

Hannah e le sue sorelle (Hannah and Her Sisters, 1986)







Carlo Di Palma (1925-2004), il direttore della fotografia



Hannah (Mia Farrow)



Lee (Barbara Hershey, 1948-)





Elliot (Michael Caine, 1933-)




Holly (Dianne Wiest 1948-)



Norma (Maureen O'Sullivan, 1911-1998)



A black and white portrait of actress Maureen O'Sullivan. She is shown from the chest up, wearing a dark, possibly fur-trimmed coat over a light-colored blouse. Her hair is styled in a classic 1930s fashion, pulled back and slightly curled. She has a serious, contemplative expression, looking slightly to the right of the camera. The background is a plain, light-colored wall.

MAUREEN O'SULLIVAN



Mickey Sachs (Woody Allen)

**Can you understand
how meaningless everything is?**







INRI

A dimly lit hallway with a person in the distance, framed pictures on the walls, and a lamp in the foreground. The scene is captured in a cinematic style with low-key lighting. The person in the distance is standing near a dark cabinet or desk, illuminated by a lamp. The walls are decorated with several framed pictures and mirrors. In the foreground, a small table holds a lit lamp with a warm glow. The overall atmosphere is quiet and somewhat mysterious.

I don't know how the can opener works.







RELEASE

ALWAYS

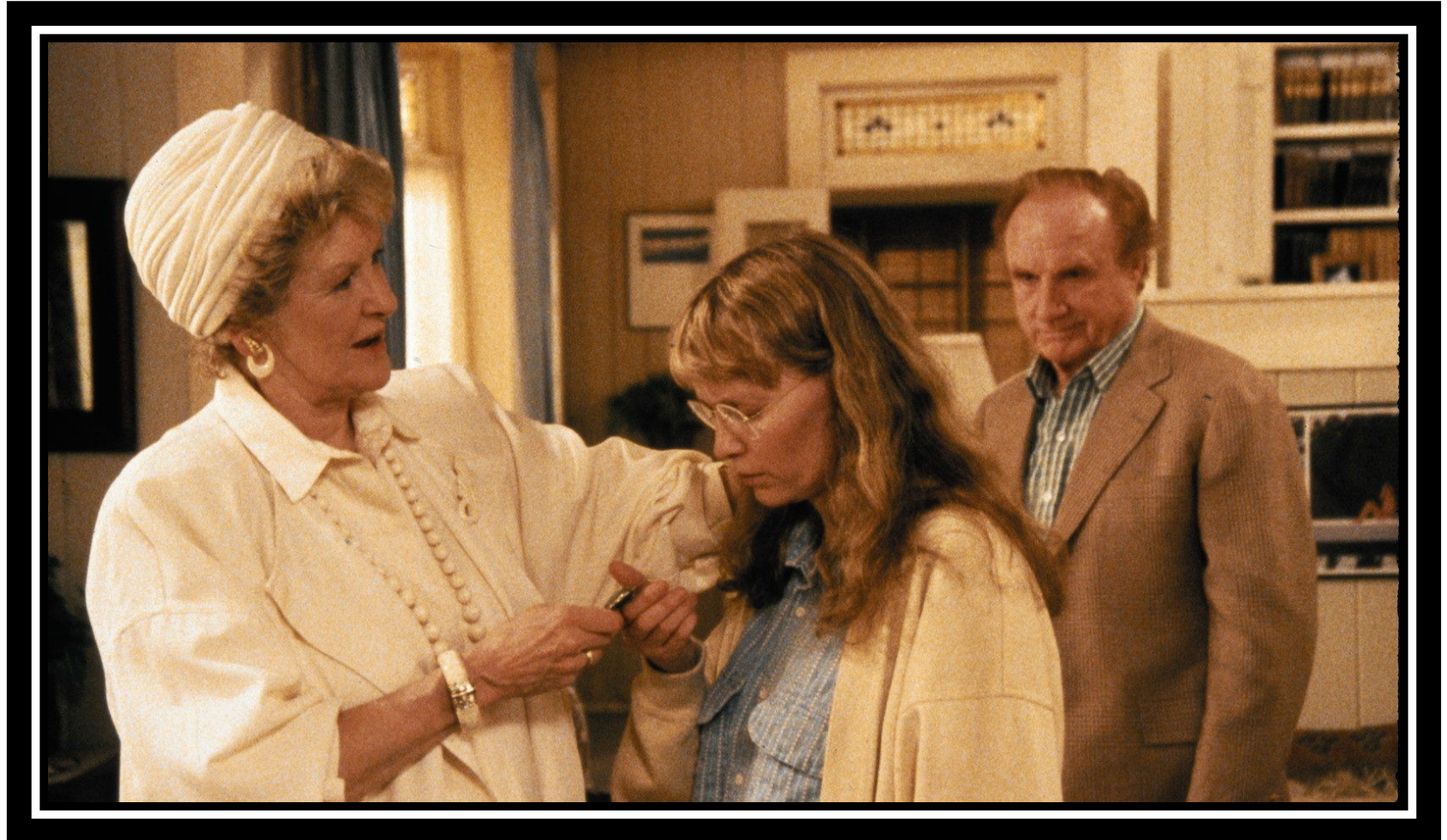
Radio Days (1987)







