

YARNE

A Film By Andrew Krakower



"AN HONEST GLIMPSE INTO THE LIVES OF YOUNG MONKS."

- Chogyi Nyima Rinpoche, Buddhist Master

**"TOUCHING, MOVING, AND UTTERLY AUTHENTIC.
I HIGHLY RECOMMEND IT."**

- Richard Gere



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PRODUCTION COMPANY: Khumbu Films, LLC
WRITTEN AND DIRECTED BY: Andrew Krakower
DIR. OF PHOTOGRAPHY: Michael Eisenbach
ORIGINAL MUSIC BY: Brian Satterwhite

YARNE

[Narrative Short]

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Aspect Ratio: 1.89:1
Running Time: 20 min.

Country: Nepal
Language: Nepali & Tibetan
Subtitles: English, French,
Spanish, German

LOGLINE

Best-friend child monks receive donations for performing prayers, only to find their friendship tested over how they should spend it.



SYNOPSIS

The money earned by 11-year-olds Sonam and Tashi for doing prayers is only enough to share one small Coke. Sonam is lucky to even get a sip before Tashi, the monastery bully, drinks the entire bottle. *Yarne* is an annual six-week period when Buddhist monks remain within the monastery grounds for focused study and practice, yet for child monks, it's more like house arrest. Tired of wasting his money, Sonam decides to save up every rupee he earns during *Yarne* to buy a soccer ball, but first he will have to stand up to Tashi.



DIRECTOR'S BIO

After graduating from The University of Texas at Austin's film program, Andrew Krakower directed his first feature film, "The Children's War" a widely distributed documentary recognized by the United Nations for shedding light on the atrocities of a decades-long civil war in Northern Uganda. After its release in 2010, Krakower spent the next eight years in Nepal writing, interviewing Buddhist leaders and adventuring in the Himalayas, and soon became the first foreigner to teach the Nepali language at Kathmandu University's Buddhist Studies Department, co-authoring the textbook they now use.

DIRECTOR'S STATEMENT

With a cast composed entirely of actual Buddhist monks, "Yarne" is a rare glimpse at the social fabric that exists in the dormitory life rather than the ceremonial shrine room of a monastery.

I attempted to capture the child monks as nascent boys caught between an ancient tradition and the modern world influences of money-making, Coca-cola and smart phones. The romanticized characterization of Buddhist monks, particularly child monks, as mystical Himalayan meditators simply did not represent my experience of living in Kathmandu and working in a Buddhist monastery. So I was inspired to attempt a more faithful depiction.

The boys I knew were naughty, mischievous; they broke rules, hated school; they bully and fight. But unlike most of us who struggle to live harmoniously under one roof with just a few people, these boys have to find a way to live peacefully with hundreds, which I find more impressive than years of solitary meditation in a Himalayan cave.



BACKSTORY

Krakower moved to Nepal just days after premiering his feature documentary in late 2010. His fiancée was in Kathmandu for her studies and he felt it would be an ideal place to get some writing done. He never expected to stay for eight years.

Andrew bought a motorcycle. Went on solo treks. Spent time in the most remote Himalayan villages with Buddhist lamas, even underwent a sacred ceremony to become a member of a Nepali family. As his fluency in the language improved, he eventually co-wrote a Nepali grammar textbook and began teaching at the Rangjung Yeshe Institute in the Ka-Nying Shedrub Ling monastery. Inspired by his experiences there, Krakower wrote "Yarne" and contacted his close friend and fellow mountain motorcyclist about the project.

Austrian cinematographer and sound engineer, Michael Eisenbach, has served the monastery for over a decade, helping to make the teachings of renowned Buddhist leader, Tulku Chogyi Nyima Rinpoche, available to students around the world.

Due entirely to their personal bond with Tulku Chogyi Nyima Rinpoche and the great trust he placed in them, Krakower and Eisenbach were awarded unprecedented access to the child monks, who proved to be natural performers and enthusiastic crew members— particularly on the days they were allowed to skip class.



