

● REC CAM 01 • OPEN SEA

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AFLOAT

On a ship full of cameras, the truth is in the blind spots.

ACTOR PRESENTATION • CONFIDENTIAL • FOR TALENT REVIEW

THE FILM · LOGLINE

ONE NIGHT HE CAN'T REMEMBER. A SHIP HE CAN'T LEAVE.

A man on a dream cruise with his fiancée awakens from a blackout night to find himself the prime suspect in the assault of a teenage girl, forcing him into a desperate race against the ship's surveillance state and a rising tide of lies to uncover a chilling conspiracy before he's thrown into a foreign prison, or worse.

FORMAT

Feature Film

GENRE

Psychological Thriller

SETTING

A luxury cruise ship at sea

STATUS

In Development

PRINCIPAL CAST

20 Roles · 10 Male · 10 Female

STORY · SYNOPSIS

01

THE FIRST NIGHT

For Daniel, the cruise is a coronation: the last sun-drenched celebration before his wedding to Chloe, the woman he loves. He is not a party animal, but on the first night at sea the champagne and the open water coax him into a rare, carefree state.

He and Chloe fall in with another couple, and Daniel shares a drink with a charming, unaccompanied passenger named Lily. He wakes the next morning with a skull-crushing hangover and a void where the night should be.

02

THE KNOCK

The knock at the door is ship security. Lily has accused Daniel of drugging and assaulting her. He is certain he could never do it, but the gaps in his memory swallow every argument. Chloe is shattered, torn between love and a creeping doubt.

Witnesses place him with Lily at 2 a.m. and contradict each other. The footage is incomplete. Then the reveal: Lily is a minor. The captain wants an example made, the FBI is waiting at the next port, and a foreign legal system is ready to take him.

03

THE BLIND SPOTS

A crew member hints that this has happened before: the same accusation, the same girl, the same so-called guardian, a smooth operator named Simon. With Chloe running her own investigation, Daniel fights on two fronts, to clear his name and to expose a scheme the cruise line would rather bury.

As the ship closes on port, the clock runs down on one question: on a ship full of cameras, what really happened in the blind spots, and what is he capable of?

THE FILM · WHY THIS ONE

A MAN ON TRIAL FOR A NIGHT HE CANNOT REMEMBER.

Afloat begins where most thrillers end: with the accusation. Its hero cannot tell us what happened, because he does not know. Every scene asks the audience the question he is asking himself, and the film withholds the answer until it can hurt.

The ship is the perfect machine for that doubt. A floating city with no exits, a camera in every hallway, a crew with a company to protect, and a legal system that changes at every port. Paradise on the first night. A prison by the second morning.

It is also a love story under interrogation. Daniel and Chloe spend the film deciding, again and again, whether they still believe each other. The performances carry that. The plot only keeps the pressure on.

Every hallway has a camera. The truth lives in the blind spots.

THE QUESTION THE FILM IS BUILT ON

TONE · THE FEEL OF IT

01

PARADISE, THEN A CAGE

The first night is sun, champagne and open water. After the knock, the same corridors become a maze with no exit and no land in sight.

04

THE SYSTEM AS ANTAGONIST

A captain, a cruise line and its lawyers, none of whom raise their voices. The menace is procedural, polite and total.

02

THE CAMERA AS WITNESS

Surveillance footage is a character. We see the ship the way security sees it, and learn how little a camera actually proves.

05

A CROWD THAT HAS DECIDED

A ship full of passengers, a livestream and a celebrity with an opinion. Judgment travels faster than evidence ever will.

03

DOUBT IN CLOSE-UP

The decisive action happens on faces. The audience should be unable to settle on Daniel's innocence until the film settles it for them.

06

COMPARABLE TONE

The Fugitive
Gone Girl
Captain Phillips
Prisoners

LEAD ROLE · MALE

DANIEL

MALE · PASSENGER
ENGAGED TO CHLOE

DECENT
CAREFUL
UNMOORED

A man of quiet ambition who does not do reckless things. This cruise is the last celebration before his wedding, and on the first night he lets go for the first time in years. He wakes with a hangover, a hole where the night should be, and a knock at the door that is not room service.

The role asks the actor to argue for his own innocence without being able to remember it. Every scene is a negotiation with a version of himself he cannot see. The audience has to believe him and doubt him at the same time, and so does he.

He is in nearly every scene, from the first bright evening to a sterile security office to the final run for the truth before the ship makes port.

"On a ship full of cameras, what happened in the blind spots?"

