

[Transcript] Les Grosses Têtes / INÉDIT - Côté coulisse : Francis Huster se confie avant l'émission

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Do you remember what happened to you?

It was a great memory because Laurent asked me a lot of questions, and as I managed to answer, he asked me a question about Madeleine Béjar. He had been looking for cotton stuff. Fortunately, I was able to answer, no. And in addition, for the Tri-State Area, something very strange happens. When you arrive in the show, even when you're part of the Tri-State Area, you're really very, very focused. You don't want to be bad at all, but at the same time, you want to make people happy who listen. He was born for that, Laurent. That is to say, he has an absolutely incredible distribution. Obviously, there are texts that are already written. You see, the questions he asked, but he makes up, he improvises. You had comrades in the team because you have big favorite heads.

Well, at that time, how can you not be happy with Ariel Dombal?

What is it? It seems like there is a character out of an American comedy, you see, some people like it. She is completely unexpected. She doesn't take it seriously. She is really, I assure you, in fact, the person she is, she is not the one she offers us completely in English. And then Béjar, I have the impression that he is happy to be there. And when I hear him, he takes a little bit of what was so luminous in him, his kind of instinct to make him laugh, obviously, because he is a master absolutely in it. He is more and more friendly, I think.

You are up to December 31st, so at the Pigeon's poster, so it's the reprise of the room at the Theater des Nouveautés. In the room, you are two comedians with Michel Lebes, a little on the way back, who was going through, notably, a casting for a film. Did you go through a lot of casting in your life, and do you have any memories that Koka told us?

No, it's not very Koka, if it happened to me worse than what happens to us, because in the room, we are two comedians, and we hope to have a great role. So it's rather funny. I didn't go through a lot, because after a while, I had the incredible desire to immediately make the first roles. So after, people knew what I loved.

For example, there are two castings. One was for the last tango in Paris. Bertolucci does the casting to look for his couple, and he decides on Maria Schneider and Francis Huster. So we meet again to make the film, the last tango in Paris, and Gérard Lébovici, who was the great media boss, who was great, asks me a few days later to come and see him, and says to me, Francis, you won't play the role. And I say, why Gérard, but Francis, your career must be that of a theater legend. I don't advise you at all. I don't want you to go to the cinema at all. At this level, from time to time, you shoot a movie, like any other theater star. But no, Francis,

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otherwise you'll be in a boat, you'll be completely next to the pumps for ten years, what will it be? And he tells me, listen, in the past, Jean-Pierre Léo, who was supposed to make the film, then we agree, you and I, it's Jean-Pierre Léo who will do it. Because for him, on the contrary, it's really important. I say, there's no problem, Jean-Pierre makes the film. And just after that, I received a call from Georges Franchu, because Truffaut was helping Franchu to make his film, *La faute de la Bémoree*, and therefore François Truffaut, who of course, for Jean-Pierre Léo, was like his son. And in the end, I made *La faute de la Bémoree* with Franchu. I'm happy because now it's a great classic. And then another example of casting, the *Dinette Con*, are completely crazy. That is to say that Jacques Weber makes a film called *Don Juan*. And I had put on stage Weber in *Don Juan*, I was playing *Garnerelle*, there was *Fanny Ardent*, there was *Isabelle Nanti*, *Jacques Piesard*, etc. A fantastic thing where *Renaud* accompanies *Renaud Barrault* for *Jean-Louis*. All of a sudden, there is the film of *Don Juan*.

So we have a coffee meeting and I tell him, well, who plays *Piero*? *Piero* is the peasant who is there when all of a sudden he makes my sentence and he manages to save it. And I tell him, it's *Villeret*, you will take *Villeret*. And Weber tells me, of course, I will take *Villeret*. And who will play? *Emmanuel Béar*, it will be great, it's great, very good. Kisses, see you tomorrow.

And I receive a call at this time, it was responders, great automatic responders, it was not the portable. Hello, it's Jacques, I'm so happy to see you again. So Weber wants to see me tomorrow at the bar of the *Crayons*, I can't, go away without me. And we meet again after lunch, I'm so happy, I'll see you tomorrow. I go to the bar of the *Crayons*, I have to arrive with Weber, but not Jacques, Francis Weber. I'm so nervous, he puts me on the stage, well, here is the lunch, and all these great things, we're going to do it, but you, there will be a lot of shooting days, we're really going to do something great. And here is *Daniel Prévost*, with *Thierry*, *Hermite*, and Jacques, and you, and everything. Well, I have to go online because I'm president, it's great Francis, I'm so happy and everything. And I start, I had seen the room with *Villeret*, and I find myself in the diner of idiots, instead of *Don Juan*, it's *Bujna* who is going to make this guy laugh, that is, Weber. And go, as usual, good, very good, thank you Jacques. And I find myself, and finally, it's the most beautiful gift of my life. So here is the kind of casting, everything is completely, but it has always been unexpected. Do you have rituals before going on stage? Are you superstitious? What do you do in your lodge before lifting the curtain?

So listen, above all, you don't have to go through that, you promise me not to go through it, but I know you're going to go through it, so I insist that you don't have to go through it, because everyone will think of me, but it's the truth, they can tell you, *Michel Legge*, *Claude Lambert*, *Philippe Vieux*, before going on stage, every time I do *Pipidux*.

Why do I call that *Pipidux*? Because *Pierre Dux* was the great actor, sublime, and then the administrator of the French company and everything, and as soon as the beginning that I came back to France, yes, it's the administrator. Come in, Mr. the administrator. You did *Pipi*? What? You did *Pipi* before going on stage? You were playing for two hours there, you did *Pipi* before going on stage? Yes, yes, Mr. the administrator. So before every time I do on stage, I swear, at the last minute, *Pipidux*. So everyone is obviously laughing at the news,

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and I say Pipidux. Boom. You interpreted the texts of the greatest authors, Muset, Corneille or Molière, that you defended passionately. What role do you still dream of today? In fact, there is a role that I am always absolutely sure to take back, among all the great roles, the sirenos, the alzacio, etc. The alesceses that we join the company, it's Amelette. I absolutely want to come back one day in Amelette. Of all the roles that I have done, that is the one that I will probably do one day, I hope, in any case, it will be the last role that I will do, I would wait for the last one to do it, and then it's been a very long time since I wanted to be on stage, to go up the roller coaster. So I think one of these four mornings, I would show the roller coaster, a great show, body, costume, distribution, and then personally as an actor, Jules César, from Shakespeare. I played a lot of Shakespeare plays, but that one, I still had a remorse not to have done it. Yes, probably one day I will have a Jules César from Shakespeare.

What makes you happy today? What makes me happy today is the success of this piece. It had everything against it, it's embarrassing, it's not a piece, you see, the husband, the wife, the male, the boulevard thing, not at all. It's something that looks like a completely flattened, completely unexpected, in Italian, precisely like the pieces with Alberto Sordi, Gasman, Mastroianni and everything, and it really makes me happy that it's a success. By the way, we didn't expect it at all, if you want to do a second season, we do the second season, we're going to do a tour that has been planned for a long time, which will be in February and March and April. It's good for me because I tell myself that finally, all the actors, all the actresses and actors, we should force them, but really, to play dramatic roles and comic roles. It's enough to catalog these and these dramas and these are comic. You really have to do like what the Americans, the English or the Italians do, it's both. I think the young people, God thank you, given that there are 80% of shows that are one man show, so both a dramatic shot and a comic shot, I think they took this plea to accept that finally the French actors can play on the two tablets.

Super! Well, thank you, Francis, if you want, we'll meet again in a moment in the big heads. Thank you very much.