

# Giallo To Be Revived By Tulpa? Cameras Get Rolling...

*Ryan Turek* March 5th 2012, 3:12 pm

From [www.shocktillyoudrop.com/news/166011-giallo-to-be-revived-by-tulpa-cameras-get-rolling/](http://www.shocktillyoudrop.com/news/166011-giallo-to-be-revived-by-tulpa-cameras-get-rolling/)

Italian production company IDF, owned by actress Maria Grazia Cucinotta (**Il Postino**), has begun principal photography on Federico Zampaglione's eagerly-awaited third feature, **Tulpa**.

Award-winning actress Claudia Gerini, who has just completed a leading role as Marie Cecile in Christopher Smith's TV adaptation of **Labyrinth**, stars as Lisa Boeri, a respectable and upwardly mobile businesswoman who, by night, frequents the notorious sex club "Tulpa" in search of dangerous forms of pleasure. When her lovers start getting murdered in horrible ways, to avoid a personal scandal, she tries to deal with it herself with truly nightmare consequences.

**Tulpa** also stars Michele Placido (**Romanzo Criminale**), one of Italy's most renowned actors/directors, alongside Nuot Arquint (**Shadow**) and Michela Cescon (**Sacred Heart**). More on Tulpa in this exclusive interview [here](#).

Shot entirely on location in Rome over five-weeks, **Tulpa** is based on a story by genre veteran **Dardano Sacchetti**, with a screenplay by Giacomo Gensini and Federico Zampaglione. It is produced by IDF, Giovanni Emidi and Silvia Natill in association with Federico Zampaglione and Claudia Gerini. **Director of photography is Giuseppe Maio**. Make up and Special Effects are by Leonardo Cruciano and Bruno Albi Marini with music by Francesco Zampaglione and The Alvarius



from America

by [bloody-disgusting.com/news/3235251/trailer-art-for-tulpa-gets-scarred-up/](http://bloody-disgusting.com/news/3235251/trailer-art-for-tulpa-gets-scarred-up/)

Federico Zampaglione's *Tulpa*, a sexy and blood drenched homage to the giallo genre, will be theatrically released in Italy by veteran distributor Bolero. *Tulpa* will premiere at Fanta Festival in Rome on June 16th before rolling out to 100 screens across the country on June 20th. Meanwhile, at the recent Cannes Film Festival, international sales agent Jinga Films has secured distribution for *Tulpa* in Germany, France, Scandinavia and South Korea. *Tulpa* will receive its Russian premiere at the prestigious Moscow International Film Festival in June and will also premiere in Switzerland at Neuchatel Fantastic Filmfest and in Germany at Fantasy Fest.

Starring Claudia Gerini (*The Passion Of Christ*), Michele Placido (*Ages Of Love*) and Nuot Arquint (*Shadow*), "*Tulpa tells the story of a powerful stock broker who frequents a sex club owned by a mysterious Tibetan guru. Unshackled from the pressure of her job she will do anything to attain a*

*higher consciousness, but when her lovers are murdered in shocking ways, she tries to unmask the anonymous assassin with nightmare consequences.”*

# Tulpa: Directors Cut (2012)

Posted by Matt Wavish on February 2, 2013 Giallo, HCF Reviews, Horror, Mystery, World Cinema

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## **Tulpa (2012)**

Directed by: Federico Zampaglione

Written by: Dardano Sacchetti, Federico Zampaglione, Giacomo Gensini

Starring: Claudia Gerini, Laurence Belgrave, Michela Cescon, Nuot Arquint

 Share



## **Tulpa: Directors Cut (2012)**

**(TBC) Running time: 86 minutes**

**Director: Federico Zampaglione**

**Writers: Federico Zampaglione, Dardano Sacchetti, Giacomo Gensini**

**Starring: Claudia Gerini, Nuot Arquint, Laurence Belgrave, Michela Cescon**

**Reviewed by: Matt Wavish, official HCF critic**



Now, for those who have not seen this, let me once again tell you about the good stuff, because there is plenty of it! The opening scene let's you know right from the start Zampaglione's intentions: this is a Giallo homage, you are going to see lots of Giallo style and substance, lots of sex, lots of cruelty and a very large amount of graphic murder, and you will love it! The first five minutes see's some S&M with a seriously hot lady being tied up, while the man enjoys a drink and prepares his cocaine. The killer arrives, dressed head to toe in black: black hat, long black coat, black bottoms, shoes and, most importantly, black gloves. The horrific murder is hard to watch: the man's face is forced down onto his glass snorting tube, and then he is violently cut open and castrated, welcome my friends, to Tulpa!



The story doesn't require much build up, we get to know Lisa very quickly as she sits at her desk in work, chats with her boss and eventually drives home. All the while, Zampaglione is flaunting Claudio Gerini's sexy figure: almost perverse shots of her legs as she lays them on her desk at work, close ups of her feet as she pushes the pedals in her car, it is all done for maximum seduction, and it works. It will be very hard not to fall in love with Lisa, and just like that you have a character you care about! Zampaglione's camera gets you up close and

personal with Lisa, and this comes in very handy during the numerous sex scenes later on. Her first visit to Tulpa see's some beautiful imagery as we watch the special drug the owner has put together for her drink. The camera does a superb close up and watches the drink change colour, one of Zampaglione's many gorgeous creations of beautiful, and at times nightmarish imagery. As the film goes on we get bizarre shots of statues, lots of figures in silhouette, close ups, hideous masks, snakes, naked women, creepy body paint, strange characters dressed in even stranger clothing, it's all here. The imagery and style of Tulpa is absolutely stunning, and if you come away loving just one thing about the film, then this will probably be it.



