

**Claude Santiago**  
f i l m m a k e r  
**PRESS**  
c l i p p i n g s

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**The Last Poets / made in Amerikkka - 52 min.**

• **First broadcast on Trace TV 2009**

Watch the documentary poem filmed by Claude Santiago (...) The Last Poets denounce the rap industry, hip-hop being turned into a commodity and go on to insist: "Follow your dreams." Yet we've just entered the first world without a dream.

**Le Monde** • Francis Marmande - 3/02/10

This beautifully shot film by French filmmaker Claude Santiago tells their story through the words of the original Poets (...) capturing the excitement as old anger becomes new energy.

**Mojo** • Kris Needs - 9/01/10

Claude Santiago manages to tell the Poets' unique story with dignity, imagination and passion (...) Santiago has created a mini-masterpiece

**Record Collector** • Kris Needs - September 2010

A must see musical documentary.

**Soul Bag** • Stéphane Colin - January-March 2010

An essential testimony for music, poetry and history.

**Mondomix** • November-December 2009

The film shatters the borders between live recording and music documentary as it traces half a century of Afro-American political and musical culture.

**Zikaddict.fr** • 3/11/2009

They'd fallen out with each other... but patched things up for Banlieues Bleues 2008... in front of Claude Santiago's virtuoso camera. Who are they? The Last Poets. The pepped up patriarchs, precursors of hip-hop.

**Télérama.fr** • Eliane Azoulay - 31/03/2009

*The Last Poets/made in Amerikkka*, the documentary directed by Claude Santiago, shows us how far Americans have come, both psychologically and culturally.

**Libération** • Stéphanie Binet 9/01/10

Impeccably directed (...) *Made in Amerikkka's* conjunction of content and form makes it a key document in "Great Black Music."

**Vibrations** • Kalcha - November 2009

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**Tom Zé / dada brasil - 47 min. • First broadcast on Mezzo 2006**

A mind-boggling treat... Watch it now!

**Radio Nova** • Rémy Kolpa Kopoul - 12/06/10

Its only fault is its brevity.

**Mondomix** • Benjamin Minimum - May-June2010

Unrelenting with a mean beat.

**Géo** • Emmanuelle Honorin - June 2010

A new documentary genre where music, sociology and the essay merge...

**Amina** • n° 482 -2010

(...) a sort of cacophony structured by whistles, panting and noisy outcries (...) luckily made clear by director Claude Santiago's use of images. This is his third film for the series *Freedom Now* – a carte blanche given to documentary filmmakers by the festival Banlieues Bleues.

**Télérama** • Eliane Azoulay - 11/02/2006

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### **Justo Valdez & la rumba palenquera / tribute à Batata - 45 min.**

• **First broadcast on Mezzo 2004**

This video provokes more questions than it answers. It is however, an extremely well executed musical and cinematographic project and, as such, perhaps has the license to leave these questions behind.

**Journal of the Society of American Music** • Michael Birenbaum Quintero

Cambridge University Press - Vol. 3, #3 -2009

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### **Raï ! Raï ! Raï ! / Cheikha Rabia & Bellemou – 50 min.**

• **First broadcast on Mezzo 2003**

The musical channel Mezzo opens its series *Freedom Now* with *Raï ! Raï ! Raï !* This partnership with the festival Banlieues Bleues gives filmmakers carte blanche to develop a different approach to the visual grammar of video.

Claude Santiago has long delighted us with his wise music-loving takes and tastes. He was among the first television filmmakers to support the exciting rise of world music. Note in particular two wonderful portraits: one of the Cuban Compay Segundo and the other of the Brazilian Carlinhos Brown (...)

*Raï ! Raï ! Raï !* ... You will taste the difference.

**Altérités/Africultures** • François Besignor - 13/11/2003

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### **Oran Oraï - 57 min. • First broadcast on Arte 2001**

Journalist Bouziane Daoudi (...) and filmmaker Claude Santiago – well-known for his remarkable documentaries on Compay Segundo and Carlinhos Brown – take us deep into the world of raï as it continues to evolve in Oran (...) The shoot had to overcome all the difficulties you can imagine in a country where a camera rolls only under strict surveillance.

**Télérama** • Tewfik Hakem - 30/6/2001

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### **Compay Segundo / a Cuban legend- 55 min.**

• **First broadcast on Arte 1998**

A truly inspired portrait of Compay Segundo (...) Claude Santiago gives a moving account of this man who could teach us a thing or two about happiness. (...) Images over which Claude Santiago has had the good taste of adding no narration.