Writer/Director
Andrew Krakower

Cinematographer
Michael Eisenbach

Assistant Director
Anna Deluche

ANECDOTES



One of the senior monks gave us an out-of-commission dolly they had used to lug around cooking gas. We scoured Kathmandu for wheels that would work, and with the monks, we managed to build a functional doorway dolly, just in time for the most complicated camera moves for the following day. The next morning we found the dolly hidden. The precious wheels had been busted and bent. It turns out the previous night, several of the youngster monks had snuck out and taken turns flying down the monastery steps on our dolly.

On our last day of shooting, we showed up to the monastery to find hundreds of monks in lines all over the monastery—it was the auspicious day of the month when all monks must shave their heads. I ran full speed, found a few of my actors and pulled the boys out of line, holding them in my arms, not allowing the monks to shave their heads because their hair would no longer match previous shots. I sent my little army out to find the others and, one by one, saved most of them from the razor blade. I called my barber to hurry before the older monks got a hold of them. Leaving his own Hindu ceremony, he hopped on his motorcycle with his clippers as I negotiated with the senior monks for the boys to get buzz cuts, which would fulfill the head-shaving requirement yet keep continuity.

Most of the young monks wanted to be in the movie because it meant they could get out of classes. Even after we had wrapped, my lead actors were skipping classes and going to eat snow cones, telling their teacher they missed class to work on the movie—of course getting me in trouble. So when I was walking down the street about a week after we'd finished, I saw three child monks dive behind a street food vendor. I came around the side, hands on hips like a dad catching a kid sneaking out of the house. They hung their heads, apologized for skipping class and promised not to do it again. As soon as they left I burst out laughing realizing I'd become their other disciplinarian.

After we'd wrapped, I took four of the main actors to a pizzeria for a celebratory brownie and ice-cream. They'd never been inside a restaurant. Of course they were shy and awkward but tried very hard to be well-mannered and figure out the strange eating utensils. They loved the ice cream, but then saw a monk eating a pizza and asked what it was. So I ordered a plain margherita pizza. When it arrived they had no idea how to eat it. Buddha rolled his up like a piece of paper. Pasang thought the crust was the front. Bikki said, "Ew, it's gross, like tomatoes." Buddha said, "Why's there a leaf in my food?" I picked the basil off and said they didn't have to eat it. Dawa so sweetly said they will eat it because I paid so much money for it. Then he realized something, "Since Westerners like this, you must like it too, so you eat it." I did happily. I asked what they wanted to do next. They said they wanted to watch movies on my phone. So I took them to a cafe with Wi-Fi, sat them down with headphones and a laptop and they had a ball, vegging out watching Bollywood action films and drinking lemonade for the afternoon.



KONCHOK RANGDOL
DAWA DORJEE



ANDREW KRAKOWER
Writer/Director



MICHAEL EISENBACH
Director of Photography



ANI KARMA YANGCHEN
Production Manager



ANNA DELUCHE
Assistant Director



DORJEE GYALPO
Assistant Camera

CREW

Writer/Director ANDREW KRAKOWER
Cinematographer MICHAEL EISENBACH
Unit Production Manager ANI KARMA YANGCHEN
Music Composer BRIAN SATTERWHITE
Editor ANDREW KRAKOWER
Assistant Director ANNA DELUCHE
Assistant Camera DORJEE GYALPO
Casting SURESH SUBEDI
Colorist JOE MALINA
Re-recording Mixer GLENN EANES
Foley Artist SUSAN FITZ-SIMON
Additional Music MASON BROWN

CAST

Sonam KONCHOK RANGDOL
Tashi DAWA DORJEE
Pasang TENZIN CHODAK
Gen-la KHENPO SOPA SANGPO
Sahuni Ek PAVITRA PAUDYAL
Sahuni Dui GANGA SHAKYA