Settembre (September, 1987)





Un'altra donna (Another Woman, 1988)







Edipo relitto (Oedipus Wrecks, 1989)







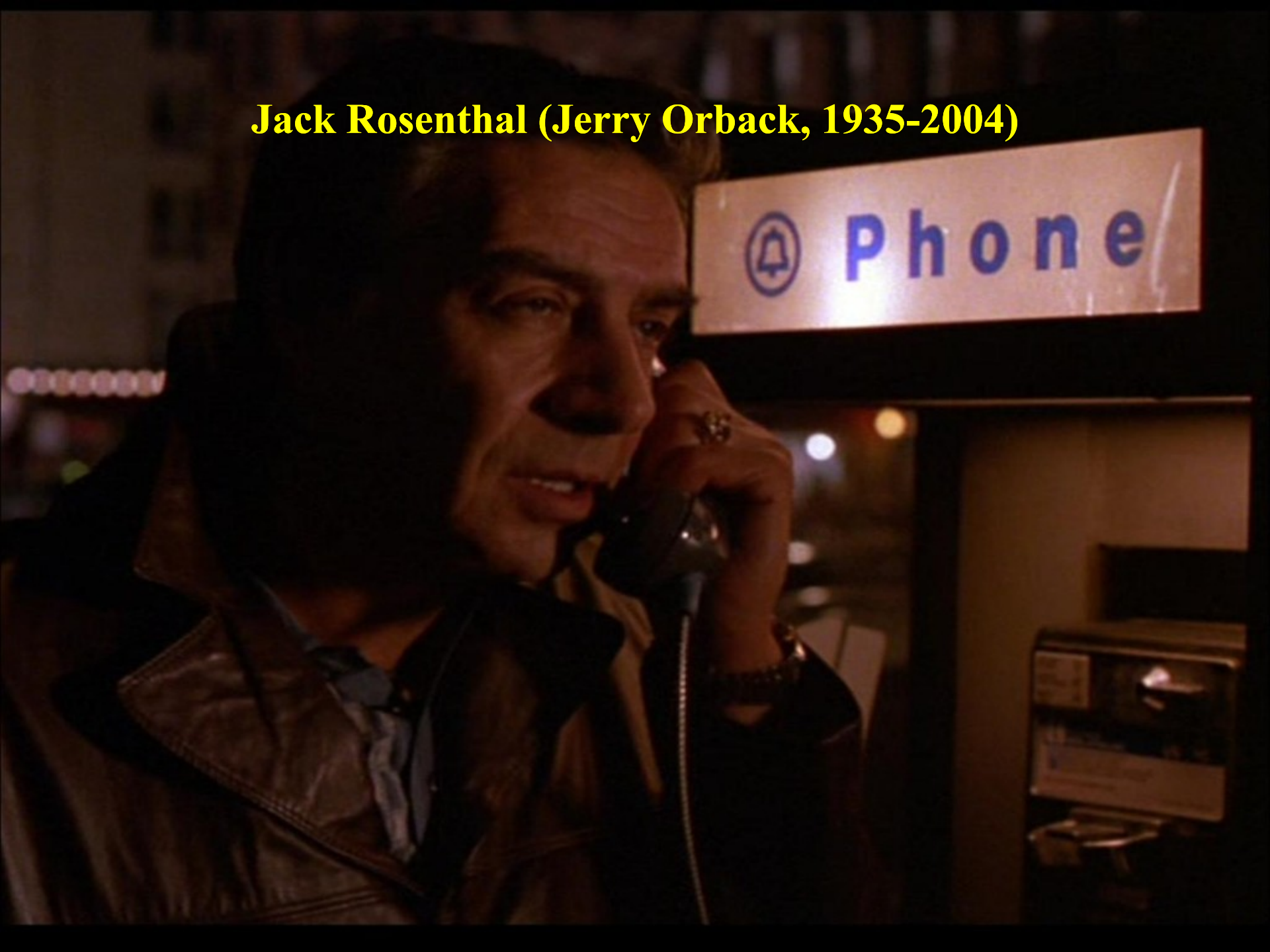
Crimini e misfatti (Crimes and Misdemeanors, 1989)



