



悟空进入兰卡
MONKEY
- ENTERS -
LANKA

IN SELECT CINEMAS SOON

Running time.....34 min (Chinese) | 29 min (Japanese)
GenreThriller/Fantasy/Romance/Action
RatingUnrated
Year.....2020
Language.....English/Chinese/Tamil/Hindi/Russian/Japanese
Subtitles.....Hardcoded Simplified Chinese, Japanese & English
Country of OriginUnited Kingdom, China & Hong Kong
Format2048x1080, 24fps
Sales/Distribution.....Hanumovies@gmail.com | +447830522700

Synopsis



Short Synopsis

The ancient city of Lanka suffers under a tyrant. Concubines are being abducted from all over the world. One special princess disappears and that's when a legendary folk hero is called for once again, his name, feared throughout the heavens and hells.. the Monkey King. 'Sin City' meets 'Planet of the Apes' and 'Journey to the West'.

Long Synopsis

A neo-noire *Sin City*-esque retelling of the popular Asian folk hero, the Monkey King, also known as 'Sun Wukong', 'Hanuman' or 'Great Sage Equivalent of Heaven'. Based on the best-selling famous books 'The Ramayana' and 'Journey to the West', the film tells the story from the Monkey's angle as he searches for a Princess that has been abducted by the tyrant Ravana whose atrocities have no bounds. Ravana is about to find out that he went too far this time. This was not just any ordinary Princess.

The deeper the monkey goes into Lanka, the more atrocities he witnesses. He must trigger righteousness. He decides to make his mark, by wrecking havoc over the city. This adaptation places special focus on the cultural exchange between China and India along with Thailand, Japan and Cambodia where the Monkey King is highly celebrated.

Medium Synopsis

Award-Winning Cross-Cultural Arthouse adaptation of the bestselling historic folk legends 'Ramayana' and 'Journey to the west'. Featuring Asia's biggest superhero, the Monkey King, as he battles through the ancient city of Lanka in search of a missing Princess called Sita. What he finds is a city suffering under a tyrant King known for abducting concubines from all over the world.

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[Landscape Poster](#)



Awards & Nominations

Some festivals have listed their awards on 

USA

[Dreamachine Film Festival](#) - Winner Best Short & Best Actress Carmen Rain Lykoo
[Los Angeles Film Awards LAFA](#) - Quarter Finalist
[Nepal America International Film Festival \(NAIFF\)](#) - Official Selection

UK

[Screen Power Film Festival, London](#) - Winner Best Experimental Film
[Falcon International Film Festival](#) - Winner Best Fantasy 2020,
Best Actor Dhvel Patel, Best Actress Carmen Rain Lykoo
[Deptford Cinema Film Festival](#) - Nominee Best Thriller Film
[UK Seasonal Short Film Festival](#) - Honorable Mention
[London Lift Off Film Festival 2020](#) - Official Selection

India

[Ayodhya International Film Festival](#) - Award Winner 2021
[Rameshwaram International Film Festival](#) - Finalist Best Director Saie Surendra
[Banaras Film Festival](#) - Official Selection
[Mumbai International Film Festival](#) - Best Director 2021
[Cult Critic Movie Awards](#) - Winner Best VFX Artist Saie Surendra
[Nashik International Short Film Festival](#) - Semi Finalist Best Short Film
[Port Blair International Film Festival](#) - Winner Best Thriller Film
[Rising International Film Festival](#) - Quarter-Finalist
[Jharkand International Film Festival](#) - Finalist
[Virgin Springs Cinefest](#) - Winner Best Actor Dhvel Patel
[Kalakari Film Festival](#) - Winner Best Film, Best Actor Dhvel Patel
[Tagore International Film Festival](#) - Best Film
[Uruvatti International Film Festival](#) - Best Women's Film, Best Actor Dhvel Patel
[Sunfest International Short Film Festival](#) - Official Selection

China

[Asia Film Art International Film Festival 亞洲影藝國際電影節](#) - Nominee Best Actress Carmen Rain Lykoo
[Hong Kong International Youth Film Festival 香港國際青年電影節協會](#) - Official Selection

