

THE NEW MUSICAL
COMPANY

WHERE MUSICALS COME TO LIFE

THE NEW MUSICAL
COMPANY

About Us

The glitz and hype of big Broadway productions and West End shows often mask a far less glamorous side – one where profit takes centre stage. Our goal at The New Musical Company is to shift the focus back where it belongs: on creativity.

Today's tight budgets, exhausting schedules and fierce competition stifle the creative process. They are also not necessary. Conveying emotion does not require fancy staging. Storytelling has no need for expensive sets. What is important is that the people involved – from the actors and singers to the composer, sound artists and light designers – evolve in a nurturing environment that allows them to do what they do best in optimal conditions.

A quick trip back in time shows us that theatre's universal importance travels far beyond its commercial aspect. It rallies broken societies, it reflects upon times, it refuses to reform. For an audience to be moved, the artists must feel untethered in their artistic journey. Theatrical greats, such as Stanislavski, Stella Adler, Peter Brook and Hal Prince, understood this and spread the word. Unfortunately, their teachings are being drowned out by the constant need for "bigger" and "more dazzling" – which doesn't always amount to better.

Once a member of our troupe, always a member. Different musicals, in different styles, for different audiences, each season allow cast and crew to explore a wide range of roles, constantly reinventing their artistic tools. With no more clawing for roles at auditions, a true sense of group unity can flourish. This is the essence of our philosophy.



General :
thenewmusicalcompany@gmail.com



www.thenewmusicalcompany.com

Production:
therese.thenewmusicalcompany@gmail.com



Communication:
jan.thenewmusicalcompany@gmail.com

THE NEW MUSICAL COMPANY

Our Shows

SEASONS 2023 THROUGH 2027



PERPETUA - AN EVERLASTING MUSICAL

Language: EN / FR

Duration: Aprox.2h

Style: Symphonic/ Pop Musical/ Comedy - Drama

Target Audience: All Audience

Perpetua - An Everlasting Musical is a groundbreaking theatrical experience that transcends time, space, and genre. Created by the visionary Alexandre Diaconu, this captivating production invites audiences on a journey through the ages, exploring the timeless themes of resilience, passion, and the pursuit of dreams.



NIGHT QUINTET - A ROCK HORROR MUSICAL

Language: EN

Duration: Aprox.2h30m

Style: Rock Musical / Horror - Drama

Target Audience: Horror & Rock Fans / PG 16

In a spine-tingling horror musical like you've never seen before, five strangers awaken to find themselves trapped in a room with no memory of how they got there. Prepare to be on the edge of your seat as you watch this horror musical unfold, filled with chilling melodies, heart-stopping suspense, and unexpected twists at every turn.



General :

thenewmusicalcompany@gmail.com



www.thenewmusicalcompany.com

Production:

therese.thenewmusicalcompany@gmail.com



Communication:

jan.thenewmusicalcompany@gmail.com

THE NEW MUSICAL
COMPANY

Our Shows

SEASONS 2024 THROUGH 2027



MORGANE - LE MUSICAL

Language: FR

Duration: Aprox.2h45m

Style: Symphonic Musical/ Fantasy - Drama - Tragedy

Target Audience: Adult Audience / PG 13

Have you heard about King Arthur, Guinevere and Lancelot, Merlin or The Lady of the Lake? We're sure you have. But how much do you know about the powerful sorceress Morgane, King Arthur's sister? Morgane is a symphonic musical bringing you a touching story about love, betrayal, thirst of power, jealousy, faith and the essence of the human spirit.



A CHRISTMAS CAROL - A THRILLER MUSICAL

Language: EN

Duration: Aprox.2h30m

Style: Symphonic Musical / Drama/ Thriller

Target Audience: Adult Audience / PG 13

As Scrooge confronts his darkest demons and the consequences of his actions, he must race against time to save his own soul and the lives of those he has wronged. With heart-stopping musical numbers, electrifying dance routines, and spine-tingling twists and turns, this adaptation of Charles Dickens' classic tale will leave you on the edge of your seat.



