

For Boyle, it was down to trial and error to find the right process. “We started off using classical kinds of film cameras and I didn’t like it. I wanted to feel really involved in the city. I didn’t want to be looking at it, examining it. I wanted to be thrown right into the chaos as much as possible. There’s a period of time between about 2am and 4am where it all stops and just the dogs move around, but other than that, the place is just a tide of humanity.”

The chase sequences at the beginning of the film in particular were filmed incrementally, built up, like a montage over a period of time. Whenever possible, the crew would return to the location and film another section of the chase. “Anthony was able to kind of hand hold them [the SI-2Ks]. Although they had this gyro on them, which was stabilising them, they were still very small and they could operate in very small, narrow areas, which is what you get in the slums. You can capture a bit of the life that’s going on around you, without people realising it and becoming self-conscious. We also used what we called a ‘CanonCam’, which was a Canon stills camera, which takes twelve frames a second. If people see a stills camera, they don’t think it is recording live action. So we’d record stuff like that, as well as occasionally using the traditional film camera. So it’s a mixture of different technologies that we used in the film.”

“Whoever was operating the camera would have a hard drive strapped to their back, which would record the images while the camera was in their hand. Anthony would look like a rather cumbersome tourist from Denmark who was wandering around the slums,” laughs Boyle. “But actually what he was doing was filming.”

“Wherever we could, we shot real locations and we shot what was scripted and what was scripted was often pretty complex and took us to a fabulous range of different places,” says Colson. “The

film's a fairy tale and like all the best fairy tales, it's got light and shade. So, one minute we are at the Taj Mahal, which is one of the most beautiful places you will ever see and then we're at some pretty rough places too. it was quite an odyssey."

Victoria Terminus, in the heart of Mumbai is one of the enduring marks left by the Raj. The crew filmed the dance sequence there, which appears over the end credits. "The railways are the lifeblood of India, really," explains Boyle. "There's an extraordinary number of people killed each day on the railways: people hang off the trains because they are so packed. People live and work alongside the railway too. They have this amazing technique to dry their clothes. They put a stone on each corner and, as the train comes by, it blows hot wind underneath the clothes and they literally dry in five minutes. But it's very dangerous. They're so close to the trains as they speed past."

One of the most difficult scenes was filming the young children jumping off the train. "That was very, very, tough. We had a very good stunt guy who dealt with this. But the lives of the kids were absolutely in his hands. He did a brilliant job for us really, but it was tough."

Finding locations and being granted access was a logistical challenge for the location scouts and support from the team's Indian connections was vital. A local production company India Take One brought its knowledge to the production, enabling the team to very quickly map out how they would move swiftly from one location to the next. But distance is not always the biggest issue in India. With millions of cars, rickshaws and taxis vying for the roads, traffic jams are as much a part of daily life as eating and sleeping.

"One of our challenges, unanticipated really, was that we'd look at the map before we went out and thought, "We'll be in this hotel and we'll shoot this location. It's only a couple of miles away". And it could take two hours to get there," recalls Colson. "It was so congested. It's a bit like New York at its most manic."

Overall, the support systems for filming in Mumbai were far more advanced than the production had originally imagined. Although chaotic to a degree, Colson is clear to point out that facilities were available across all aspects of the production process. "Mumbai is a world centre for filmmaking. The facilities are first class. There are fantastic crews, studio space, telecine houses. It's all there and in that sense, we've been able to come here and operate as one normally would.

"I guess some of the challenges, specific challenges we've faced, have been of our own making, in as much as we have elected to shoot the vast majority of this movie in real locations, on the streets of one of the most densely populated and chaotic cities on earth. We had a few problems in Agra, where some of the local boys who sell to the tourists there, felt that we were possibly maligning their reputation. So we moved on, made our apologies."

The fast-changing cityscapes around Mumbai created further challenges. Locations that had been sourced months before had in many cases changed so dramatically, that alternative areas had to be found.

Beaufoy's early research visits allowed him to note key locations around the city where he imagined a scene. "I'd think, "Right, that is a fantastic location" and six months later I'd go back with Danny and say, "Look at this fantastic... Oh! It's gone. Here in the UK, we couldn't get an escalator on the underground fixed in six months. And yet over there, they've built entire mega cities in that time. We really wanted to get that sense of a city just burning itself up with energy, people, money, dust and dirt, and most of all, the movement of people."