Other Regions

[Buddha International Film Festival](#) - Winner Best Debut Director Saie S Surendra
[Paris Film Festival](#) - Nominee Best VFX Saie S Surendra
[L'Age d'Or International Arthouse Film Festival](#) - Winner Best Short Film
[BangkokThai International Film Festival](#) - Official Selection
[Nepal International Film Festival](#) - Official Selection
[ArtBox International Film Festival 2021](#) - Official Selection
[Anatolia International Film Festival](#) - Best VFX
[Caafa International Film Festival \(CIFF\), Lagos](#) - Official Selection
[KIMFF Kosice International](#) - Nominee Best VFX, Nominee Best Director
[Prague International Monthly Film Festival](#) - Finalist Best Picture
[Best Istanbul Film Festival](#) - Winner Best VFX
[Druk International Film Festival](#) - Award Winner
[Best Director Award](#) - Finalist
[Asian Cinematography AWARDS \(ACA\)](#) - Semi-Finalist
[Andaman and Nicobar International Film Festival](#) - Finalist
[Eurasia International Film Festival](#) - Finalist
[Golden Short Film Festival, Italy](#) - Official Selection Best Soundtrack Andrii Brynzak

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Writer & Director

Saie S Surendra



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'*Monkey Enters Lanka*' is based on a famously retold folktale but from a more dark and gritty angle, focusing on the angle of Women Empowerment and Cultural Exchange. This is the miniature low-budget proof-of-concept version to his magnum opus.

Saie is a Motion Graphics & VFX artist who has worked on several Hollywood franchises including '*Planet of the Apes*', '*Deadpool*', '*Kingsman*' and '*Alita*'. He also has significant on-set experience from the Bollywood, Tollywood and Kollywood film industries.

A Monkey King enthusiast, has also been part of several theatrical projects devoting time to props and performance. He has pioneered his illustrative comic book in both English and Chinese. He is best known for his documentary series, [Legends of a Monkey God](#) ([series.hanumovies.com](#)).

This film takes inspiration from '*Sin City*' and '*300*'. With his love for VFX, this film was originally planned to be all live-action, but with the 2020 corona lockdown, he decided to combine Anime and Live-Action elements.

He is in talks for a series in Chinese-English language following this storyline as well as a producing a feature-length Chinese-Indian movie called '*Anjana: Monkey Queen*'.

Contact: Saie@Hanumovies.com



Premiere of *Allita: Battle Angel*, with Director Robert Rodriguez (*Sin City*) and Producer Jon Landau (*Avatar*, *Titanic*)



Ramayana Theatre play as Prop master & Actor

Cast

Dhvel Patel



An Oxford educated scientist as well as a businessman in his spare time.

This film started as an experimental shoot between the Director and Dhvel in front of a Blue screen. Dhvel picked up the role of the film's antagonist, Ravana and the results of the test shoot looked so good that they went on to plan this project further where Dhvel is also an Associate Producer.

Previously known for '*The Beast of Romney Marsh*' (2020), '*Bridge*' (2019), '*Dhvel's Angels*' (2019) and multiple theatre productions as well as occasionally guest appearing in Bollywood, Kollywood and UK productions.

Spotlight pin: [0854-0165-6957](tel:0854-0165-6957) | [imdb.com/name/nm8029210/](https://www.imdb.com/name/nm8029210/)

Carmen Rain Lykoo

Ironically, much like the plot of the movie, the lead actress, who plays Princess Sita was searched for world wide for almost 3 years until Carmen was found. A challenging role which she was able to pull off.

A lot of Carmen's acting relied on visualising the main character, the Monkey King who was to be animated, and this took a lot of imagination. Due to corona rules and regulations, all actors were shot separately so she never met any of the characters in the same scenes with her.

Spotlight pin: [5412-5649-6261](tel:5412-5649-6261) | [imdb.com/name/nm7613387](https://www.imdb.com/name/nm7613387/)



Producers

Vijay Sodhi



Vijay Sodhi is Associate Director of a UK creative agency working primarily on Hollywood studio films. He has worked with notable figures like *Tom Cruise* and *Ricky Gervais* and on campaigns such as *La La Land*, *Aladdin* and *Kingsman 2*.

