

**[Transcript] Les Grosses Têtes / DÉBRIEF - "Paul El Kharrat est comme un membre de ma famille", confie Liane Foly**

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As Laurent said, when it arrived this morning, we all said, well, we're going to make them laugh because it's also our, not only our job, but I mean, there is this wave that we all have in our hearts, this light in the eye that makes the audience always wonderful.

So it's a little parenthesis.

I feel it a lot today.

In this parenthesis, you find your little Polo, Paul El Carat.

I love it.

We are very close to him in real life.

Yes, yes, that's true.

But Paul, it's like a, yes, like even a member of my family.

I feel it because I understand this boy.

He is very destabilized by the situation and I found him.

He is like he is hyper, hyper sensitive.

Completely, he was bouleversé.

He offered you his new book.

I was lucky enough to talk to him a few days ago.

You're going to read it?

Of course.

I have all the books of Paul since he started writing them.

I didn't have the one who absolutely wanted to offer me his crimes and mysteries of France.

These are the readers.

And then especially this one because I love to play, I love games.

It's the challenge.

He still wrote 150 quests and games of general culture and for the whole family.

It's really a special being.

For me, it's true that he brought me a lot of things.

It's the one with whom you have the most links, the most exchanges outside of the show?

Oh no, not at all.

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I have links with a lot of people outside of the show.  
I'm a neighbor of Christophe Beaux-Grand.  
No, no, no, no.  
I have Ziz and still my friend in life.  
It's my great friend.  
After all the others, we've known each other for so long.  
It's been 35 years that I'm in this environment, in this job.  
So we all know each other and we appreciate each other a lot.  
You said it.  
35 years of career.  
You're going to celebrate it with a new solo stage and a tour in all of France.  
The madness is apparent.  
It's important for you to find the audience.  
You also talked about it at the beginning of the show, at the beginning of the podcast with the audience who is there.  
So we have 100 people every day.  
It's important to have this link with the audience.  
It's essential.  
For me, the audience, I do my job for the audience.  
And the audience is very young, 5, 6 years old.  
I was already on stage with the classical dance.  
And then it continued with the orchestra of my father, very young.  
And I think I really like people and that the audience remains my...  
Yes, it's still a reason, it's my reason to live too.  
Often, even in my show of humour, I tell them, and as Barbara said, my most beautiful love story is you because it's true.  
You take a little time after the shows to meet them, to take pictures, I imagine.  
Yes, of course.  
There are a lot of people who are ready.  
Yes, I am very...  
Let's say that on a daily basis, I live very, very well, being famous, well-known, being asked for photos, for autographs.  
I live very, very well.  
I like people, even in my everyday life, when I'm going to run, when I'm going to...  
No, no, I'm not at all someone from Sauvage.  
I mean, I assume very, very well.  
On stage, you approach everything without taboo, you also mix humour, imitations, songs.  
You may feel more free today after 35 years of career.  
It's true that I'm an atypical artist because I'm pluriel.  
I'm rather educated like the...  
Like abroad.

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So it created a lot of problems for me,  
and then finally, it's the audience who won.  
Because the audience is there, he's faithful, he's loving, he's always there.  
And then, there, I prepare a new show,  
but in English, I'm going to play in the United States,  
a little everywhere in the world.

Does it stress you?

Not at all.

Oh no, it doesn't stress me at all.

On the contrary, I prepare a stand-up that will also be musical.

I'm going to tell the story of a French singer.

And my childhood, and the people...

In the whole world, French songs are the most played,  
they're great standards.

I'm very interested, and then I tell myself that it's time  
that I do this.

It was also the desire of my father that I'm going to perform.

It's a third act that starts in this way,  
because I'm sexist.

It's pretty, you're also going to play your 50 years of stage in 2024.

Yes, in July.

In July 2024, on July 14, I would have 50 years of stage.

You're aware of this time that passes,  
and of everything you've done.

Yes, because I have a memory, and I don't forget anything at all.

It's a very beautiful thing, like the most ugly, if you want.

But I was lucky, yes, I did a great career.

And then I'm aware of what my life has been like,  
meeting people whom I've always dreamed of.

All that, the path.

But it's curious, because I'm telling myself,  
but really, I'm telling myself that I'm only three-quarters.

Do you refer to the same career, the same career beginning?

You wouldn't change anything?

No, if I would change a lot of things.

Of course, if we could do things again, yes, I would make fewer mistakes.

Finally, it's the path, it's the maturity that makes us happy.

What interests me in life is to be happy with myself, already.

Jeanne Fonda says admirably well,  
the important thing is to succeed your third act.

And the third act, it starts when you're a senior,  
and I can say that I absolutely hold on to success.

So you still dream of a lot of things?

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I haven't done everything yet.  
I haven't said my last word,  
nor reached all my dreams.  
For me, it's really a turning point.  
It's a new period that starts,  
but where I'll realize, I think,  
the strongest of my career, it's the future.  
It's not already passed.  
We're looking forward to discovering it.  
In any case, we'll find your dates for the stage,  
on your social networks.  
Of course, of course.  
You'll be next to what I saw in Belgium.  
Yes, that will be on Thursday.  
On Thursday, 19th, I'm in Belgium,  
at the Centre Culturel d'Odart Game.  
I'm on the 21st at Pas-de-Calais,  
at Bruyel-Abuissière.  
And on Saturday, 28th, at Namur,  
at the Grand Théâtre de Namur in Magnifique.  
I have a very nice welcome in Belgium, really.  
Eliane, I hope you're going to keep a little bit of time  
for the big heads, to come back.  
Yes, of course.  
Ah, but for me, the big heads is also a priority,  
because first, I like this radio.  
You know, I have my success.  
I owe it to a woman who is Monique Le Marci,  
who was very important for me in RTL,  
because it was the first one that has  
bombed the title as much as anyone wanted to go  
on the radio at the time, because it was quite atypical.  
And RTL was really a radio all along my career  
who accompanied me, who was a partner of my shows.  
So I'm very happy, because I obviously like  
Beaux-Coulombs, Rue-Quiet.  
And the whole band, each time we have a pleasure to see each other.  
There is a real, real atmosphere  
from the heart.  
And generosity, what I like is altruism.  
And the artists are there, too, to heal us  
from our injuries and above all,  
from all the atrocity and all that is happening.

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I repeat it, because it's a question of people.  
We are no longer in a political or religious question.  
It's a question of loving the human beings deeply.  
And we will stay on these words.  
These are so beautiful words.  
Thank you, Yann Folli.  
Thank you, Rachelle.  
Thank you for listening to The Big Head's Debrief.  
See you tomorrow for a new show at 5.30 p.m. on RTL  
or even on Ripley, on the application  
and of course on all our partner platforms.