Indian call centres have received a considerable amount of press coverage over recent years and have become synonymous with customer service systems and for being the most common line of communication between the brand and consumer. But in *Slumdog Millionaire*, Boyle and Boyle have used the call centre to drive a very important plot line, taking Jamal from Chai-wallah (teaboy) to contestant on the show.

Boyle explains - "Jamal goes round serving the tea in a call centre, and, of course, because he's bright, he's picking up all the info. He learns that the guy who put the system in (the telephone answering system) on 'Who Wants To Be A Millionaire?' is actually the guy who has installed this call centre as well. He makes friends with him and finds out how you ring up and get on the show. So that's where he gets his knowledge from and that's very subtly sewn into the film and answers that question."

We were very lucky to get the star Mia Arulpragasam (MIA), whose song *Paper Planes* appears in the film and who also recorded a track for us with the composer, A. R. Rahman. Afterwards, she watched the film and said to me, "I loved it but how did Jamal actually get on the TV show?" We had cut that material, which is why she asked that question. So we put that scene back in. Occasionally you get really good notes from people who've not seen it. They sit through a viewing of it and they say one thing to you and you think, "Of course. Yeah. I've been too ignorant about that" or "I've been too sophisticated about that".



CAST AND CHARACTERS

The casting process took Boyle and Colson all over the US, Canada, the UK and India in search of the right actors that could deliver a convincing performance in English and also fit across the three ages of the story – 7, 13, and 18.

It also brought them to an Indian casting director, Loveleen Tandan. “Her role constantly expanded, not only finding the kids but translating and directing them with me,” says Boyle, “guiding me through the finer cultural complexities of life on the street, and eventually directing the 2nd unit as it followed us around the city. She was a true co-director at times and I couldn’t have made the film without her”

The intention had always been to shoot the film in English despite the fact that children from the Juhu slum in Mumbai would authentically speak Maharati, a local Hindi dialect. Many of the younger actors who could speak English were educated in middle class schools and, in the minds of the production, were unsuitable for two important reasons – their appearance and general behaviour on camera, and the difficulties they might face filming in the slums within a community much removed from their own lives.

“We interviewed hundreds of young kids doing the lines in English and we were in despair really,” says Colson. “We didn’t think we were going to be able to get there. But somebody had suggested that the younger children switch to speaking Beaufoy’s lines in their own language and that somehow the characters could morph into English during the second act”.

“Our casting director and co-director, Loveleen Tandan went out and did a quick translation. I think it’s the toilet scene we have early in the movie and just got some young kids from the streets or from around, to play it in Hindi and they were hilarious. Suddenly they came to life. Suddenly felt we definitely had to go this way.

“So it’s a decision really that we arrived at by accident but which, I think, has given the movie a real added layer of authenticity. It has also enabled us to find those three incredible young child actors.”

Azharuddin Mohammed Ismail who plays the young Salim and Rubina Ali, who plays the young Latika, were eventually cast from the slums but have since been placed into education by the production. “We’ve managed to get them into school and hopefully they’ll stay in the school until they’re sixteen,” says Boyle. “The last time I went back there, they’d started to pick up a bit of English. Rubina, especially, was talking to me in English, which is amazing and Azza is really talented at drawing, supposedly. He loves drawing and shading.”

Boyle’s difficulty in finding his adult Jamal was mainly one of ‘look’. Although castings were held in Mumbai, Calcutta, Delhi and Chennai, the team found that most of the candidates were too old for the part or were surprisingly the wrong shape.

“I couldn’t find somebody young enough for this character,” Boyle explains. “And the young guys in Mumbai, because of the culture, they tend to be really well built. They are in the gym because that’s the look that’s expected. So if they are to make any kind of impact on films, they need that honed body and I really didn’t want that body, you know. I wanted a really ordinary guy. I didn’t want someone who looked like a hero.”

But it wasn’t Boyle who found Dev Patel to play Jamal it was his daughter. “Caitlin is a big fan of ‘Skins’. She said to her mum who was casting the film in the UK, “You should get him to see Dev

Patel." I hadn't really thought about Dev," he says. "I'd seen a bit of 'Skins'. I'd enjoyed it but... as soon as she said that, you thought, yeah.

"One of the things that was encouraging about him was that it pushed us towards casting the film very young. So, initially we were thinking of having the teens played by eighteen year olds and then the final act of the film, if you like, when he's on the show, he'd be in his mid-twenties and I realised that was wrong - it's important that what happens to them, happens to them at thirteen. That's what's extreme and unacceptable and very Indian about it. So you get this seven, thirteen, eighteen age span and what they see in this short span of life is enough to fill a lifetime."