As an enthusiast of the Ramayana, he has developed a feature film script '[Rama](#)' and produced a high concept promotional trailer. (script now on [Amazon Kindle](#))

He provided counsel, resources and equipment for 'Monkey Enters Lanka' and guided it to succession. He also voices King Rama.

Email: vijay.sodhi@gmail.com

喻蕾 Yu Lei



Yu Lei is a film and theatre producer from mainland China. She has worked on projects from *纪念日*, *中国妈妈* and *大冰的小屋*

She is also a fan of Indian folklore and has travelled to India several times to research the legend of the Ramayana and Mahabharata.

She has supported '*Monkey Enters Lanka*' by helping bring in Chinese elements and adapting to make the script work in China.

WeChat: wxid_e3nx1cm07no22

维沙卡 Vishakha Priya



Vishakha is a Hanuman enthusiast from Hong Kong. She is well versed in the Indian culture and customs and her love for the folk tales has been expressed through many of her business ventures.

She designs and mass produces Hanuman and Rama figurines at a factory in mainland China and also supports stage and music shows on the same subject.

She has organised a lot of the singers and musicians to come on board for '*Monkey Enters Lanka*' and build the Orchestral pieces.

Email: velinaent@hotmail.com
WeChat: vishakhadd

Rajesh Rajilal



Rajesh Rajilal is a Belgian-born Indian film director and producer.

His work has contributed to that of Award-winning Director *Shekhar Kapur*, *Jagmohan Mundhra*, actor *Kabir Bedi* and music composer *A R Rahman*.

Raj helped kick off '*Monkey Enters Lanka*' with the opening scene, providing many of his supporting cast as well as his equipment including the BlackMagic URSA. He was also DOP of this scene.

Award Photographs

(Falcon International Film Festival, London)



Dhvel Patel (Ravana)



Dhvel Patel (Ravana)



Carmen Lykoo (Sita)



Carmen Lykoo (Sita)



Dhvel Patel (Ravana)



Saie S Surendra (Director)



Carmen Lykoo (Sita) & Saie S Surendra (Director)



Carmen Lykoo (Sita) & Dhvel Patel (Ravana)

FAQs

How did you put together the orchestral soundtrack?

I called together a lot of friends who were singers and additional friends of friends through Vishakha and Yu Lei and told them I am building an orchestra.

Bear in mind, these were singers across the world, from UK to China, Hong Kong, Malaysia, Taiwan and Singapore. But I told them, we aren't meeting up. I am going to send you a master track and some lyrics, sing along to it and give me back the file. Then I combined everyone's singing together and had Adrii the composer mix it together.

What is the aim of this project, and its future?

This was just a storyboard or a proof-of-concept for my bigger idea. So many scenes are missing from this short film which easily make up a trilogy, or even a 9 season long series, and this is my big dream. I had to make this film to prove my point because when people hear 'Monkey King', they usually think of the Japanese comedy series 'Monkey' or Chinese series 'Journey to the West' which have been done several times. Others think of the Indian series 'Ramayana' which has also been done several times. But when I read the books, I saw things very differently to how they were always being brought to the screen. There are some deep and sensitive topics that have been left unexplored, but by telling people my idea, I felt it wasn't getting anywhere. Hence, this short.

In the future I will have a series on this plot, potentially in Chinese. I also have a feature script prequelling the Monkey King's birth.

Why all the random usage of different languages?

Cultural exchange is very important to me. I wanted to tell stories that can captivate multiple cultures at the same time. I grew up with Tamil films, but I quickly realised that even if there was an amazing English or any other foreign film I wanted to share with my family, they were not interested simply because they didn't know the cast or it wasn't in their native language. It was a shame, especially as I really loved Chinese cinema and there were so many foreign gems. Then I realised it wasn't just my family but most audiences of most cultures. When I see films that have gone the extra mile to appeal to multiple cultures, I feel happy.

In the disclaimer, why do you state 'based on a True Story' when it is based around a Mythological book?