However, there is also so much violence included here too, some of which is truly hard to stomach (even for this hardened horror fanatic!) There is the truly sadistic death by carousel and barbed wire, punishment by boiling water, fingers hacked off and throats cut. Zampaglione has a real flare for violence, but he also appears to love involving women in this violence too. The women are cruelly exploited for their beautiful female form, and each and every victim is sexy, and dressed to kill. Short skirts, heels, tights, even a pure white bath robe are used to emphasise the beauty of women, and Zampaglione clearly has an eye for the ladies. He also has an eye for dark, nightmarish blood, and when blood is shed, it is truly something to behold. It splatters everywhere, and yet there is still a precision to it, as if the director knew EXACTLY where he wanted it to fall. The blood on a pure white bath robe gives the claret an amazing moment where it very nearly feels alive, and that is just how stylish this film can be.

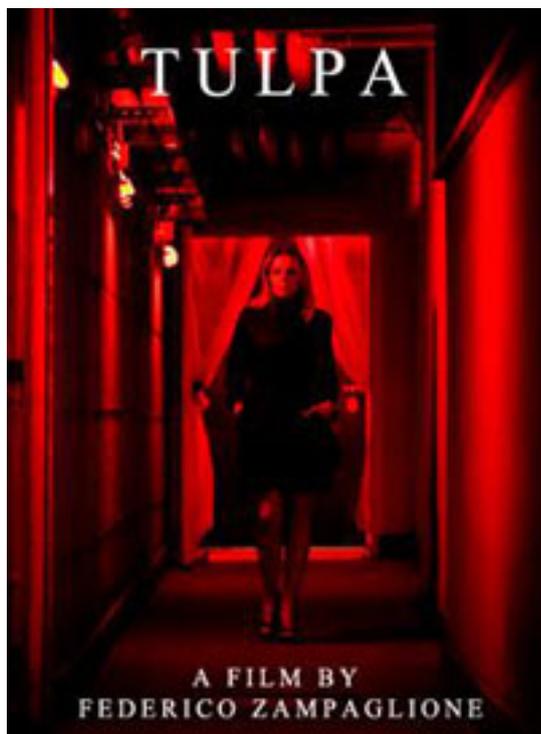
Then there is the music: it thunders through the film giving one hell of an atmosphere and almost crushing menace. The music comes and goes as it pleases, and really adds a mighty wallop to the proceedings. There are two moments in this film where the music truly takes over: a chase through striking red coloured corridors where Lisa is hunted by a muscular woman brandishing a sword. The music thunders along and builds until you get a creepy growling added into the mix, the stuff of nightmares indeed. Then there is a nightmare where Lisa is being seduced by another woman, and panic sets in when Lisa finds out the woman is a monster, and yet more growling is added to the sensual music, and provides the film's best jump scene.



Tulpa really does have so much going for it, and it is a hugely enjoyable watch.

Rating: ★★★★★★☆☆

Reviewed by Gareth Jones for Dread Central.com



*Tulpa – A being or object that is created in the imagination by visualization techniques such as in Tibetan mysticism.*

Italian music superstar Federico Zampaglione follows up his visually delicious. By day, Lisa Boeri (Gerini) is a high-flying businesswoman, faced with the threat of losing her corporate position as a consequence of the current economic situation. By night, she cuts loose by visiting Club Tulpa – a shady, members-only nightclub themed on Tibetan mysticism and located at the back end of a multi-story parking lot. There, she engages in regular promiscuous sex with other club members, supposedly to attain spiritual enlightenment or awakening. Or something.

It soon becomes apparent that the victims in a recent spate of brutal murders are people with whom she has engaged in sexual activity at the club, which forces Lisa into a deeper relationship with one of her male encounters as they both attempt to protect each other and figure out why the killings are occurring.

*Tulpa* looks is fantastic. The sets are excellent, especially the gorgeous internals of Club Tulpa itself, and the pairing of light jazz and sleazy cityscapes at night is evocative of Ferrara, while the trenchcoat-wearing, black-gloved, hat-bearing killer is straight from the frames of a giallo flick by original masters like Argento, Fulci or Bava. An opening scene involving sexual deviance, some delicious lighting and horrific violence builds an immediate impression and sense of heightened expectation similar to climbing that first ascent of a rollercoaster.

Read more: <http://www.dreadcentral.com/reviews/tulpa-2012#ixzz33H3IBTcc>

from [cinemart-online.co.uk](http://cinemart-online.co.uk)

Another well handled element is the music (by Francesco Zampaglione and Andrea Moscianese) and very impressive cinematography by Giuseppe Maio. Moody atmospherics and visual sheen are important to the giallo aesthetic, which was quite possibly a reaction, back in the day, to neo-realism and perhaps even a forerunner to *Cinema du look*. Zampaglione, a musician himself, wisely disregards the use of retro compositions and employs a mix of woozy jazz and electro-tinged rock.

From [www.filmlandempire.com/2012/09/frightfest-2012-day-22-under-bed.html](http://www.filmlandempire.com/2012/09/frightfest-2012-day-22-under-bed.html)



Tulpa had been sold to us, Frightfest audience, with much enthusiasm. It had a prime spot on the Saturday night, and was presented to us as The revival of Giallo. Alan, one of the festival's organisers, came on stage proclaiming with much glee: "Giallo IS back" to much applause. And about ten members of the cast on crew came on stage, all Italian, incredibly smart and smelling wonderful against a sea of smelly and casually dressed horror fans (not myself, obviously, my Italian roots still live on!).



In it, Lisa (Claudia Gerini), a high flying executive, is by night a regular visitor of an ultra exclusive sex club. When members she had casual encounters with are found brutally murdered, she decides to investigate.