**Le Monde** • Patrick Labesse - 13/04/1998

Claude Santiago's camera tenderly films the deeply lined yet beaming face of Compay Segundo. (...) To complete this brilliant portrait, he has unearthed black and white stock footage of the duo Los Compadres.

**Télérama** • Eliane Azoulay - 15/04/1998

We could have feared that someone who knew nothing about Cuban music might get trapped by a sort of mirage: the oversimplification that leads to confusing exoticism and foreign music. Not in the least. These 55 minutes directed by Claude Santiago are a model in television narrative.

**Libération** • Nicolas Santaloria et Nidam Abdi - 18/04/1998

The joy of living and loving (friendship, women, rum, etc.) radiates from each frame of the beautiful film Claude Santiago has dedicated to this man.

**Nouvel Observateur/Télé Obs** • Bernard Loupias - 16/04/1998

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## **Dégénération punk - 58 min. • First broadcast on Arte 1997**

*Dégénération punk* gives an excellent account of how the "blank generation" was caught up by show business, then wiped out by Thatcherism.

**Le Monde** • Grégory Danel - 21/7/2003

(...) from the rise of the first groups in 1976, to the overdose of Sex Pistols bass player Sid Vicious – in a New York hotel on February 2, 1979 – an epic story told by Claude Santiago's excellent documentary *Dégénération punk*.

**Libération** • Nicolas Santaloria - 9/9/1997

Remarkable. The documentary steers clear of all didacticism.

**Le Monde** • Stéphane Davet - 9/9/1997

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## **Superbarrio • Broadcast on Canal+ 1987**

Claude Santiago and his team, the creators of the invigorating *Picnic TV*, brought this story back from Mexico for the show "Samedi 1 heure," Jean-Louis Burgat's and Erik Gilbert's unscrambled cable program. In 5 minutes, not only do they manage to tell the essentials, they manage to show us much more than hodgepodge reports that list the hardships of "Mexico, monstrous metropolis." (...) A brief and dignified immersion into the heart of Mexico.

**Libération** • R.S. - 17/10/1987

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## **PICNIC TV – series Broadcast on Canal+ from 1986 to 1989**

Fast-paced and in a "style and grammar specific to video," (...) *Picnic TV* skillfully doses news and art, with fascinating images that dance on the screen and subtly educational, but never long-winded, overtones.

**Le Monde** • Catherine Youinou - 20/10/1986

The last edition of *Picnic TV*, the cultural magazine about new images and creative television was particularly interesting (...) It showed young people with V8 camcorders in France, China and the USSR. What a fiery, hearty passion for filming! (...) The program, conceived by Claude Santiago and Patrick Glaize, is well paced and well laid out (...) The show on graphic designers in London was fantastic.

**Les Cahiers du Cinéma** • July-August 1987

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## **Picnic à Moscou – 26 min. • Broadcast on Canal+ 1989**

This journey in the land of Soviet video creation is fascinating, like a message from another planet.

**Télérama** • Bernard Génin - 25/01/1989

The journalists at *Picnic TV* were clearly dazzled by what they discovered, as they concluded in these words: "A sudden halt of the perestroika would be sad news for us as well. In our country, what will become of audiovisual communication when it is increasingly controlled by a handful of un-scrupulous merchants and advertising executives who are flat out of ideas?"

**L'Humanité** • Gilles Le Morvan - 28/01/1989

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## **Picnic à Tokyo – 26 min. • Broadcast on Canal+ 1988**

Last Tuesday, for 26 brief minutes of television, Canal+ united at the Pompidou Center two ministers (Jack Lang and Catherine Tasca), some of the most interesting European producers of the day and the cable channel's entire staff led by its president André Rousselet.

What was all the fuss about? A new show? Nope... Canal+ (...) was simply screening the 5th edition of *Avance sur Image*: a *Picnic in Japan* special edition. Patrick Glaize, Claude Santiago and Joël Waeckerlé want their *Picnic International* to become "a news magazine about electronic images."

**Libération** • Olivier Lamour - 24/09/1988

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**Picnic à New York – 26 min. • Broadcast on Canal+ 1988**

... a new and modified version of *Picnic TV* by Glaize, Santiago and Waeckerlé who, from June to December of '87, were the pioneers of the genre on television.

**Libération** • So. Da.- 16/04/1988

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**Picnic à Londres – 26 min. • Broadcast on Canal+ 1987**

The excellent television news magazine on international video creations showcases Channel 4, the most modern broadcaster today.

**Libération** • Hoummous - 17/04/1987

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**Picnic à Rio – 26 min. • Broadcast on Canal+ 1987**

Creative television.

**Jornal do Brasil** - 25/11/1987