Because often a lot of very ancient tales get labelled Mythology or Fantasy which usually means that none of it happened. I felt this is an important issue to tackle, a great folktale may have had many fantastical elements that were inserted by fanatics over the years but it doesn't mean it was all "made up", in the case of Ramayana and Journey To The West, many of the events mentioned did indeed take place. The sites where they took place even exist today. The quarrel you may have is whether there was really a monkey species involved. This is where you're allowed your opinion because there are two sides here, one that claim Hanuman's race were actually just humans who dwelled in the jungle and were branded as 'monkey people', another side also claim that by the theory of evolution, it suggests there were once a talking monkey race which may have gone exist, this story takes place over 7,000 years ago!

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FAQs

Who is your target audience?

At the surface it's a Superhero-Fantasy film told in a neo-noire arthouse style, kind of like *'The Spirit'* or *'The Dark Knight'*. Also for those who love films with Monkey protagonists like *'King Kong'* and *'Planet of the Apes'*

Ultimately, this is about the particular fan base of the main character, 'Hanuman' also referred to as 'Monkey King' or 'Sun Wukong'. The Monkey King is the Eastern equivalent to the entire Marvel and DC universe put together. Many in the West may know him through his derivative manga character 'Son Goku' from *'Dragon ball'* or from the hit TV series *'Monkey Magic'* or the Jackie Chan starrer *'Forbidden Kingdom'*. He is also an immensely popular video game character in *Dota*, *Smite* and *League of Legends*.

Those in the East know him even better with the countless Movies and TV shows that are based on his legends. Every year there are at least 2 or 3 different franchises producing very successful films on him. Just to name some recents, there was *'Journey to the West 2'* (\$240M+), *'Monkey King 2'* (\$187M+) and *'Hero is back'* (\$148M+).

Moreover, there are varying Monkey King legends across Asia. While China is more familiar with 'Journey to the West', India, Thailand and Cambodia are more acquainted with the 'Ramayana'.

The Producer felt each region had many missing subplots to share and the best way to do this was tell each cultures story in a cross-cultural movie. So this film starts with 'Ramayana' but told with other cultural elements, and as I expected, 'Journey to the West' fans so far have been very excited to discover this 'untold story'.





FAQs

Why this stylistic choice? What was your influence

Everything starts with a big dream. Likewise for me, '*Monkey Enters Lanka*' as a feature is 'Dark Knight' and 'Planet of the Apes' meets 'Lord of the Rings', but the budget was out of reach. But for me it doesn't mean you just sit and sulk. My biggest influence and inspiration was my favourite director Robert Rodriguez. I admired how he pulled off his first film '*El Mariachi*' by reverse engineering from what he had available and how he experimented with low-budget shortcuts to pull off '*Sin city*' with a big cast. This worked in my favour when we were hit with 2020 Corona lockdowns, at hand I had really good actors as friends, access to a yoga studio where I made my own blue screen and access to some local parks.

With my love for VFX and animation, I was sure I could mix the styles to do something interesting, and reassured by films like '*Sin City*' (\$158M+), '*300*' (\$456M+) and '*Immortals*' (\$226M+) which had succeeded with this before, I went for it! And I did manage to save a lot on production costs! But I wouldn't recommend this method to anyone else unless they were well-versed in the post-production world, or had a good friend in that industry. The only reason it worked for me is because of my experience in post.

How did you film this during Corona lockdown?

Again, '*Sin City*'s method was what worked for me. All the actors were shot separately. What?? Yes! As perplexed as all the cast initially were, they had no idea what they were reacting to apart from my friend Pedro or my sister Sara roughly reading the other characters lines to them. They were surprised to see how well it came together in the final film. This also helped us to focus on one character at a time and their costume, makeup and performance.

How and why did you mix live action and anime characters talking to each other?

Like I mentioned above, my friend or my sister read the lines of the other character, and to help (a little bit), my friend Pedro wore a Monkey King mask while reading the lines at times. But a lot of Carmen and Dhvel's acting were left to the imagination, where I would tell them things like "people are burning in front of you, right here.. this bag is a man.. on fire"

The reason was basically corona. Originally the Monkey King was meant to be live action. We had a costume and everything, but in the end I started animating a storyboard during my lockdown and quite liked the look, so the storyboard became the movie.

