

[Transcript] Les Grosses Têtes / INVITÉE - Véronique Jannot présente son livre "Le présent est mon refuge"

At Ralph's, we know the minute a tomato is picked, the fresh timer starts.
The sooner we get our produce to you, the fresher it is.
That's why we've shortened the time from harvest to home
for our tasty tomatoes, strawberries, and salads.
So no matter how you shop, you have more time with your fresh produce.
Ralph's, fresh for everyone.
We've locked in low prices to help you save big store-wide.
Look for the locked-in low prices tags and enjoy extra savings throughout the store.
Ralph's, fresh for everyone.
RTL, it's time for the guest of the day.
The guest of the day is someone who publishes the present and my refuge.
It's published at XO-Edition, a book, perhaps of personal development,
but above all of memories, because his career is solar,
just like it is, I ask you to welcome the most solar of the actresses,
Véronique Jannot.
And now I have to go back to the big studio at the same time as Véronique Jannot.
Welcome, Véronique.
Véronique Jannot invites us to meditate, to open ourselves fully to the world.
I said it was a book of personal development, not quite,
it's at the same time also a book of memories, isn't it?
Yes, of many things, of everything I've seen on my way,
also of people I've seen on my way,
and the little messages I've been able to wrap around here
that I find important for our life.
But it's true that you are solar, we always say that to you, Véronique Jannot.
So what is the secret to being solar?
Well, it's...
Don't fall into the pan, yes, I know, but...
No, but first it doesn't explain to you,
but I think there are things we have to feed ourselves,
and we shouldn't forget to feed ourselves.
It's sure that spirituality, the way of living,
of building life, its relation to others,
life in general, it must help.
What? Because there is not a word that we often use, impermanence.
Well impermanence, we live in impermanence.
Not there, the impermanence.
The impermanence.
France is dead.
Impermanence is something that doesn't last.
And nothing lasts, we don't last,
we are passing on this earth.
Thank you for mentioning it, Moral.

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Well yes, you mustn't forget it.
So that's all, it's the ephemeral of everything.
So take advantage of life, because...
Because we know that it won't last,
and solitude then, is it good or not?
It depends on who we are.
Exactly, I absolutely agree.
It depends on who we are,
but it's good to be with yourself,
and to be good with yourself.
That's a whole work,
and that's also what the book talks about.
But yes, I think solitude is necessary.
It's necessary to impose yourself,
to impose yourself on these beaches of solitude.
But there are two solitudes,
there are those we choose,
and then there are those that are imposed on us,
or those of the elderly.
The present is my refuge,
and you are yourself a refuge for animals, dear Veronica.
Oh, it's not very easy to talk about her hygiene, it's not...
I'm talking about her.
It's her hygiene.
Because she doesn't care, sorry.
Because she's a great actress.
She's surrounded by animals,
the confinement, you lived surrounded by animals.
Oh yes, I had my dog,
I had received two little mothers
who had fallen from the nest,
and it was just an incredible adventure.
Well, I had a human armichet at the end of the book,
because I understood that you had lost your horse.
Yes, that was a dream.
And where did you call it?
Alberto, he called it.
No, because it's sad, that's not it.
That's where I found my happiness.
What made me sad was that you lost your horse.
What age was it?
He was 30 years old.
30 years old.

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And what I lost was...
How old were you?
I was 23 years old.
23 years old.
And what was sad,
and that really made me sad.
She ate it after she died.
No, that's not it.
No, she wasn't there when the horse died.
Yes, but that was my dream,
to not be able to accompany her in her last moments.
So tell me, did you have another horse?
No, just the bed.
There's a month and a half that I lost it.
No, not that.
It's not me, it's Max.
No.
Oh, the bad thing is that it's beautiful.
It's too early to take it back.
It's too early.
But in a studio, it's not easy.
Well, even a dog, it's not easy in terms of the RTL.
Without saying where it is in which region,
so where do you take it when you're with your animals?
It's in the VAR, in the VAR.
In the VAR.
The campaign of the VAR.
The present is my refuge, it's at XOEdition
and in the end you also say hello.
Well yes, precisely because you're talking about life,
you're talking about death too.
You're talking about those who are no longer there,
the artists, not only the artists,
by the way.
Yes, and there is a place that I would like to say a hat.
Yes.
Which we didn't quite talk about,
which we actually left during the Covid too.
And on which we were not able to weigh ourselves.
Christophe.
And I wanted to...
But she's talking about Christophe.
Yes.

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Christophe's singer.

But I'm talking about him because he danced so many people,
he was born so many couples, no?

And unfortunately, he left, I would almost say, in Sourdine.

Yes.

So I wanted to take a hat off.

I also wanted to take a hat off with someone
that I loved, who was Eric Assous,
who was an author who was one of the first.

My friend Eric.