Patel was one of the very few people who ended up being cast from London. The majority of the cast were from Mumbai. "We felt Dev had a wonderful fish out of water quality," says Colson. "He's immensely likeable - immensely sympathetic. And we didn't want some sort of beefcake. There's a great innocence to the character of Jamal, a great optimism if you like. He's someone who never loses his goodness, despite all the various evils that are perpetrated on him. And he's a character who never loses his innocence, really, despite everything that happens to him."

"I went for four auditions – five actually and after every single audition I was like, "Damn it. I haven't got it," Patel remembers of the casting process. "I went home nearly crying, in tears. Then I remember my mum was at the bank and I was meeting her to do shopping and when I arrived she had tears in her eyes. I said, "Mum, what's wrong?" She said, "You wouldn't believe who I've just had a call from." And she told me the news and we were ecstatic. I was literally shocked. I couldn't believe it to be honest and I really wanted to get hold of Danny to check if it was legitimate or if someone was playing a trick on me."

Being his first feature film role, and growing up in Harrow in North West London, Patel was nervous about portraying a character supposedly born and bred in the slums of Mumbai. He felt enormous pressure to get the accent. Arriving some time before his scenes were scheduled to shoot, he immersed himself in the atmosphere of the locations to absorb the mannerisms and tone.

"I've had to play emotional scenes, physical scenes and it's really taken it out of me," he says. "Danny really finds a way to get that right emotion out of you in a scene."

To illustrate the point, Patel talks through the winning scene on the 'Millionaire' set. "I had won the money and I had to think back to Latika, the girl I love. They actually stuck pictures of her and the little kids on the screen in front of me, so that I would just remember back and have a real smile.

"Danny likes improvising on set. He's always encouraging you, on takes, to try different things. He'll do one take and once he's satisfied, he'll give you a new idea like, "imagine you feel this now" or "this has happened to you", so you play the scene from a totally different perspective and the story unfolds in a different way. I found the end product is much more three-dimensional.

"When I first went in for the audition I only had a snippet of the script. It was one of the most intense scenes. I was fighting with my brother and he's saying, "You're crazy. You are not going to get this girl". And I say, "I love her. She's my destiny." I felt "This is really intense." I've grown up in London. I'm a cheeky chappy. I haven't really experienced a feeling like that before."

The immersion in Indian culture and taking the lead role has been an emotional experience for Patel. He had visited India for a family wedding a few years prior to the shoot and had been badly bitten by mosquitoes and was prepared for the worst. "I said, "I'm never coming back to this place ever, ever again". And when I came back here I was all prepared with mosquito repellent and everything. But it's been amazing. It's like I found another piece of myself. Being a London kid, a British Asian,

growing up in London and coming to India, just to get in touch with your roots is really nice. We have festivals in London and we do celebrate Diwali at home. But to see it done in India is a totally different thing!”

When asked about his favourite moment during the shoot, Patel smiles. ““Doing the scenes with Irrfan Khan [the Police Inspector] and Saurabh Shukla [Police Sergeant], I learned so much from them because they are totally different actors. I was star struck at the start. I had just watched [Mira Nair’s] *The Namesake* before Irrfan came on set and I was in awe because it was such a good performance. Saurabh kept on making me laugh on set. There is one scene where he is interrogating me and he’s slapping me on the face and beating me, and he still managed to make me laugh because he improvised lines and I was actually crying with pain but inside I was laughing.”

Although brothers, Jamal and Salim’s characters were deliberately polarised to offer Boyle the opportunity to show the audiences how their choices take the characters on very different paths. Both brothers are exposed to violence at a very early stage in their lives and yet each responds individually to the trauma of their mother’s death – Jamal remains inherently good, while his brother, Salim pursues a life of violence and brutality.

When Boyle discovered Madhur Mittal and auditioned him for the role of Salim there was a shift in the consideration of age ranges. Originally Mittal was to play the middle Salim, but Boyle felt that he had the maturity and gravity to play the older Salim. After half a dozen auditions, Mittal was cast as Salim, but after a serious traffic accident, there was concern that Mittal might not be fit enough to take on the role.

A bike accident involving a rickshaw driver left Mittal with an aggressive scar on his chin. “He banged into me and I fell off. I got 12 stitches. It helped me get into character,” he laughs. “Salim is supposed to be this tough guy, so it helped really.”