General :

thenewmusicalcompany@gmail.com



www.thenewmusicalcompany.com

Production:

therese.thenewmusicalcompany@gmail.com



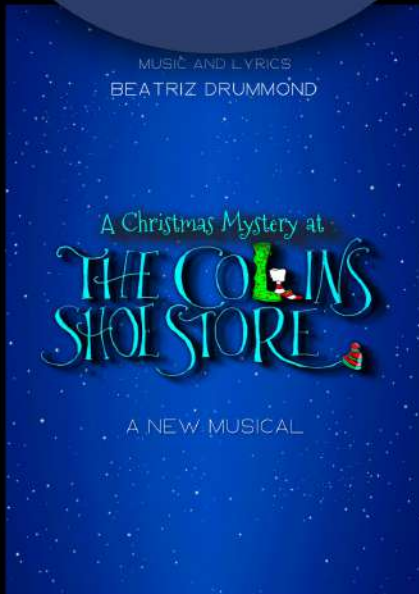
Communication:

jan.thenewmusicalcompany@gmail.com

THE NEW MUSICAL COMPANY

Our Shows

SEASONS 2025 THROUGH 2028



THE ELF WHO LOST CHRISTMAS

Language: EN

Duration: Aprox.2h

Style: Symphonic Musical/ Fantasy - Comedy

Target Audience: Family Friendly

This is a heart warming, family friendly musical, that mixes beautiful Christmas-like music with puppets, and a touching story about love and forgiveness. Children and parents will follow Gorki, an elf who is willing to do anything for a place in Santa's workshop.



SALOME 2239 - A DYSTOPIAN MUSICAL

Language: EN / FR

Duration: Aprox.2h30m

Style: Symphonic Musical / Drama/ Thriller

Target Audience: Adult Audience / PG 16

Inspired by Oscar Wilde's famous play, SALOME 2239 is a futuristic retelling of this story of love, hate, spirituality and superstition. In a post apocalyptic world, in which the human soul has completely lost its meaning, a wandering prophet awakens buried and suppressed emotions. A spine chilling glimpse into an artificially created future, that is as destructive as the pride of one single woman ready to sacrifice everything for a glimpse of humanity.



General :

thenewmusicalcompany@gmail.com



www.thenewmusicalcompany.com

Production:

therese.thenewmusicalcompany@gmail.com



Communication:

jan.thenewmusicalcompany@gmail.com

THE NEW MUSICAL COMPANY

Our Shows

SEASONS 2026 THROUGH 2029

ALEXANDRE DEACONU



MURDER *at*
SHAKESPEARE MANOR
A WHODUNNIT MUSICAL

MURDER AT SHAKESPEARE MANOR

Language: EN

Duration: Aprox.2h30m

Style: Symphonic Musical/ Drama/ Comedy

Target Audience: Adult Audience

Murder at Shakespeare Manor is a one of a kind whodunnit musical, combining dark comedy, tragedy, drama with Shakespeare and a touch of Agatha Christie. An evening filled with mystery, danger and pure entertainment. What more could you wish for?

NECROMANCER

THE MUSICAL



NECROMANCER THE MUSICAL

Language: EN

Duration: Aprox.2h45m

Style: Symphonic Rock Musical / Fantasy/ SteamPunk

Target Audience: Adult Audience / PG 14

Necromancer is a symphonic, rock and slightly rag dark musical comedy. It speaks about life, death and what lies beyond, but also about love and what the human being is ready to sacrifice or destroy in order to preserve love. A necromancer, damned souls awaiting their entrance into Hell, ghosts, vampires, zombies, a freak show, a pact with the devil, a story of love and sacrifice and a perfectly wicked humour.