And the film started off beautifully, so atmospheric, incredibly well

designed and shot that I was enthralled by it, mentally declaring it one of the best I had seen this year so far. I am no giallo specialist but I was able to pick up some elements early on: the stylish sadism and elaborate choreography of the murders, the fetichism (with masked killer wearing a somehow trademark outfit of the genre, the long coat and black leather gloves), the bright vivid colours, especially red (I am a real fetichist for red neon in films), the naughty scenes in the sex club, and a wonderfully hypnotic soundtrack.



I made a beeline for the (incredibly stylish) DP Giuseppe Maio in the foyer, having spotted him on stage earlier, to tell him all the praise I had for his work on the film, and he seemed suitably pleased!

Despite its somehow mixed reception, anybody who is a fan of stylish and bonkers cinema will not fail to enjoy Tulpa as much as I did.

## TULPA - Film4 FrightFest 2012

from <http://www.film-news.co.uk/show-review.asp?H=TULPA--Film4-FrightFest-2012&nItemID=577>

This year's FrightFest saw the return of Italy in a big way, with the attendance of cult director **Dario Argento** to name but one of the many highlights.

Although the festival had several new Italian horror flicks included in its program, it was director **Federico Zampaglione's** neo-giallo **TULPA** that set tongues wagging.

Zampaglione is no stranger to FrightFest, his creepy 2009 horror **Shadow** was well received upon it premiered at the festival a couple of years ago.

The same can't be said for TULPA, which received rather mixed reactions after its world premiere at the Empire, Leicester Square. Once again featuring a memorable performance by the gaunter than gaunt **Nuot Arquint** (who had played *Mortis* in **Shadow**), Zampaglione's latest offering also sees the director's partner, acclaimed actress **Claudia Gerini**, in the lead role.

There's no doubt that TULPA (the concept of a physical being created through sheer mental power) is a visual feast, with plenty of style and stylishly dressed actors. Zampaglione comes from a rock star /rock videos background and it certainly shows! It's not as if the plot stands in the shadow of the movie's visual content, after all, we are talking a giallo... in which the story isn't always required to make sense.

Let's talk about the story. Claudia Gerini (**see interview**) plays Lisa Boeri, a corporate high flyer who by night winds down in Club Tulpa, a mystic sex club that makes its members believe that enlightenment and true freedom are achieved by having promiscuous sex. And bi-sexual Lisa has plenty of that. The club is owned by the mysterious, snake-like Tibetan guru Kiran (Nuot Arquint – **see interview**), a cocktail wizard who infuses Lisa with his own 'tulpa' concoctions and philosophies.

During a board meeting at work, her boss gets agitated about a scandal exposed in a financial paper, while Lisa gets agitated over a different headline altogether: the newspaper reports about the brutal murder of three people who turn out to be two women and a man that Lisa had sex with in the club.

Already stressed out, courtesy of constant competition and backstabbing at her workplace, Lisa now has the additional stress of the Tulpa murders and the discovery of her twilight lifestyle to deal with. Everyone is implicated; she even implicates herself. For obvious reasons she can't confide in her co-workers and thus asks best friend Joanna (**Michela Cescon**) for help. Not a good idea, especially since poor Michela Cescon's ott facial expressions and acting skills are cringeworthy, while the lousy English dubbing only makes it worse.

While there are plenty of references to the classic giallo in TULPA (most notably the elaborately staged, ultra-gory killings and the camera angles), it has a decidedly contemporary note. For one, the story is set in Rome amidst an international banking and financial crisis. And the sexual acts and club atmosphere equally belong to the 21st century as opposed to typical 1970's giallo territory.

Claudia Gerini delivers a strong and audacious performance as anti-heroine Lisa Boeri, which must have been an emotional rollercoaster ride for her. Likewise, Nuot Arquint skilfully combines allure with creepiness – and a very penetrating look.

Director Zampaglione has an eye for detail and blood-drenched aesthetic, using bold colours set against shadows to emphasize ever-looming threats as TULPA unfolds its full horror. Trust me, never again will you go on a merry-go-round ride and look at it the same way after seeing TULPA!

Until its DVD release you can catch TULPA at the 'Sitges International Fantastic Film Festival 2012' (should you happen to be in Catalonia between 4th and 14th of October).



**Title:** Tulpa

**Also known as:** Tulpa - Perdizioni mortali (Original title) Tulpa – Demon of Desire (Alternative title)

**Year:** 2012

**Genre:** Horror / Supernatural / Giallo

**Language:** Italian / English

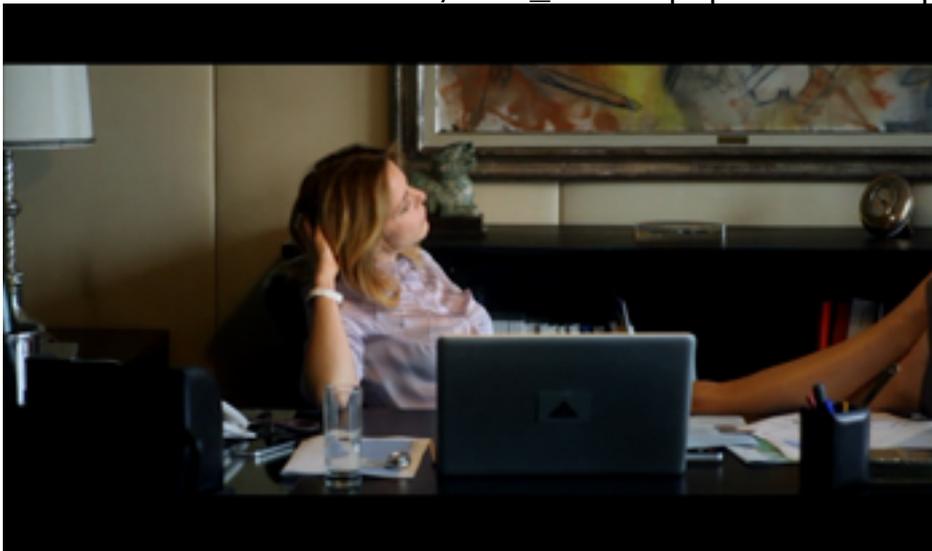
**Runtime:** 85 min

**Director:** Federico Zampaglione

**Writer:** Federico Zampaglione, Dardano Sacchetti & Giacomo Gensini

**IMDb:** <http://www.imdb.com/title/tt2250282/>

from [www.filmbizarro.com/view\\_review.php?review=tulpa.php](http://www.filmbizarro.com/view_review.php?review=tulpa.php)



