

**Liliana Cavani**  
**Ripley's Game**  
**Il gioco di Ripley**

UK, United States, Italy, 2002, 110', color

screenplay

**Charles McKeown**

**Liliana Cavani**

taken from the novel of the same name by

**Patricia Highsmith**

cinematography

**Alfio Contini**

editing

**Jon Harris**

music

**Ennio Morricone**

sound

**Candido Raini**

production design

**Francesco Friger**

costumes

**Fotini Dimou**

cast

**John Malkovich** [Tom Ripley]

**Dougray Scott** [Jonathan Trevanny]

**Ray Winstone** [Reeves]

**Lena Headey** [Sarah Trevanny]

**Chiara Caselli** [Luisa Ripley]

producers

**Helen Maisel**

**Simon Bosanquet**

**Riccardo Tozzi**

productions

**Baby Films**

**Cattleya**

**Mr. Mudd**

executive producers

**Russell Smith**

**Mark Ordesky**

**Rolf Mittweg**

**Carmela Galano**

**Marco Chimenz**

Tom Ripley has managed to hide his past criminal life behind a façade of respectability: he is now a dignified art dealer. He meets Jonathan who despises him because he sees him as the usual classless American nouveau riche, to the point that he insults him in public. When an old accomplice tracks Tom down asking him for a hit man, Ripley suggests Jonathan. The framer is not only above suspicion, but he's also very ill and he accepts the

job with the promise of getting an appointment with a doctor who will be able to cure him. This will be the beginning of a series of murders for both Ripley and Jonathan that will come to a dramatic end.

**Liliana Cavani** (Carpi, in the province of Modena) graduated in Ancient Literature from the University of Bologna in 1959. After graduating, she went to Rome to attend the Centro Sperimentale di Cinematografia, attending the course on film directing. She graduated with her short films *Night Encounter* and *The Battle*. While still at film school, Liliana Cavani won a public competition to enter the RAI, where she formed part of a group of functionaries driven by the desire to tell the history of contemporary Italy and the social situation of the country through the use of documentaries. And so she went on to put her name to such works as the *History of the Third Reich* (1962) and *The Woman of the Resistance* (1965). Immediately after that, she made *Francis of Assisi*. The film was shown hors concours at the Venice Film Festival in 1966. In 1968 Liliana Cavani directed *Galileo*, in which she highlighted the 17th-century conflict between science and religion. In 1969 she brought *The Cannibals* to the screen. In 1971 Cavani directed *The Guest*. It tells the story of a woman in a mental asylum who then tries in vain to make her way back into society. The film, made on a shoe-string budget, was screened at Venice hors concours. In 1972 Liliana Cavani developed a passion for a classic text of Tibetan literature, *Milarepa*, a 10th-century mystic. With *The Night Porter* (1973) Cavani was to focus on the study of an ambiguous relationship between the torturer and victim. In 1977 Cavani finished shooting *Beyond Good and Evil*, a film dealing with the last episodes in the life of Nietzsche, focusing in particular on his relationship with Lou Andreas-Salomé. Ever since 1979, when she opened the Maggio Fiorentino with her *Wozzeck*, Cavani has also directed a number of different operas for a range of European theaters. In 1980 the Italian director completed the film *The Skin for Gaumont*. Loosely based on Malaparte's novel, film attempts to capture the degradation and horror that the war and occupation have left in their wake. The film's cinema release was very successful and competed at Cannes. In 1985 the director made *The Berlin Affair* based on the novel by Junichiro Tanizachi, *The Buddhist Cross*. This film brought to a close what Cavani describes as her "German Trilogy". The film was presented at the Berlin Film Festival. In 1989 she finished the film *Francesco*, with which the director fulfilled her desire to revisit that character that she had never forgotten. The film was well received by audiences, and went on to compete at Cannes. *Where are you? I'm here*, 1993, looks at the difficult world of the disabled. The film was presented hors concours at Venice. Between 1996 and 1998 she served on the board of directors of the Rai. In 2002 Liliana Cavani directed *Ripley's Game*. It was particularly successful in England, and was presented hors concours at Venice. In 2012 she was awarded the "Special Pasinetti Award" at the 69th Venice Film Festival for her documentary *Clarisse*, an interview with cloistered nuns. In 2014 with *Francesco* Liliana Cavani returns for the third time in his career in film and television to read the figure of Francis of Assisi.

2014 **Francesco**

2012 **Clarisse** [short]

2011 **Troppo amore** [Too Much Love]

2008 **Einstein**

2005 **De Gasperi. L'uomo della speranza** [De Gasperi. The Man of Hope]

2002 **Ripley's Game** [Il gioco di Ripley]

1993 **Dove siete? Io sono qui** [Where Are You? I'm Here]

1989 **Francesco**

1985 **Interno berlinese** [The Berlin Affair]

1982 **Oltre la porta** [Beyond Obsession]

1980 **La pelle** [*The Skin*]  
1977 **Al di là del bene e del male** [*Beyond Good and Evil*]  
1974 **Il portiere di notte** [*The Night Porter*]  
1973 **Milarepa**  
1971 **L'ospite** [*The Guest*]  
1969 **I cannibali** [*The Cannibals*]  
1968 **Galileo**  
1966 **Francesco d'Assisi** [*Francis of Assisi*]  
1965 **Gesù mio fratello** [doc]  
1965 **Il giorno della pace** [doc]  
1965 **La donna nella Resistenza** [doc]  
1965 **Philippe Pétain. Processo a Vichy** [doc]  
1964 **La casa in Italia** [doc]  
1963 **Età di Stalin** [doc]  
1962 **Storia del Terzo Reich** [doc]  
1962 **La battaglia** [short]  
1961 **Assalto al consumatore** [doc]  
1961 **L'uomo della burocrazia** [doc]  
1961 **Gente di teatro** [doc]  
1961 **La vita militare** [doc]  
1961 **Incontro di notte** [short]