

Plays

Published :

Louis Patrick Leroux, *Dialogues fantasques pour causeurs éperdus*, Sudbury : Prise de parole, 2012. ISBN : 978 2 89423 280 4. A hybrid collection of short plays, scripts, fiction, and non-fiction.

Louis Patrick Leroux, *Se taire*, Sudbury : Prise de parole, 2010. ISBN : 978-2-89423-251-4. Full-length play.

Louis Patrick Leroux, *Ludwig & Mae (three plays: Embedded, Apocalypse, and Resurrection)*, translated by Shelley Tepperman and Ellen Warkenten, Vancouver : Talonbooks, 2009. ISBN: 978-0-88922-623-4. Three full-length plays.

Louis Patrick Leroux, *Tom Pouce, version fin de siècle*, Ottawa : Le Nordir, (second edition) 2006, ISBN-13 : 978-2-89531-048-8; ISBN-10 : 2-89531-048-3, 139 pages (full-length play). Distributed in paper and e-book by Prise de parole since 2012.

Patrick Leroux, *Le rêve totalitaire de dieu l'amibe*, Le Nordir, 2003, ISBN : 2-89531-037-8, 174 pages (full-length anti-opera). Distributed in paper and e-book by Prise de parole since 2012.

Patrick Leroux, *Contes d'appartenance*, Editor and contributor, Sudbury : Prise de parole, 1999, ISBN : 2-89423-100-8, 70 pages (collected tales/monologues).

Patrick Leroux, Ed., *Contes urbains. Ottawa*, Editor and contributor, Le Nordir, 1999, ISBN : 2-921365-83-9, 65 pages (collected tales/monologues).

Patrick Leroux, Ed., *Tom Pouce, version fin de siècle*, Le Nordir, 1997, ISBN 2-921365-65-0, 163 pages (full-length play).

Patrick Leroux, *Implosions (Dialogue suivi de La Litière et de Rappel)*, Le Nordir, 1996, ISBN : 2-921365-48-0, 227 pages (two full-length plays and one 20 minute curtain-raiser).

Patrick Leroux et al., « Milford Haven » in *38, volume i*, Montréal : Dramaturges Éditeurs, 1996, ISBN : 2-922182-00-2, 77 pages (pages : 57-65; 15 minute monologue).

Patrick Leroux, *Le Beau Prince d'Orange*, Le Nordir, 1994, ISBN : 2-9213-6526-X, 153 pages (full-length epic play).

Published in journals, chapbooks, and online

Louis Patrick Leroux, “The Top Hat and the Sewing Machine: A Dialogue Exposed,” translated by Katia Grubisic with revisions by the author, *Matrix*, “Translation” special issue, September 2011, p. 19-22 (20 minute play).

Louis Patrick Leroux, *Le Beau Prince d’Orange*, Montreal : Auteurs dramatiques en ligne, www.adelinc.qc.ca, 2008 (full-length play).

Louis Patrick Leroux, “Moi, j’aime les moutons!” in *The New Quarterly* journal, “Montreal Issue,” no. 106, Spring 2008, p. 102-110 (15 minute play).

Louis Patrick Leroux, *Everything is True!*, Montreal: Delirium Press, 2006, ISBN: 0-9737950-7-7, 30 unnumbered pages. Limited-edition artist chapbook (10 minute play).

Louis Patrick Leroux, *Ressusciter*, Montreal: Auteurs dramatiques en ligne, www.adelinc.qc.ca, 2004, 10 pages (40 minute monologue).

Louis Patrick Leroux, *Antoinette et les Humains (ou la Vache d’Antoine)*, www.adelinc.qc.ca, 2004, 51 pages (full-length play).

Productions (theatre, film and radio)

(Currently in Production) Short film adaptation (25 minutes) of *Embedded*, from *Ludwig & Mae*. Produced by and featuring Rachel Grate and Jim Senti. Los Angeles.

Nine short pieces for a collective: *Love is in the Birds: une soirée francophone sans boule disco*, Théâtre du Trillium, Director Anne-Marie White. Festival Zones Théâtrales, Ottawa, September 2013.

La cama (Embedded), laboratory production in Spanish and live web broadcast by Tiatro, Santiago, Chile, October 2013 and full production in 2014.

Ludwig & Mae (Embedded, Apocalypse, and Resurrection), Title 66 Productions, Montreal, presented at Les Ateliers Jean-Brillant, Montreal, 26 March to 7 April 2013.

Milford Haven, triptych (my three character adaptation and transposition to video installation of my 1996 solo adaptation of Shakespeare’s *Cymbeline*), video performance installation, matralab, September 2012.

