

## [Transcript] Marc-Marie & Isa Vinden Iets / Tekenen

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Tony Media

I am Issa Roes.

I am Marc-Marie Huibrecht.

Welcome to Marc-Marie and Issa.

Find something.

How many stars do we give?

Drawing.

Hello.

Hello, we're going to draw a theme.

Yes.

We're going to talk about it.

Yes.

All kinds of drawings.

Exactly.

What do you do, what do you draw, what don't you draw?

It always works, it doesn't.

Oh, yes.

We're going to draw it for sure.

Yes.

Then we'll take a sugar omen.

A sugar omen.

Medsleeps.

Medsleeps.com

And we just have the preview again.

Oh yes?

Yes.

Just nice old-fashioned.

And of course we have modern etiquettes.

Yes.

But we always start with your week.

Or with your week.

Yes, but this time with your week.

Yes.

Well, of course I had an intense week.

I shook my head and I couldn't get rid of the people.

But Marie did me a favor.

**[Transcript] Marc-Marie & Isa Vinden Iets / Tekenen**

Yes.

So I understand that you're jealous at my locks.

Well.

Not.

Well.

I had, I had this very exciting week because I had to sing.

And now it seems, yes, it's about me, but I really don't want to stick to it.

But this is the intro, this is the bridge.

I had to sing.

I think it's all about you.

Why are you talking about me?

Yes, I sang on the Emma Next Gala.

And it's from Emma Kinderziekenhuis.

For children who, well, it's actually very sad.

It's a kind of last station for children who can't cope with mental problems anymore.

Oh.

Yes, so it's very intense.

And very important.

So it was a very important gala.

And that was also very double that I was so nervous about going to sing.

And then he thought, yes, it's not about me.

But I'm not a singer.

So that makes it a bit exciting.

But it was very nice to do.

What did you sing?

La, la, la, la, la.

I did my Royal Munch.

I thought clinical clowns, children, I was going to be on the gala.

It wasn't good at all.

No, I sang later, from Shafi.

And that wasn't my idea.

It was their idea.

I thought, I have to sing that now.

But I was so ...

I even wanted to say goodbye to that afternoon.

That I said, yes, I heard, because Merlijn did the poem.

And I did a song.

And then I said, yes, I heard that Merlijn didn't have time to practice.

If I didn't have time to practice, that's fine.

You can just get me out of the program.

That's all okay.

Because I thought, yes, I think it's just so scary.

And where do you rehearse that?

In the Transformator House in Amsterdam.

## [Transcript] Marc-Marie & Isa Vinden Iets / Tekenen

It was very cool.  
It was a beautiful decor of all lines.  
They had never seen Jimmy from the new houses.  
The musician put it together.  
Well, I'm really going to forget about it.  
So it's not going well, but it doesn't matter.  
And he thought of a decor with all laser wires.  
So yes, those are all wires.  
And of course we are all connected with each other.  
And it was very beautiful.  
Finally with wool.  
With ...  
How do you call it wool?  
What gives light?  
Lighting wool.  
Neon.  
Neon, thank you.  
Well, that's what it is.  
Neon.  
I'm going to look for it now.  
I'm going to look for it now.  
Technical technology.  
I'm going to look for Neon.  
But it wasn't.  
It was just Neon.  
Neon wool.  
It didn't exist.  
But it was very beautiful.  
And the singing was fine.  
But it was mainly a very impressive evening.  
Because there are so many young people with a lot of problems.  
I think that really ...  
With all waiting times too.  
That's so bad.  
I hear it from a number of people too.  
That they have to wait for six months for something incredible to happen.  
But they don't like it at all.  
Because for them ...  
I think, by the way, that you are old too.  
But then you may still have ...  
Oh yes, you have to be patient.  
And it is difficult.  
But young people sit in there like this.  
And you don't hurt them.

**[Transcript] Marc-Marie & Isa Vinden Iets / Tekenen**

You don't hurt anyone.  
But they do very nice things.  
And those doctors were ...  
There were a lot of doctors.  
And there were such crazy people.  
That I thought, oh, it's nice that there are such places.  
So if people don't know about Emma, there is always a place.  
And we were just about to sing.  
Or ...  
They just came up with more problems.  
And they said, oh, I just couldn't get along with you.  
Tell me what you want.  
It just got better.  
All those young people were crying.  
And they said, I thought out of emotion.  
Wow, my ears.  
No, I get quite a lot of love compliments.  
But I'm not a singer yet.  
But I want to tell a story.  
No, that doesn't sound like that.  
But I mean, I think it's nice to tell stories.  
Oh, this is really ...  
This is not going well.  
I don't know when I'm going to give out a turn.  
It was nice.  
No, I know.  
Because I still have with Anthony that he guided me for an audition.  
Yes, it was heart-to-heart love.  
Then you came in and he went to sing things.  
What did I do?  
I laughed.  
I didn't get the job.  
But it was ...  
No, it was very ...  
Nice.  
Support.  
Support.  
I don't remember very well how it was.  
You said it yourself.  
Yes.  
But good enough about my week.  
How was your week?  
Well, I wanted to go to the hairdresser.  
But it can't be.

What?

Because I called to make an appointment.

And there was an antidepressant.

And they said ...

Because of personal records ...

Is our hairdresser closed?

No.

The hairdresser is just completely closed.

Yes, I didn't mean that for you.

But I thought it was for a hairdresser.

Definitely not.

But that's what I mean.

I'll get over it.

But I mean ...

That you just have to close your business ...

To just close it completely, right?

Yes.

So ...

I mean, not that you think ...

Or ...

Then it's also closed on Wednesday.

No, also on Monday and Friday Saturday.

And Sunday it was closed for a month.

But the hairdresser is actually closed.

Yes, and I'm not a hairdresser.

Well, I'm a hairdresser.

That's the hairdresser I always go to Tilburg.

But yes, it's closed.

Yes.

Then I can't go there, of course.

So now I have to look for it.

And I had another hairdresser, but this girl doesn't work anymore.

So yes, I always find it complicated.

Yes, I understand that.

Because you always have those people who have the same hairdresser all their life.

