



The catalogue
of **sexual**
anxieties

Maquette Condédesign®

by The hysterical Ladies



Créative team

Patrice Peyriéras

www.corydalisrecord.com

Musical Director

WITH WHOM HE WORKED:

Michel Legrand, Diana Ross, Barbara, Gérard Depardieu, Francis Perrin, Aznavour, Line Renaud, Marcel Azzola, Barbara Hendrix, Toots Tielsmans, Raymond Lefèvre Japan Tour, Christianne Legrand Trio, Nathalie Dessay, Midem et Festival de Cannes, Asterix Park, LVMH, Grévin International, Fuji-Q Japan, JVC Japan, Shiki Japan Theatre, Show Note Seoul, Corydalis Grand Orchestra Japan Tour, Tate Corporation Japan...

HIS WORK IN MUSICAL THEATRE:

Patrice Peyriéras has been a producer and musical director for more than 30 years. His work includes many successes in the field of musical theatre, such as :

- **Peau d'Âne** – based on the movie directed by Jacques Demy, music by Michel Legrand, First Opening 10 November 2018 Théâtre Marigny Conductor and musical director.

- **La Vie Parisienne** - from Offenbach, Realized by Alain Sachs Orchestrations, and Musical director . Nomination for the best musical 2010.

- **Camille Claudel** - from Jonathan Kerr, Realized by Jean Luc Moreau Co-Composer, Orchestrations, Conductor and Musical director. Nomination for one Molière of best composer in a Musical & Molière of the best musical Paris 2005.

- **Le Quatuor** - from and realized by Alain Sachs. Orchestrations. Molière of the best musical, Paris 2003.

- **Le Sire de Vergy** - Realized by Alain Sachs. Orchestrations, Musical Director, Conductor and Pianist. Nomination for the Molière of the Best Musical, Paris 2001.

- **Le Passemuraille** - from Michel Legrand and Realized by Alain Sachs Musical Director, Conductor and Pianist Molière of the best musical, Paris-1997.

“ Here are a few lines on the reasons for my enthusiasm and my intention to actively support this creation in the making:
First, the subject that I discovered touched me and made me laugh.
Second, in every project I am involved in, I need to know if it is realistic and still ambitious.

For me, this creation is both:

REALISTIC. 3 actresses singers, dancers & 3 Musicians. For a reasonable and profitable cost.

AMBITIOUS. Our complicity is strong for this project, and for my part as musical director, I wish to give life to a strong, surprising and joyful show.

We aim to treat ourselves with comedy, songs, dances and music all resonating in unison in a high quality show. ”



Millard Hurley

Choreographer

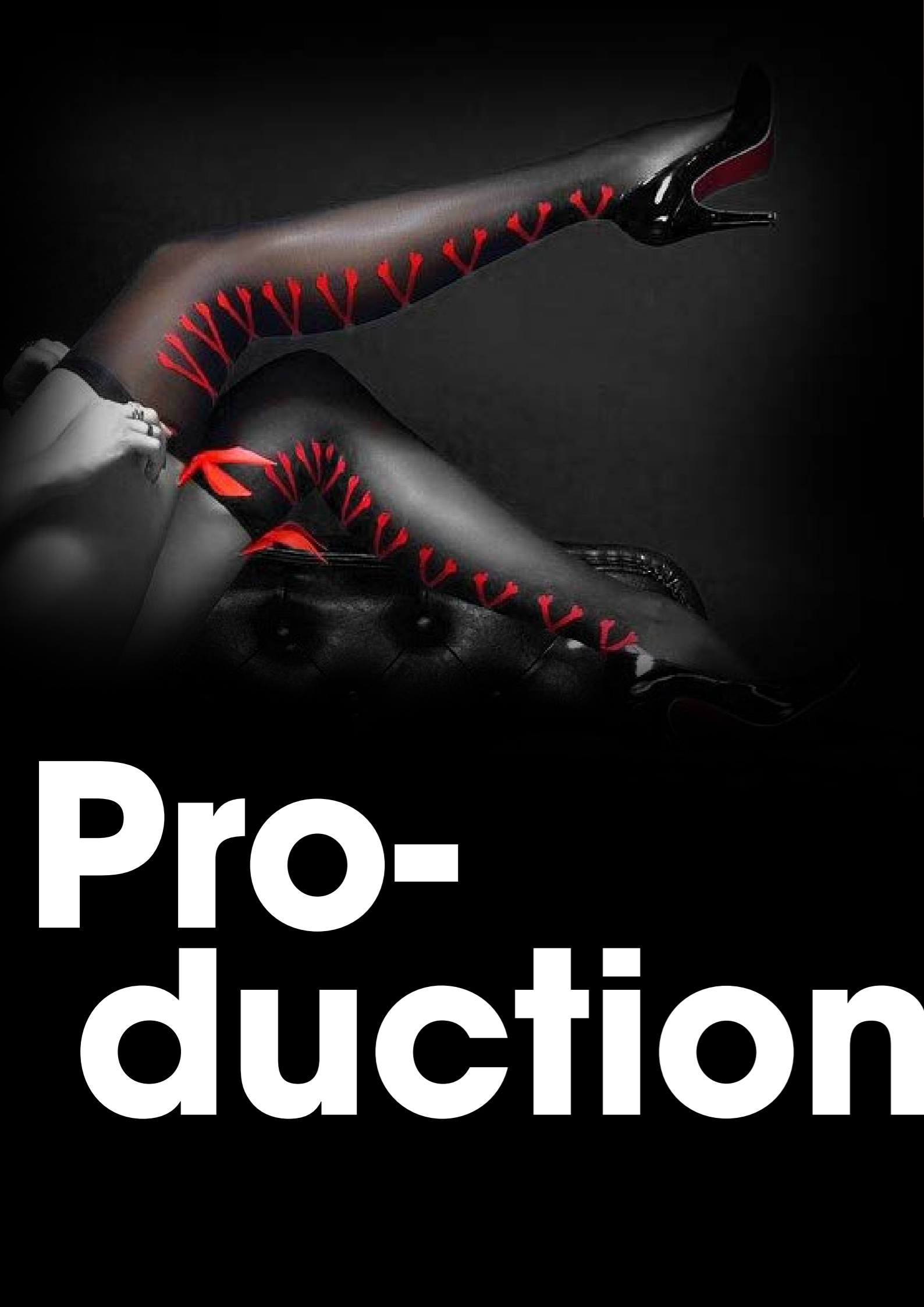
Millard Hurley trained at the Boston Conservatory of Music, the National Center for Afro-American artists, the New York School of Ballet, and the Dance Theatre of Harlem.