**Plot:** Lisa's way of relieving herself from a long, stressful day at work is to visit the secret sex club Tulpa. In Tulpa she can have passionate, mysterious sex with strangers and walk away without a connection to ruin her everyday life. That's until the people she has been enjoying herself with end up being murdered by a crazy serial killer.

**Our thoughts:** After the not-terrible/not-great horror movie "Shadow", it's interesting to see what Federico Zampaglione's next step in movies would be. A potential filmmaker was seen, but had yet to prove himself. Now with "Tulpa", he does something Italy is very known for - giallo. There's certainly a trend of re-animating this subgenre now, and much of that is the desperation of making and finding movies that simply manage to be as great as the classics. I'm not a giallo aficionado, sure, but even I can understand why

they'd want to give it another stab. Is Federico Zampaglione's "Tulpa" the movie that the yellowheads have been yearning for?

Lisa, a business woman, is about to go crazy over the problems at work - which might risk her position. The only way for her to manage through the day is knowing that when night comes, she'll be at Tulpa. A secret sex club for members only with Tibetan spiritualism being the theme - the meaning of the word "tulpa" specifically. Essentially, to reach something larger-than-life, a mental enlightenment I guess. Lisa can experience all the fantasies she has and leave only with no association to Tulpa and the acts that occur. But Lisa has to go deeper into the club and the people she is intimate with when a crazed killer is stalking and killing the people she has been with in the club.

As someone who was never overly into giallos, I might not be the best person to judge, but it seems to be that most attempts at resurrecting it fails. And "Tulpa", while not being a fantastic movie on its own, does at least manage to bring back some good elements. It has the mystery of the killer and the black gloves (clothes in general), **it's very stylistic and visual in both color and cinematography**, it's gory and they wait until the ending to reveal anything. So in a sense, it's a good attempt at giallo.

The gore is often good and plentiful, but a few scenes - such as one involving barbed wire, a roller coaster and a face - are pretty shitty. That scene in particular seems like stretching their creativity so far that it's stupid. If you can let that go, you'll be pleased by the gore and sex that this offers. A lot of nude women in quite steamy scenes, and I can't complain about that. Who can!?

The movie suffers a bit now and then, but I think it was decent. The ending wasn't very good or even that surprising (due to us never fully caring), but overall it was definitely more entertaining than expected. It succeeds with a lot of things that makes a giallo and it's less forced than most recent giallo movies, so it's possible that someone with a bigger interest in the genre will appreciate it even more. I liked it more than "Amer", if that helps. Check it out if you're interested, don't expect a flawless experience, just enjoy what you get and you'll be fine!

Friday, 2 November 2012

## Tulpa from [watchinghorrorfilmsfrombehindthecouch.blogspot](http://watchinghorrorfilmsfrombehindthecouch.blogspot)

Dir. Federico Zampaglione

With follow up *Tulpa*, the director has attempted to create a contemporary giallo that is so faithful to its lineage it arguably borders on parody. Based on a story by Dardano Sacchetti, who wrote/co-wrote the likes of *Cat O' Nine Tails* (1971), *Bay of Blood* (1971), *Schock* (1981), *The New York Ripper* (1982) and *A Blade in the Dark* (1983) amongst many others.

With *Tulpa*, Zampaglione has directed not only a stylish throwback to the sub-genre, but a contemporary giallo in its own right; complete with elaborate style, it perfectly captures the tone and feel of vintage gialli, while throwing in obvious nods to masters such as Argento, Bava, Martino and Fulci for today's more knowing audiences. A completely straight-faced celebration of the giallo, *Tulpa* manages to evoke the sub-genre's idiosyncratic tone a bit too well, resulting in convoluted plotting, questionable dialogue, bad dubbing and ropey performances. Switching back and forth between English and Italian, some of the dialogue provides unintentional humour, as does its unnatural delivery. Giallo aficionados shouldn't have a problem with this, but it will most likely alienate wider audiences. However I would argue that illogical scripting and ludicrous dialogue are as much a part of traditional gialli as overwhelming style and sadistic violence, and here they actually enhance *Tulpa's* bid to recreate the gialli of yesteryear. Remember, the primary focus of the subgenre was not logic and narrative cohesion, but stylish execution. That *Tulpa* also has the courage of its convictions and takes itself seriously, adds to its appeal. Had it been released in the Seventies - the heyday of the giallo - *Tulpa* would now be regarded as something of a cult favourite.

**As with most gialli, *Tulpa's* highlights are its extended and elaborate sequences.**

At times *Tulpa* resembles a combination of *Lizard in a Woman's Skin* and *All the Colours of the Dark*, with its heady delirium, secret societies, sexual deviancy and potentially unreliable narrator. In Tibetan mysticism, 'Tulpa' is a manifestation of mental energy; a thought that has taken physical form. With its pseudo-philosophical musings and talk of mystical transcendentalism, the film hints that otherworldly, supernatural occurrences are afoot.