Would you also prefer it?

Yes.

You know that until you die, you have the same hairdresser.

But that ...

It's possible, but you have to look for it.

Yes, you have to be lucky.

And you don't have to look for the old hairdresser.

No.

Because he suddenly goes ...

With a pension, I mean.

Yes, not immediately dead.

No.

I used to have a hairdresser.

It was in the Netherlands.

My mother, I believe.

In Tilburg.

In the Hoefstraat.

And then you could ...

Every model ...

I just took her, my sister.

And ...

They went to laugh with her.

Because she was an old man.

And then she had those books with all the models.

And then you could choose what you wanted.

I had a lot of hair.

I had a lot of hair.

So I could ...

Yes, there was still a lot of hair.

So I said, well, this ...

And it was always the same, what he did.

So he did ...

Oh, no, it's fine.

Oh, good.

They said, oh, that's good.

I'm going to do the model.

And then it was just the same.

And what he did, I wanted such a look.

You know, with such a look.

And then he did her hair.

And then he just ...

The shape of the look.

In the ...

Knees?

Yes, really.

A very bad one.

It looked like a leaf.

It looked like a double leaf.

And then I sat there.

That was really terrible.

But why did you go there?

Because ...

Because that was the family of my mother.

It was the family of my mother.  
So you go there.  
You're not going.  
No, as a family, it's good that you're with someone else.  
You can ...  
Because then I find it difficult, too, if you change your head.  
Then you think, well, I can't do that with a clip.  
Well, walk along again, say, along the old head.  
No, I can't do that.  
So I'm always on my way.  
You have to walk all the way.  
You have to walk all the way.  
It still sticks.  
All the way.  
Yes, that's quite complicated.  
And I wanted to say something for the people who leave their dog.  
The hard colors that let the dog go.  
That's fine.  
You know, if you look at it a bit, that it doesn't go away.  
But a lot of people do that, because they don't even see when they poop.  
So they just walk.  
I see people jogging in parks and so on.  
And then they let the dog go.  
And they just walk on.  
The dog is shining everywhere.  
The whole park.  
But then they just don't do it.  
So you get it.  
And then some people who do the second round ...  
... then in themselves, in those poops, they're gone.  
I think, yes, no, that's your own dog.  
That's karma.  
Yes, that's karma.  
No, karma.  
No, karma.  
No, karma.  
So I always think it's fine if you ...  
Because I think it's annoying.  
I'm not someone who then calls from ...  
Hey.  
Because today I saw someone again.  
And the girl is very busy on the phone.  
I see the dog poop again.  
And he just walks on.

Yes.  
That's very irritating.  
It's very associative.  
Yes, it's very associative.  
Because I think it's right in the city.  
I think it's right that we are very far from the dog poop.  
Yes, it's going well.  
I almost never hit a dog poop.  
And there used to be irritation number one.  
Yes.  
Well, we're all done with that.  
But it also has to be in the park, I think.  
Oh, that you step in the car with your shoe.  
Because you didn't keep it.  
And then you suddenly said to each other, what is this?  
Yes.  
Well, I ...  
Oh, that's terrible.  
Someone, someone, everyone look under your shoe.  
Yes.  
Someone has ...  
Oh, I know that.  
Yes, that's true.  
A long time ago.  
Dick, a friend of ours, we had stepped in the poop.  
And then he wanted to have it out of his profile shoes.  
And then he took a stick.  
Yes, that's what you do.  
And then you take it out like this.  
And then you put it in the shoe.  
Then you get poop in your eye.  
No.  
And then he had to call somewhere.  
He had to get out of there completely.  
Oh, that's really dangerous.  
Yes.  
It escalated like this.  
And yes, yes, yes.  
Yes, there ...  
I wouldn't even ...  
I wouldn't.  
No.  
No, but that could have happened.  
That could have happened.



But I didn't even dare to call.  
I thought I would go home quickly or something.  
Or where was he?  
In another city?  
No, well, in Jordan, I remember.  
Oh.  
Yes.  
Yes, then of course it was pretty smart that you just called.  
Yes, it was very good.  
And he says ...  
But it's very annoying.  
Yes.  
You have to step over a lot of genes.  
A little bit more about her.  
Because I'm in the middle of a documentary about David Beckham.  
Has anyone seen him?  
That's good, isn't it?  
Really?  
Yes, I don't ...  
I'm not a football lover at all.  
No.  
But you are completely taken away in his life.  
Oh.  
But it's a boy who is already so small ...  
She is now really low on the ground.  
Yes.  
Very small.  
Yes, very small.  
From the microphone that he put on the table.  
He already wanted football.  
Well, especially his father.  
But he too.  
So, yes, I know, it's a super interesting documentary.  
But I had to think about all that hair.  
Because he was, of course, brutal in his hair choices.  
And that was actually not allowed.  
Brutal in his hair choices.  
Yes, that was brutal.  
Thank you.  
It's completely in the dark.  
Brutal in the hair choices.  
Brutal in the hair choices.  
Yes, it came off, but I was completely behind.  
Behind what I say.

I think it makes sense again.  
Brutal in his hair choices.  
Brutal in the hair choices.  
I don't do that often.  
Who was happy in his hair.  
He was happy.  
Who was happy in his hair.  
Sincerely.  
Who was happy in his hair.  
Who was happily in his hair.  
It was weird.  
I can't get out of it.  
He can't get out of it.  
I can't get out of my hair.  
But it combed your hair.  
I can't get out of it.  
But it didn't go out.  
It didn't go out.  
It didn't go out.  
It didn't go out at all at the football club.  
It didn't go out at the football club.  
Exactly.  
But it just did.  
But it's really very blurry now, because the documentary is just super interesting.  
But I had to think about that hair all of a sudden.  
Well, she had, I had it yesterday with Jan, I had it.  
She got 15 promises in her life from him.  
Really?  
Yes.  
Why?  
Well, because every time she gave you another one.  
But then from the promises, it was just as important that you have one.  
That's very important.  
And if you get 15, then it doesn't go out at all.  
Yes, that's your interpretation.  
I hope you say...  
No, that's of course because it's...  
So I thought about it again.  
Yes.  
Yes, but I think that she thinks, oh, another one.  
He really wants to marry me.  
He was really crazy.  
And then he's like, oh, does he have another one with him?  
Don't look at him right away.

