



he magic of movies, a phrase often coined but seldom defined. Maybe we call it magic because it affects us in ways we've never taken the time to analyze. We talk about script, performance, and in my field, how the cinematography impacts (supports) the script. We probably feel the importance of color viscerally but we haven't brought it to the table to talk about.

"The interior of the Lisbon house is permeated by a sickly yellowish green, the kind of green that comes from not being exposed to enough light. In essence, it is a guardhouse of five virginal, about to bloom, young sisters. The house becomes a metaphor for the parent's obsession with not allowing any light to come inside. The film is very much about not seeing."

—Patti Bellantoni on *The Virgin Suicides*

Yummy. This book opens up new ways of looking at films we love. It allows us to revisit and appreciate our romance with movies. It's like looking at a Vermeer when one is 20 years old, and then again at 50. It only gets better and more intimate for the viewer.

—Judy Irola, ASC
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