

Rodgers + Hammerstein's

Cinderella

Directorial Concept & Inspo,
Olivia de Guzman

Millais, John Everett. *Cinderella*.
1881, oil on canvas, Private Collection.



Video/Audio Inspo:
Monk with Bell from “Baraka”



core idea

Power corrupts absolutely and through all time,
but our humanity rests in moments of
kindness and connection, of music and magic.





major themes

time

social class, power, money, corruption

kindness, love, connection

magic

family, legacy

possibility: fate vs. will vs. dreams

gender roles

glass: fragility, transparency, rarity

reimagining : some foundational guidelines

1. Instead of recreating a traditional Cinderella with difficulty (due to resource constraints), we build our own unique world “in a kingdom far, far away” that is tailored to showcase our resources and strengths.
2. Leaning into the additions of Douglas Carter Beane’s book – contemporary language, fantasy, humor, political subplot, etc. – we build a world that blends classic elements with contemporary and/or out-of-time twists.
3. Using the iconic musical score as our foundation, we build a world that supports, builds upon, and elevates the sound of Rodgers and Hammerstein.

given circumstances for setting

We are in a far, far, FUTURE.

An apocalyptic event ended the world as we (in 2024) know it.

The world is perhaps a generation or two into its renaissance...

a NEW DARK AGE.

a new dark age

There are remnants of the old times among this new, small kingdom.
Glass is now a rare and precious resource, reminiscent of past greatness.

Things once-fantastical are now commonplace.
There are giants and dragons. There are hybrid/mutated animals and plants.

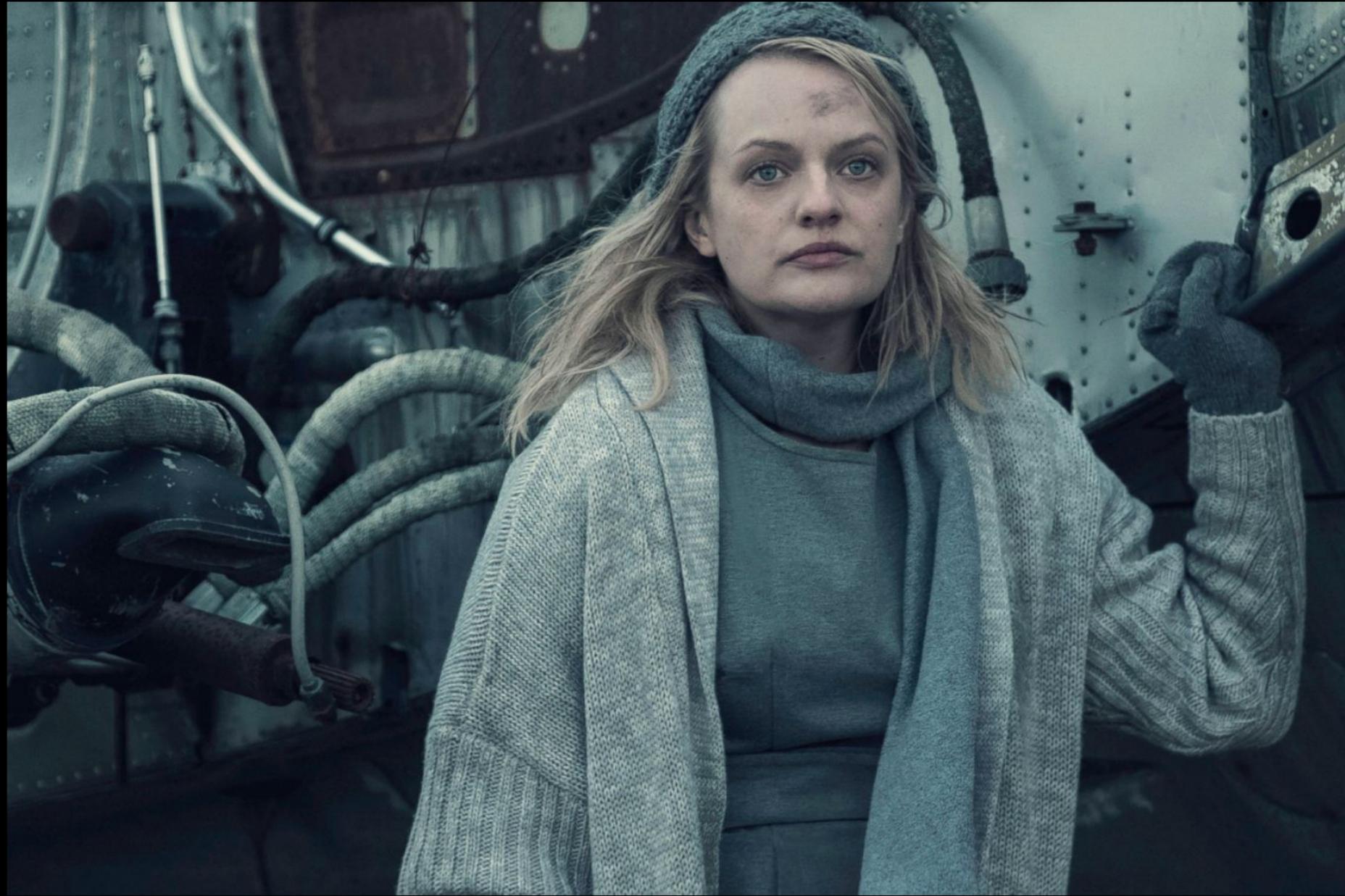
There is magic.

Technology (which certainly contributed to the apocalypse) has not yet begun to revive.

However, the human desire for power, greed, and corruption never skipped a beat.



inspiration for
world-building









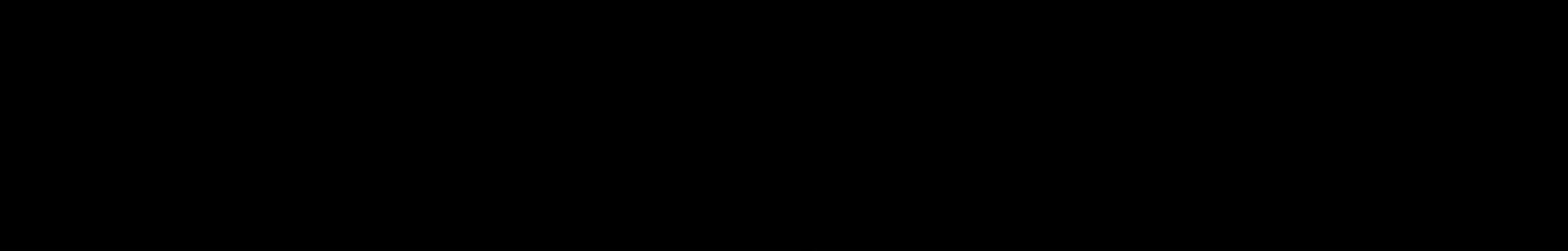












erian