Again with a ring.

Where would he be now?

Where would he be now?

Yes.

But he has it all his life.

Every time he came, he put a ring on me again.

It doesn't look like the documentary.

Oh.

Well, I think it's interesting.

It's a little bit.

Me too.

And then I want to close it off.

And then seriously, because I see Chris all the time looking at the clock again.

You can go to the clock.

What I find difficult, which I could actually talk about next week, is that couples communicate through Facebook.

What?

I think that's really bad.

I'm just a man and that woman who doesn't post anything.

Will that man react to it?

On Facebook, I think.

Probably next to you.

Probably.

Just say it against there.

I think that's really, really bad.

Well, basically.

Is that a remark?

Or something like that.

Or I know what.

But you can just say it like that.

You don't have to write it down on the spot for everyone.

Yes, but you don't know that.

Maybe he's in China and he's in the Netherlands.

In prison, I would say.

Well, that would be difficult.

I understand that.

But even then you can just call.

You always have to call once a day with such a quarter phone.

There's a line, you know.

Do you want this phone?

Maybe they'll say something against the other criminals.

Maybe, maybe they'll have to.

I played this.

In cell block.

**[Transcript] Marc-Marie & Isa Vinden Iets / Tekenen**

Of course.

Did you have such a phone with such a quarter?

Yes, I had to wait.

Do you know what?

You threw in a quarter and then you went like this.

Yes.

Then you could see such a quarter without waiting.

Yes.

Then you fixed it more.

And then the click fell.

And then you thought, oh, I really have.

The latter is now going in.

The latter is now going in.

You really have to find it quickly.

Yes.

But it's true.

I still have people who, if you call from abroad, say, no, no, very quickly.

Because yes, very quickly.

You don't have to.

Or talk very hard.

My mother already did that.

She was calling with family.

How is it there?

It's just the phone.

Mama, calm down.

But, um ...

Mama.

Mama.

Calm down.

Mother.

Mother.

Draw.

Draw.

And then we didn't mean a ...

Hand drawing.

A hand drawing.

Although it could be very nice.

What?

Put the hand drawing somewhere.

But good.

Do you like it?

Oh yes, do you like it?

If you buy a house.

Oh, I think a hand drawing.

**[Transcript] Marc-Marie & Isa Vinden Iets / Tekenen**

Well, yes, that's funny that you start over.  
What I think is a hand drawing.  
Very complicated.  
Under something.  
Yes.  
Because of that, I always think that I put myself in prison.  
Oh really?  
Yes.  
Someone can say that.  
No, you have contract drawings when you're there.  
You have to pay 16,000 euros.  
That's it.  
Yes, so I ...  
I always put it very ...  
So I often get messages from that thing, say, email.  
And then you have these things.  
Hand drawing.  
Yes, you can just draw, draw, draw.  
And they often have to send it two or three times.  
Because in one way, I find it very difficult to put myself in prison.  
And so I think that drawing is a lot of things.  
But we weren't talking about ...  
No.  
You used to go for a hand drawing, didn't you?  
Yes.  
I also did a lot.  
A lot of fun.  
All those papers and then ...  
No, I don't have a very long name.  
So I only have three letters.  
And four letters in the back.  
Yes.  
Isa, how?  
No.  
It's nice to make something out of it.  
Yes, it didn't work out.  
Do you have no name?  
No.  
Are you stupid?  
Oh, no, we're not stupid.  
You're not stupid.  
I haven't seen you in a while.  
I haven't seen you in a while.  
Really?

Well, I don't think so.

You can see what I'm doing now.

Yes, that was singing.

That would be ...

Higher on the ladder, in any case.

Yes, sure.

He just started going down.

He doesn't come to live in the same neighborhood as God.

But ...

Not in the same street, but just in that neighborhood.

Yes.

Great.

Drawing.

Drawing a lot.

Not as much as you think.

Because you draw a lot, I think.

Well, I've talked about drawing.

If I know that I'm doing a course or a workshop at the Rijksmuseum, then I know that it's a good evening and then I'm drawing.

And do you draw through the weeks?

No.

No.

On the one hand, I can't put myself there, while I really like it.

Yes.

On vacation, do you do that?

Well, I do letters.

I always have to be functional with me, because to be able to draw like this ...

But you also make maps.

No, that's it.

And I still know that he ...

Oh, that was our first proposal, I think.

Failed.

Yes.

Then he made, I think, my toy cards for everyone.

Oh, yes.

But that wasn't drawn,

but it was with the all-in-one.

Oh, yes.

But that wasn't drawn,

but it was with the all-in-one.

Exactly.

Yes, super hard to draw.

Super fun.  
Very hard to draw.  
Really hard to draw.  
Yes, it was hard to draw.  
That's when you were very hard to draw.  
Do you know that?  
Yes.  
Before my life was over.  
But did you have a drawing lesson at school?  
Yes, well, I even did my drawings together.  
Really?  
Yes.  
You chose it as fuck.  
Yes.  
And then I still know,  
that's where my hand drawing comes together,  
we had to make a logo for ourselves.  
And then I still had drawings.  
I had drawn a logo.  
I really liked the logo.  
And I got a very low number from that teacher,  
because he thought it had to be high.  
Oh.  
It was a kind of spiral,  
you know, a spiral of the Third Reich.  
A kind of spiral.  
I didn't even think of that spiral.  
Oh, yes, fine.  
No, it was a kind of light neo-fascist logo.  
What did you draw?  
Yes, but I thought it was very beautiful.  
It was a bit...  
Well, it was the C of Cornelius.  
It was like this.  
And then the H came out like this.  
And then down was an M and above was an M.  
So then...  
And it was on...  
On a point.  
On a point.  
So it was really...  
I could draw it for a while.  
I could just draw it.  
Fairly drawn.

Fairly drawn.

Excellent.

