

## [Transcript] Les Grosses Têtes / INVITÉ - Francis Huster

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RTL, it's time for the guest of the day.  
The guest of the day is back in the theatre.  
A success!  
A success that has already seen 50,000 spectators  
rush to applaud this duo.  
A duo with Michel Lab,  
and the one who plays the pigeons with Michel Lab.  
It's our French friend, Francis Juster,  
who is our guest of the day.  
It's played in the theatre of newbies,  
with Claude Lambert and Philippe Vieux.  
It's played by Jean-Louis Bonoît,  
and it's a comedy written by Michel Lab.  
He himself, we can even say,  
is the first piece written by Michel Lab.  
It's the replay in the theatre of newbies,  
of this piece with Francis Juster,  
Barbut who just hugged Ariel Dombal.  
Always seductor.  
Hello Francis.  
Hello, Laurent.  
Too happy to be here.  
It means that you have had fun  
during all these performances you have already played  
last season with Michel Lab  
to tell him, yes, we continue.  
Oh yeah, it's absolutely incredible.  
Because in fact, we didn't have to play the piece at all.  
We just had to do a capture at the Théâtre-Edouard Sette.  
And then because Le Gros gave us  
to continue the piece for a few months.  
And in fact, it worked so much

that we still take it back for a whole season.  
In the theatre of newbies,  
the pigeons, so the pigeons are these two actors,  
a little sorry Francis, but a little bit of a guard.  
Completely guard.  
Really, guys who have no chance in life, they all miss you.  
Yes, they wait there in the waiting room  
of a production company  
because they have an appointment for a casting.  
A casting means that you go,  
we give you a scene and then you read it  
and you pass it in front of the camera.  
That's what we call a casting.  
And they are competitive for the same little role, we imagine.  
Yeah, they hope that in the end,  
they will make a role that lasts at least two minutes in the film.  
So they are there, they are waiting for a moment,  
they talk about bullshit,  
they laugh and then it doesn't go on, it doesn't go on.  
Then all of a sudden, the theatre costs, the door opens,  
and then there, you have to come to see the play  
to know what's going on.  
We can't tell you the rest  
because if we reveal the second part of the play,  
we lose a big part of the pleasure to see you,  
but it would already be the first part,  
to see these two actors,  
Rengar, played by two actors who don't feel it.  
Oh, that's nice, thank you.  
In any case, at least one of them,  
and...  
Amazing!  
The best!  
I'm going to say to Michel Descoutiers,  
to the big stars, to the big stars, to the big stars.  
It's not true that this story,  
someone said one day,  
when he was on stage at Roger Pierre and Jean-Marc Thibault,  
there was one of you two who was very good.  
Yes, absolutely.  
Yes, yes, yes, yes.  
That's why I'm asking myself this story.  
This story, for this joke, absolutely false,  
because obviously you are perfect.

And the other one, and moreover, it's Michel.  
Michel Leb, who wrote the piece.  
Yes, yes, we didn't expect it at all.  
And it's been a long time since he wrote a piece for himself.  
And in addition, Michel is someone special,  
because outside of the world,  
his comedy talent is a bit like Jean-Marie.  
That is to say, it's someone who takes in life  
what to get excited about.  
And there is still a great tenderness for these two actors.  
Miguard and Leb, they are still people,  
the public seems good,  
like at the time you see Bourville,  
with the love of Farno Reynaud,  
that there is more than just the fact of being a comedian,  
that there is really, and really, I say it,  
no, but it's the truth, it's a bit of a heart on the hand.  
But it's true, it's true.  
It's horrible.  
Otherwise, you wouldn't be where you are.  
The pigeons in the theater of novelty.  
You know Gilbert Montagnier, Francis.  
Oh yes, so he is extraordinary.  
He is there, Gilbert Montagnier.  
Good evening, good evening everyone.  
Come on, dance.  
Good morning, Pierre Harditi.  
Good morning.  
And good morning to the public in the morning.  
No, it's Francis Suster.  
Sorry, so Francis, I am a big fan of your career.  
I have heard all your films.  
My favorite is L'homme et son chien.  
Well, it could be the title of my biopic.  
There is nothing to do, hide, but...  
Goodbye Olivier Minefoboyard.  
I imagine Francis Suster,  
because you meet all the great people  
that you have already met Nicolas Sarkozy.  
Yes, absolutely.  
Here he is, Nicolas Sarkozy.  
Good morning, Mr. Judge.  
Ladies and gentlemen, judges.  
You all look more nice than in my last trial.

By the way, Mr. Ruequier, with the big heads,  
I think you have a million audiences per day.  
That's good.  
More even.  
Well, like me.  
Say no, Mr. Huster.  
I loved you during the dinner,  
you were just white.  
That's right.  
Well, you play with Philippe Vieux,  
who is not really old,  
but old and not really young either.  
That's funny,  
who would have thought that a comedy writer  
would be better than me.  
Nothing is impossible.  
Writing pieces, animating the big heads,  
presenting the winner on BFM.  
I am a hot potato, Mr. Ruequier.  
Yes, you want to inspire me.  
Here, Mr. Huster,  
one of your former students,  
because remember, you always teach,  
by the way, or not Francis?  
No, I don't have the time.  
Because I am between shooting, the pieces.  
But for a long time,  
you have been teaching...  
We are at the age of 30.  
...at the Florent Court.  
And you had Edward Baer at the Florent Court.  
Ah yes, and Isabelle Lantiette  
was very important for Edward.  
Yes, Edward Baer.  
He was there, Edward Baer.  
Yes, yes.  
Then I was talking to Mr. Huster.  
It was a good situation,  
the theater teacher.  
And I already know  
that you are going to answer  
that there is no good or bad situation.  
And that if you are going to sum up  
what you saw today with me,

you will say that it is first meetings.  
Maybe a moment where you could not  
or you were in a hurry  
to talk about your new room.  
It is an old student  
and he came to break it.  
That's good, that's good.  
It's the first time,  
Mr. Edward Baer.  
Bravo.  
But since Francis,  
you have just complimented  
Jean-Marie Bigard.  
Well, know that  
we have a second Jean-Marie Bigard.  
It's okay, my Francis.  
Great.  
So, I learned that  
you almost did not exist.  
Yes, because your great maternal parents  
were on the Titanic.  
But since your grandmother  
did not feel well,  
I tell you, the gossips!  
Well, she got off the boat  
because she was pregnant.  
That's true.  
That's true.  
It's totally true.  
It means that we have a common point, Francis.  
Me too,  
I almost came to the world.  
Well, my great paternal father  
was injured at the testicle  
during the First War.  
An accident on the bike!  
Hello!  
The doctors managed to save  
one out of two.  
Poor thing,  
my great-mother called him  
an idiot all his life  
because when he was in the bag,  
he could fall on the bullet!

You can call yourself  
Marc-Antoine Legret.