

Get Gelsons delivered to your door in as little as one hour. Order from our wide range of carefully selected produce.

The finest cuts of meat and seafood, as well as our chef-crafted signature and seasonal recipes from Gelsons kitchen.

Shop our unique collection of the best quality local specialty and organic products and be sure to use your Gelsons rewards for even more savings.

Place your order today at [shop.gelsons.com](http://shop.gelsons.com) and get free delivery on your first three orders at [shop.gelsons.com](http://shop.gelsons.com).

Terms and conditions apply.

RTL, the book of the day.

The book of the day is called La pied d'oeuvre. It's published at Gallimars and signed Franck Cortes. Obviously...

It's on Damien Abad.

On the phone in an instant.

No, a pied d'oeuvre is the story of a writer who tells you that you can't really win his life.

And not at all, by the way, when you have a writer.

Even by the way, some of you will say regularly published that he was a photographer at the start, Franck Cortes.

Then, from his full gray, he decided to leave photography where he won rather well his life, to become a writer.

And there, he realized that it didn't nourish his name, writer, you confirm, Mr. Moax.

I didn't agree at all.

Oh well.

I'm blinded.

You earn a lot of your life, Mr. Moax.

Thanks to the big head, yes.

You have to do something else.

Well, that's what Franck Cortes decided.

And that's what he tells in his book A pied d'oeuvre.

He tells what it is that, well, somewhere to become almost poor.

Poor.

He doesn't really consider himself poor.

But like someone who ultimately couldn't become rich or rather a rich without money.

It's a nice expression.

I don't feel completely poor yet.

I rather have the image of a rich without money.

And then, what's interesting, it's that in the end, he's going to be a server to try to earn his life.

He's going to tell us all this, Franck Cortes, in a moment.

But when he's a server, what happens to him?

What does a customer say to him?

That's the question I ask you.

You should write.

No.

A customer wants to take a picture.

Ah, that could be it.

We're getting close.

I have a head of novelist, sir.

Better than that.

You have a head of writer.

No, but that.

You have a head of novelist character.

Even better than that.

Even better than that.

You're not Yann Moix.

He's proposing to him.

Do you look like Jean-Paul Sainte?

No, but...

Would you be Franck Cortes?

The photographer.

Indeed.

To come and write.

The customer, in fact, recognized him because he went on the show La Grande Librairie.

Good response from Philippe Goliuk.

It's a true story.

Did you really arrive at Franck Cortes?

Ah yes, yes.

Hello.

Hello.

Hello.

It's Franck Cortes.

You're a waiter.

Yes.

You recognize a customer.

He bought a new book.

After you saw on television the show La Grande Librairie.

And he was surprised to see the author of a novel taken care of in his library, bringing him his vegetarian-old visa.

And he was waiting to have finished lunch to make sure he's not mistaken.

Did that really happen to you?

Yes.

Of course, like many anecdotes of the book.

But this one was quite a revelatory of the shift and of the image that we have of the writers, especially of those published in my house, which is still ...

A beautiful house, Gallimard!

A beautiful house, that's it!

The white collection, by the way!

Yes, but it is considered that precisely because you are in the white collection, it is a great honor that we make you, so you do not need money.

That's it, that's it!

So, well, you're a little stupid, dude, go to another editor!

No, no, I think it's a more general economic problem.

I loved this book by Piedov, because everything you say is absolutely not only amazing, it's well written, it's original, sometimes it may seem anecdotal,

but it's so much what is actually close to real life,

suddenly you realize, after having been a photographer who earned his life rather well,

in any case correctly, his life, who traveled, in addition, to make portraits of Vodette,

by the way, at the time, but you are classed by this life of a photographer,

you say, I'm going to write, and then the surprise is that you do not earn your life.

By the way, there is a chapter, it's funny, which is called 5,000 points of interrogation per month, another point of interrogation.

At first, I thought it was the salary per month that you had.

No, 5,000 per month is the number of books that you sell.

Yes, that was a customer, I know who I was installing a closet,

lying on the floor, and who suspects that I have a job,

in fact, it's not my real job, a closet operator, kind of thing.

The IKEA man.