Yes, yes, yes.

It was really...

But it was a good logo, I think.

So I thought it was a bit...

Yes.

I thought it was strange that he...

Yes, there is an opinion about it.

Yes.

And the numbers were drawn.

I think, yes...

What did you get for it?

I don't know anymore, but in the sixth...

Well, the number of people who drew it...

I don't know anymore, but in the sixth...

Well, it was actually eight.

We went from two points high.

But he said that too.

Yes, he said that too.

And the class?

Did he react there?

That was...

It was adult education.

So it was mostly ladies from 65.

And they were...

And you said it was your own country.

And Marlène Bastin.

That...

Then Sampy Diwam.

From that a bit...

Janneke Brinkman-like drawing...

Yes, certainly.

Drawing friends.

And it was very nice to have adults in the class.

Because they were all over the top.

So then the boys were behind in two rows.

And then the parents were all in front of them.

And they said...

Every class was just...

I can do it.

But are they also making a logo?

Or not?

Yes, but they are all a bit...



With the front end.  
Yes, and under a mat.  
Sampy a bit of a foot figure.  
Like, oh, don't look at me.  
A logo, you know.  
That while...  
That was, of course, even more extreme for you.  
Yes, that's why it was more extreme.  
But there were English lessons.  
There was Toes.  
Toes...  
I think every time I think of Toes in a very big yellow rain suit.  
But that wouldn't have happened every day.  
But then they came...  
And then they went to sit.  
And then during the whole class they said...  
Oh, yes, yes, yes, yes, yes, yes.  
In English, so they can see it.  
So they understand.  
Oh, yes, yes, yes, yes, yes, yes.  
And it was also a mature woman.  
It was a very mature woman.  
Okay, Toes.  
65.  
Yellow rain suit.  
So it's funny because you didn't study at all.  
I don't know, I haven't looked at it at all.  
Oh, 8 years about the Havel.  
8 years?  
Yes.  
First, normally, at a middle school.  
Then at the evening...  
First I went to the evening school.  
That I just went to work during the day.  
Oh, yes.  
It didn't look like that.  
What did you do then?  
I worked at Banneton.  
I had to dress...  
Oh.  
I had to be very neat with Banneton.  
Very straight.  
I really liked it.  
I really liked it.

Yes.  
Someone didn't put it back neatly.  
I took it back.  
But not immediately when someone is gone.  
No, after that.  
Yes, exactly.  
I know how irritating it is.  
Yes, that's true.  
If you're still there in the store.  
But I actually want to say about drawings.  
Oh, yes.  
Because I also had a drawing teacher at a middle school.  
And he was in love with a pipe.  
Oh.  
That was back then.  
Come on.  
Come on.  
That stonk like that with that pipe.  
Well, it was a lovely alternative drawing teacher.  
I forgot his name.  
It's a shame.  
But I liked drawing.  
And at some point you also had to make that assignment.  
And then you get such a...  
For example, a square.  
You had to put on a piece of fabric.  
And then you had to draw it in that square.  
Ten times ten you had to draw it.  
Or...  
I...  
I...  
I...  
I...  
I saw all those numbers.  
They got it.  
For the sea.  
A photo of the sea.  
I made it.  
A seven and a half.  
And then we had the assignment.  
A pop.  
And I had such a lovely drawing.  
I was so proud of it.  
Oh.

And then I got a six-min.  
What?  
And I went to him.  
And then he said,  
Oh, you didn't make it yourself.  
Oh.  
I said,  
Really?  
I thought so much.  
Yeah.  
That I had done my best.  
Yeah.  
Because proud of my room.  
You thought,  
Well, this is really a lovely drawing.  
I thought,  
I'm going to get an eight or higher.  
I got a six-min.  
And he said,  
Yeah, you didn't make it yourself.  
Yeah.  
Yeah.  
And then I started thinking about it.  
Things that are unfair.  
I think so much.  
It's just not true.  
Yeah.  
I'm very bad at that.  
Yeah.  
But what can you do about it?  
Nothing was the teacher.  
Because you just let that happen.  
Yeah.  
We had to do it.  
Well, yeah.  
I don't have a camera at home.  
No, but you can do it very quickly than a little,  
a little little pop drawing that you say,  
See, I just draw it myself.  
Yeah.  
No, I think I implode.  
Oh.  
You know that from me.  
Yeah.

But that,  
I don't know,  
we also had an assignment with the same teacher,  
because he,  
on one of the more,  
he didn't come in so well,  
because he thought someone had his own idea.

Yeah.

Then I had to,  
I don't know if I can tell you,  
but well,  
I'll tell you again,  
I say it very often,  
but you can just tell me again.

Yeah,  
that's why,  
that's why we keep going.

Well,  
no,  
we had to draw something in the house,  
what two very different,  
um,  
um,  
um,  
um,  
the hallway,  
and then the toilet.

And the toilet I drew,  
the door opened,  
I drew in,  
um,  
with paint paint,  
so very smooth and things.  
And I had the hallway,  
I had made with bread dough.  
Because back then it was very hip,  
you had...

What?

Can I draw it again,  
with bread dough?  
Bread dough used to,  
in my,  
in my,  
that was before.

That was paint,  
no,  
there was still,  
in that time,  
I know,  
with Santous,  
and you made it in the Marjolein Bastard time, then you made it all that you think of Brodeig.  
But I thought you said drawing.  
Yes, so I had that whole corridor, it was all Brodeig and then it was left over, there was the toilet  
and it was so square, so then you realized that it was very dirty outside and the things  
and then the toilet was very clean and things.  
He actually said the crumpled version that you also said that he was going to draw.  
No, that's not drawing either, but it is creative and I did give myself a lesson.  
I did it in private, it was actually David Beckermacht.  
Yes, really.  
Private drawing.  
Private action.  
Private drawing.  
Private drawing.  
It's a kind of a workshop that we wanted to do.  
Private drawing.  
In the first lecture of Private Drawing.  
Yes, you can describe it.  
Then we started with Brodeig.  
And I thought it was super fun and I think I got enough because it wasn't a drawing.  
I think so, but you have to look at it.  
I think for an artist.  
Someone, artist to...  
Artist to...  
I don't know exactly.  
But someone who gives a fuck in this direction, you have to look a little wider.  
I think so too.  
So I'm the only one.  
Well, apparently all the examples and so.  
He just had, I think, a needle in me.  
Everything that I worked with, ideas and things that I wanted to show.  
Hey, and I still know, hey, hey, hey.  
I still know that.  
Yes, that's actually not a funny story, but it was a time when I was completely exhausted.  
And suddenly I was in bed for three days.  
And then I thought, oh, this is a glimpse of I didn't want to open the curtains.  
I thought, oh, this is a glimpse of depression.  
Interesting.  
And I had an appointment with a kind of therapist and I called him off.

