



Itai Yasur

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Client Proposals

THE MARVIN HAMLISCH FILM SCORING CONTEST FOR EMERGING COMPOSERS

The Marvin Hamlisch Film Scoring Contest is an innovative contest for youth, student and amateur composers from around the world.

Marvin Hamlisch was one of the greatest composers of the 20th century and a great friend to CINE. We are proud to pay tribute to his remarkable legacy, both as an artist and a champion of emerging talent, with our unique film scoring contest.



CINE

HONORING MEDIA EXCELLENCE SINCE 1957

CINE “In the Field...”

Purpose

Utilizing Google Hangouts will allow CINE to continue fulfilling one of its main missions of supporting emerging filmmakers through educational panels in a simple and cost-effective way that allows us to reach out to a larger and more diverse audience. Hangouts will strengthen CINE’s reach, primarily in the student community.

What is a Hangout?

Google Hangouts are a free tool for streaming and supporting web conferences so that an unlimited number of people can watch our panels either live or on YouTube. Hangouts interactive features include a Q&A feature, chat, and the ability for multiple users to join the web conference to talk and ask questions.

CINE “In the Field...”

CINE Hangouts would be a monthly virtual panel on a specific topic with a guest speaker. Students and independent filmmakers would be able to register with us prior to the event for one of the 10 seats in the actual hangout while the rest would watch the broadcast on our Google+ page.



Who We Are

Founded in 1957, CINE honors the best film, TV, and digital media with the prestigious Golden Eagle Awards.

In the half century since our first competition, CINE alumni whose films have made the world laugh, cry, think, argue, and change, include Ken Burns, Mel Brooks, Steven Spielberg, Ron Howard, Spike Lee, Stanley Nelson, Mira Nair, Robert Zemeckis, Pixar Animation Studios, Quincy Jones, and Mike Nichols.

CINE's Annual Awards Gala

The Gala is the festive event at which we present the Golden Eagle Awards and recognize industry luminaries. The awards presented at the gala include CINE's Lifetime Achievement Award, most recently awarded to celebrated film producers Albert Berger and Ron Yerxa in 2013, and the late composer Marvin Hamlisch in 2012.

CINE's 2014 Gala is tentatively scheduled for May 12th.

CINE's Film Scoring Competition for Emerging Composers

CINE has recently taken a special interest in the field of film scoring. Last year we launched our inaugural Film Scoring Competition, which has since tripled in size. The judges include Daniel Carlin, Chair of Film Scoring at USC Thornton's School of Music, and George S. Clinton, Chair of Film Scoring at Berklee College of Music, who both serve CINE's Educational Advisory Board, as well as special guest judge Mychael Danna, composer for *Life of Pi*, (Academy Award®, 2012).