Amidst the outrageous deaths, Lisa attempts to keep her late night dalliances in the club secret while she vaguely attempts to track down the killer; navigating

expository dialogue and trippy sex scenes presided over by the enigmatic club owner (Nuot Arquint). In classic giallo tradition, the story is awash with red-herrings; everyone has a motive and an ambiguous enough personality to ensure suspicion falls on them at least once. In the grand tradition of the giallo though, the revelation isn't everything; it's the journey towards it that takes centre stage. As evidenced in his prior film, Zampaglione has an eye for striking visuals, and *Tulpa* positively exudes a hallucinatory atmosphere rife with vivid lighting and unusual shot compositions. Mention must also be made of the score, courtesy of Zampaglione, echoing the likes of Goblin and some of Ennio Morricone's more discordant pieces. Although, is it just me or is there something inherently pervy about sax solos? Quite a few scenes are accompanied by such music which seems to underpin the sleazy shenanigans and city-by-night connotations.

With its moody styling, audacious plot twists, *Tulpa* should appeal to lovers of the giallo. As a straight-up modernised giallo, it possesses much to admire as Zampaglione recreates nostalgia-hewn memories of black gloved killers, glinting switchblades and imperilled sex-pots. Like some of the best gialli from the likes of Argento, Fulci and Martino, it doesn't always abide by conventional narrative logic, and is as prone to wander into both esoteric and sublimely ridiculous territory in equal measure as its predecessors.

Posted by James Gracey at 14:53

## **Review**

**Guest January 23, 2014 at 9:31 am** I saw it at Sitges this year and i was impressed by the quality of this crazy and bloody Italian flick. Zampaglione clearly knows his stuff and with this new film he shows all his love for the genre. **. Tulpa visually looks fantastic**,and it's a well performed addition to Italian cinema, most importantly it does what it intends to do, it remains faithful to the Giallo mentality, and breathes life back into a dead area of the horror/thriller genres. Zampaglione even goes as far to bring back the traditional Giallo killer, a dark shadowy figure, with face covered, black hat, and those leather gloves . There are also some incredible and elaborated murders you will never forget. Giallo fans will love this one. \_

**Guest January 23, 2014 at 9:31 am** Not since Dario Argento's "Opera" have I had so much fun in the cinema. TULPA in the tradition of the aforementioned giallo classic's continues the black gloved killer franchise in a way that their creator has failed to equal since. Enter Federico Zampaglione, cat-like femme fatale Claudio Gerini and future horror icon Nuot Arquint in a trippy and highly erotic sex and death adventure, **accompanied by moody neo-noir cinematography** and a score that rivals Simonetti and the Goblins at their very best. Clunky plot points and expositional dialogue aside, TULPA is a must see for any horror fan worth their weight in salt. 8 stars....

12/07/2013 Slovenia

## Tulpa for Giallo Lovers

From [www.grossmann.si/news/tulpa-for-giallo-lovers/](http://www.grossmann.si/news/tulpa-for-giallo-lovers/)

Slovenija

In our Vicious Cat competition program, giallo lovers are in for a treat with **Federico Zampaglione**'s ultraviolent ***Tulpa***, a magnificent return to the times when Italian genre production was ruled by giallo, at the same time sophisticated and brutal mix of thriller and horror. **It offers all the elements of the genre: stylish look**, suggestive musical score, intricate and elaborate set-pieces, daring eroticism and of course cruel violence of the mysterious black-gloved killer. The story is co-written by the legendary **Dardano Sacchetti**, known for his collaboration with giants of Italian genre cinema, such as **Lucio Fulci**, **Enzo Castellari**, **Ruggero Deodato** and **Lamberto Bava**. Federico Zampaglione is a well known musician in Italy with his band **Tiromancino**. After making films ***A Dream House Nightmare*** (2007) and especially ***Shadow*** (2009), he is also praised as the new hope of Italian horror cinema, a flattering title that he more than successfully confirms with his new feature.

## Tulpa by Federico Zampaglione

[www.filmlandempire.com/2012/12/top-5-of-2012-best-films-which-did-not.html](http://www.filmlandempire.com/2012/12/top-5-of-2012-best-films-which-did-not.html)



The interrogation mark is not a typo, I just could not possibly rank this film. None of us, Tulpa veterans, who attended its glitzy world premiere at London Frightfest will ever forget this fateful screening. Its first half is among some of the most exciting experience I have had in cinemas this year, lovingly paying to the Giallos, with a glorious cinematography all and in red neon and bright colours, elaborate death scenes and a spot on fetichism. And far from a vacuous style exercise, it manages to modernise the genre, adding elements of Eastern esoterism, copious amount of sex and strong female characters, a world away from the usual helpless female victims from the films it is paying tribute to.

Laurent De Alberti

## **Tulpa**

**from [cinezilla.blogspot.it/2013/06/tulpa.html](http://cinezilla.blogspot.it/2013/06/tulpa.html)**

*Italy, 2012*

*Giallo, 89Min*

The Giallo! One must love the Giallo. There's possibly no other sub niche that can vary so much under one collective banner as the Giallo. You can find artistic interpretation like **AMER**, the glamorous homage approach like *François Gaillard's Blackaria*, or the classic tight, tense, thriller as *Federico Zampaglione's Tulpa!*

Tone and atmosphere is everything in Giallo. Establish that tone, and reel the audience in. Keep them captivated and asking questions. *Tulpa* opens with a fantastic initial attack that hammers the referents to classic Giallo in as if *Zampaglione* was crossing off the Giallo 101 checklist.