“Children at Play / Blood / Flight” as part of *Hypertext and Performance: A Resonant Response to Baillie’s Witchcraft*, Matralab and Hexagram Institute, Concordia University, April 2010 and, as part of Congress for the Humanities, May-June 2010.

Rappel and *Ressusciter*, Théâtre du Tremplin, la Nouvelle scène, Ottawa, semi-professional production, March 2010.

Dialogues fantasques pour causeurs éperdus, Matralab & Hexagram, Concordia University, laboratory production, May 2008.

Ottawa-les-bains sens dessus-dessous, monologue presented as part of *Faut que j'te dise...*, Théâtre Tremplin, Ottawa, February 2007. Professionally-directed community production.

Moi, j'aime les moutons, short play presented as part of *Libérés sur parole*, Théâtre du Trillium, Ottawa. Ontario tour, Fall 2006. Professional production.

Dialogue, short play presented as part of *4 coups de théâtre!*, Théâtre du Nouvel-Ontario, Sudbury, November 2006. Professionally-directed community production.

Antoinette et les Humains (ou la Vache d'Antoine), presentation of an excerpt as part of *Scènes de société*, benefit performance at Théâtre d'Aujourd'hui, Montreal, June 2006. Professionally-directed community production.

Antoinette et les Humains (ou la Vache d'Antoine), Studio d'essai, Université de Montréal, February 2006. Professionally-directed university production.

Tout est vrai!, Théâtre du Nouvel-Ontario, Sudbury, November 2005. Professionally-directed community production.

Antoinette et les Humains (ou la Vache d'Antoine), production as part of « Laboratoires de l'Association québécoise des auteurs dramatiques ». A Théâtre de la démesure relative production in collaboration with the French section of the National Theatre School of Canada. Staged at Théâtre la Licorne, Montréal, Feb. 2002. Professional production.

Embedded, produced by Year One Theatre at Ottawa Arts Court, September 1999. Also, staged reading / laboratory at "On the Verge", a NAC / GCTC coproduction, June 1999. (English version of *La Litière* of which there is also an as yet unproduced German version by Julie LeGal and Maïke Krause.)

L'Écureuil noir, co-scriptwriter with director Fadel Saleh. A National Film Board of Canada Production. Released in 1999. Broadcast on Radio-Canada.

Le gardien de la colline, in collaboration with Claudette Jaïko and Monique Durand. A Claudette Jaïko film. A National Film Board of Canada Production. Released in 1999. Broadcast on Radio-Canada and English version on CBC (under the title: *The Custodian of the Hill*).

La "band" à tout casser (play for teens), produced by the Théâtre la Catapulte at the NAC Studio, November 1998. Extensive touring throughout Ontario, Québec & Maritimes in the Spring of 1999, Fall of 1999 and Spring of 2000. 20 000 spectators.

Alain Lalonde, barbier, a short one-hander play, part of *Contes d'appartenance*, produced at the Théâtre du Nouvel-Ontario, Sudbury, by the Institut Franco-Ontarien and Laurentian University, June 1998. Also broadcast on Radio-Canada (radio, regional broadcast).

Ottawa-les-bains sens dessous dessus, a short one-hander play, part of *Contes urbains: Ottawa*, produced by the Théâtre la Catapulte at Ottawa Arts Court, January 1997. Also broadcast on Radio-Canada (radio, pan-Canadian broadcast). Later production, in February 2007, by Théâtre du Tremplin, Ottawa.

L'École Guigues 97, historical vignettes commissioned by Nadeau, Beaulieu and Associates for the opening of the Guigues Centre. June 1997.

Le rêve totalitaire de dieu l'amibe, coproduced by Théâtre la Catapulte and Les 20 jours du théâtre à risque (Montréal). Presented in Hull and in Montréal (Espace Libre), November 1996. Previous production: Théâtre la Catapulte at the Sudbury Fringe and Carrefour Théâtre in Saint-Lambert, August 1995. First production by the Boulet de feu at Ottawa Arts Court, March 1995.

"Milford Haven", a short monologue play based on *Cymbeline*, part of 38 (38 short adaptations by 38 Québécois playwrights of Shakespeare's 38 plays) coproduced by Théâtre Urbi et Orbi and Théâtre d'Aujourd'hui in Montréal, September 1996. Broadcast on Radio-Canada (radio, pan-Canadian broadcast).

