

**[Transcript] Les Grosses Têtes / PÉPITE - Les Grosses Têtes répondent aux auditeurs**

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The big heads answer to the audience.

Henry is on the phone, the first auditor who would like to address not only to Caroline Diamant, the best, he says, while she often takes full care of the figure, he says,

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I'm here, I'm here, I'm here, I'm here, I'm here,  
I'm here, I'm here, I'm here, I'm here, I'm here,  
So Tony, it's Elie, it's Moon, who wants to talk to you,  
who wants to take advantage of your presence,  
because you are an apicultor, you too, Tony, is that it?  
So, no, I'm not an apicultor, I'm fighting against the...  
Against the Asian frelons, right?  
I invented a technique to send insecticides in frelons at 30 meters high.  
Ah, but you have to spot the nests for that.  
So, we spot them as soon as the autumn leaves fall,  
and we avoid taking a nacelle or a telescope, which is much more difficult.  
We will leave you between specialists.  
No, wait, I would like to understand, it's your job,  
criminal of frelons, is that it?  
That's it, exactly.  
Ah, okay.  
And how do you spot the nests then?  
The nests are the equivalent that I find, in fact.  
When an apicultor will find a nests at 25 or 30 meters,  
we intervene with the penball lifter.  
I feel like I shouldn't have selected your honey.  
You don't want to talk about apicultures in France?  
You don't want to talk about apicultures in France?  
We're going to...  
We're going to...  
We're going to...  
We're going to...  
Hello, Isabelle.  
Hello, Laurent.  
Hello.  
Good evening.  
Isabelle loves to listen to us in the car,  
or when she's at home,  
but Isabelle is angry with Hector.  
That's good.  
That's good.  
So, what did he say he needed?  
I really like you all.  
But not Hector, so...  
I'd like to see if this artist, Mr. Hector,  
because he criticizes a lot Van Gogh.  
Yeah, yeah, yeah.  
And that's not good.  
No, that's not good.

Because you like Van Gogh very much.  
You're from France.  
There are a lot of painters, but...  
No, no, wait.  
Wait, wait, wait.  
I mean, Mal...  
You like Van Gogh a lot, don't you?  
Yes.  
So what's the problem?  
It's not you, Van Gogh?  
No, it's not me.  
That's the problem.  
People take it for themselves,  
while, I have to tell you something,  
it's more interesting to hear Van Gogh's evil,  
especially if you love Van Gogh,  
because suddenly, you learn something,  
it's that we can't be of your opinion.  
Well, here, we can see it differently.  
The things we found so beautiful, I say,  
no, it's easy.  
And it makes you ask questions  
and you progress.  
At the end, you say yes,  
but I still like Van Gogh.  
And there, you won the big water.  
So all of that, you see,  
it was offered to you on a tap.  
And you, what do you do?  
You please.  
And that, I don't understand,  
because I come here for free.  
Emilie will reconcile you with our audience.  
Hello, Emilie.  
Hello.  
You like Mr. O'Balk?  
Yes, it's great.  
You say it's the future Benny Shubu?  
That's it.  
But Benny Shubu is a genius for me.  
Ah, yes.  
Ah, yes.  
Frankly, he doesn't like me at all.  
Already, his culture of the 1930s.

Already, the fact that he is able to sing songs of the 1881s.

Already, the fact that he has a voice of Stanton, he has a voice of Stanton.

Yes, yes.

It seems to me that he is still there.

I love it.

So it's a nice comparison and a compliment that you give him.

You see, Emilie?

Quite.

In addition, for a premiere,

I came and it was huge.

You came here as an audience?

Yes.

When he finished the first time.

Ah, yes.

So you also physically, then?

Physically, we're not going to say too much.

Yes.

So be careful, because a work of art.

Yes.

You have to be able to see what we see.

Okay?

Mrs. Bernier, of course.

Yes.

That's it.

Is it called the interior beauty?

Do you have an elevator at home?

Emilie, it's very nice.

A good charge, maybe.

They raised the moral, the editor,

and just before the infos,

the infos of his viewers,

it makes us happy.

Thank you very much.