General :

thenewmusicalcompany@gmail.com



www.thenewmusicalcompany.com

Production:

therese.thenewmusicalcompany@gmail.com

Communication:

jan.thenewmusicalcompany@gmail.com



THE NEW MUSICAL COMPANY

Our Team



ALEXANDRE DIACONU

Founder/ CEO

Composer/ Writer/ Lyricist/ Director

After extensive studies in theatre and music, Alexandre decided to dedicate his artistic career to creating original musicals, music for theatre and film music. He has an outstanding portfolio of 15 musicals, over 30 soundtracks for theatre productions and 19 film projects (short films and animation). He has also acted in or directed more than 25 straight plays, in a wide range of styles, from Shakespeare to Ionesco, in France, Belgium, Romania and England.



BEATRIZ DRUMMOND

Musical Director/ Performer

Beatriz is a violinist, singer and actress. She holds a Master's degree in Violin with distinction from the Royal Conservatory of Brussels and degree in musical theater from Ecole Broadway. On her journey to becoming the triple threat she is today, Beatriz also acquired amazing skills in ballet, tap dance, modern jazz, singing and acting.



THERESE VAN ELST

Production & Stage Manager/ Assistant Director

Intimacy & Violence Choreographer

As an international artist, Therese boasts a wide array of accomplishments—from theatre to radio, from film to stage management. She performed on stages from Chicago to Belgium, and specialized in creating the illusion of violence for the stage through fight choreography.

THE NEW MUSICAL COMPANY

Our Team



SALVATORE CENTINEO

Choreographer / Performer/ Crew

Born in Sicily, this 33-year-old singer-actor-dancer finds his vocation in musical comedy in Belgium. For more than ten years he has been constantly on stage, most often at the Cirque Royal in several compositional roles, Forest National, and a tour in the biggest halls of Belgium and France with "Hopes opera rock" by Alec Mansion.



DAVY VAN ELST

Fight Choreographer

Davy is a Belgian native that is noted for his acting talent and his prowess in the field of Historical European Martial Arts (HEMA), with his skill and weapon of choice being the German Longsword. With over 20 years of experience in reenactment, instructing, sparring and coaching, Davy has been awarded the prestigious honor of Meyer Freifechter Guild membership.



JAN DEBSKI

Publicity/ Performer

Public Affairs & Communications Officer

Jan Debski trained in Paris, London and Brussels. He performed in different theatres in Paris and Brussels. Jan also played parts in different television series such as The Break (Rtbf), Tabula Rasa (Vrt), Zone Blanche 2 (France Television), Les Miserables (BBC) and Theodisia (HBO).



INTERVIEW WITH ALEXANDRE DIACONU

BY JAN DEBSKI

ALEXANDRE DIACONU SHORT BIOGRAPHY

After extensive studies in theatre and music, Alexandre decided to dedicate his artistic career to creating original musicals, music for theatre and film music. He has an outstanding portfolio of 15 musicals, over 30 soundtracks for theatre productions and 19 film projects (short films and animation). He has also acted in or directed more than 25 straight plays, in a wide range of styles, from Shakespeare to Ionesco, in France, Belgium, Romania and England.

J.D: Hello Alexandre. So, you are the CEO/Founder The New Musical Company, Producer/ Stage Director, Lyricist Book Writer and Composer for The New Musical Company.

A.D: Hello Jan, yes, indeed.

J.D: What is The New Musical Company about?

A.D: Well, as the name states it, it's a newly founded theatre company (we're quite young, just 2 years old) but also a company that creates new original musicals. So, as far as the name goes, it has a double meaning. Also, I have to be honest, I founded this company as a creator, as an artist that decided that it was time to stop waiting for the ideal producer to drop down from the sky. So, I gathered the musicals I had already created and wrote a long list of the ones I intend to create and put them out there. It's an adventure.

J.D: What drives you to start on an adventure like this?

A.D: I think there is a deep search of purpose behind it. But I always had to find some degree of courage every time I did something that was worth doing. Courage and a hefty amount of craziness. That's what I think it takes.