He has danced for the Center for Afro-American artists, the Dance Theater of Boston, and U.S. Terpsichore : Company of the New York School of Ballet, he continued his career in many musicals in Boston and New York and was selected to be part of the original cast of " a chorus line " on Broadway.

Subsequently, he discovered Europe through the European Tour of Bubbling Brown Sugar and decided to settle in France. For several years he collaborated with many famous artists including Sylvie Vartan, Dalida, Vivian Reed, with whom he works as a choreographer or dancer/performer.

Currently he teaches jazz dance in conservatories and in three Parisian training centers for the state diploma of dance.

“ I have worked with Patrice Peyrieras once before and my collaborations with Marion Poli are numerous. It is always a pleasure and a privilege to work with them. My work is facilitated by a solid initial set up in music and theatre. It allows a real development of the characters, and the idea is always bold. All I have to do is integrate my choreographies into the concept, the vision, and the foundation already installed.
With such a team I have no doubt that the project will be a success. ”



Pro- duction



Patrice Montico

He is the only producer in France to have had a job with responsibilities in both companies which gives him a great legal expertise in the area of intellectual property.

Mr Production, Executive Producer

Jurist specialized in intellectual property, Patrice Montico began his career in 1986 at SACEM (french Society of Authors, Composers and Music Publishers founded in 1851 for preservation of intellectual property). First he was in charge of the legal department, then he directed the direction of live performance at SACD (The Society of Dramatic Authors and Composers) until 1999.

Since 2000, at the head of the company More Agence Conseil, he has developed an activity of consulting in intellectual property, management of copyright and author representation in the sector of both live performance and audiovisual.

In 2006, he created MR Production and produced the one man show of Michel Galabru "On nous a menti" and other shows.

In December 2010, he became a legal expert at the Paris Court of Appeal in theater and live performance and a member of the "Compagnie des experts en communication".



3 writers and performers



Marion Poli

Formerly working as a biomedical engineer, Marion completely changed direction in 2014 to pursue a training in performing arts at the Rick Odums Institute and a training in classical singing at the Conservatoire Claude Debussy in Paris. In 2021 she gained her masters in Musical theatre from the Royal conservatoire of Scotland where she met the rest of the writing team.

This project marks her second collaboration with Patrice Peyrieras and she has worked several times with Millard Hurley. Since 2015 Marion has been in many theatrical productions as an actress, singer and director. Theatre credits include Bethany in American Psycho; Ismène in Phedra; Marie-Amnesia in Nunsense; My Fair Lady; the Witch in Dido & Aeneas; April in Company; Fastrada in Pippin.

“We want to put on a show that we believe creates a place for dialogue about subjects that desperately need to be talked about more in **a fun, exciting and revolutionary format.**”

Aniqa Charania

Aniqa Charania is a performer and creator born and raised in Edmonton Alberta. She graduated with an honours bachelor degree in Music and Theatre Performance at Sheridan College in Canada. In 2021 she went on to receive a Masters in Musical Theatre from the Royal Conservatoire of Scotland. Since graduation Aniqa has been working on several creative projects with international writing teams. She is currently engrossed in developing the Catalogue of Sexual Anxieties, and is excited to take her writing career to the next level. Some of her theatre credits include Carla in Nine, Ernestine in the Anger of Ernest and Ernestine, Berthe in Pippin, and Kathy in Company. She was most recently seen playing Dunya in Dunya and Farook as part of Concrete theatres anti racism project.