Tom Pouce, version fin de siècle. Commissioned by the Théâtre du Village d'Orléans and presented there in the Summer of 1996. New production by Théâtre Tremplin with Théâtre la Catapulte, Ottawa, 1997. Numerous community theatre and student productions of this play since its publication (Montreal, Sherbrooke, Ottawa, Kapuskasing, Vancouver).

Ressusciter, produced by Théâtre la Catapulte at Café Deluxe in Ottawa, March 1996. Reworked version presented by the Théâtre du Nouvel-Ontario in Sudbury in May 1997. English translation by Shelley Tepperman.

Les esclaves de Meikneiff, radio-drama. Text development, story editor (14 episodes), and writer (6 episodes). CBON Sudbury (Radio-Canada), April to July 1996.

Rappel, coproduced by Théâtre la Catapulte and the National Arts Centre with the collaboration of Animatics Multimedia. At the NAC Studio, May 1995. Staged reading at the Théâtre du Nouvel-Ontario, Sudbury, June 1994. English translation by Shelley Tepperman.

Miss Louisiana, play excerpt, presented in *72 miroirs cassés*, produced by Vox Théâtre at Ottawa Arts Court, May 1995.

L'Impuissant, in collaboration with André Perrier, part of *Cabaret Boris Vian*, a Triangle Vital production at Espace Guy-Provost, Hull, September 1994.

La Litière, a Théâtre la Catapulte production, Studio Léonard-Beaulne, Ottawa. May 1994. Translated into English as *Embedded* (Shelley Tepperman) and into German as *Die Bettstatt* (Julie LeGal and Maïke Krause).

Le Beau Prince d'Orange, Lobe Scène production at Ottawa Arts Court, Summer 1993.

Tu décroches? Written in collaboration with Esther Beauchemin and André Legault. Play for teens. Commissioned by the *Fédération des élèves du secondaire franco-ontariens* and toured throughout Ontario in the Spring of 1993. Over 5 000 spectators.

Les enfants du culte, a series of 6 linked 1 hour radio plays. Produced by CHUO-fm at the University of Ottawa, Fall 1992 and Winter 1993.

J'ai quelque chose à te dire..., three short plays commissioned by the Bureau régional d'Action-Sida, Hull. Has toured extensively throughout various regions of Québec in the Spring of 1992, Winter 1993, Fall 1994, Winter 1995, Winter 1996, Spring 1996, Winter 1997, Spring 1998 and again in the Winter of 2005.

Staged readings, workshops, and solo readings of plays

Translation workshop of *La Litière* in its Chilean Spanish version, *La cama*, with the translation, director, and actors from Santiago's Tiatro company. Santiago, Chile, October 2012.

"The Top Hat" and "Confessional Dialogue," reading at Summer Literary Seminars, Concordia University, June 2010.

"Ludwig & Mae & Other Mercurial Dialogues," reading/talk at the Talonbooks lunch & launch, Montefiore Club, Congress for the Humanities, Concordia, May 2010.

Thomas et compagnie & Disjoncter, workshop reading of two co-written plays (with Belgian author Paul Émond) at the Centre des auteurs dramatiques (CEAD), Montreal, February 2010.

"The Top Hat and the Sewing Machine," reading at Argo Books, Montreal, January 2010.

Se taire, public reading/performance at University of Ottawa, event coproduced by the author and Théâtre du Trillium, September 2009.

"Elle refusait d'enlever son Hijab," short monologue read by author as part of CEAD's playwrights cabaret *Le temps d'un grilled cheese* at Théâtre de Quat'sous, Montreal, September 2009.

La Litière / Embedded, public reading and discussion of the translation process, Playwrights Workshop Montreal and CEAD, September 2009.

Resurrection, public staged reading by author at Playwrights' Workshop Montreal as part of the Playwrights' Guild of Canada Readings, May 2008.

“Moi, j’aime les moutons!” public reading by author at Metropolis Blue Literary Festival, Delta Hotel, Montreal, April 2008.

Se taire, public staged reading, Théâtre du Nouvel-Ontario, Sudbury, June 2007.

Le Beau Prince d’Orange, reading at Théâtre Tremplin, Ottawa, April 2007.

Antoine’s Cow (Antoinette et les Humains, English translation by the author), excerpts presented at *Give Me Five!* Benefit performance for the Actors’ Fund, Playwrights’ Guild of Canada, Theatre Ste-Catherine, Montreal, March 2007.

Tom Pouce, version fin de siècle (shortened one-hour version), public staged reading as part of the 10th Anniversary celebrations of Théâtre Tremplin. Presented at Ottawa’s La nouvelle scène, November 2006.

Se taire/Le silence de Cassandra/Le regard d’X, workshop at Centre des auteurs dramatiques, Montréal, October 2006 and January 2008.