A mysterious encounter leads to a BDSM game where pleasures peak. The man wanders over to a desk and snorts a line of coke; whilst the woman still enjoys her state of submission. She catches something out of the corner of her eye as a leather trench coated, black gloved and fedora wearing shadow steps into the room. Gagged and bound she panics as she tries to break free, but this doesn't catch the attention of the man, who continues to get high on his cocaine. Seconds later profound violence fills the screen; blood, knives, death and mutilated genitals are left resting in front the still bound woman face as she tries to release her muffled screams.

Yes, after this amazing, rough and visually stunning, opening there's no doubt about it; *Federico Zampaglione* has created a Giallo that vibrantly resonates with all the right tones, colours and holds a solid atmosphere. Early on *Zampaglione* has in interviews said that he wanted to make a film that was actual Giallo, and true to his word he's done exactly that. From a story co-written with legendary *Dardano Sacchetti* - writer of many fine Gialli and Italian horror classics - and a screenplay penned with his co-writer on **Shadow**, *Giacomo Gensini*, *Tulpa* is everything that we loved about old school Giallo.

Following the initial attack, a brief moment of time is spent establishing the lead character Lisa Boeri [*Claudia Gerini*]. This is done swiftly and effectively as we see her in her workspace. She's rapidly established as a strong and powerful businesswoman, with a key position in the company, fluent in several languages and also someone who even the boss [*Michele Placido*] holds a secret desire for. We also get to see a third persona of Lisa when we are introduced to her friend, bookshop owner and love sick Giovanna [*Michela Cerson*], possibly Lisa's only real friend and the person who she can really be herself with.

Each well written leading character needs dimension to make them interesting to the audience, and Lisa's "dark secret" is that she spends her nights at an erotic "members only" nightclub. Here she takes a drug laced cocktail, supplied by the mysterious Kieran [*Nuot Arquint* – who also played Mortis in *Zampaglione's* previous film, **Shadow**], slips out of her clothes and starts the night's carnal encounters with fellow club members.

So starts the intrigue. Being a Giallo, we as an audience are on our feet; paying attention to detail and already placing together the pieces that will make this film click. The initial murder is connected to the club members, the woman Lisa was intimate with at the club becomes the murderers next victim – in a fantastic merry go round, victims face versus barbed wire session – and we realize that the killer is stalking club members... now we start to lay the puzzle of who the killer is, what is the motif and what's the connection.

It's obvious that *Zampaglione* knows his Giallo traits, and he uses them perfectly. He keeps the killer mysterious and sadistic – which makes for some outstandingly murder set pieces – in the safety of the off screen space until the very last moment. He also tosses in a few red herrings and a few loose ends – which I'd claim are vital Gialli traits as the entire genre is about deceiving and keeping the audience guessing. Then there are the obligatory murders. Oh yes, there are a great variety of murders in *Tulpa*. Even if you aren't a fan of the Giallo as a genre, *Tulpa* has some great special effects that will satisfy your blood lust. Really, there are some really spectacular moments in this film that are top notch. Finally the ultimate trait – the amateur sleuth! Lisa becomes the amateur sleuth as she comes to the same insight that we as an audience do – that someone is

murdering the clientele and that only she can solve this mystery. Yes, there is logic and a stern motivation to why she get's drawn in, which I'm keeping hidden from you as not to spoil the intrigue, and her rush of insight moment is fantastic.

I've seen many a neo-Gialli try so hard to be Giallo, and perhaps some of them try to hard and become pretentious and illogical, which makes them fall flat on their faces. *Tulpa* avoids all those pitfalls, as it stays real, and instead of being a pastiche or homage, it is a pure and simple Giallo, so when the big reveal is made, there's a logic to the killer's *raison d'etre*. Another great detail was the use of cell phones to spy and share information between characters. We all know the classic "camera" POV of early Giallo, *Zampaglione* brings it up to date and uses it in a smart way in these days of fast access and constant online living.

On a final note, I find that one of the key ingredients of Italian genre fare – or at least one of the features I find ever so enchanting – is the way the films are dubbed. Yes, I love that somewhat out of sync not quite right match of mouth and dialogue. Now let it be made clear that I work with TV productions and have been responsible for several hours of TV during my years in that profession. I'd never for a second accept out of sync sound and image there, but I actually feel that it's important part of Italian cinema, and if you know your cinema history, you'd know that the main part of Italian cinema was post-synched. *Fellini, Pasolini, Visconti, Argento, Fulci, Bava*, all of them worked this way, and this makes it kind of sad that some people can't appreciate this as a key ingredient to what makes Italian genre cinema such a passionate obsession.

*Federico Zampaglione's **Tulpa** is the slickest and grittiest Giallo since the eighties!* I enjoyed this energetic return to the greatest genre in the world so much, that I watched it again, straight away. *Tulpa* is required viewing for Giallo fans! It get's right to the point, nails it perfectly and violently rams a razor sharp dagger down the throat of all competition! A showcase of what made that Giallo so great, and unquestionably the best neo-Giallo of the last thirty years! *Tulpa* hits Italian cinemas on June the 20th, and is set for a Swedish DVD release later this year.

Posted by CiNEZiLLA at Thursday, June 06, 2013

## Tulpa (2012)

from [thisishorror.co.uk](http://thisishorror.co.uk)

Director: Federico Zampaglione Starring: Claudia Gerini, Michele Placido, Nuot Arquint, Michela Cescon Certificate: TBC Running time: 90 minutes Release date: 25 August 2012 (FrightFest)

Do you yearn for the heady days of early 1970s Italian exploitation? Of tales of faceless killers in long black coats and big hats despatching helpless victims in a variety of stylish, needlessly complicated and beautifully filmed ways? Of plotting where the climactic reveal doesn't really make any sense at all and is so beyond the bounds of believability that such events could only take place in the world of cinematic Giallo, that magical neverland of great music, luxurious locations and beautiful women? Federico Zampaglione obviously does, as all the above elements are very much present and correct in *Tulpa*, a movie that is as much a homage to those flamboyant whodunits of the 1970s as it is one itself, recapturing perfectly the feel of movies like *The Strange Vice of Mrs Wardh* or *All the Colours of the Dark*. In fact, while there are numerous nods and references to the work of Dario Argento, the acknowledged master of the genre, the director whose work *Tulpa* seems most reminiscent of is Sergio Martino, the man who gave us *Torso* and the two films mentioned above.