J.D: What are difficulties of starting a theatre company like this?

A.D: Well...to begin with: you start alone. You start in that moment of despair when you realise that if you're not going to take some kind of action, you're not going to make it. And that's an unfortunate and tragic truth. But it is also the truth that kind of sets you free, in a way. Because that first thought, becomes an idea. It develops. Then, you share it with your partner and you might get support or a good laugh. Happily, I had support! (*laughs*). Then if you found the courage to take the first step, the next block of concrete that comes to you is..." How the hell am I going to pull this off?" And then, you pitch your idea to people. Some come on board. Some leave. Others will stay and become extensions of your concept, of yourself, some become roots, some become branches and others will just float away like faded leaves. Am I getting too poetical here? But, yes...and then, comes the difficult part. Money. And I have to say, we're still struggling with that one.

J.D: Is money the biggest obstacle?

A.D: Oh, yes, definitely! I'm not lacking ideas. The concept is there, the quality of our work is there, the vision is there, the potential is there, the "workaholism" is definitely there. But we need to expand. We need to reach people. But in order to reach them you need resources. Let's be honest, (I hate beating around the bush) as far as musical theatre is concerned, if we compare our theatrical and musical theatre life with that of England or the U.S, Belgium is a wasteland. But that's not a bad thing necessarily. Where there's nothing, one has the wonderful opportunity to start something. I've been trying to convince people with money that musical theatre has an unimaginable potential. It's entertaining through emotion. But it's not easy to get them on board or even find them, for that matter.

J.D: Is there a market for musical theatre in Belgium?

A.D: Well, not right now it isn't. I mean, apart from the Bruxellons Festival in Brussels and several productions in Antwerp, audiences aren't trained for the complexity musicals really offer. I mean give them Sondheim's *A Little Night Music*, or *Passion* or Webber's *Aspects of Love* and they won't know what to do with that material. How to listen to it. And that's normal, I'm not accusing audiences. It's just that you need to train your mind and soul in order to be able to fully enjoy certain styles. I was the same when I first started listening to musicals. It took me quite a long time to go from opera to Webber- thankfully I have *Phantom of the Opera* to thank for that- and then it took me even longer to go from Webber to Sondheim, or from Sondheim to *Wildhorn*. The audience needs to experiment all types of musicals. The more they come in contact with, the more they'll get cultivated for this genre

and appreciate it. Then, consequently, the more they appreciate it the more they'll want to see it, the more they'll pay for tickets and there you have an industry being born. That's what we are trying to do with The New Musical Company. We're not only putting on the shows that we want to share with the people, but we're also trying to educate the Belgian audience and to create a new branch of industry. It's a long-term endeavour and I only wish more people would understand that.

J.D: What about the shows The New Musical Company produces. Are they shows that will appeal to an untrained audience?

A.D: Oh, definitely! Our shows are extremely diverse, in style but also in subject matter, targeted audience and genre. For example, if you're a fan of fantasy, knights and sorceresses, we have Morgane, Le Musical, which is the Arthurian legend delivered from king Arthur's sister's perspective. If you like horror films and rock music, we've got you covered, we have Night Quintet, a wonderfully terrifying rock horror musical. If you're more on the soft side and prefer a more intimate and nostalgic experience, we have Perpetua- A One Woman Musical, that takes you through different time periods and musical styles. If you're searching for something for the Christmas season, we have A Christmas Carol – A Thriller Musical, which is a retelling of Dickens' story from a more ghostly perspective (as it should have always been done if you ask me). If you're up for a more family friendly experience, next year we'll put on The Elf Who Lost Christmas, a wonderful cheerful and heart-warming Christmas musical about an elf that's willing to do anything to get a place in Santa's workshop. Shall I go on?

J.D: Yes, please, continue. You seem to have a lot of projects for such a young company.

