

Script: Samir, Martin Witz  
Camera: Samir, René Baumann  
Editing: Ronnie Wahli

Sound: Peter Singer  
Music: The Young Gods  
Cast: Nicole Ansari, Oliver Broumis

Production: Dschoint Ventschr  
AG/Videoladen

Awards: CECI Award for innovative film, Solothurn; Quality Award, Swiss Federal Office of Culture; Best Script, Sitges Int. Fantasy Film Festival, Barcelona; Grand Prix Film Etranger, Entre Vue Film Festival, Belfort

## ALWAYS & FOREVER



| 1991 | Colour | 91' | 35mm blow-up | Original version: German | Original title: Immer & ewig

A modern adaptation of the Orpheus and Eurydice myth, set in the collective housing scene of the late 1980s. Samir reworks his footage into dada-like collages, uses animation, incorporates characters' thoughts via electronic effects and superimposes close-ups of everyday objects in pop-art style. [...] Samir has broken new ground in the Swiss film landscape.

Pirmin Kennel, TAGESANZEIGER MAGAZIN (1991)

**M**ythology in the guise of politics. Claude, militant anarchist, and Dodo, the hairdresser who reads Kafka as well as cheap romances, are shot dead by a policeman. In the kingdom of the dead, they fall in love and are given twelve hours' grace on earth in which to prove that their love is true.

However myth(ology)-free our times may appear to be, there's no denying that the ancient stories have lost none of their force. What's more, there are still people around - people with a love of storytelling - who know how to present these tales in such a way as to make them seem absolutely new while retaining all of their pure, timeless power. This gift for storytelling is evident in **always & forever**, a drama of love and Zurich politics - made with video cameras - that mingles two planes in virtuoso style: our own real world and the imagined "other" world. It relates the key elements of the Greek legend of Orpheus and Eurydice with such immediacy as to create an indissoluble blend of timeless, archetypal mythology, and the social politics and personal concerns of the here and now.

With an obvious predilection for experimentation, Samir displays technical virtuosity in composing multiple images using windows, split-screens, colour inversion and various superimposed-image techniques. adapted from a text by Torbjörn Bergflödt

Script: Samir, Martin Witz  
Camera: Lukas Strelbi  
Edting: Kathrin Plüss

Sound: Florian Eidenbenz  
Cast: Werner Haltiner, Marianne Schmid

Production: Dschoint Ventschr/  
Videoladen

Awards: Quality Award, Swiss Federal  
Office of Culture

# FILOU



1988 | Colour | 85' | 35mm blow-up | Original version: Swiss German | Original title: Also known as Filu

A cinematic spit in the eye of conformity from that most conformist of countries, Switzerland, *Filou* uses a hot mix of film and video razzle-dazzle to relate the bizarre adventures of a young Swiss-Italian social outsider and his friends in Zurich. Decidedly uncommercial, *Filou* is alive with daredevil creativity and an off-center spirit that should make it a must for any program or festival of new wave cinema.

VARIETY (Oct. 5, 1988)

An underground adventure set in Zurich's Langstrasse neighbourhood, with its mix of workers, foreigners, artists and prostitutes. Max alias Massimo Huber lives in Zurich's Langstrasse neighbourhood, with its mix of workers, foreigners, artists and prostitutes. He shares an apartment with Lizzy, a hooker, and Jiri, a Czech emigré. A happy-go-lucky drifter, Max tries to get by with small-time dealing while waiting for his big break. He dreams of flying Zeppelins, has an affair with Lizzy, and gets entangled in a secret agent story just a little bit too big for him.

A breathless, charmingly chaotic montage of images and sounds, pop culture references and cheeky allusions to the classics of Swiss and world cinema, *Filou* conjures up the alternative scene in Zurich in the late 1980s. Samir and his co-scriptwriter Martin Witz deliberately conceived their first feature film as a proudly low-budget exercise in guerilla filmmaking: "small, quick and dirty!"