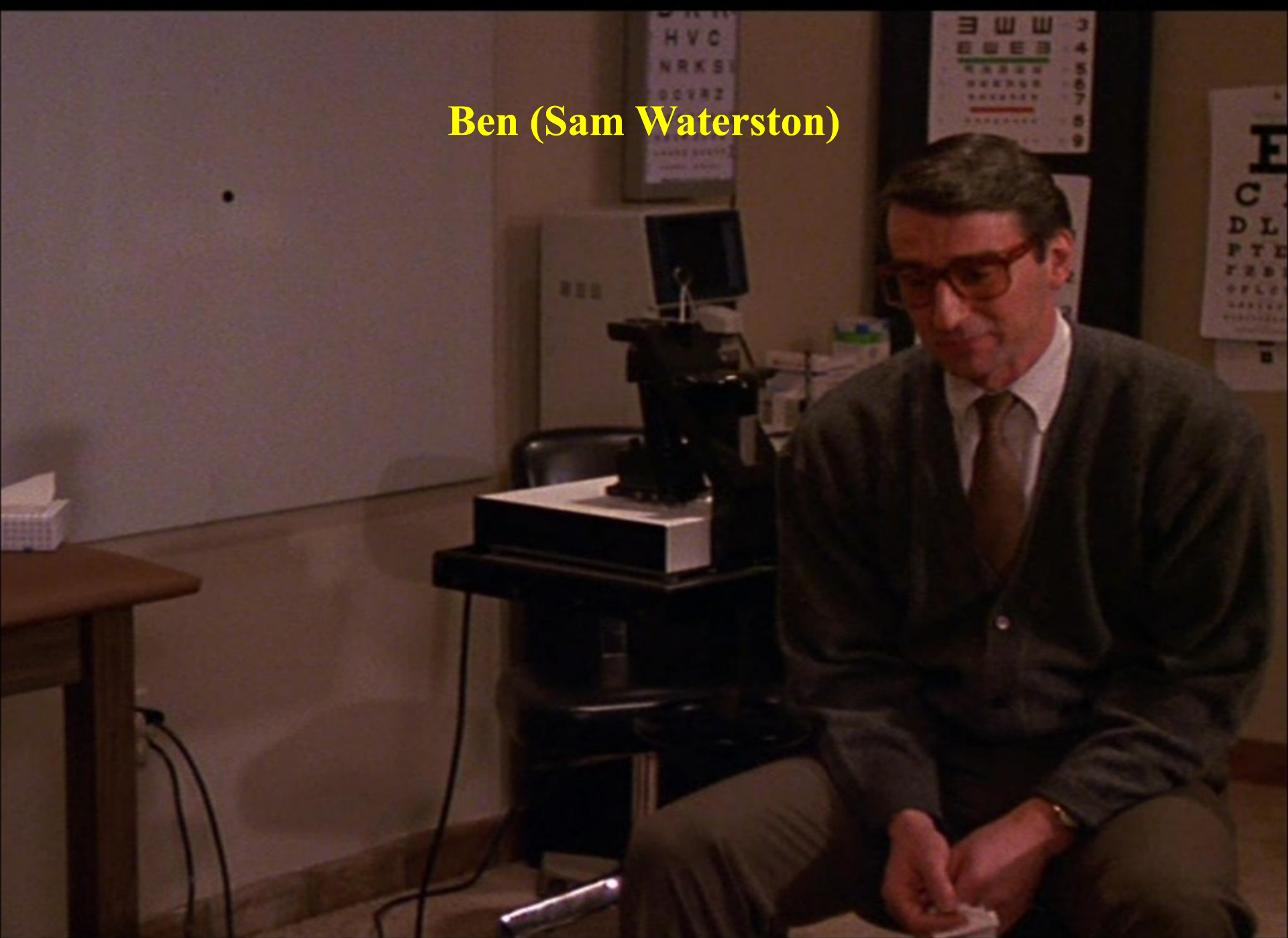
Judah Rosenthal (Martin Landau, 1928-2017)