Charlotte Mckay

Charlotte Graduated from the London School Of Musical Theatre in 2011 and in 2021, gained her Masters from the Royal Conservatoire Of Scotland. Charlotte has continued to hone her craft around the UK and Internationally, having had an extensive career on cruise ships as a Principal Vocalist. Performing with groups The Hollywood Starlets and The Bombshell Belles, Charlotte specializes in Close Harmony work, Jazz and Big Band. Alongside this, She is a member of the comedy troupe, The Rudy Vees, an Act specializing in parody songs. Charlotte was a part of the revered Wartime Choir 'The D Day Darlings', who in 2018 reached the finals of Itv's Britain's Got Talent at the Hammersmith Apollo and the London Palladium. Theatre credits include Thursford Christmas Spectacular, Maureen in Rent, Bridewell Theatre, Rose in Jekyll and Hyde, The Cockpit Theatre, Joanne in Company, Penelope Pennywise in Urinetown, The Athenaeum Theatre, and The Diva in Song of Mirage at Tokyo Disneysea.



Writers' note of Intent

Hello, we are 3 friends: Anika, Charlotte and Marion. We met at the Royal Conservatoire of Scotland this year and decided to write a musical.

The pitch of the show is really simple : We are just 3 people talking about sex. On a stage. With an audience. And a piano. Because the world is finally coming out of hibernation, we feel passionate about bringing it back to life through comedy, music, and provoking art. In our cabaret, presented as a musical ted talk we would like to take our audience through a catalogue of sexual anxieties in the most personal yet relatable way. Everything we talk about in this show has happened to us personally. We are three women of different nationalities, ethnicities, religions, and sexual orientations; yet we share many fears, questions and insecurities that are rarely talked about openly.

But why is it so complicated to talk about? Some of the topics we explore are: Physical insecurities, body Shame, patriarchy, cultural hindrances, sexual identity, Sexual preferences, what we put ourselves through to be “desirable” and what does sexual trauma do to your self-esteem. With outrageous original jazzy songs and some of our most hysterical personal anecdotes we explore the importance of a healthy relation between our soul, mind, and body and how to better communicate with our sexual partners.

Why do this show now ? Because we feel like it's the right time. Our cabaret talks about current topics and yet is revolutionary in its format. Imagine the Vagina's monologues in a musical.... Does it sound cringy? or exiting to you? We are interested in creating a show that is fun, challenging, unique, and modern.

We approach our subject from many different senses to create a universally understood piece. We are passionate about our idea and know this show will be useful. It's about Sharing some experiences, role modelling, and letting go of these stories.

“ We are all just beautiful perverts and **it's going to be fine !** ”

A raucous, luscious, and provoking experience through an interactive show for all adults and older teens. Chicly, mischievous, and informative, it takes

care of the audience by embracing difficult questions with humour. And by the end it evolves into a deeper level of exploring sensuality and spirituality.

A disgustingly delicious performance we want you to take your partner(s), your friends and your grandmother to and have a conversation about it on the ride home.

Come in our boat of blasphemy and fun. It's time to break some taboos, to find a better way to understand each other and maybe even ... to let go of some anxieties. Because if “sexual anxieties” is an awkward subject... then this show is the antidote!

WHY OUR SHOW is of international appeal :

This show is already an international production as we are from different countries. Canada, England, and France. We met in Scotland and have already started to share our work internationally: The NGO GIOSEF (GiovaniSenza Frontiere) in Italy is interested in supporting the project next year via Creative Europe. Here is their website : www.giosef.it/?lang=en. Their main goal is youth education via non formal methodologies and mobility. Issues related to sex or sexual exploitation is a cross-cutting theme that they develop through projects.

We believe this musical to be of international appeal because we talk about subjects that are universal and actual, but we have different perspectives and opinions on them. We use the fact that we are from different cultures to better address those issues in a generic way.

Because of it's small cast and small staging equipment (for now just a piano, a book on a stand, and some lighting and sound effects) we feel like our show is sustainable and doable for touring. As It can adapt to a lot of different stages or venues.

“Interdisciplinary performance of an outrageous musical ted talk about how our different personal sexual experiences impact our lives and our relationships.

3 women Sharing their «taboos» onstage to better understand each other and themselves.”

The more we worked on this show the more we realized it should be played for young audiences who are starting their sexual lives and asking themselves a lot of questions. We believe a digital format of this show would be of interest to high school executives who want to incorporate a healthy mindset to their sexual education system. Even if we would always prefer to do the show in person and open a dialogue with the audience at the end of the representation. We want our message to be seen and shared by a maximum of people.

Writing it has already been cathartic for us so we are sure that it will be helpful to others too.