Mittal’s attraction to the character was mainly the idea that Salim was both an aggressive, self-serving personality, but with a hidden compassionate trait that only shows itself in the dénouement. “He’s a dream character for an actor to play, to be honest,” Mittal admits. “He’s a guy who everyone would love to hate but he obviously has this softer side to him as well, which he doesn’t want people to know, because he doesn’t want people seeing he is a tender person”

“His relationship with his younger brother, Jamal is intriguing. “They are the complete opposite to each other but still there is something that connects them. They are brothers after all; they are born from the same mother and have the same blood running through their veins. They really love each other but they irritate each other a lot, because Jamal is too nice for Salim and Salim is too bad for Jamal. They hate each other but more than that, they love each other. So, it’s like a very normal brotherly relationship.”

Latika being the love interest, but also sharing very little screen time with Jamal meant the team needed to find someone who Beaufoy describes as “someone you would crawl across the earth for.”

Beaufoy says the actress that Danny cast for Latika, Freida Pinto “...has got that extraordinary beauty alongside a strong sense of sadness about her, which we needed very much for her part in the film.

When researching the script, Beaufoy found that a considerable number of women, particularly from the slums, tended to take second place to the men in decision-making. Having Latika as a passive character created difficulties. “In terms of the drama, it’s not very good to have this passive person,

so I tried to make Latika a more active character. But in truth, India takes over and she's made to be at the whim of these very powerful men, which is absolutely as it is in India."

Casting director and Indian co-director Loveleen Tandan contacted model Pinto's agent, saying there was a casting for the female lead. Pinto explains "My agent said, "I think you should go for it since you are very interested in acting." So I went and met her at her office and the first thing I thought was, she's really warm, really nice and she said, "It's a Danny Boyle film!" and I was like, "... Trainspotting!" I knew Trainspotting really well because when I was in college we had a film appreciation course and we had Trainspotting as one of the films. I really liked it," she smiles.

As casting continued, Pinto waited for six months before she finally knew she'd got the part. "It was a rollercoaster ride to be honest because the first month after the audition with Loveleen, Danny came down for the test. I was really nervous because I had never met a director close up in person before. By the fourth month I thought, this wasn't working, the reason why they keep calling me back was because they think I'm not good enough and they're giving me another chance and that's it. The fifth audition and I'm out of this. So by the sixth audition I was almost in tears. " But after the sixth month, when my agent called and said, "You're on girl!" I was ecstatic, I just couldn't believe it until I actually went and signed my contract."

Approaching the character of Latika was a process that Pinto found exhilarating. Having Boyle guide her through the scenes, offering advice and allowing the freedom to try fresh approaches to the script meant she quickly developed a solid understanding of where the character's strengths would come from. "Danny wanted me to explore the character as much as I could. Loud facial expressions really don't do much for an actor. Internalisation is something that Danny really taught me."

Although all the scenes involving Pinto were intense, conveying her pain and helplessness, she was caught off guard at VT station when a passer-by mistook her for someone who was genuinely in distress. She explains the scene, "These goons kept dragging me into the car and I'm screaming, "Jamal, Jamal!" literally asking people to help me and nobody really does and then they finally put me into the car and I come back to the next shot again. This guy came up to me and said, "Are you okay? Do you need any help?" and I just looked at him and said, "We're shooting". He said, "You scared the life out of me, you know." I was really happy because it was convincing."

Physical and character mannerisms that stretched across the three ages were vital if Boyle was to convince the audience that the older and younger characters were the same people. Boyle encouraged the cast to watch each other on several occasions during rehearsals and the roles were switched so that the characters played themselves at a different age, cross-referencing as much as possible.

"You have to get people who can play each part and then you have to give a sense that they are the same person," he says. "We didn't want to do a lot of it through make-up ... or prosthetics or anything like that. We wanted them to feel like they naturally grew out of each other. Once we'd got the eighteen year olds, we started to look back through the people that we'd auditioned to see who might resemble them in a way.

"But of course, a lot of it, no matter what you do, is down to the audience and the momentum of the story," he says. "You have to do it with a bit of style really, a bit of confidence. They have to step into those shoes as boldly as they can really and I'm a great believer that the audience will go with that." But luck was on Boyle's side with Jamal. "We discovered to our delight, that two of the 'Jamals' had big, sticky out ears. So you'll notice the film, a lot of it is shot from behind their heads just so you think – "Look, it's the same guy. He's got the sticky out ears as well.""

