



AGAMEMINON

LOGLINE

- *August 1954.* 110 members from 25 European royal families join Queen Frederica of Greece on a cruise on the yacht SS Agamemnon, for a tour around the Greek Islands. It's a rare moment of unity and relaxation in the post-war sunshine.
- But beneath the refined rhythms of the cruise lies a rising tide of danger: stolen heirlooms, revenge, child abduction, Nazis and anarchist cells threatening to destroy the entire voyage.
- Furthermore, as the yacht sails from Corfu to Delphi, each stop becomes a crucible for a deeper reckoning for the institution of monarchy - with history, identity, and its uncertain future in a changing world.

AT A GLANCE

- **Structure:** 8 episodes
- **Genre:** Historical Drama, Family Dynamics, Royalty, Politics & Power, Mystery & Thriller, Romance.
- **Tone:** *The Crown* meets *Downton Abbey* in the Aegean - prestige international co-production
- Based on the book *AGAMEMNON, CRUISE OF THE KINGS* by Martin Cuff, all rights reserved
- Inspired by real events.



BRITISH
PATHÉ

EUROPEAN ROYAL LUXURY CRUISE

Pathe News

SYNOPSIS

- In the summer of 1954, Queen Frederica of Greece brings together 104 royals from families across 25 European nations to the yacht *Agamemnon* for a cruise that promises to be a celebration of royal unity after the devastations and separations of two world wars.
- Publicly, the cruise is intended to stimulate tourism to Greece, using royal star power to shape the media's coverage of the country and its islands. The tour takes in many of the country's major sites of historic or natural beauty.
- The cruise is also understood as an opportunity for young royals to relax and mingle informally, fostering connections and, ideally, creating new marriages between families that might strengthen their dwindling influence.
- Privately Frederica has an additional unspoken goal: to cement her own standing within the regal world. As the Hanoverian daughter of prominent Nazis, Frederica knows she is hated in Greece. This voyage is her chance to prove she is a serious royal player, securing her situation in Greece by redefining herself internationally.

- As the yacht sails through the Aegean, the usual royal protocols are set aside, allowing the royals to revel in freedom camaraderie and fun. Greece is a marvellous host, and the royals are sun-kissed and joyful. Young relationships bloom; there are misunderstandings, broken hearts and unrequited loves, hidden secrets and plain personality clashes.
- However, even this sun-soaked voyage cannot keep the real world at bay. Across the world, movements for the abolition of the monarchy are spreading, Communism, decolonisation and demands for equality movements and that propped up the wealth of many of these families is collapsing in violent independence movements. On board, stolen heirlooms, revenge, child abduction, Nazis and anarchist cells threaten to destroy the entire voyage.
- The cruise becomes a microcosm of the royals' challenges as individuals, families, and monarchies fighting for relevance in a rapidly changing world.

An aerial, top-down view of the deck of a large ship, likely a naval vessel, moving through dark, choppy water. The ship's deck is light gray and populated with numerous small figures of people. The ship's bow is at the bottom of the frame, and the wake of the ship is visible in the dark water. The text "PRODUCTION CONCEPT" is overlaid in white, bold, sans-serif capital letters across the center of the image.

PRODUCTION CONCEPT

PRODUCTION CONCEPT

- AGAMEMNON is conceived as a prestige international/ European coproduction with appeal across multiple European territories
- Royal Participants on the cruise include: *NETHERLANDS, AUSTRIA, SWEDEN, DENMARK, NORWAY, GERMANY, ITALY, SPAIN, GREECE, LUXEMBOURG, BELGIUM, USA, FRANCE, BULGARIA, RUSSIA, ROMANIA and YUGOSLAVIA* - each of which has a national royal storyline embedded in the narrative. This multi-territory architecture translates directly into multi-territory audience reach, with each broadcaster bringing its own domestic viewership (and resources) to a shared international production.
- Potential for International Casting and cast promotion
- Phenomenal Transmedia Marketing / Revenue Potential