Claudia Gerini plays Lisa Boeri, a driven professional women who is extremely successful in the company where she works. Forty years ago Lisa would have been played by Edwige Fenech in rainbow striped loon pants and a fetchingly skimpy bra but Claudia in her business suit does a pretty good job of playing the classic giallo role of 'Heroine Everyone Seems To Be Dying Around'.

Lisa is a member of an exclusive club that advocates the achievement of a higher level of consciousness through acts of sex with numerous partners both male and female. When these people start to die, bumped off by a killer all in black, Lisa realises she can't go to the police as that might involve risking her career, so she resolves to track the killer down herself, doing the time-honoured giallo heroine thing of going a bit mad and paranoid in the process.

The original story for *Tulpa* was provided by master Italian screenwriter Dardano Sacchetti, and it's filled with the kinds of red herrings designed to bring a tear to the eye of all nostalgic for the giallos of yesteryear. Is the killer the leader of the Tulpa cult who is rumoured to be a hermaphrodite? Or the massive muscle-bound transgender door lady? Is it Lisa's male secretary who keeps giving her odd looks? Or her slimy boss - three times married and constantly asking her out for dinner? Could it be her friend who works in a bookshop? What's that severed finger doing in the fridge? Should Lisa really take sleeping tablets when there's only ten minutes of the film to go? All these and more will have giallo aficionados clapping with delight.

And now the downside. While *Tulpa* is a celebration of all that is mentioned above, it actually manages the whole 1970s European exploitation film feel a bit too well, resulting in some dubbing that doesn't work, and some dialogue lines that have probably lost a bit in the translation and come out as unintentionally hilarious. As a result *Tulpa* is only really going to be enjoyed and appreciated by those with a fondness for the movies described above in their entirety – warts and all. If you can see past its few deficiencies, though, *Tulpa* is well worth watching, and really is a dream come true for anyone who wants to see a twenty first century updating of an extremely well-loved and respected subgenre of the horror film. **The murders are beautifully staged and photographed, and are properly nasty and horrible.** The performances are all just the right side of odd, and the ending is so deliciously and deliriously bonkers that it will make giallo fans want to watch it all over again.

Well done, Federico – encore, maestro!

**JOHN LLEWELLYN PROBERT**

## Second opinion

***“Tulpa is visually very stylish, which is perhaps the film’s strongest point – although it doesn’t have many others. It’s entertaining to an extent and provides some good laughs (although it’s not clear which are and aren’t intentional). It isn’t fully capable of holding your attention throughout and comes across as a little limp and lazy. Whilst it raises a few smiles (and a few eyebrows), it just doesn’t deliver – it’s largely composed of dull, dragging, dialogue-heavy scenes, and even with some very odd lines, it doesn’t manage to properly entertain. Definitely a spectacle, but one to behold? Not really – it has its charms, there are a few clever moments, but Tulpa will leave you seriously unsatisfied.”***

**EMMA ROBINS**

# from andyerrupts.com

First off, *Tulpa* is the story of high-flying businesswoman Lisa Boeri, who spends her days brokering stressful megabucks deals at the firm that she works for. This is her life while the sun is up. After work, while others pop along to the pub or home for a bite to eat, soap operas and bed, Lisa chooses to unwind by visiting "Tulpa", an exclusive members only nightclub, where she indulges all of her wildest sexual desires.

That is, until someone starts bumping off everyone that Lisa sleeps with, and in true *giallo* style, the race is on to identify the killer before he kills her and everyone that she loves.

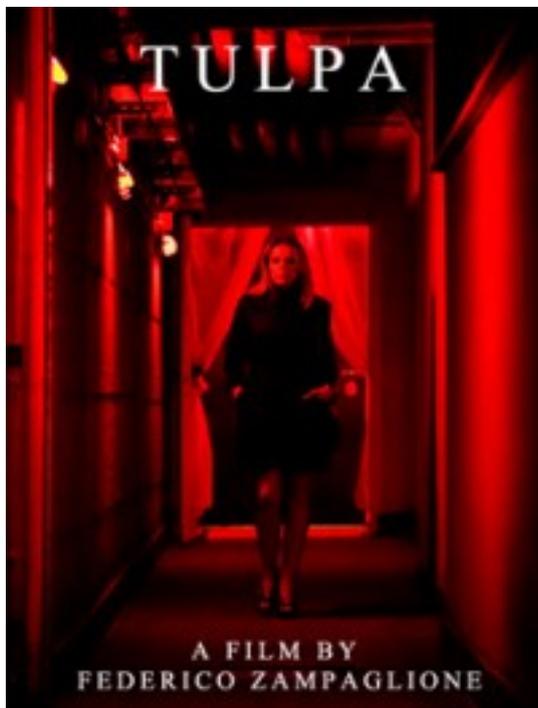
The first thing that strikes you is that *Tulpa* still very much looks the part. The visuals are lush and rich, from the pale, subterranean carpark that houses "Tulpa", to the dark, warm interior of the club itself and the woody, golden interior of Lisa's office building. The film still manages to create a truly *gialli* feel, with the standard sub-genre tropes still present.