"It's a very difficult thing, having children, teenagers and adults all playing the same person," Beaufoy explains. "The hair and make-up people did a lot of subtle work; pinning back ears and that kind of thing and worked with hairstyles. There's a specific shot in the film where you see the back of Jamal's head, which then mixes in smoothly to him five years later. And he's got these very particular ears that slightly stick out, which in a subconscious way, helps knit characters together from young to old. It's a really difficult trick to pull off. But, interestingly, no one has said that they didn't believe that was him older or younger. So, I guess, we pulled it off. But it's a very tough trick to make work."

Tanay Chheda (Jamal aged 13) recalls his first transformation into Jamal on set. "We had all come to the office and the make-up people were there to see us. I had really curly hair at that time while the other two Jamals had straight hair. I wondered how would I look like them? How could they match us? Then they were straightening my hair and after five minutes I looked up and there was smoke coming from my head. But the result of sitting in the make up van for one hour was really good. Chiraag, the production assistant, always see me in make-up but when I was on set without it he didn't recognise me and asked, "Are you Tanay's brother?""

'Who Wants To Be A Millionaire?' maintains a strong presence throughout the film. The real life show, launched in May 2000 in India, is a huge sensation and was originally presented by Bollywood's screen legend, Amitabh Bachchan and, more recently, India's number one box office star Shah Rukh Khan. The top prize in India's show is 20,000,000 rupees. Anil Kapoor, who plays Prem Kumar in the film's fictional representation of the show, is a major Bollywood name himself, often playing the villain in major Bollywood blockbusters. Kapoor explains how he came about being cast as the show's host.

"I got an SMS message from a dear friend of mine mentioning this film to me and Danny Boyle and I started sending e-mails to each other. To be honest with you, I didn't take it that seriously. And casually I happened to mention Danny Boyle's name in front of my children. Both my children, my daughter and my son, they just sprang up and said, "Dad, that's Danny Boyle!" I said, "Yar, really?" They said, "He's made Trainspotting, The Beach. He's a great director. He's a fantastic director. At least go and meet him. Go and see what it is all about"

Kapoor was able to relate to some of Kumar's character traits in that his own career began with small roles, bit parts, before he began securing major leads in some of Bollywood's biggest titles. "This host, Prem Kumar, is also from the slums and he makes it big and he's a big star and he's become a big anchor. His show is the number one show. He's the producer of the show as well as the host, so he controls everything. To be honest with you, as an actor I've been working in Indian films for many, many years and obviously when I started my career, I started modestly and worked my way up. So, you see, there were a lot of things that I could identify with but not the morality part. He doesn't believe in any kind of morality. He wants to hold onto his power."

"They sent the script over and- as usually in India we don't read scripts - I said, "Who's going to read this script now?" I asked my son. I said, "You read the script." He read the script and said, "If you don't do this role, if you don't do this film I'm going to go, I'm walking out of this house."

As an Indian actor, Kapoor was intrigued to see how well Boyle and the team translated their vision of India onto the screen and the results impressed him. "The way in which Anthony and Danny look at India... It's just got that kind of feeling that the soil of India will be in there. You'll be able to smell India in Slumdog Millionaire, which I feel none of the films that have been made by foreign filmmakers have really been able to capture before. And the kinds of places where Danny has shot this film... I don't think even Indian films have been shot in those kind of locations."

Kapoor feels he has learnt a great deal from the experience of working with Boyle and a project that comes from outside the realms of Indian filmmaking. "I never felt that I was working with a foreigner. I've also learned how to lead, how to keep the entire team together so that everybody gives their best, from watching how he handled everyone so well."

"If I was going wrong anywhere, he would say, "Keep it dry", because we Indians have this thing of over reacting, of over-expressing ourselves. So there are times he would let us go, let me go, but still control me here and there but he was also completely open to all my instincts, my suggestions, you know, anything I came up with, my interpretation of every scene and most of the time he agreed with it, which is very, very surprising. It is very rare for directors in India to agree to the kind of interpretation that actors have."

ABOUT THE CAST

DEV PATEL – Jamal

Dev Patel was picked from an open casting of hundreds to play the role of Anwar in the Channel 4 cult series 'Skins', the second series of which has recently finished showing on Channel 4. He was then cast as the lead in Slumdog Millionaire – his second only role. He has recently finished filming a guest part in the TV drama Mr Eleven directed by Paul Gay. As well as acting, Dev is a black belt in Tae Kwon-do and was a bronze medallist in the 2004 World Championships.

