

[Transcript] Les Grosses Têtes / LE LIVRE DU JOUR - "Au cas où je mourrais" de Eve Ruggieri

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RTL, the book of the day.

The book of the day is signed by Evrude Gérie,

which we'll have on the phone in a moment.

We're delighted to have Evrude Gérie, who publishes his memoirs with a very nice title.

Besides, his memoirs are called « Au cas où je mourrais ».

It's a well-discovered title, Evrude Gérie tells us about his passions, a little bit of his life, but not as much as that at the end.

It's especially his encounters that Evrude Gérie tells us about in this book,

« Au cas où je mourrais ».

A little bit, obviously, a few anecdotes about the audiovisual, but not as much as that.

My question is going to be very simple.

What is Evrude Gérie's mission to animate for more than 20 years on Antenne 2 and France 2 then?

It's music.

I'm asking you the title of the mission.

Musique en thème.

How do you say it?

Musique en thème?

No.

It's yet a nice title of the mission.

That's where we'll see if you're Méloman or not.

Musique au coeur.

Musique au coeur.

Good answer, Yann Fonny.

Bravo, Yann.

Bonjour, Evre.

Bonjour, Laurent.

Musique au coeur.

It lasted more than 20 years, this mission.

28 years.

28 years, precisely.

Musique au coeur, on Antenne 2 and France 2.

It stopped in the 90s.

And it's true that it was quite rare,

a mission dedicated entirely to classical music
or to opera.

It was something that wasn't common
and above all, it lasted so long.

Yes.

It hasn't been continued.

I suggested that when I left,
the name of one or two people who could succeed.

And I think they'll have to go on.

There are more than two missions per year
that are entirely in contact with music.

It's a bit of a shame.

Classical music.

In a chapter called La femme pressée,
you were told, by the way, in which circumstances
we proposed this music mission to the heart.

It's not you who chose the title,
do you agree?

No, it's Pierre Desgrobes,
who was a great director of Antenne.

It's him who called you,
while you were on Téfin, at that time,
and that you were animating the dates of Sunday
by having succeeded Michel Drucker.

Exactly.

Which wasn't an easy thing to succeed
Michel Drucker in the dates of Sunday.

The same one we see today.

Yes, the same one we see today.

But it's still not easy to succeed.

So, Pierre, Michel Drucker, anniversary.

And you say that at the start,
you took a little bit of a figure by the journalists
when you had succeeded in Drucker at that time.

Yes, and above all, it wasn't my specialty, really.

It was mainly the cinema.

I started, by the way, the first mission,
which was a disaster.

And I think it was during the Doville Festival,
the Doville cinema,
and the first one, I was so panicked by the track
that I missed everything.

And there was an article the next day

that said these people, Dominique Boby,
who was a friend, who was a wonderful journalist,
very, very early,
the pause in terrible conditions.
And he had written, when you arrive at the jury,
she seemed like a little province cousin
who sat down on the St-Honoré of Sunday.
That's what you're talking about in this book.
And indeed, despite everything,
big people called you at the end of the day
saying, come on France 2,
or come on France 2,
you would do what you like,
that is to say, classical music.
Exactly.
Even if there are still specialized journalists,
we will say that they were not necessarily tender either.
Because finally, they said,
well, there is variety,
she will make us classical music,
it's not good either.
Yes, I think it was from their past
that, first of all,
they saw the music of variety as very bad music,
it was completely stupid.
And then, they didn't know me.
So they saw me in the meetings on Sunday,
and that's all they knew about me.
So they didn't know that I was a musician,
that my father was a conductor,
that my mother was a journalist,
that I had grown up there.
And no, well, that's it,
I was changing side by side,
and it was necessarily not good.
But obviously,
as soon as I was interested in Radio,
it was the years where you told
all these personalities,
first of all women,
but then also men,
Eve, telling.
And that was a huge job.

And I already knew,
but you confirm it in this book,
that you were doing it by improvising.
That is to say, you obviously had notes,
you had noted the dates,
the non-proper files,
but there was no text written.
That is to say that for an hour,
you improvised the story that you were telling.
Yes, it was a huge job,
a huge documentation,
because I was getting up
very early in the morning,
at 5.30 am,
to read my notes when we arrived
at the Françadeur.
But Eve,
I had already worked 3-4 hours,
because I was telling the story of the world,
and I couldn't say too much about it,
but it happened to me.
I was trying to make sure that
all this was confirmed.
But at the beginning, it was always the same.
The writers were a little
like historians,
they were a little bit reserved,
and then when they saw that it was working so well
and that it was selling their books so much,
so I received the books before everyone else.
It worked so well that RMC,
that I said there would be,
had committed,
in front of you,
Jeanne Moreau,
to tell stories too.
Yes, I was telling my stories.
In front of the Françadeur.
But you say that it didn't work,
because she was reading,
obviously, texts.
She obviously didn't have the time.
Well, the memory is strong.

There is not so much of the story of the job
in these memories that you publish,
Eve,
you especially tell the personalities
that you have met in the background.
Yes, yes.
Well, I was working 10 years with Karajan,
with Pavarotti,
with,
I had the privilege of well-known
Nina Simon.
And I always looked for a little bit of a dance.
I did the dance,
if there was music,
because of the dance,
and we launched a little the hip-hop,
because at that time,
the hip-hop dancers
were recruited by opera dancers
who learned their techniques,
who were able to give very new shows.
It was very exciting,
and frankly, I had a nice life.
I can tell you.
And you had a nice life,
but you titled this book,
in case I would die.
You mean, you felt like a mortal,
a vrugiri?
I was going to tell you.
I had read it.
I had fallen on a little book
that was written by a young aristocrat,
who was 18 years old,
and we had put it back for his birthday,
an album,
to tell his life.
And she had started,
and by this title,
in case I would die.
And with a point of interrogation,
I found it so charming,
that I said to myself,

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well, I'm going to choose this type,
which made my editor laugh.
And that's it.
A great voice
of the radio and television
speaks to us through these memories,
in case I would die.
It was signed by Ève Ruggieri,
it's at Flammarion,
and it was our book of the day.
Thank you, Ève.