1963	Mel Brooks wins a CINE Golden Eagle Award for <i>The Critic</i> . He later wins an Oscar® for this short film.	Albert Maysles receives his first CINE Golden Eagle Award; he would receive his ninth in 2010. Mr. Maysles was awarded the CINE Lifetime Achievement Award in 2006.
1965		
1968	Mike Nichols wins a CINE Golden Eagle Award (with comedy partner Elaine May) for his routine <i>Bach to Bach</i> . Mr. Nichols won another Golden Eagle (as well as a CINE Masters Series Award) in 2001 for <i>Wit</i> .	Steven Spielberg wins a CINE Golden Eagle Award for <i>Amblin</i> . Mr. Spielberg sits on CINE's Honorary Board.
1969		
1972	Dick Ebersol wins a Golden Eagle Award for <i>The Ancient Games</i> . He would win two more Golden Eagles (and a CINE Special Jury Award) in 2009 as Chairman of NBC Sports & Olympics.	Ron Howard receives a CINE Golden Eagle for <i>Deed of Daring-Do</i> , a film that he made at the age of 15. That same year, Robert Zemeckis wins his first CINE Golden Eagle Award for his student film <i>The Lift</i> .
1973		
1974	Taylor Hackford wins his first CINE Golden Eagle Award for <i>Bukowski</i> . He would win his second Golden Eagle Award for <i>Teenage Father</i> in 1979 – three years prior to his hit film <i>An Officer and a Gentleman</i> (1982).	Jim Henson receives a CINE Golden Eagle Award for <i>Final Speech</i> , ten years after winning his first Golden Eagle for <i>Time Piece</i> (1967).
1977		
1981	Ken Burns receives his first CINE Golden Eagle Award – and first major award – for <i>Brooklyn Bridge</i> . He won his 19th Golden Eagle in 2010 for <i>The National Parks: America's Best Idea</i> .	Peter Jennings receives a CINE Golden Eagle Award for an ABC News Special on FDR. Mr. Jennings would receive 20 Golden Eagle Awards – as an anchor, writer, correspondent and host – before his death in 2005.
1982	Mira Nair (<i>Monsoon Wedding</i>) wins a CINE Golden Eagle Award for her documentary <i>So Far From India</i> .	Three years before creating <i>Thirtysomething</i> , Edward Zwick and Marshall Herskovitz win a CINE Golden Eagle for <i>Special Bulletin</i> .
1983	Barry Levinson wins a CINE Golden Eagle for the TV drama <i>Displaced Persons</i> .	
1984		
1985	Fred Rogers – of <i>Mister Rogers</i> fame – wins a CINE Golden Eagle Award for his children's program <i>Let's Talk About Going to the Doctor</i> . He won another Golden Eagle the following year.	John Lasseter and Pixar Animation win the first of four Golden Eagle Awards for their animated short films. Their first Golden Eagle Award-winning film – <i>Luxo, Jr.</i> – introduces the iconic Pixar bouncing lamp.
1986		
1987		
1991	Diane Sawyer receives her first CINE Golden Eagle Award as a news correspondent. As of 2010, she has 24 CINE Golden Eagle Award-winning news productions to her credit.	Robert Altman receives a CINE Golden Eagle Award for directing <i>The Real McTeague</i> .
1993	Julie Taymor (<i>Frida, Across the Universe</i>) wins a CINE Golden Eagle for <i>Oedipus Rex</i> .	
1994		
1998	Spike Lee wins a CINE Golden Eagle Award his HBO documentary <i>4 Little Girls</i> .	
2001	Billy Crystal receives a CINE Golden Eagle Award for directing the HBO film <i>61*</i> . His <i>Analyze This</i> costar Robert De Niro wins a Golden Eagle that year for producing the Showtime film <i>Holiday Heart</i> .	Survivor producer Mark Burnett wins a Golden Eagle for the reality show <i>Eco-Challenge: Borneo</i> .
2002		
2006	Martin Scorsese receives a CINE Golden Eagle Award for directing the Bob Dylan documentary <i>No Direction Home</i> . Paul McCartney also wins a Golden Eagle in 2006 for his concert film <i>McCartney in St. Petersburg</i> .	Sydney Pollack receives a Golden Eagle Award for his American Masters documentary <i>Sketches of Frank Gehry</i> .
2007		
2010	Academy Award-winning actor Forest Whitaker wins a CINE Golden Eagle Award as the executive producer of The Sundance Channel's documentary series <i>Brick City</i> .	



Website Copy

CINE's Annual Awards Gala – A Networking Opportunity Extraordinaire

CINE's Annual Awards Gala is the festive event at which CINE Masters Award winners are presented their trophies and winners of the Golden Eagle and Special Jury Awards are recognized. This is also the night CINE recognizes industry luminaries with honorary awards.

The awards presented at the Gala include CINE's Lifetime Achievement Award, most recently awarded to celebrated film producers Albert Berger and Ron Yerxa in 2013, and the late composer Marvin Hamlisch. CINE also honors industry titans with its Leadership, Trailblazer, and John Hendricks Awards. CINE's newest competition is the Film Scoring Competition, the first winners of which were Seth Tsui and Ken Pierson in 2013.