**[Transcript] Marc-Marie & Isa Vinden Iets / Tekenen**

And then he said, well, I'm coming to you.  
I said, oh, okay, so he came inside me and I said, I was in trouble.  
I really had to tell the story.  
I went to an exhibition and I didn't feel good at all.  
I was really, I was completely cramped.  
What I can have when I have so much stress, I get cramps.  
And I wasn't okay, but I thought, yes, I promised the children.  
I went with Flinder and her little friend to, in Utrecht, to, I don't know anymore, a musical.  
So I'm sitting there and I think, while I'm sitting there, I think, I'm going to fall asleep.  
I have to go, because there is an exhibition in this room.  
It's not going to be about me.  
I say to a friend where I am, the mother of that little friend, I'm not tasty.  
No, play well.  
But I'll tell her.  
It's really fun.  
There's nothing to do about it, but I don't feel so good.  
Do remi, you know the song.  
I like it, but I have to do it for a moment.  
Well, I could do that all at once.  
Because I said, I saw it on my face.  
I run out of things.  
I go the first door that I see in one of the corridors where you don't have to be a public.  
Find a toilet, fall there, fly there.  
It doesn't matter. The ambulance came to me.  
The ambulance?  
Yes, it's so terrible, because I thought, no, it's okay.  
No, they said yes.  
I thought it was really terrible.  
No, go on, go on.  
I'm going with the ambulance.  
But you're not going to say anything.  
Fantastic exhibition.  
I'm so happy.  
Oh, you would agree.  
So you were in the ambulance.  
I have to tell something else about an exhibition.  
I don't know what I'm talking about.  
In the ambulance.  
No, I'm not talking about the ambulance.  
And then the next day.  
Oh, and I laughed at home.  
No, no, no.  
But you come to the hospital.  
I come to the hospital, and those people don't check my hands.

But they say, oh, you have eggs on your feet.  
You have to fall on your feet.  
Eggs on your feet?  
Yes, really.  
Oh, because you fell.  
Yes, of course.  
So maybe a few days with your foot on my head.  
And I know that I came home to Marlène.  
I have to say six days with my foot on my head.  
But I was so tired.  
And I almost cried and said, can you take care of Vlinder?  
And he said, Vlinder is ten.  
What do you mean?  
But of course I do that.  
But it's not that you have to take care of it all the time.  
So this man, back to that man.  
He comes by me.  
And he pulls the curtain a little open.  
He says, well, one day.  
One day you can still close the curtain.  
And tomorrow you have to go.  
But I think you have to draw.  
Oh.  
I see shapes, paintings, drawings.  
I see big clouds.  
I say, well, okay.  
But do you know someone who draws or something?  
Then I say, yes, Jeroen KGB.  
Oh, Jeroen KGB.  
Jeroen KGB.  
You have to call her or you can get your lesson.  
So a few days later, Jeroen Appen.  
I said, well, it's really a bit of a stupid story.  
But I get it from someone else that I don't.  
Yes, that's how it looks.  
Yes, that's how it looks.  
But Jeroen doesn't look like it either.  
Does he look like a therapist too?  
Yes.  
Or do you see a bit more clearly?  
Yes, that's how it looks.  
I found it then too.  
Oh, that was then too.  
I thought, yes, I have to go there.

**[Transcript] Marc-Marie & Isa Vinden Iets / Tekenen**

You have to.  
And I can pass an E.  
Can you do something with an E?  
What do you mean?  
Yes, that's what I meant.  
So Jeroen said, fine, so then I had to draw myself.  
Oh.  
So Jeroen had a very long introduction.  
But she sat in front of the mirror.  
Block.  
Pen.  
Potlots.  
And a gum.  
Not too much gum, she said.  
Just draw it, but that's confrontational.  
Yes.  
Yes.  
Let me catch you for a moment.  
Can you fill it all in?  
Yes.  
So I did that a few times.  
And then I saw in those weeks that my self-portrait was always older.  
I had really drawn an old woman for the first time.  
Oh.  
Because I, well, I found it very interesting.  
I thought, God, that's therapeutic.  
Yes.  
But also very nice.  
Because then I drew my daughter.  
Yes, I always think it's very nice.  
Yes, certainly.  
I don't think I can do it well.  
But self-portraits are also really...  
I had a choice once.  
And we also went to do self-portraits.  
And my wife was 78 years old.  
And she drew herself.  
And she drew herself as 18 years old.  
Oh.  
And then the teacher said, but that's...  
You're not.  
Yes, you're not.  
She said, she said, I...  
And then she said, yes.



**[Transcript] Marc-Marie & Isa Vinden Iets / Tekenen**

Yes, that was quite...

No.

God, her teacher sometimes does that.

Yes, so she said, I'll draw you as if you really look like you.

And then she drew her.

Then she said, yes, maybe in 20 years I'll look like that.

But so...

And then she just continued with that 17-year drawing.

And then I thought, why not?

She sees herself like that.

She sees herself when she looks in the mirror.

We talked about that.

That women, as Beatrix says, people say,  
why does she still have blue eyeshadow on?

But that's because you make up,  
as in the time when you felt most attractive yourself.

And you can't change that almost.

Because of that, you still see that,  
that she found herself attractive in the mirror.

And so she stays with blue eyeshadow.

Beatrix stays there.

She can do that.

She takes it off every time.

But she just buys it at the garden.