Which we very little talked about.

He was one of a kind of talent.

And that's it.

I wanted to...

There are people like that,
who I wanted to take a hat off.

The present is my refuge,
Véronique Janot, it's at Iqso Edition
and dear Véronique,

I know that you participated in Dance with the Stars.

It's a good memory.

A great memory.

A great memory.

How much did you finish in Dance with the Stars?

So there were a lot less couples.

It was the second edition and there were a lot less couples.

I think there were seven couples at the time.

And I left,

which was actually very, very good
because I was in the middle of a rehearsal.

No one is perfect with Jean-Luc Reichman.

And so I had to leave.

And I think I was in the quarter-finals,
something like that.

Ah, that's not bad.

Jean-Marc Généreux was in the jury at that time?

Yes.

Yes, yes, yes.

Ah!

I'm excited to see you, Véronique.

I have the poutine in ebullition.

Ah!

You had subjugated me with your grace of caribou

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in Dance with the Stars.
And believe me,
I'm not easy to subjugate,
even when Max Boubile arrives to coffee.
Ah!
If you want to continue the adventure,
I can make you enter The Voice.
I know the hairdresser well
who was always on the bulldozer of Nikos.
You have to come, Véronique.
The audience loves you
when the candidates give you the sound of singing in the jury.
And that,
I buy it.
And that,
I buy it.
Véronique Janot,
I have your book in my hands,
but I know that someone read it
and it's a well-known literary critic
called Augustin Trapna.
Welcome to the Grand Library,
the literary mission
that makes you want to take a book
and throw it in your TV
to not look at it anymore.
Today,
I receive Véronique Janot
for her book
The Present and My Refuge,
to not get confused
with the book of Bernard Minet,
The Present and My Vermifuge.
Véronique,
I'm going to ask the question
that absolutely everyone asks themselves.
What for you to write
is a sensory sublimation,
parapsychological and frigid,
while putting forward
a form of art
that transcends,
which is Mono

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and which is Lorraine.
Or,
you didn't understand my question.
This is the end of the show.
Tomorrow,
I will receive a Ukrainian author
who tells me
how he lost two arms and one leg
during the war
in the book entitled
Sorry if it's written as a foot.
What a joy!
Yes, what a joy!
Stéphane de Grotte
hasn't played in the theater yet.
Stéphane de Grotte.
No, but I love it.
Maybe one day.
Well, we are here
for the book of Véronique,
two that hold it,
three that read it.
No, no, no.
By the way, between us,
I prefer that we receive
Véronique for a book
and say Véronique,
Jannot, wrote it
because if he had come
for a painting,
it would have been embarrassing
to say Véronique,
Jannot, Lapin.
Whatever it is,
Véronique,
I am under the charm,
but at the same time,
it is normal,
because, as the saying goes,
a woman who cries
is half in a library.
Good evening.
A singer,

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because you also remember
Véronique,
Jannot,
you have sung
a few successes
in the song.
You shouldn't forget it.
A singer who comes
to join you now,
well, a singer
and a sportsman,
at the same time,
Yannick Noa.
Yeah, Véros,
it's a pleasure to see you again.
It's a pleasure to see you again.
No, but your book
and a call to take advantage
of the present moment,
well, it will say that
in French to Roland Garros,
take advantage of the present moment.
Take advantage of the present moment.
Fabrice is with us too.
Yeah, hi everyone.
No, I mean,
it was just to say,
before,
I confused Véronique,
Jannot and Véronique,
well, I mean,
it sounds a bit the same,
but hey,
I mean,
I found myself
a very technical moment
to never make a mistake.
Well,
Véronique,
Jannot,
she built feathers
at the Niger.
And Véronique,

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Jonas,
and you would like to know
if she can put
Arabs in it.
Finally!
We sometimes get confused
with Véronique,
Jonas,
Véronique,
Jannot.
No,
we don't feel like
we can get confused,
but...
But the names look the same.
Hello, Véronique.
Except that she takes it well.
Well, yes,
because Véronique Jannot
is always in a good mood,
and that's also your secret.
Yeah,
she made love with the mother.
Yeah,
it left traces.
You say,
by the way,
singing,
that's what's better.
Better,
maybe,
play the comedy,
play for the TV,
you again,
in the series,
which goes from time to time.
You,
in the series,
the series goes all the time.
But you,
in the TV,
better than playing in the theater,
you say,

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sing,
it's even better than everything.
Well, singing,
singing,
it's a form of expression,
great,
but it's true that
I never did a scene,
and strangely,
when I said that,
they offered me
a crazy thing,
but I said,
yes,
to try the experience,
it's the 80s.
I'm going to sing the titles.
You're going to make the 80s
turn?
Not the 80s,
the 80s.
The 80s.
The 80s.
The 80s.
Who's going to do
all the steps?
Well,