This yearly event has taken place in some of the finest halls in Washington DC, including the Embassy of France, the Round House Theatre, and most recently the Shakespeare Theatre Company's Lansburgh Theatre.

Q. What is CINE?

A. CINE is a film/TV/digital media non-profit organization that aims to support emerging and established filmmakers through competitions, screenings, panels, and workshops.

Q. What does CINE do?

A. CINE organizes various industry related events throughout the year in the Washington DC area that serve to educate students and showcase filmmakers. CINE holds two competitions a year that evaluate the best in television, digital media, and independent and student filmmaking.

Q. What does CINE stand for?

A. CINE is an acronym for "Council on International Nontheatrical Events."

Q. When was CINE established?

A. CINE launched in 1957 and incorporated in 1963. CINE's original goal was to promote American filmmaking by bringing American documentaries to foreign film festivals. Over the years CINE has centered more on the Golden Eagle Competition to reward and support the industry.

Q. Who runs CINE?

A. CINE has a diverse and talented board of film and television industry members. Mathew Tombers of Intermat, Inc. is the current president and the current staff of CINE include Executive Director Wendy Revel and Director of Competitions Betsy Walters.

More information:

CINE is a registered 501(c)3 non-profit, tax-exempt organization registered in Maryland and the District of Columbia. We do not produce, finance, or distribute any film or TV productions.

Press Releases

CINE Partners with Tallgrass Film Festival

CINE is proud to partner with Tallgrass, the largest independent film festival in the state of Kansas, to give festival winners a chance at the Golden Eagle Award.

The Vimeo Audience Award winners for Narrative & Documentary Feature, Short Film and the Stubbornly Independent Gala winner will receive waived submission fees for the Spring 2014 Golden Eagle Awards. All participating Tallgrass filmmakers with 2013 official selections will receive a 20% discount off of the regular submission price.

Now entering its 11th year, the Tallgrass Film Festival has become an internationally recognized, multi-day platform for world-class cinematic programming, while showcasing Wichita's revitalized downtown area and many of its cultural attractions.

The 10th annual Tallgrass Film Festival screened nearly 190 films from 30 countries around the world, including 2 World Premieres and 1 U.S. Premiere, and introduced Smallgrass, a family film program at Exploration Place. Tallgrass flew in 34 visiting filmmakers which also included parties and educational offerings. Record breaking attendance—at more than 11,000—proved that the Tallgrass Film Festival is one of the hottest tickets in town and Flavorwire calls Tallgrass one of the top ten Best-Under-The-Radar Film Festivals in America.

The 11th Tallgrass Film Festival will be held in and around downtown Wichita, Kansas, October 16-20, 2013.



Online Articles

BWW Reviews: ROSENCRANTZ AND GUILDENSTERN Comes to Life at Folger

by Itai Yasur May 19, 2015



Guildenstern (**Adam Wesley Brown**, left) and Rosencrantz (**Romell Witherspoon**).

An epically cluttered two-story set is currently greeting audience members at the Folger Shakespeare Library for a new, exciting production of **Tom Stoppard**'s 1966 landmark play ROSENCRANTZ AND GUILDENSTERN ARE

DEAD. On this elaborate set, Paige Hathaway has scattered around fifty copies of HAMLET, a plethora of skulls, a barrel of shovels, chairs, a clock and an upright piano among other assorted items that set the play firmly within the set of another play. A few dozen lampshades hung upside down bring a warm, natural light, contrasting with **Thom Weaver**'s dramatic and colorful stage lighting. Far before the first lines are spoken director **Aaron Posner**, known for his unique reinventions of classics, and his creative team have created a new home for Stoppard's absurd spin on Shakespeare, and while doing so have breathed life into a classic nearing its 50th anniversary.