So we had already said that.

Don't do it anymore.

And then...

Come and see it.

But then she goes back in the car and looks at it again.

So I'm the queen of me.

And it's not anymore.

But good things have happened.

So it's very funny that you always see yourself.

Well, I think it's better than everyone who thinks they're so ugly.

Especially.

I think so too.

I think so too.

So it's a good thing if you don't feel good about drawing yourself.

Yes, I think it's very interesting to be involved with that.

Well, maybe tip of the week.

Yes, we did a drawing school in the past.

We did a big paper, we did small pieces in it.

And then someone had to give it up.

He said, a frying pan.

I don't know why he said that.  
They never said that.  
They said a plant.  
A frying pan.  
You can see that I'm busy with my head.  
But then they have a plan.  
And then he makes a plan.  
And then they have to give a point to my mother or someone else.  
So it's from your school.  
And then when someone gets an eight.  
And then you get, for example, a six.  
They said, but I really didn't think it was my best.  
Really?  
Yes, it's always a bit childish.  
But well, we were childish.  
Children can do it.  
I think everyone was behind it.  
It's very often that people say to children,  
from your childhood, I think, yes, they are children.  
That's where it comes from.  
Yes.  
What's important, if you don't feel that you're sleeping well.  
And that's a very good one.  
Yes, we're at a bridge.  
What about Madsleeps?  
I only know about the bridge.  
He knows what good sleep is.  
Yes, Madsleeps is a Dutch bed and mattress brand.  
And they live legally with the customer.  
And that's why you get a very good price-quality relationship.  
Because he's out of business.  
Yes, and the mattress is unique because it's adjustable.  
Yes.  
And I like that, because you can open it.  
And then you can change your speed.  
Yes, and what's nice is, well, nice, which is very handy.  
If you have a two-person, you can give each side a different thickness.  
So it's very nice.  
Yes, because then you turn it.  
The lower one is inside, you can turn it.  
Yes, exactly.  
And then you have six hardheds.  
So there's still quite a few choices.  
Yes.

**[Transcript] Marc-Marie & Isa Vinden Iets / Tekenen**

And you only sleep for 120 days.  
Exactly, because it doesn't work.  
Then you have no more free time.  
It's produced locally.  
The mattresses in Germany and the bed in the Netherlands.  
Yes.  
And they are by the consumer bond.  
Consumer bond.  
They choose green choices.  
And to the mattress of the year.  
Yes.  
And the mattress goes at least ten years with it.  
That's also immediately the warranty period.  
Yes.  
Trust Pilot.  
They even score with a 4.7 at the highest number.  
And now...  
The QR code.  
M-M-I.  
M-M-I.  
And you get 10% discount on a total assortment.  
Yes.  
And then go to [www.medsleeps.com](http://www.medsleeps.com).  
And [medsleeps.com](http://medsleeps.com) is with two T's.  
We have to...  
Give numbers.  
Give stars.  
Give stars.  
Numbers.  
Come through the drawing teacher.  
Yes.  
That I'm in the numbers.  
Yes.  
Um... drawing, drawing, drawing, drawing.  
Could I do it more often?  
Yes, I have to put everything ready.  
I like it.  
Um...  
I'm getting a little less points that I'm always stressful.  
I do, but I'm often stressful.  
I've had it once.  
I have to say it again.  
Okay, you take it.  
Come on, go on.

With that self-portrait.  
Uh...  
That I...  
Then I had a mirror at home.  
That very big one.  
I had put a bar in front of it.  
I thought, oh, that's actually perfect.  
Or I can only draw a block.  
I have a whole...  
Can I just relax or not?  
A mirror.  
Yes.  
Do you have all the space?  
Sorry.  
And then I noticed...  
I thought, okay, we have an appointment for half an hour.  
And then it had to end.  
And I know that I'm against it.  
I came to the street.  
And then he said to me, it's not a competition.  
No.  
Or, uh...  
Yes, why do you do it?  
No, but...  
No, it's not a competition.  
It's not a competition.  
It's the first time I've ever taken it.  
And then I'm as crazy as you are.  
No, so I noticed that it's very confrontational.  
How you sit in the competition yourself.  
To go back to a vacuum.  
Yes.  
Um...  
That you have the desire of meeting.  
So it has to end and it has to be good.  
And now it's fast.  
Yes.  
Why?  
I was going to...  
Sweatingly I sometimes had to make such a drawing.  
No, that's not good.  
Yes.  
Well, I really like it.  
I give...

Yes.  
Again?  
Again?  
Are you ready?  
One, two, three, four and a half stars.  
That was three and a half stars.  
Thank you.  
That one is still there.  
Well, that's true.  
That was four and a half stars.  
I don't know why.  
Um...  
Drawing.  
Yes, sure.  
I'm going to say that.  
Yes, ladies and gentlemen.  
I really like it.  
I do want it.  
I do want it.  
I do want it.  
I give four stars for it.  
Yes, I think five over three.  
And four and a half stars you have.  
Have I already done it?  
I think I have to do something else.  
And they don't want me to do that.  
No, I can't do that.  
A quarter.  
No, no, I can't do that.  
A quarter.  
That's...  
Four.  
Four stars, ladies and gentlemen.  
Still a lot.  
Oh, the private.  
And then we are at the private this week.  
And the private is...  
Yes, the...  
Sometimes I think the private is also...  
You know, they found one of the princesses.  
Or a Countess or something.  
They are going to marry her.  
They have never heard of it.  
But I think they can buy them some good pictures.

Or that they found her somewhere in the pub with someone.  
And then they make a very...  
Exclusive shoot.  
They do that.  
Yes, while you think, I don't know that family at all.  
Who are they in God's name?  
That's Beatrix, right?  
Yes, that's Beatrix.  
No, but for example here.  
He says that Alexander will give half of the Dutch Countess Natasha.  
Yes.  
I don't know that.  
I think...  
Yes, but this is...  
No one is here with me.  
I think even the family of...  
Of her thinks...  
The Countess thinks Jesus.  
Have you seen that?  
Have you seen that in the private?  
Jesus, yes.  
They are not even interested in this article.  
No.  
They really think of Alex and Nat.  
And...  
But good.  
What is it?  
What is it?  
What is it?  
Well, yes.  
The showtime partner of Jan Uriot.  
I had to laugh at that.  
Because he has Tony Neve.  
262.  
Oh, really?  
Yes.  
I think he's very young.  
That's funny.  
Yes, but that's...  
You can't stay young.  
No, that's not possible.  
And that's Jan Uriot.  
The first one you know that you can't stay young.  
And he has...