We are casting decency first. The fear has to arrive in someone the audience already trusts.

LEAD ROLE · FEMALE

CHLOE

FEMALE · PASSENGER
ENGAGED TO DANIEL

LOYAL
CLEAR-EYED
SHAKEN

Chloe came aboard to celebrate the man she is about to marry. By the second morning she is sharing a cabin with someone the whole ship has already convicted. She loves him. She also cannot rule it out.

Her arc is the film's second investigation. While Daniel is held, Chloe starts asking the questions no one on the crew wants asked, and every answer pulls her further from the life she planned. She is not a supportive fiancée in the background. She is the only person on board who is free to look.

Co-lead. The role lives in the space between devotion and doubt, and it has to hold both without resolving either until the end.

"Torn between love and a creeping, horrifying doubt."

Her scenes with Daniel are the heart of the film. We will read the two leads together wherever we can.

KEY ROLES • THE ACCUSERS

LILY

FEMALE • PASSENGER

COMPOSED • REHEARSED • UNREADABLE

The charming, unaccompanied passenger Daniel shares a drink with on the first night. By morning she is his accuser, and her account is steady, precise and devastating. Then the ship learns she is a minor, and the stakes become unsurvivable for him. The role needs an actor who can play a practiced story so completely that the audience never catches her performing it until the film chooses to show them.

SIMON

MALE • PASSENGER

SMOOTH • WATCHFUL • PATIENT

Lily's so-called guardian, always somewhere at the edge of the frame. He is helpful to security, sympathetic to Chloe and never raises his voice. The crew member who finally talks suggests this is not the first ship, not the first accusation and not the first man. Simon is the architect, and the role depends on a charm that curdles only in hindsight.

SHIP'S MANIFEST • 01 OF 04 • THE INVESTIGATION

TREVOR HAMMOND

MALE • CRUISE LINE CONSULTANT

GRIZZLED • SKEPTICAL • COMPROMISED

A retired homicide detective now drawing a cruise line paycheck as a security consultant, brought in to run an independent review that is meant to go nowhere. His instincts tell him the case is wrong. His pension tells him to leave it alone. If Daniel can reach him, he becomes the most dangerous ally on the ship.

OFFICER RYAN OKAFOR

MALE • CREW, SHIP SECURITY

IDEALISTIC • UNEASY • BRAVE

A junior security officer who follows orders and hates what they are building. He starts feeding Daniel and Chloe what he can, a timestamp here, a missing file there, knowing any one of those favors could end his career. The tension of the role is whether he is caught before he is useful.

DR. PRIYA NAIR

FEMALE • PASSENGER

INCISIVE • PRINCIPLED • UNPOPULAR

A forensic psychologist aboard for a conference who sees the inconsistencies in the accusation almost at once. Her help is unofficial and risky, and it makes her a target of the same crowd that has already judged Daniel. Her profile of Lily and Simon becomes the spine of the case against them.

VERONICA HALE

FEMALE • CRUISE LINE COUNSEL

COLD • EFFICIENT • FORMIDABLE

The cruise line's corporate attorney, flown out by helicopter to manage the situation. Her job is not the truth. Her job is the company. She treats Daniel as a problem to be neutralized, and she is very good at it. In every scene she is in, the walls move a little closer.

SHIP'S MANIFEST • 02 OF 04 • POWER AND LEVERAGE

HELENA VOSS

FEMALE • PASSENGER, THE CAPTAIN'S WIFE

ELEGANT • WEARY • CONFLICTED

Decades married to the captain, and his sharpest private critic. She hears the orders coming down from the cruise line and knows what they are doing to Daniel. Speaking up means defying her husband in public and ending the performance of their marriage. Her choice, silence or conscience, is one of the film's turning points.

CARTER SHAW

MALE • PASSENGER, TRAVELING UNDER AN ALIAS

PARANOID • BRILLIANT • TRANSACTIONAL

A tech billionaire hiding from a scandal of his own under a false name. He could be inside the ship's surveillance system in minutes, and he will only do it for a price. Every piece of help he gives comes with a cost Daniel has to decide whether to pay.

HARRISON KIM

MALE • PASSENGER, UNDERCOVER JOURNALIST

DRIVEN • CHARMING • SELF-SERVING

A reporter traveling under cover, investigating the cruise line for a pattern of crimes at sea that never reach land. Daniel's case is the story he has been chasing. He will help expose the truth if Daniel agrees to become the face of his exposé, and his motives are never entirely clean.