In ROSENCRANTZ AND GUILDENSTERN, Stoppard takes two incidental characters from HAMLET and casts them as the heroes in this existential dive into Shakespeare's play, theater, life and death. Having been called to the royal court of Denmark to figure out what's up with

Hamlet, Rosencrantz and Guildenstern set off on a long, confusing trip to the eventual realization of their inevitable deaths, (as announced in the line from Act V, Scene 2 of HAMLET that gives Stoppard's play its title), while taking plenty of tangents to discuss philosophy and probability, play verbal tennis, encounter a troop of desperate actors and even run into pirates--because let's face it, pirates can happen to anyone. Stepping into the two iconic roles are **Adam Wesley Brown** and **Romell Witherspoon**. Both are newcomers to both the Folger and DC, and both bring an absolutely virtuosic talent to the stage. Combining impressive verbal dexterity with their own individually modern voices, Brown and Witherspoon are an instantly loveable pair with impeccable comic timing. Brown's inquisitive and sharp witted Guildenstern plays perfectly against Witherspoon's slower, more deliberate Rosencrantz, who speaks volumes in his facial expressions. Posner has created plenty of touching moments between the two, adding to the more personal feel of this production of a play that is often seen as intellectual and cold.

Guildenstern (**Adam Wesley Brown**, left) and Rosencrantz (**Romell Witherspoon**) contemplate their fates in Rosencrantz and Guildenstern Are Dead.

[Link to all BroadwayWorld articles](#)

Blog Posts

The 2016 election had a theme: the death of the American Dream. Whether it was super conservative Donald Trump promising to “Make America Great Again” or super liberal Martin O’Malley promising to “Rebuild the American Dream,” both sides could agree on two things: something was profoundly broken and it was time to pick a side to fix it.

This feeling was not absent on the Broadway stage of that year. While 2015 had been taken by storm by Hamilton, a patriotic, nationalistic celebration of Americana so enamored with the country it slotted “America” proudly into its tagline, 2016’s Tony-winner featured a very different kind of American story. Dear Evan Hansen never delves into the foundational political issues of the United States as such but its back-drop paints a very dreary picture of modern American life: one of broken families and financial struggles and crushing anxiety in the face of American life itself.

As a uniquely American form, Broadway musicals have often critically examined the United States, with shows like Chicago, Ragtime and Parade taking quite a negative tone in doing so, but few musicals have questioned America, the American Dream, and the decline of both so forcefully and fundamentally as a 1990 musical about the people who’ve tried — and sometimes even succeeded — to kill the President.

Assassins is a 1990 quasi-historical musical by John Weidman and Stephen Sondheim, who had previously collaborated with each other on 1975’s Pacific Overtures. Sondheim describes it as “A book musical masquerading as a revue, featuring nine of the thirteen assassins who have attempted to kill the president of the United States.” Essentially plotless, throughout the one-act the audience is brought into the perspectives of these potential and actual assassins, from John Wilkes Booth to Lee Harvey Oswald, and a striking theme emerges: what if the American dream is a lie? What if not everyone can become rich, or president, or even happy? Which leaves the matter doubtful; what really is the American dream?

Assassins relates the idea of the American Dream strongly with the idea of prizes, beginning with the original Off-Broadway production setting the action at a fairground shooting gallery complete with “a shelf of prizes,” along with patriotic imagery such as “American eagles and dusty Presidential seals.” The shows opening musical motif is, appropriately, Hail to the Chief, while in its opening lines the Proprietor of the shooting gallery asks “Don’t know what to do? / ... / C’mere and kill a President.” The link is made even clearer with “If you can shoot a President / You can get the prize,” “Shoot the Prez / Win a Prize” being the imagined image that birthed Assassins. The Proprietor is a twisted take on the typical American belief: “If you keep your goal in sight, / You can climb to any height.”