Jack Rosenthal (Jerry Orback, 1935-2004)



Ben (Sam Waterston)



Lester (Alan Alda, 1936-)



Dolores Paley (Anjelica Huston, 1951-)









Clifford “Cliff” Stern (Woody Allen)









Halley Reed (Mia Farrow)







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Sven Nikvist, il direttore della fotografia







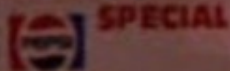




TIRE

CENTER

Exclusively for Shell



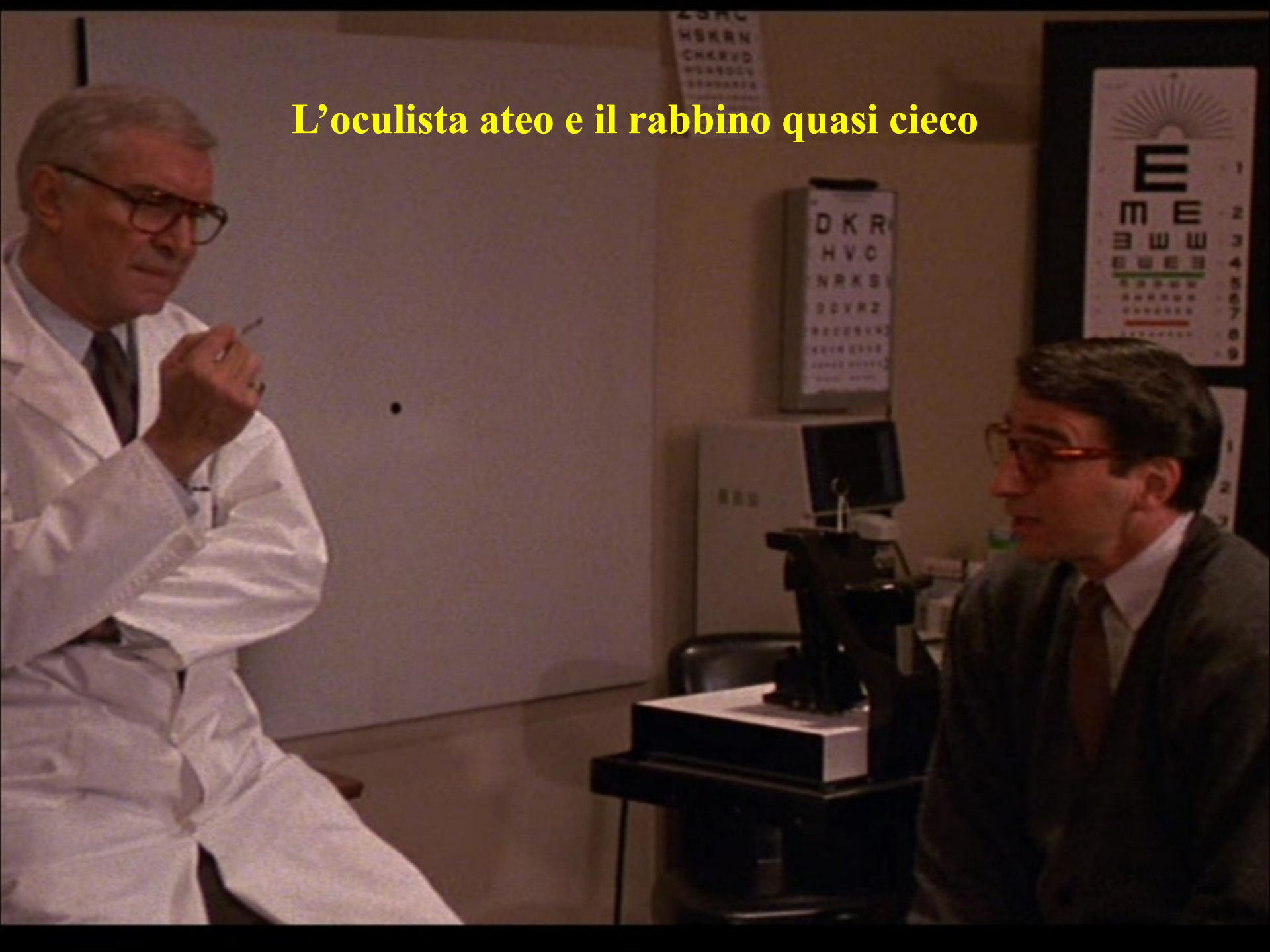
“The eyes of God are on us always”



