

May 2011

PLAYWRIGHTS CORNER

**[A tribute to Denise Bonal](#)** | Denise Bonal passed away on April 24, 2011.**A vocation**

« [...] Writing forced me to ask myself "What are you worth?". It came from being an actress. How presumptuous—comparing yourself to playwrights whose work you've always loved performing in! One day I found a way of side-stepping the issue which turned into a magic formula: even though you can't play Beethoven's Ninth Symphony with a little flute, you need the little flute to play Beethoven's Ninth Symphony. What little I've contributed, I've contributed to the world. » **Denise Bonal, 29.04.2004**

[more](#)**[A Conversation with Frédéric Maragnani](#)**, interviewed by Sabine Bossan

« FM After working on this art form for fifteen years I can see the connection between texts, stages, the desire for musicality and colors. I know things are intimately connected and nothing is due to chance. On the contrary. Paying attention to the space, the visual and pictorial side, playfulness, the love of words and the noises they make - the musicality - all these elements are increasingly clear to me. It's obvious to me now, but it wasn't before. »

PLAYWRIGHT DATABASE

**[Communiqué n° 10](#)** | **[Samuel Gallet](#)**

« The power in Samuel Gallet's plays lies in the constant tension between the poetic and the political. »

Jean-Philippe Albizzati, Director's Notes, Nov. 2010

[more](#)**[Tout doit disparaître](#)** | **[Eric Pessan](#)**

« What's disconcerting about Tout doit disparaître is how it resonates with current events. »

Laurence Cazaux, *Le Matricule des anges* n° 118, nov-déc 2010[more](#)**[Erwin Motor / Dévotion](#)** | **[Magali Mougel](#)**

« My intent was to understand the outrageous system that keeps workers in a state of total devotion to their jobs at all costs, however alienating. I wasn't trying to engage in social criticism, just to understand and put into words the deep attachment one can have to one's work. »

[more](#)**[Plage](#)** | **[Virginie Barreteau](#)**

« Virginie Barreteau has an innate feeling for the stage and for the pacing of her dialogue. [...] With Plage it's something totally original, a new path she's trying to invent and explore. »

Jean-Pierre Han, *Revue Friction.net*, March 2011[more](#)

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