ANIL KAPOOR – Prem

As one of the most versatile and successful actors in Hindi Films, Anil Kapoor has entertained audiences for over 25 years. His dynamism, professionalism and talent have set the benchmark for young and upcoming talent. He has acted in close to 100 Hindi movies and won innumerable awards over the years. These include four "Filmfare" awards (Indian equivalent of the "Oscars") and the much coveted "National Award" for Pukar. He has now forayed into producing films, Ferros Abbas Khan's Gandhi, My Father, being his first internationally acclaimed production.

IRRFAN KHAN – Inspector

Irrfan Khan is from Jaipur, India. He was studying for his M.A. degree when he won a fellowship at (NSD) National School of Drama in 1984. After graduating in 1987, he moved to Mumbai. Theatre and television kept him busy until Mira Nair offered him a cameo in Salaam Bombay - a role that was edited out of the final cut. He continued to dabble in television, making an impact on various soaps and tele-historical series. Asif Kapadia cast him as the lead in The Warrior in 2001. The Warrior played across several key international film festivals and won two BAFTAs: Best British Film and Best Newcomer for Kapadia.

MADHUR MITTAL – Salim

Madhur was born in Agra, a small town in North India well known for the Taj Mahal. In 1997, Madhur won "Boogie Woogie", a popular reality-based dance show on Indian television. Shortly after, his family moved to Mumbai and Madhur forayed into acting and dancing on stage in charity shows, cultural events and film-award ceremonies. He traveled the world performing in over 950 stage shows. As a child actor, he worked in well-known Hindi films

like One Two Ka Four, Kahin Pyaar Na Ho Jaaye and more recently Say Salaam India. He has also acted in several TV shows including 'Shaka Laka Boom Boom', 'Kasauti Zindagi Ki', 'Jalwa', 'Chamatkar' and 'Dastak'.

FREIDA PINTO – Latika

Pinto graduated from St Xavier's College in Mumbai with a BA in English in 2005 and was signed up to the Elite Model Agency in India where she was selected for numerous campaigns for brands such as De Beers, Visa, MTV, Chanel, eBay and Airtel. She has appeared on several TV shows including Wendell Rodricks for Lakme Fashion Week 2006, Sahara and the History Channel. She went on to anchor 'Full Circle' on Zee International Asia Pacific, successfully completing 52 episodes where she presented a unique report on Afghanistan and explored the vibrant cultures and traditions of Fiji, Malaysia and Singapore among others. Her role as Latika in Slumdog Millionaire is her first lead role in a feature film.

ABOUT THE DIRECTOR

Danny Boyle

One of the UK's finest directors, Danny Boyle has a wide spectrum of critically acclaimed and commercially successful film credits: 'Shallow Grave', 'Trainspotting', 'A Life Less Ordinary', 'The Beach', 'Alien Love Triangle', '28 Days Later', 'Millions' and 'Sunshine'. 'Slumdog Millionaire' is his eighth international theatrically released film.



Film

Slumdog Millionaire (2008), Sunshine (2007), Millions (2004), 28 Days Later (2002), Alien Love, Triangle (2002), The Beach (2000/I), A Life Less Ordinary (1997), Trainspotting (1996), Shallow Grave (1995).

Televisie

Vacuuming Completely Nude in Paradise (2001) tv film

Strumpet (2001) tv film

Screenplay - Not Even God Is Wise Enough (1993) tv aflevering

Mr. Wroe's Virgins (1993) TV mini-serie

Inspector Morse (2 afleveringen, 1990-1992)

- Cherubim & Seraphim (1992)

- Masonic Mysteries (1990)

For the Greater Good (1991) tv film

The Nightwatch (1989) tv film
The Hen House (1989) tv film
Monkeys (1989) tv film
The Venus de Milo Instead (1987) tv film
Scout (1987) tv film

ABOUT THE CREW

CHRISTIAN COLSON - Producer

After graduating with a first class degree in English from Wadham College, Oxford Christian joined talent agency London Management in 1994 where he represented writers working in the television, theatre and film industries.

In 1998 he became a Development Executive at UK start-up HAL Films, becoming Head of Development a year later. Following the demise of HAL in 2000, he was appointed Head of Development UK for Harvey Weinstein's Miramax Films.

