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Dear Members:

If you were one of the millions of people who spent countless hours in front of the TV in late summer and are still going through Olympics withdrawal, we offer the perfect tonic in this issue of the *Quarterly*. Ace reporter Lyndon Stambler caught up with the directors before, during and after the Games to see how they captured the competitors going for the gold in Beijing. I think it's a great read and a perfect caper to what was a thrilling time.

What all of our Olympic directors emphasized was the importance of telling the story, and another director who has spent his whole career telling vivid, often turbulent stories is Milos Forman. He's the subject of our DGA Interview and will receive the DGA Honor in October. Forman left Czechoslovakia in 1968 after the Russian tanks rolled into Prague and since then, perhaps not coincidentally, has made films about individuals fighting for their rights—McMurphy in *Cuckoo's Nest*, Larry Flynt in *The People vs. Larry Flynt*, Mozart in *Amadeus*, and the whole darn cast of *Hair*. As Terrence Rafferty reports, it has indeed been "A Storied Life."

And while we're on the subject of telling stories, consider the great Federico Fellini, as we did for this issue's photo essay. I must say this was one of the more fun pieces to work on as we looked at dozens of pictures of the Maestro at work. What Fellini did with his extraordinary sensibility and visual style is create a new way of telling stories—not linear, but always original—so much so that anyone who now creates outrageous imagery might be labeled *Felliniesque*. Not many directors add a word to the dictionary.

I wouldn't exactly call them Felliniesque, but some of the strangest pieces being told today are in the news. And that is all to the benefit of *The Daily Show*, perhaps the sharpest source of political satire around. It takes a versatile, well-oiled directing team to allow the show to keep up with current events, and Chuck O'Neil and his crew are more than up to the task, as Rob Feld observed hanging around the set. As an extra added attraction, O'Neil kept a diary for us as *The Daily Show* traveled to the national political conventions to stir up the pot.

And to round out this edition, Gore Verbinski relates his mind-boggling adventures making the Pirates of the Caribbean trilogy; William Friedkin tells how he shot his famous head-turning scene from *The Exorcist*; and, in the Funny Business column, Adam McKay wonders why directing isn't as glamorous as it used to be—or maybe it never was. So plenty to ponder here. Hope you enjoy the issue.

Best,

James Greenberg  
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James Welling