Le silence de Cassandra, staged public reading, Théâtre du Nouvel-Ontario, May 2006.

Everything is True!, staged readings at the Gladstone Hotel in Toronto and at Zeke’s Gallery, Montreal, April 2006. Also, public reading at the « American Corner », S-Petersburg, Russia, July 2005.

Saint Jean-Baptiste et le Mécréant (1st version) and *Foudroyés* (2nd version), two laboratory workshops at Centre des auteurs dramatiques, Montréal, March 2003.

Ce corps / Doubt I & II, Théâtre de chambre de Montréal and Actors’ Ensemble of New York with the collaboration of Montréal arts interculturels. Laboratory work in Spencertown, NY and Montreal in August and December 2004.

Saint Jean-Baptiste et le Mécréant (1st version) then *Foudroyés* (2nd version) in two laboratory readings at the CEAD: Centre des auteurs dramatiques, Montréal, March 2003.

Antoinette et les Humains (ou la Vache d’Antoine), lab production at Théâtre la Licorne, Montréal. A Théâtre de la démesure relative production in collaboration with the National Theatre School of Canada, February 2002. Also, staged reading at the Théâtre d’Aujourd’hui, December 2000, as part of the CEAD “Semaine de la dramaturgie”. Also,

staged reading at the National Arts Centre in June 1999. A National Arts Centre (NAC) / *Festival des 15 jours de la dramaturgie des régions* co-production.

La nuit blanche de Martin Shakespeare, staged reading at the National Arts Centre Studio. A Théâtre la Catapulte production, November 1998.

Quatre ans, à peine, staged reading. A Lobe Scène / Théâtre Action coproduction presented at Sudbury's Théâtre du Nouvel-Ontario, May 1993.

Villageoise monologuerie, staged reading by Théâtre Action at its AGM in Ottawa, May 1992.

Dialogue, staged reading by the Théâtre du Nouvel-Ontario, Sudbury, May 1993. First production by Spectart at the University of Ottawa Alumni Auditorium in January 1992.

Directing and Designing

Milford Haven, triptych (my adaptation of Shakespeare's *Cymbeline*), video performance installation in development at matralab and Hexagram, Spring-Fall 2012. Public presentation: September 2012, Matralab, Concordia. New version in development.

Witchcraft by Joanna Baillie, department of Theatre, in collaboration with Matralab and Hexagram-Concordia, Concordia University, December 2011 (codirector with Cristina Iovita).

Hypertext and Performance: A Resonant Response to Baillie's Witchcraft, Matralab and Hexagram Institute, Concordia University, April and May 2010.

Se taire, directing and producing reading/performance of a play including 21 actresses from Ottawa and Montreal and involving a choreographer. Produced by author and Théâtre duTrillium, with the help of Concordia University. Presented at University of Ottawa in September 2009.

Dialogues fantasques pour causeurs éperdus, staging and designing of nine short plays in multiple settings, Matralab & Hexagram Institute, Concordia University, May 2008. A filmed version of this play is included in the dossier. .

14 plays directed (productions and staged readings) and 6 set designs between 1992-98. Plays by Michel Garneau, Jean Claude Germain, Michel Ouellette and myself (Ottawa: Théâtre la Catapulte, National Arts Center; Hull: Triangle Vital, Sudbury: Théâtre du Nouvel-Ontario, Montreal: Espace Libre).

Translations (my translations of other people's plays or self-translations)

Flotsam a play by Anne-Marie White (*Écume*). Translation into English for Théâtre du Trillium (Ottawa) 2011 Western Canadian tour with English surtitles. New production-appropriate translation (bilingual text) for 2013, with translation workshop held in November 2012 at Playwrights Workshop Montreal, and “straight English” translation workshop held at PWM in February 2013.

False Starts (“*A Subterfuge of Excellent Wit*”), English translation of my play(s) *Dialogues fantasques pour causeurs éperdus*, translated with Alexander St-Laurent and Katia Grubisic. Manuscript submitted to a press in Winter 2013. Excerpts read in performance in 2010.

Milford Haven, triptych, English translation by Alexander St-Laurent of my play *Milford Haven* with additional revisions and overwriting by the playwright. Produced in September 2012, matralab.

Antoine's Cow, English translation of my play *Antoinette et les Humains (ou la Vache d'Antoine)*. Excerpts read at Theatre Ste-Catherine, 2007.

Everything is True!, English translation of my play *Tout est vrai!*, staged readings in Toronto, Montreal, and St-Petersburg, 2005-06.