Yes, because he has Tony Neve.  
So it was a sort of...  
Well, not a rally, but just something.  
There was a homage to Wim Zonderveld.  
And Wim Zonderveld...  
Wim Zonderveld says of course nothing.  
Oh, yes.  
How lucky.  
All three.  
Oh, good.  
Nice for Wimmo.  
Yes.  
Yes.  
But he played Wim Zonderveld in a theatre presentation.  
And there was a homage.  
He wasn't asked for it at the concert.  
So that's what Jan Uriot thought.  
And I think that Jan Uriot already had at least 13 hours of news.  
Out of the one little thing that he didn't ask for.  
I think that's okay.  
Well, he has another big piece about it.  
He called me and said, how is it going?  
And then something has to happen.  
Well, then I have to laugh at him.  
I think that's good for him.  
Then there is a piece about Heintje.  
Heintje?  
Yes.  
Heintje?  
No, mama.  
No, he can't.  
No, Heintje.  
A German Heintje.  
He was a big star here when he was little.  
And he was with the Tandard.  
Well, you see the Tandard.  
He came here once in a year.  
Once again for what?  
He came here against.  
And then he said, I don't know exactly where the Tandard is with me.  
But well, he's looking at your face like this.  
He thinks, that's probably not good.  
That's probably not good, your nose.  
There's nothing on your nose when it's not good.

You should think about Heintje.  
You see him every day.  
But he had said to the Tandard, you have to look at him.  
And it turned out to be a Tandard.  
But it was a Tandard.  
Yes, bizarre.  
That was good.  
And Jeroen van de Weijden wrote a piece.  
And he was sitting there all the time.  
After that it went fast.  
It tells the child star of Weller.  
He is called the nightingale of the Limburgs Bayerheide.  
Well, yes.  
Where?  
I had never heard that about him.  
So listen well to your body.  
Well, look good.  
It's advice from the doctor.  
Look good.  
Yes, look good.  
But at least you're working on your body.  
And I take that too hard.  
Because I don't do that.  
And I don't care about my body very much.  
I always think, I also have it at home.  
For example, then it looks bad.  
I think, well, maybe tomorrow.  
Maybe tomorrow.  
Then I hope that breaks.  
I hope so too.  
I always hope that from outside the miracle.  
That I saw it wrong.  
And that it works out by itself.  
But it's mostly not.  
And it's with my body too.  
Sometimes I have a lot of trouble.  
I just do it.  
But I don't hear him.  
Is it like that?  
Because sometimes things just go over.  
Yes, then they fall off.  
But sometimes it happens.  
Sometimes it goes over by itself.  
But it often gets worse.



And six years ago he also had serious heart problems.  
But since he used the defibrillator.  
It's good.  
But the defibrillator doesn't go over by itself.  
One moment.  
How do I live?  
You can't do that all the time.  
When you think, I don't feel so good.  
Put it on.  
Yes.  
Tia, put the defibrillator on.  
It just looks like he's just standing next to his bed.  
That he gives it to everyone who wants it.  
He gives it to everyone who wants it.  
It's always like that.  
I think that's what I'd like to be for Shirurg.  
The first thing I'd like to be for Shirurg.  
Because I...  
That Boone and Himmels...  
When they go into the operating room.  
It's just like that.  
Until their eyes.  
No, not until their eyes.  
With a pot.  
And they're still talking to someone.  
I think it's always like that.  
We're going to get the surgery.  
And then they're going to do it like that.  
And then they always have to come to someone.  
Panic.  
Who then gives the gloves on.  
And then they go in.  
And then they go in.  
I think that's really...  
I understand.  
I share your opinion.  
I think that's really fun.  
And then also that you...  
I would then be the boss.  
No, but I'm not the boss.  
I don't have to be the boss.  
But I would then go about which music is played.  
Yes, but that can...  
You have to be able to do that.

To determine the art.  
Yes, that's why I can determine the top dog.  
So I can't...  
If you want to be assistant.  
If you just put on a blood sugar or something.  
Because they're with such a sugar.  
They put blood sugar on the ground and everything.  
I'll hold it tight.  
Especially a little.  
Just a little bit.  
I'm starting to get a little bit of blood sugar.  
Because...  
They're nothing.  
We have to continue.  
Well, but you also want to do that.  
Right?  
Clear.  
Oh, clear.  
Yes.  
That's all they say.  
Yes, clear.  
And then they go like this.  
That's very convincing.  
Yes, I get it.  
Then there's a big piece about it.  
B.B.B.  
Benberg fell in love with that Martijn.  
In Thailand.  
And Leo Verrouille again.  
He really wrote several pieces this week.  
He really worked through it.  
And then he says to Leo.  
I don't want to talk about Tamara anymore.  
Then I don't want to talk about her anymore.  
I really want to know everything about her.  
No, because he's really a very nice guy.  
He tells himself.  
And he doesn't come out that well.  
And he found Bianca.  
The first one that came out was very nice.  
But more than friends.  
You don't have to have it at home.  
You don't have to have it at home, he says.  
He has to do something.