La vista malata di Ben



L'oculista ateo e il rabbino quasi cieco



A film set scene with a man in a brown coat and glasses operating a large camera on a tripod. The background shows a wooded area with bare trees and other crew members. A woman in a brown coat and headphones is visible on the right side of the frame.

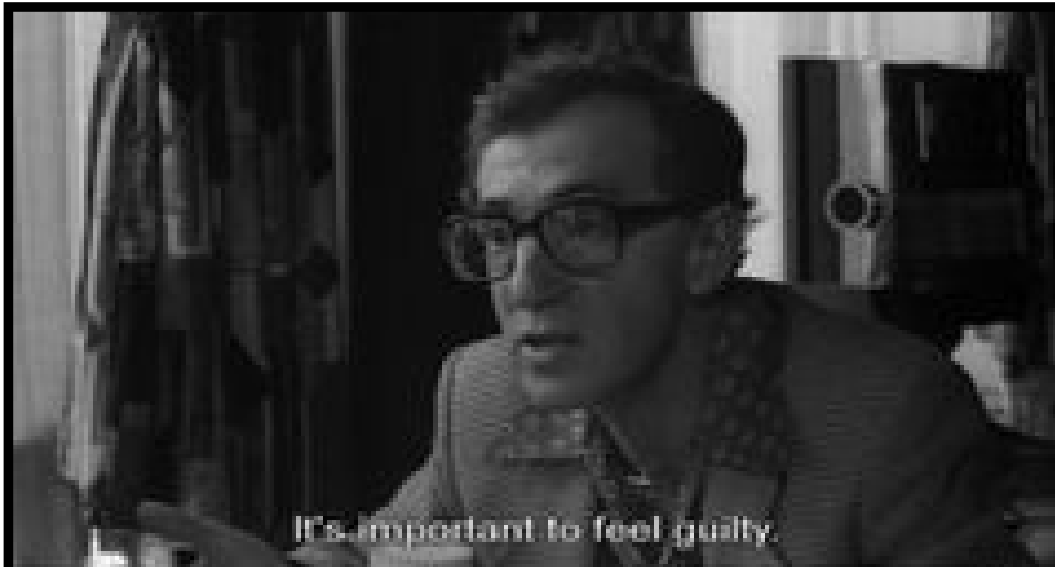
L'occhio della macchina da presa di Cliff



**To you I'm an atheist.
To God I'm the loyal opposition.**

“Acceptance, Forgiveness, Love”





It's important to feel guilty.



Otherwise, you're capable
of terrible things.

Broadway Danny Rose,
un finale all'insegna della riconciliazione



Rivediamo il finale di Crimini e misfatti



Dolores, una figura tragica ma non innocente



L'infelice e umiliata sorella di Cliff



Torniamo all'incipit



Rivediamo la scena del *seder*



Sol, il padre credente



Zia May, l'atea nichilista



Rivediamo il colloquio fra Judah e Ben



“God is a luxury I can’t afford”



**“Noi siamo il frutto delle decisioni
che scegliamo di dimenticare”**



Sesso e matrimonio



Violenza e morte



**Dal registro tragico a quello drammatico,
ovvero il subplot di Cliff**



Riferimenti bibliografici

- _ J.P. Bailey, *If You Want a Hollywood Ending: Crimes and Misdemeanors*, in Id., *The Reluctant Film Art of Woody Allen*, The University Press of Kentucky, 2001, pp. 131-144.
- _ G. Commins, *Woody Allen's Theological Imagination*, in C.L.P. Silet (ed.), *The Films of Woody Allen: Critical Essays*, The Scarecrow Press, 2006, pp. 34-49.
- _ J. Baxter, *Woody Allen. La biografia*, Lindau, 2001.
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