

[Transcript] Les Grosses Têtes / DÉBRIEF - Hector Obalk : "J'appréhendais beaucoup ma venue dans les Grosses Têtes"

Wendy's new breakfast two-for-three-dollar Biggie Bundles let you create your own delicious combo. Choose from a sausage biscuit, egg and cheese biscuit, small seasoned potatoes, and a medium hot coffee. But it's obvious which combo is the best. Sausage biscuit and small seasoned potatoes. Well, maybe it's the fresh cracked egg and cheese biscuit with a medium hot coffee. Or two savory sausage biscuits. Whichever you pick, you can't go wrong. Choose wisely. Choose Wendy's new two-for-three-dollar Biggie Bundles. Hello, it's Laurent Rue, who is the show of Biggie Bundles just finished on RTL. But in exclusivity for you dear listeners, I suggest you listen to the debrief animated by one of the Biggie Bundles of the day at the micro of Rachele Asria. Let's go! Hello Héctor Obalc. Hello. You just finished your second show of Biggie Bundles. Yes, I thought I would miss it because often we succeed. The first one is the second one, we say no. Well, finally, they were nice to me. And you have been welcomed since a week, since your arrival. I must say that, in a way, because I, it's okay, anyway, if we're not in a good mood with me, I'm very bad. Because I don't have a level. Do you see what I'm going to say in here? Well, you learned to say a little bit about Camaronde. In fact, what I learn a lot is that people do things. It's the side that pushes each their sexual van. I thought it was only that, the big heads. You were used to listening a little bit? Not at all. But not at all. But not at all. First of all, because the afternoon is not possible, I work. It's really done for taxi drivers. So it's people who do the job. We embrace them. Or painters. So painters, it's crazy. A writer, you see, he can't listen to the radio. A painter, he has nothing other to do than to read the radio. Which proves that it's even easier to be a painter than a writer. Oector, we have a close relationship with Isabel Mergo. Do you like her? I don't know. She took me in a grip to pretend to take a grip to see if I picked up the gun and all that. You still have Biggie on her family name. But wait, I'm sorry. The first time I saw her, I said, how do you call yourself, and she took it badly. As if I had to know her name is Isabel Mergo. She may have looked for you a little bit. But why does she look for me? I'm not like that, I'm kind. To look for the little new? Yes, okay. But at the end, I recognized that she found her. She made three good vans today. No, there was one that was pretty good. We learned, Oector, that you lived at your mother. She listens to you at 15 o'clock. I don't know. I'm going to tell her, I hope, I don't know. Oh yes, you have to tell her to listen to you. I'm not the only one who knows, my mother. She is 94 years old. She prepares a book about the influence of the Arabs on French. Is that true? It's incredible. She makes a book every two years. She's doing well, she's a good girl too. So yes, well, it's not... Anyway, I hope it's a pleasure. Do you enjoy yourself around this table for two hours and thirty? Not yet, but it's going to come.

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You still have to laugh a little bit.

Yes, yes.

Oector, I'm going to talk about your current.

Well, yes. We're going to talk about it together.

Well, yes, because no one talks about my current.

It's been three years that I'm doing a show.

It's called the whole list of paintings in less than two hours.

So everyone thinks that it's very cultural and high-end.

It's true, but it's a very funny idea.

And I try to make the painting understand while making people laugh.

But without turning the subject. It's all the thing that's there.

In fact, to make the painting understand, there's nothing to explain.

You have to feel the thing.

To feel the thing, you have to compare.

And compare, that means a good with a bad.

And everyone has done good and bad.

And do you like that we say to you that you are a fear-stainer?

Yes, no problem. I'm a fear-stainer.

My thing is a bit musical because there are musicians who play.

Because at the moment, it's good that I stop listening to them with my words.

I'm a fear-stainer because everything I do is improvised.

In the sense that I copied the improvisation of the violin in that sense.

In the sense that there is no text.

And then a fear-stainer because it's spectacular.

In the sense that it's not me who is spectacular.

It's that most people come because they see the paintings.

Not only better than on TV, but especially better than in the museum.

The big sets have come to see you.

You may have invited some big sets or not yet.

I told you that you are generous and that you pay every breakfast in the show.

I don't know what I said as a fool.

I think people have to pay their place.

Especially if they are known, if they have money.

Because I would have done the same, you see.

There you are. How is his name?

Johan. Johan. Johan who is invited.

Johan, you agree to go to my show?

You agree to go to my show without me inviting you?

Because I have the time to invite.

And Monday or Monday after, I come.

Yes, but you have to check if you play Monday.

It's almost every Monday.

How do you feel about this show?

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I feel like you are so happy and you saw how you make everyone laugh.

The audience is given every one of your interventions.

You are really sensational.

No, but I'm not at ease either because...

Why?

Because I always feel like someone is going to do it.

It's going to be bad, it's going to be horrible.

And it's going to go down.

Yes, well, it's weird, no.

And it was a mess there, frankly.

And it's true that it's been a year that Laurent is looking for you.

I'm looking for you.

I didn't want to go because I was afraid.

And then I found a pretext.

I would say that when Laurent comes to see my show, they insisted that he is still not coming.

And then, you didn't have to be afraid?

Yes, a little bit anyway.

We are always afraid when people attack you at the stage of God.

And did you see how everyone is nice with you?

Yes, it's true.

Isabelle, it's not so bad.

But if she loves you, look at the little Jew between you, it's great.

It's great to hope they come back next week and everything, it's true.

Yes, but I don't know what day.

I don't know with whom.

We were with Yaku, something like that.

Marcella, of course.

But each one here, it's a small piece of theatre.

And what's great, we all have a character,

but we don't have the text that is written.

So we write the text live, like that, we improvise.

Mr. Balk, what was it for you,

the brosthets, before your premiere last week?

Imagine, what was it?

It was people who were doing vans de cul,

between bigars and bigars.

Yes, that was it for me.

And I thought it was going to be easy

to place his little cheek.

Jean-Marie is very sensitive, Jean-Marie.

It's really, he is formidable.

It's possible that they finally get along with Jean-Marie Bigard.

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But of course!
So the brosthet, what is it?
Two minutes of ass on 2h30, not even,
it's two minutes of ass.
When you invited me,
I listened two or three in a week,
it was completely ass.
The brosthets will regularly confess to you
after the broadcasts and you will say what you thought.
It's like that.
And you put it in, then you cut it in, that's it.
We broadcast it afterwards.
They are going to cut the whole promotion part.
For me, it's the Lanissons,
or almost all the Lanissons,
in the theater of the Place Italia,
the great theater with a giant screen,
called the Theater of the Thirteen Mars.
Thank you, Héctor.
Thank you for listening to the debris of the brosthets.
See you tomorrow for a new show
at 5h30 on RTL
or even on Ripley,
on the application and of course
all our partner platforms.