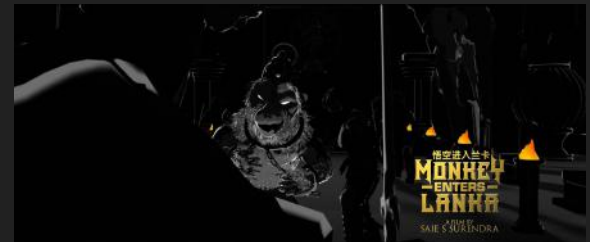
Set Photography

More stills at Hanumovies.com, all images below are hyperlinked



Film Stills

More stills at Hanumovies.com, all images below are hyperlinked



Music Composer

Andrii Brynzak



Music is a big part of this film and Andrii had many demands to meet, especially where the music had to hit certain points and evoke goosebumps. He had to take inspiration from constantly referenced films like Spiderman, Gladiator and The Dark Knight.

The biggest challenge thrown at him was to compose a large scale orchestra over the corona lockdown, which meant instead of people gathering in person, individual sound recordings were sent from over a dozen artists across the world and had to be synced and mixed together.

The soundtrack is now available on platforms including Spotify and Itunes





Produced By

Saie S Surendra

Executive Producers

Vijay Sodhi

Rajesh Rajilal

喻蕾 Yu Lei

维沙卡 Vishakha Priya

Associate Producers

Dhvel Patel

Ravi Bhanot

Sushma Bhanot

Cast

Dhvel Patel (As Ravana)

小雨 Carmen Rain Lykoo (As Sita)

Vijay Sodhi (As Rama)

Saie S Surendra (As Hanuman & Vibishan)

Mayya (As Mandodari)

Rosa Diaz (As Surpanakha)

Supporting Cast

Tasha Hilton

田雅坤 Yakun Tian

Madlen Lenova

Sara Surendra

Sara Alves De Moura

Pooja K

Saith Surendra

Stunt Doubles

Jekani Gunanithy

何倩怡 Pauline Ho

Mayya

Music Composer

Andrii Brynzak

Lead Singers

王玮盈 Jennifer Ong

小峒儿 Yiqiao Jia

Drsvya

Dmitry Helios

吴丹 Wudan (Tungavidya DD)

Orchestra Singers

Dhoyal Chaitanya

陈少如 Shaoru Chen

子境 Jing

清清 Qing Qing

徐誉真 Xu Yu Zhen (Sugeta Sunga dasi)

李垣霏 Li Yuan Fei (Latita Prana DD)

武霖杰 Wu Lin Jie (Shyamarani DD)

曾佳妮 Tsang Kai Ni (Lilamayi DD)

王熙惠 Wang Xi Hui (Seva Priya DD)

赵熙蕊 Zhao Xi Rui (Hari Premi DD)

Saie S Surendra

Credits

Musicians

Charlie Zhong (Assistant Composer)

赖雪婷 Jazreel Luar (Erhu)

梁海秋 Liang Hai Qiu (GuQin & GuZheng)

Cinematography

Saie S Surendra

Rajesh Rajilal

Aida Latchin

VFX, Animation & Editing

Saie S Surendra

3D Environments & Support

Nazar Daniyel

Pedro Roque

Victor Gomez

Hoang Nguyen

Kian Kreikamp

Costume

Sara Surendra

Katerina

Pritika Jeyakumar

Script Development

Vijay Sodhi

Kavi Karuna Das

Pedro Roque

Jim R. McClanahan

Bindni Karia

Jay Lakhani

Natasha Chawla

陈少如 Shaoru Chen

Mita Samani

Script Advisors

Victoria Browning

Andrea Garcia

Prerit K Souda

Emma Middleton

Sandra Daigneault

Vishva Sodhi

冯梓瑞 Eden Fung

葛怡颖 Yiyang Ge

张翼扬 Yiyang Zhang

Raj Virdi

Rahul Jith

Swasthi Ramlal

Loga Mathangi

Aigli Tsirogianni

毛虹 Hong Mao

吴霏瑀 Peiyu Wu

Locations

Rajesh Rajilal

Ravi Bhanot

Vinaya Sharma

Katerina

Subtitles

王立燕 Wang Liyan (Danakeli Dasi)

Production Runners

Pritika Jeyakumar

Sara Surendra

Pedro Roque

Jekani Gunanithy

Dillani Gunanithy