Christian joined Celador Films in 2002 where, as Managing Director he oversees all of the company's operations. While at Celador, Christian has produced Julian Fellowes' *Separate Lies* (2005), Neil Marshall's worldwide horror hit *The Descent* (2005) and James Watkins' forthcoming thriller *Eden Lake* (2008).

SIMON BEAUFOY - Writer

Simon Beaufoy trained at Bournemouth College of Art and Design as a documentary director then took to writing. His screenwriting credits include *The Full Monty*, *Among Giants*, *The Darkest Light*, *Yasmin* and *This is Not a Love Song*. Filming has just finished on his latest script, two-part thriller, 'Burn Up', which is based around the politics of oil depletion and climate change. It premiered on BBC2 in June 2008, and starred Neve Campbell, Rupert Penry-Jones and Bradley Whitford. After adapting *Q and A* (*Slumdog Millionaire*) Simon is now adapting the novel, 'The Raw Shark Texts' for Film4.

ANTHONY DOD MANTLE - Director of Photography

Anthony Dod Mantle has worked all over the world on numerous critically acclaimed films, including *The Celebration*, *Julien Donkey Boy*, *Dogville*, *Manderlay*, *Brothers of the Head* and *The Last King of Scotland*, the latter garnered 34 awards internationally, including a BIFA for Best Technical Achievement for its cinematography. Before *Slumdog Millionaire*, Anthony and Danny Boyle had previously worked together on *28 Days Later*, which earned Anthony the European Cinematographer Award and also on *Millions*. Born in the United Kingdom, Anthony now lives in Copenhagen, Denmark with his wife and family.

CHRISTOPHER DICKENS – Editor

Chris Dickens' feature film editing credits include the acclaimed *Hot Fuzz* and *Shaun of the Dead*, directed by Edgar Wright and starring Simon Pegg and Nick Frost, *A Complete History of My Sexual Failures* directed by, and starring Chris Waitt. Ringan Ledwige's *Gone*, Danny Cannon's *Goal and Seed of Chucky*. Chris previously edited Wright and Pegg's much-loved television series 'SPACED' as well as cult comedy series 'Look Around You'. He also edited TV film 'Lucky Jim' and 'The Cruise of

the Gods' starring Steve Coogan, David Walliams and James Corden. Chris, who is based in London, has also edited a variety of full-length TV dramas.

LOVELEEN TANDAN - Casting Director, India

Loveleen Tandan began working as a casting director with the internationally acclaimed feature Mira Nair's Monsoon Wedding, which won the Golden Lion at the Venice Film Festival in 2001. Since then, she has cast several international films including Mira Nair's Vanity Fair, Sarah Gavron's Brick Lane, Mira Nair's short film Migration for the Bill and Melinda Gates Foundation and Oliver Paulus's soon to be released Tandoori Love. She has also been the Indian Casting Consultant on Steven Spielberg's Terminal, Terrence Malick's The New World and Mira Nair's The Namesake. Aside from films, Loveleen has also written, directed and produced documentaries and radio features. Credits include War of Thirst, Mechanics of Change and Nani Zindabad! She is based in New Delhi.

MARK DIGBY – Production Designer

Mark Digby's recent production design and art direction credits include the latest film from director Michael Winterbottom, Genova, A Mighty Heart, The Mother and the Michael Winterbottom/Mat Whitecross' documentary drama film, The Road to Guantanamo. 'Slumdog Millionaire' is the 3rd film, which Mark has worked on with Danny Boyle, following Millions and 28 Days Later. He lives in London.

SUTTIRAT ANNE LARLAR – Costume Designer

Suttirat Anne Larlarb works as a designer for film and theatre. 'Slumdog Millionaire' is the second film she has Costume Designed for Danny Boyle. As an Art Director, her credits include The Savages, The Namesake, My Sassy Girl, The Skeleton Key, Alfie Garfield and K-Pax. Other credits include Men in Black II, Enigma and The Beach. Her Production Design credits for film include Ash Tuesday, A Foreign Affair, and Gunplay. For theatre, her Costume Design credits include the original productions of 'Tape', 'The Lively Lad', and 'Orange, Lemon, Egg, Canary and No. 11(Blue and White)' for the Humana Festival of New American Plays, 'Eyes of the Heart', 'The Adventures of Amy Bock', 'Learning Curve', 'The Last Days of Don Juan', 'Richard III', 'Angels in America', 'Stealing Sweets and Punching People' (NY Summer Play Festival). She was an assistant scenic designer to Richard Hudson on several operas including 'Kovanschina' (Opera Bastille, Paris), 'Tamerlano' (Maggio Musicale, Florence), 'Ernani' (Vienna State Opera). Suttirat grew up in Los Angeles, has lived in both San Francisco and London and is now based in New York City.