Assassins makes it pretty clear that what is meant by the American Dream is actually the concept of meritocracy, the idea of America being “the land of opportunity,” as assassin Charles Guiteau deliriously yells. Except Assassins, as well as the vast majority of its characters, do not accept the meritocracy myth — nor should they. Studies show that social mobility is actually lower in the United States than in some European countries and when Assassins was being written social mobility was in sharp decline — a decline that is continuing. Simply put, because of the importance of wealth as a driver for education and opportunity, combined with the way in which wealth is amassed generationally, it is impossible for a country to be both capitalist and meritocratic — even though it is often the most capitalist countries, such as America, that declare themselves the most meritocratic. That doesn’t stop Assassins’ Balladeer — a sort of narrator — from talking of mailmen winning the lottery and usherettes becoming rockstars — the minor exceptions to the rule that are always

pointed out as contradictory evidence to the hard fact that the American Dream of social mobility and hard work paying off is a distant memory. The assassins realize as much: “Yeah, it’s never gonna happen, / ... / No, we’re never gonna get the prize —.” It’s this realization, that not everyone can become wealthy or happy or president, that causes the assassins of Assassins to decide to kill the highest symbol of that broken dream — the president himself.

A societal instinct after an act such as an assassination is to write the perpetrator off as a crazed lone-wolf, a glitch in the Matrix, but Assassins takes a distinctly more leftist approach, viewing the assassins not as insane, irrational mutations of a normal, functioning society but as the entirely rational product of a broken political culture. The assassins of Assassins do not have no reason for killing the president, in fact they have very specific reasoning. Each assassin, from Lincoln-hating Booth to stomach-hurting Zangara, is able to articulate their thought process, whether it makes sense to the audience or not.

One of Assassins’ great triumphs is its ability to elevate the thought process of the assassins to the point that the audience has to rethink their own understanding of history. Was Lincoln actually the great president we all idolize across party lines or was he, as Booth argues, the ruthless tyrant who provoked a war that caused the deaths of some six hundred thousand and silenced “his critics in the North by hurling them into prison without benefit of charge or trial”?

Whether political or not, each assassin has a motivation and each assassin is heard — fully. The assassins are presented not as the ruiners of the great American Dream, but as its victims — those (of the many) left behind by its failures.

Maybe the real American dream, offers Assassins, is the one that flows all the way from the bloody revolution to the assassination of John F. Kennedy: you don’t have to be born wealthy, white, male, straight, or even that smart or hard-working to pick up a gun and fire. Not everyone can become president, Assassins concludes, but anyone can attempt to kill one, and earn their place in history for doing so. Thus, it is the opportunity to kill the president that truly is the great equalizer, the place where we all have a chance. As the line goes: “All you have to do is pull your little finger / ... / You can change the world.”

Assassins calls into question every element of the American myth, not to prove them wrong as much as to make us reexamine them for ourselves. In Assassins, Lincoln isn’t a unifier, he’s a divider; capitalism isn’t the great equalizer, it’s an oppressive, violent force that makes men risk their lives in factories for six pennies an hour; democracy isn’t power in the hands of the people, it’s the illusion that replacing a Republican with a Democrat is going to meaningfully change the lives of those at the bottom.

Importantly, Assassins isn’t trying to convince anyone of anything, exactly. It’s not attempting to convert you into an Anarchist or turn you against the establishment and it’s definitely not trying to inspire you to kill the president. Assassins criticizes its subjects as forcefully as its subjects criticize the country (“Damn you, Johnny! / You paved the way / For other madmen / To make us pay.”) What Assassins wants is for us to look at America through different eyes; the eyes of the angry, the scared, the poor, the weary, the downtrodden. It wants us to see the land of opportunity through the eyes of those who found none. It wants us to question the stories we’ve been told. As the assassins themselves put it: “Where’s my prize? / What’s my prize? / Promises and lies...”

[Link to Medium blog post](#)