It was IKEA, yes, indeed,

and who asks me a little bit if my job is writing, after he revealed that it was actually for...

And you have to answer that it's not per month, it's per year that you sell 5,000.

Yes, yes, that's it.

So there is a kind of embarrassing smile and a situation a little bit Caucasian, yes.

So you become a manoeuvre, you sign up on different platforms to find small jobs,

because at first, we find you, in fact, too old for most of the jobs that you try,

for which you post age is also a problem.

Yes, age and then the lack of qualification, because I started the photo quite early,

so I didn't study enough, since it worked right away, I was very happy,

and so I have to have to reduce myself to sign up on a platform,

and indeed, small jobs...

And self-profession, is that possible?

Yes.

Why didn't you continue to photograph?

It's a bit told in the book, but you can tell it to our audience.

Who comes to the question?

Gérard Juniot.

So, you're going to laugh, but in the last photo, I tell the last photo that made me crack

and change my job, it was with George Starr,

but I never told the last photo pleasant of my career,

and precisely, it was with you, Gérard.

So that's it!

It's me who gave you that photo!

And it was with you, Gérard!

Anyway, it was encouraging, of course, to leave a job in which you earn your life

to become a writer, and there is this sentence in your book,  
that I think is quite fair, and you write for many people,  
an artist really becomes it, that when the commerce of his art  
reaches a socially acceptable profitability,  
a revenue equivalent or superior to a SMIC rising above what it remains a dilettante,  
that is to say, someone not serious, vaguely pretentious to Jean Foutre.  
We are actors, finally, when we turn, we write that when we really sell books,  
we paint that when we really sell paintings, or when we die,  
like Van Gogh or what we were talking about earlier.  
Yes, especially with the family and friends, of course,  
for the editors and for some journalists who know you, we have legitimacy.  
But in everyday life, yes, it's very difficult to admit  
that passion is above everything, and we take it for capricious people, often, yes.  
And you do small jobs, difficult jobs, you have to say,  
manoeuvres, tiring and exhausting, challenging,  
and there you have a sentence that I find very fair,  
you say that money does not always have the same value,  
it does not worth the same thing in terms of what he had to do to get it.  
I have never earned money in liquid, but back when I was a photographer,  
it was directly on a bank account that I rarely consulted.  
The 20 euros in revenge, in my hand's palm,  
seems to me to be a considerable sum by the only fact that it is in liquid.  
I also discover the immediate joy of the work finished at a precise hour,  
the apesement of an incomplete day.  
The artistic work, it never ends completely.  
It's all the difference.  
But it's true that literary work, as we can call it, intellectual,  
it's a kind of daily rumination, there is never rest,  
whereas in a manual work, it's one of the pleasures that I have discovered,  
is that there is a beginning, a end, and then we feel this feeling of vacation.  
And that ends too with the RSA, because you are going to touch the RSA,  
I think it's still the RSA today?  
Yes, always.  
How much exactly is it in brut?  
It depends on people, but it's 520.  
You say you get used to the RSA, to charity,  
everyone in the world, even the public, lock you up in the fear of losing it.  
And I know a social assistant.  
The terms of the convocation, the rendez-vous,  
what are we afraid of, and the dissuade of six substrates,  
in case of absence, the RSA has removed us.  
There is even a controller who comes with a missile.  
Yes, yes, I think I don't have the ...  
We are very many new poor people,

and we do not really have the profile of people who need the RSA.  
And so there is suspicion and we are regularly controlled.  
Well, that said, we wish you that this book,  
facing cardboard after your passage in the big heads,  
and we will talk about it next year when you take your cheque out of your heart.  
That's right, but it's true that, listen, it's a very beautiful book,  
very interesting, very judicious, it's called A pied d'œuvre,  
and it's true that we do not imagine,  
we do not imagine that an author published by Gallimard touches the RSA.  
Thank you, Franck Cortes, after A pied d'œuvre at Gallimard,  
it was our book of the day.  
Did you know?  
The big heads offer you everyday  
accessible only in podcasts.  
Every day, Laurent Ruckier, his team,  
you dive into the coolest of the show thanks to exclusive podcasts.  
The integrity of the big heads and its bonuses,  
it's on the RPL.