A.D: I told you, ideas and material are one thing we're not lacking! Well, for the next seasons, we have something for sci-fi/ dystopian enthusiasts: Salome 2239, which is an apocalyptic, futuristic retelling of the biblical story of Salome. Then if you like Agatha Christie type mysteries we have a wonderful Whodunit musical combining Shakespeare and a murder mystery (but I can't divulge more of this just yet), Last but not least, on the list, there's The Necromancer, a wonderful symphonic rock musical that I've been wanting to put on for a very long time but lacked financing (this one is very expensive to produce, big cast, many sets, beautifully crazy costumes, special effects, etc.) If you like freak shows, vampires and Faustian pacts, you won't want to miss this one.

J.D: That sounds great! What about the troupe? Do you always work with the same actors?

A.D: Ok...So, now I'm going to say something very cliché and sometimes I myself even wonder about it but, usually, I would like to believe in a troupe where the actors, the creative team and the production team are family. Anyway, I've always tried to treat them as such. But sometimes even the members of a family fight and go their separate ways. I guess that's human nature. The difficult part is how you deal with that separation. I mean, you know, you invest in people. Time, energy, hopes. But I think the key is to try and not have any expectations. Just do your best to treat everyone equally good, just be happy when everything goes well and quickly get over it when it goes bad. We have a production to put on so no time to cry over spilt milk! But, yes, the aim is to have a limited database

of actors that we always go to when casting our roles. It is the company's way of investing into the future of our actors and believing in them. I think that's very important.

J.D: So, the human aspect is very important to you as producer and director...

A.D: I think it should be for everybody! I mean, the moral backbone, the education, the concern for your fellow artists, the respect, the flexibility, the understanding. You can't do theatre if these aren't the main, basic pillars in your human foundation. Then, comes professionalism, training, generosity. After that, comes enthusiasm, energy, creativity, strength (both physical and psychological), resilience and patience. To all of that you can add just a tiny touch of talent to top it all off. Just a touch. I don't like divas! (laughs)

J.D: That's a great definition of what it takes to succeed as an actor.

A.D: I wouldn't say succeed. Because all of these are things you can actually have control over. So, I'd say these are things that you need to have in order to be an artist. Succeeding depends a lot on luck, being in the right place, at the right time and being able to overcome all the rejections. But if you don't have all of these qualities when the time comes...then, you definitely won't make it.

J.D: So, what would you say...

A.D: Oh, sorry to interrupt! There's one more really important characteristic that I always look for in an artist and this is actually an advice to all artists that want to be appreciated in this line of work. Never be the "problem person". You know, that guy who goes: "Yes, but...", "Oh that's not gonna work..." or "it can't be done". To all of you artists out there: no producer, director, writer, composer, wants to hear that. Be the solution finders! Be the solution guys! Those are the people we want around us. People who will listen to an idea, express their concern and instantly give a solution or more. More is always better! Or at least try!

J.D: So true: So, coming back to my question, what would you say is the most rewarding aspect of doing what you do?

A.D: What part of it? (laughs)

J.D: Yes, that's true you wear many hats in the company. How do manage to juggle everything?

A.D: Well, there are two aspects of this. One is creative and one is producing. From a creative point of view, I believe in the concept of the complete artist. In my youth I was and, actually still am fascinated by Da Vinci, Wagner, Sondheim. You know, people who imagined themselves all aspects of their art. I think that if an artist is able to do everything, from writing the book and lyrics, composing the music,

orchestrating, imagining the sets, designing the costumes, imagining the lighting, then what we get on stage will have the purest form possible. I'm not undermining the collaborative process of theatre. Sometimes directors need costume designers, or composers of light designers, and their ideas beautifully complement their vision. But I still think that if, as a creator, you can do all of that, and give your best to do it well, and the result is not only professional but also entertaining and profound at the same time, doing as much as possible is still better.

J.D: And as from a producer's perspective?