It could be that I have forgotten much since August but *Tulpa* v2.0 seems to move along at a clip. The entire experience seemingly far better paced than the version viewed in London. Zampaglione has been almost brutal in his cut and the film is all the better for it.

The things that I applauded *Tulpa* for doing well in the initial review, the gore and overall *giallo* feel of the piece, still remain intact and are still as impressive today. It is *Tulpa*'s numerous stumbling blocks that have been the most severely trimmed. Yeah, some of the dialogue is still a little clunky but it's nowhere near as obvious or damaging to the overall film.

The criminally bad character of Joanna has been all but excised. This cannot have been an easy trim for Zampaglione, given the character's impact on the film but if the director truly wants this film to be taken seriously, then it is an important edit and one that benefits the film no end.

*Tulpa* is, now, much more the film that I hoped it would be.



## TULPA (2012)

from [www.beyondhollywood.com/frightfest-12-under-the-bed-tulpa-and-maniac-remake/](http://www.beyondhollywood.com/frightfest-12-under-the-bed-tulpa-and-maniac-remake/)

With Italian director Federico Zampaglione's 2009 outing "Shadow" being an unappreciated gem that really should be seen by more horror fans, the announcement that his latest effort would be a Giallo was cause for considerable attention. The film has a heady plot, revolving around a woman called Lisa (the stunning Claudia Gerini), a high powered company executive who spends her nights at the S&M club of the title, where she engages in orgies and all manner of perverse sex, urged on by a bizarre Tibetan guru to try and use her libido to reach a higher state of consciousness. Her life starts to spiral out of control when company politics turn nasty and people from her nightly couplings begin turning up viciously murdered, with all the signs pointing to the killer being somehow connected to the club.

The only word which does "Tulpa" justice is simply 'wow', as it's genuinely hard to remember a crazier, stranger or more mesmerising film. Zampaglione has done a stunning job in bringing back to life the kind of surreal, logic defying excesses of "Inferno" era Argento, with a

film that overloads the senses with exotic visuals, sensual colours and a pounding, invasive soundtrack, not to mention an abundance of graphic sex and bloody violence. At the same time, he also manages to notch up the madness several steps, with a narrative which makes little sense, unbelievable and barely there characters, and a series of twists and revelations which keep the viewer in a state of entertained bafflement. The film veers wildly between moments of jaw-dropping high camp and truly wacked-out (possibly) mock serious philosophising, with a comically enigmatic script that makes it really hard to tell if Zampaglione planned the film as some kind of insane, drugged up spoof.

Though definitely not for everyone, and very likely to elicit laughter far more frequently than screams or titillation, it's an utterly unforgettable and hallucinogenic experience which defies description and which, whatever else it might be, is certainly never anything even approaching dull.

By – Sean Mowle – Giallo is back!

By – Sean Mowle from [filmjuice.com](http://filmjuice.com)

**Giallo is back!** So sayeth FrightFest head honcho **Alan Jones** in his introduction to **Federico Zampaglioni**'s latest film **Tulpa** and he's right in every sense of the word. For those unfamiliar with the genre, Giallo films were a vein of Italian modern day thrillers from the '70s and '80's revolving around damn near incomprehensible plots, gory murders (usually perpetrated on attractive Italian women) and highly stylised cinematography. The genre eventually ran its course, until now...

The beautiful **Claudia Gerini** is Lisa, a high powered corporate executive who frequents an exclusive sex club called Tulpa as her way of winding down from her stressful day job. The club is run by a mysterious, strange looking guru who advocates freedom of the mind through promiscuous sex. Allegedly a hermaphrodite (another Giallo box ticked) he/she ensures that everyone's identity is kept secret whilst in the cavernous club and that no-one contacts each other on the outside. Soon however, Lisa discovers that her sexual partners from Tulpa (and there are several!) are turning up dead. The film's other characters are basically there to move the plot along, act as possible suspects or if you are female, end up dead in various intriguing ways.

If you're a fan of the Giallo genre, you'll be used to all of the above and absolutely love this film. The bad dialogue (some of it is excruciating) and ropey acting all add to the unreality of the experience and the film so reveres the genre that you could easily feel you were watching a film made in the '70s. **The set pieces are stylish and well staged with the opening hotel bondage scene setting the tone nicely for the rest of the film.**

Like the best Giallo, as a conventional thriller, *Tulpa* doesn't really add up. There are various sub-plots and red herrings to keep you guessing but none of them are fully explored. Don't even bother trying to guess the identity of the killer before the end, that's not what these films are about and you'll probably drive yourself insane. Just go with it, allow it to wash over you and don't expect to understand the logic. If you love your thrillers full of daft plots, soft-core sex, graphic violence and gore, you'll have a great time. And maybe next time, you might think twice about letting your partner tie you to the bed for a little late night fun....



## TULPA

From

<http://www.thehollywoodnews.com/2012/08/26/frightfest-2012-day-three-one-to-dismember/>



**Director:** Federico Zampaglione

**Cast:** Claudia Gerini, Michele Placido, Nuot Arquint

**Plot:** *City girl Lisa finds herself in the middle of a murder mystery when a masked psycho targets members of her high-class fetish club...*

**Horror highlights:** It's suitably sinister, with a top-notch soundtrack, and ace grisly murders (death by barbed wire, cooking oil, and severed cock and balls are all put to use). There are also some killer lines in the spirit of the poorly-dubbed, poorly-acted 1970s Italian horrors.

**Gory gash:** Undoubtedly not to everyone's tastes and possibly lost of those unfamiliar with the original cycle.

**Overall:** 'Giallo is back,' went the FrightFest introduction to TULPA, and indeed it is. Part slasher, part surreal European art house, TULPA perfectly recreates the Giallo tropes, and tries to bring something new to the table.

Sexy, funny, and dripping with blood.