NADIA PETROV

FEMALE • CREW, SHIP'S SPA

WORLD-WEARY • SHARP • SECRETIVE

She works in the spa and never speaks about what she did before. She recognizes the interrogation tactics being used on Daniel because she once used them herself. She teaches him how to survive a room like that and how to spot a lie, and none of her lessons are gentle.

SHIP'S MANIFEST • 03 OF 04 • THE PASSENGERS

FATHER THOMAS BRENNAN

MALE • PASSENGER

QUIET • OBSERVANT • HAUNTED

A priest on sabbatical, traveling alone. He becomes Daniel's unlikely confidant and listens without judgment, because he carries a failure of his own: a scandal he once saw and did not stop. In Daniel's case he recognizes the same machinery that broke his faith.

SISTER MARGARET "MAGGIE" O'BRIEN

FEMALE • PASSENGER, LEADING A PILGRIM GROUP

SHARP-TONGUED • FUNNY • UNSHAKABLE

A nun leading a group of pilgrims, and the funniest person on the ship. She decides Daniel is innocent and says so to anyone who will listen, using her moral authority to push back against the crowd. When everyone else looks away, she is the one who sits down next to him.

DEREK "DEX" SLATER

MALE • PASSENGER, CELEBRITY

LOUD • MAGNETIC • CRUEL

A former pro athlete turned motivational speaker, traveling with an entourage and an audience. He declares Daniel guilty at every opportunity and turns the case into content for his brand. His fame is what turns a ship's suspicion into a public verdict.

TIFFANY "TIFF" DANVERS

FEMALE • PASSENGER, INFLUENCER

VAIN • OBLIVIOUS • PIVOTAL

A social media influencer livestreaming her entire cruise. Without knowing it, she recorded something on the first night that matters more than any security camera. When she realizes what she has, she treats it as engagement rather than evidence, which makes her the most unpredictable person on board.

SHIP'S MANIFEST • 04 OF 04 • OUTSIDE THE FRAME

MIGUEL SANTOS

MALE • SUPPLY BOAT, OFF-SHIP

ROUGH • GUARDED • CRUCIAL

A Portuguese fisherman whose boat meets the ship to deliver supplies. From the water he saw something that contradicts the official timeline. He speaks little English and has no reason to care about the troubles of wealthy strangers, and reaching him is one of the hardest things Daniel will do.

LISA TRAN

FEMALE • OFF-SHIP, CHLOE'S BEST FRIEND

PROTECTIVE • SUSPICIOUS • LOYAL

Chloe's best friend, who was supposed to be on the cruise and cancelled at the last minute. She is Chloe's lifeline by satellite phone, and she does not trust Daniel. Every call pulls Chloe back toward the doubt she is trying not to feel.

“THE GHOST”

MALE • UNKNOWN, THE LOWER DECKS

GAUNT • SILENT • WATCHFUL

A figure glimpsed in the lower decks whom no one can name. He may be a stowaway, a former crew member with a grudge, or something else entirely. He has been watching everything, and he is holding a piece of physical evidence he pulled from the trash the night of the incident.

“THE WIDOW”

FEMALE • PASSENGER

GRIEVING • PATIENT • DANGEROUS

A woman in black, always alone, weeping in the ship's chapel. She is not mourning a death. She is Simon's former partner, discarded and betrayed, and she knows the full scope of what he and Lily do. She is waiting for the right moment, and her testimony could end them both.

THE WORK • HOW WE INTEND TO MAKE IT

01 ABOARD WHERE WE CAN

Real decks, corridors and cabins wherever possible, so the confinement is physical, not imagined.

02 TWO WAYS OF SEEING

Fixed security angles set against close, handheld coverage. The film cuts between what the ship records and what the people feel.

03 PLAYED UNDER

No speeches. The accusation is carried in silences, looks and small evasions rather than argued out loud.

04 EVERY ROLE HAS A SCENE

Twenty written roles. If your character is in this document, the story cannot close without them.

05 TRUTH ARRIVES LATE

The actors will know the whole story. The characters will not. The ambiguity is protected on screen, never in the rehearsal room.

06 HOW WE READ

Sides on request before you decide. In the room where we can, self-tape where we can't, and you will hear back either way.



PRODUCTION · THE DETAILS

AFLOAT

FORMAT

Feature Film

GENRE

Psychological Thriller

SETTING

A luxury cruise ship at sea

STATUS

In Development

PRINCIPAL CAST

20 Roles

BREAKDOWN

10 Male · 10 Female

CASTING ENQUIRIES

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