A.D: Producing is very different. Now, producing for me, at this point, where we are today, means a lot of things. There are some things that I like doing...like taking photos, and filming for our trailers, teasers and productions, editing material or designing our posters and flyers, (I know that is not a producer's job either, but bear with me) other things that I'm doing right now that I would prefer not to, like some aspects of communications and publicity related stuff (happily now we have some precious help with that) (*laughs and winks*), and some that I really don't like doing but that I'm forced to because we don't have enough money to afford those departments yet. I'm not doing everything by myself but, at the moment, we are all wearing different hats and would love to be able to pass some of them over to new collaborators.

J.D: You mentioned other people...

A.D: Yes, there is a small production and creative team that is made of wonderful people who actually help me keep this whole thing floating. The first person I would mention is Therese Van Elst, who is our assistant director, production stage manager, intimacy and violence choreographer but also takes care of a lot of administrative aspects of the company like contracts, handbooks and scheduling. Really my right-hand person! Then there is Beatriz, who is our musical director. I cannot express enough how important that role is in the production of a musical. She is the first person who sees the sheet music and then she is the one that makes it sound right through the work she does with the actors. Then there is our choreographer Salvatore, who's been with us from the very beginning, and who is also a precious help as stage crew, when we need him. Then there is Davy Van Elst, who is an absolute master in fight choreography and also a breath of fresh air every time something is needed. Last but not least, I'm sitting in front of him. Jan, it is such a pleasure to work with you and you are a wonderful help bringing your passion for connecting people and building relations. I hope I'll soon get the opportunity to direct you as well in a future role.

J.D: Thank you, it's a pleasure. Me too. So, it looks like you have created a company that has a solid concept, a wonderful visual identity, amazing and exciting projects to come, an enthusiastic creative team, a long-term vision to which you seem very dedicated...What's missing?

A.D: As we already said. Money! We keep circling back to this. Now, maybe I should break that down so that people reading this won't think that I want money for myself. Money...or a certain type of support that will allow us to develop and grow so that we could actually turn this into a profitable

business. A business that will allow us to give proper salaries to our actors and to our production team, to develop different departments, to provide a constant performance schedule throughout the season, to cover all our production expenses and make a profit that we could reinvest in the next show, etc. My greatest dream right now is for us to have a fixed space that we could use as constant venue for our company. A theatre where we could rehearse and put on our shows, without having to rent theatres and rehearsal spaces and struggle to pay them for a very limited run. Having our space would mean being able to play all productions if not every night, at least several times a week for one entire season. That would be a huge upgrade from the 4 to 5 performances that we can now afford every three or so months. Theatres charge an insane amount of money for their venues. And some even add as much as a one-page list of extra costs leading to absurd prices of several thousands of euros for one single day of rental.

J.D: So, you guys need a theatre to host you.

A.D: Not necessarily, although that would be ideal. But we actually just need a space that could serve as a venue. I'm sure there must be so many spaces in Brussels that are either not used or forgotten, that a commune or an owner or a patron/angel could rent to us at an affordable price so that we could grow and maybe become the first venue in Brussels dedicated exclusively to musical theatre. Come on people, it's not that hard! Help us find someone that resonates with our vision and is willing to take part into the shaping of something big!

J.D: Well, I hope that the right people will read this.

A.D: I hope so too!

J.D: Thank you very much, Alexandre. We'll have more in depth interviews for each production but, for now, it was a pleasure talking to you and better understanding what The New Musical Company is about.

A.D: It's the place where musicals come to life!

ABOUT THE AUTHOR

JAN DEBSKI

Publicity/ Performer

Public Affairs & Communications Officer

Jan Debski trained in Paris, London and Brussels. He performed in different theatres in Paris and Brussels. Jan also played parts in different television series such as The Break (Rtbf), Tabula Rasa (Vrt), Zone Blanche 2 (France Television), Les Miserables (BBC) and Theodosia (HBO).

jan.thenewmusicalcompany@gmail.com