GAIL STEVENS - UK Casting Director

Gail Stevens is a highly respected Casting Director, her recent credits include The Chronicles of Narnia: Prince Caspian (D: Andrew Adamson, Walden Media / Disney); Defiance (D: Ed Zwick, The Bedford Falls Company / Grosvenor Park Productions); Death Defying Acts (D: Gillian Armstrong, Zephyr Films / Houdini); Cassandra's Dream (D: Woody Allen, Iberville Productions Ltd.); Death at a Funeral (D: Frank Oz, SKE Films); Becoming Jane (D: Julian Jarrold, Ecosse Films / Columbia); Severance (D: Chris Smith, Dan Films/Qwerty); Match Point (D: Woody Allen, Jada Productions Ltd.); The Lion, The Witch and the Wardrobe (D: Andrew Adamson, Walden Media / Disney); and The Descent (D: Neil Marshall, Celador Films). Slumdog Millionaire is the seventh theatrical feature film Gail has worked on with Danny Boyle.

A R RAHMAN - Composer

Allah Rakkhha Rahman was born on January 6, 1966 as A. S. Dileep Kumar in Chennai, India. As a composer, record producer and musician, he is widely regarded as one of the greatest film composers ever, and his career is considered a turning point in the history of film music. Many credit him with having single-handedly revolutionized the standards of film music composition in India. He is also credited with increasing the popularity of Indian film music the world over. In a career spanning over a decade, by 2003, Rahman had sold more than one hundred million records of his

film scores and soundtracks world-wide, and sold over 200 million cassettes making him one of the world's top 30 all-time top selling recording artists.

DE INTERNATIONALE PERS OVER SLUMDOG MILLIONAIRE

"Danny Boyle's Slumdog Millionaire was one of a kind liable to send audiences happily skipping out into the cold London night...The screenplay by Simon Beaufoy (adapted from Q&A, an episodic novel by Vikas Swarup) simply soars...Slumdog Millionaire is that rarity, populist, mainstream entertainment that finds a way to deliver cheerful uplift to its audience without ever insulting the intelligence. A terrific festival climax." - The Daily Telegraph

"Danny Boyle's rags-to-riches story about an 18-year-old orphan from the slums of Bombay is a closing-night gala that makes the heart pound...The fairytale power of the film is in watching a city evolve through the eyes of a child. The shocks unfold like dreams...There's a comic poetry about it that feels totally in tune with its Indian setting. A festival finale that puts a spring in your step and brings a tear to the eye." - The Times

"Slumdog Millionaire is an exhilarating ride – a feel-good yarn about a Mumbai street kid directed by Danny Boyle with a wild energy that makes even Trainspotting (Boyle's calling card) look leaden-footed. Scripted by Simon Beaufoy (of The Full Monty fame), the film is an adaptation of Vikas Swarup's novel, Q&A...looks a certain hit" - Independent

"Danny Boyle's visually ravishing, calculatingly uplifting film – the closing gala of this year's successful London Film Festival – is a fairytale transposed to modern India...novel and pleasing." - Evening Standard

"Joyous ...masterful" - The Scotsman

"The Best Audience Picture Of 2008" "A Hollywood-style romantic melodrama that delivers major satisfactions in an ultra-modern way..." – Los Angeles Times

"4 Out of 4 Stars" "Unforgettable... Pricelessly original... One in a million." – USA Today

"Boyle Has the Stuff to Work Miracles" "What I feel for this movie isn't just admiration, it's mad love." – Rolling Stone

"A Phenomenon... Miraculous." "A personal triumph for Danny Boyle... It could land a best picture Oscar." – Chicago Sun-Times

"A Soaring, Crowd-Pleasing Fantasy" "There's never been anything like this... Groundbreaking... Damned near earth-shaking." – WSJ.com

"A Movie to Celebrate" "A sharp, teeming, dark, very romantic film... A buoyant hymn to life." - Time

"Slumderful! Worth Its Weight In Gold" "FOUR stars simply aren't enough... may be the most entertaining movie I've ever labeled a masterpiece in these pages." – New York Post

"Buoyant & Life-Affirming" "A rare feel-good movie that actually makes you feel good. It will send you out of the theater feeling like a winner." - Voice