He really has to do something.  
He has to be a little bit...  
Fascinating.  
And then the last one.  
It's really the last one.  
You really get it.  
Because it's all long enough.  
He still has to go to the modern etiquette.  
He still has to go to the modern etiquette.  
Here is the exclusive star trip with Steven Spielberg.  
So everyone goes on the boat.  
What?  
On the boat.  
It's a big ship.  
It's called a yacht.  
Crews?  
Crews?  
Crews is an organization.  
Crews is an organization with all the people.  
With a plastic bag.  
With information in it.  
You just get on his big yacht.  
That seems super complicated.  
I know it's complicated.  
You don't even want to go to Amsterdam.  
No.  
Oh yes.  
Now you want to go?  
If you can get off.  
This seems so difficult to me.  
Then you are invited to that trip.  
But then you stop in a port for example.  
I take it on.  
Or something to eat or something.  
Yes, you're going to eat something.  
But how do you do it?  
Are they going to send each other tickets?  
Or who is going to pay for it?  
Or do you have to ask for it every evening?  
Or do you have to...  
I don't understand how...  
If someone needs it, he will be his fan.  
But then you also want to do something back.  
That's possible.

No, but I also want to see Maxime and Willem-Marxan then with other people on a boat on vacation.

I think that's easy.

Then you just go...

I would feel uncomfortable with that.

But they do have codes for each other.

Yes, that's what I'm curious about.

What are the codes?

Or are there certain things for it?

Maybe we can ask Jan Uriel.

I don't know if Jan knows.

He can come back.

He can definitely come back.

Or if someone is listening, he thinks

I know exactly how it works.

Because I often go to people on a boat

and then I'm there for three weeks

and then I take care of it.

I give him a plant.

Yes, if I'm going to go.

Well, let's forget about it.

Thank you.

Let's forget about it.

Yes, please thank you for all the weeks.

For the few years I was on your yacht.

No no, I'm on a yacht.

You're on a yacht?

A friend, or friend, says

for the second time after each other

I'm discussing the latest moment of negative problems.

Yes.

What do you do?

What do you do?

Well, look,

why I find the interesting case

is because he's in the process of difficulty.

Yes.

Look, if it's just

my dog dying or something...

You understand that.

No, I understand that.

But I also find the problem

because I don't know it myself.

**[Transcript] Marc-Marie & Isa Vinden Iets / Tekenen**

I would never say a word because I feel tired, but that's because I have no idea how I feel.  
Contact with my body.  
So I always keep going.  
So as someone...  
I find it too fast, but I know and I read a lot of reactions.  
People say that it can just be that you are tired and that you...  
But that's not possible with you.  
You feel that more than a statement.  
That someone has no sense.  
No sense.  
You are afraid that someone is not allowed to say it.  
Well, it's about the measure in which you think an appointment is important.  
I think someone like that, if that evening...  
I don't know what they thought was very fun.  
They had free cards to go to the music show.  
And they were really musical fans.  
And then they would go.  
You think.  
Yes, they would think about it.  
Because then you can think.  
No, I think that's really important.  
I can only think once.  
But what I know, if you have seen the movie of Sundos.  
Sundos is in the car.  
And then she says, if I can't come to a friend's birthday.  
Yes, then I can't come.  
Then it's like that.  
And if I'm tired or I don't feel like it.  
Then I just can't come because I don't feel like it.  
I have no sense.  
I think yes, you can.  
But a friendship is also about having to do something for someone else.  
Or that you let know that you...  
Look, if you only do everything because it comes from you.  
Because you feel it at that moment.  
Then I think that's a little bit opportunistic.  
I don't think that's enough.  
A friendship is more than that, I think.  
Yes.  
But if someone says goodbye twice for an appointment.  
That's possible.  
Yes, it can be anyway.  
I think that people are indeed very sweet.  
Yes.

It also shows me that it's very good that she's open.  
The funny thing is, when I look at myself.  
Everyone can say everything to me.  
Because I'm always too busy.  
And I think, oh, nice, it's not going through.  
Oh, yes.  
How nice it is.  
Because I can think right away.  
I think, oh, it's a pity.  
But I think, oh no, I'm very free tonight.  
Nice.  
So you never ask yourself that.  
Yes.  
But I can change it right away.  
That I then think like this.  
To think.  
That's called thinking.  
To think about the number.  
Yes.  
Who's life is so busy?  
That's why.  
But I think so indeed.  
Because I thought, oh, there may be more reactions.  
Because I know you as one of my best friends.  
And I know that you find that difficult.  
I also had that thought.  
That I thought, oh, I'm actually tired.  
I don't have to say anything.  
I don't regret it at all.  
But what do you do about it?  
That's not it.  
That's really not it.  
But it's interesting that you're happy anyway.  
And people are super-loved.  
And now Wassinkis, by the way, says, you already had no sense.  
But that's something else.  
So I'm not even there.  
Because, well, yes.  
Yes, I can do something for you.  
He says, I'm from England.  
From Tilburg, of course.  
That's my heart's love.  
People are generally very, very kind.  
To give room.

He has called.  
Is it going well with you?  
Can I do something for you?  
That's also a very nice love.  
And they are all, I think, very kind.  
Yes, I think so too.  
So it's actually very well responded.  
Not at all people who say no.  
Because if it's a couple of times tired,  
then you can also ask, where does that come from?  
In God's name.  
That tone doesn't ring.  
It doesn't ring at all, sweet.  
But then that God's name comes in again.  
That I snatched in again.  
That I snatched in again.  
I'm just kidding.  
You're two times off.  
I'm just asking, what's going on?  
Can I do something?  
Almost.  
We're just going to practice on it.  
You can just pick up the phone.  
You can just pick up the phone.  
And we're also on the background.  
Are you in a restaurant?  
How did you say that?  
Because that's also what they say.  
See on Facebook, that's a good one for the next time.  
Your grandmother called off.  
But you'll see later on Facebook.  
That's the evening.  
That they're just going to do something like that in a restaurant.  
Well, you can hear that yourself.  
Yes.  
Well, yes.  
That's nice.  
It's nice that you were there again.  
Until next time.  
You can watch on the show.  
We're on the 18th.  
We're on the Wednesday again at the show.  
On the Wednesday, the 18th?  
Yes.

**[Transcript] Marc-Marie & Isa Vinden Iets / Tekenen**

On the 18th.

No, on the Wednesday.

But it looks like it's the 18th.

And if you click on the link in the show notes,  
then you'll come to Podemo.

And you can try Podemo for 30 days.

It's okay.

It's okay.

Very nice.

Yes, bye.

Bye.

Thank you.