

VUELVE



SOS BUENO GABRIEL

Vuelve

UNA PELÍCULA DE IVÁN NOEL

RENZO
SABELLI

ROMINA
PINTO

JUAN
CARRASCO

ANA KARINA
JUÁREZ

GUILLERMO
TASSARA

LETICIA
VOTA

SYNOPSIS

Vuelve follows the mental turmoil of a boy dealing with the sudden suicide of his unstable mother to whom he was symbiotically attached. One day she appears before him, and promises that God will give her a new lease of life if he acts out 'good' deeds on earth. From seemingly anodyne acts, their cruelty grow in intensity and strength, fuelled by the boys deep love for his mother and his unshakable desire to be back with her. The extent to which the boy is prepared to go are beyond anyone's expectations.

DIRECTOR'S STATEMENT ON 'VUELVE'

After an incursion into lighter and more comical material in ¡Primaria! I moved to Argentina (known for its high level of filmmaking) and plunged back into the depth of a dark drama. So dark in fact that it became a psychological thriller/horror movie.

The very first idea for the film was born a piece of music that, we can now say without fear of sounding trite, changed my life. The last and very short movement of Arvo Part 'Berliner Mass' is so ethereal, so moving a piece of music that I felt I had somehow heard the Divine. It is also filled with maternal love (perhaps the Virgin Mary figure, so common to Mr Part's music?), and genuine peace (the words to the mass are the last ones spoken, and asks the dead soul to rest in peace).

Maternal love, death, religion. It triggered the essential idea of 'Vuelve': how does a boy react to the death of his mother with whom he was symbiotically attached? How does he react to the loss of that essential love?

The entire film is a visual portrayal of what is often considered to be stages of grief by a youngster: disbelief, sadness, self-guilt (self-harm in some cases), anger, and the need to blame. I added one more 'chapter' for a more cinematic take: vengeance.

The whole film is of course, for me, the build up to the last scene, in which I used the entire musical piece I mentioned above.

This marks a clear (but maybe not permanent) departure from my usual almost documentary-style acting: a much stiller camera and more poised acting were more adapted to this 'unreal' tale, as was the choice of locations and the style of photography.

CAST

Renzo Sabelli: Gabriel

Guillermo Tasara. Gregorio

Romina Pinto: Sofía

Ana Juarez: Eva

Leticia Vota: Debora

Dardo Leal: Luis

STILLS