AUDIENCE

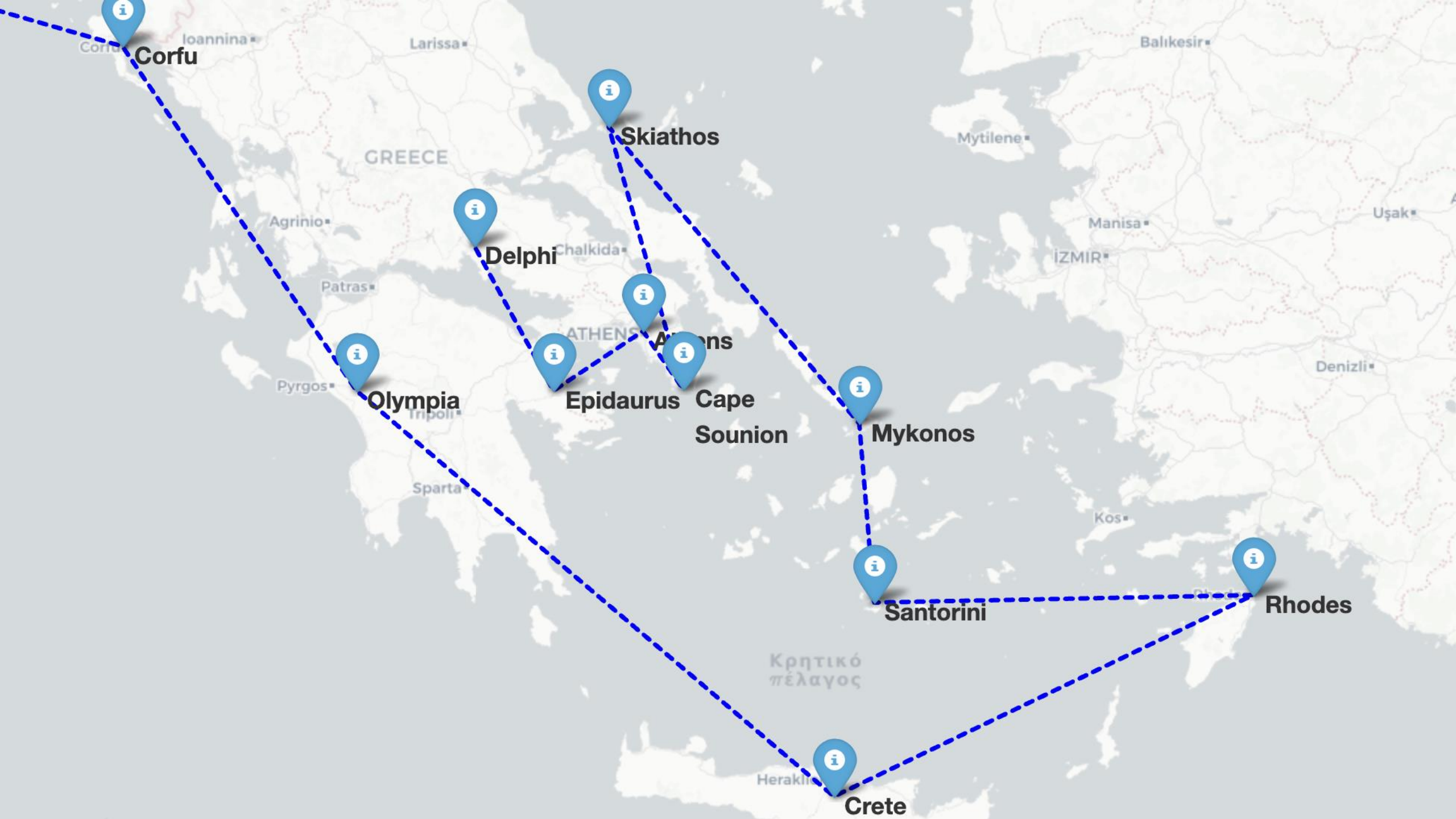
- The primary audience is the established global market for prestige historical drama - the viewers who made *The Crown*, *Downton Abbey* and *Succession* international hits.
- They skew 35-65, are comfortable with subtitled or multi-lingual content, respond to strong ensemble casts and real historical settings, and have demonstrated consistent appetite for stories about power, privilege and the people navigating both.
- The secondary audience is younger and broader: the generation that drove *The White Lotus* and *The Gilded Age*, drawn to sharp social observation, glamorous locations, and stories where the institution is as much on trial as the individuals within it.

An aerial, top-down view of the deck of a large white ship, likely a naval vessel, moving through dark blue, choppy water. The ship's deck is visible, showing various equipment, railings, and numerous small figures of people standing in formation. The ship's wake is visible in the water. Overlaid on the center of the image is the text "UNDERSTANDING THE PLOT" in a large, white, sans-serif font.

UNDERSTANDING THE PLOT

MULTIFACETED PLOT

- At a basic level, the plot follows 8-10 major characters on the SS Agamemnon in the summer of 1954.
- These characters are fully rounded individuals across age and gender, with unique perspectives. Their interactions, observations and interpersonal relationships sit at the heart of the drama.
- However, the characters also represent or observe key elements about power / monarchy in a changing world.
- The islands they visit also throw out key questions.
- An undercurrent of external politics additionally influences perceptions and conversations.
- There are additionally subplots around revenge, child trafficking, anarchy and terrorism and fraud that weave in and out of the drama.



Corfu

Skiathos

Delphi

Epidauros

Cape Sounion

Mykonos

Santorini

Rhodes

Crete

GREECE

ATHENS

Athens

Κρητικό
πέλαγος

QUESTIONS OF THE CRUISE

The cruise was originally planned with a number of complementary aims. These are the foundations of the drama, including:

- To promote tourism to Greece
- To unite the Royal Families of Europe who had been on opposite sides during the World War II.
- To create an informal atmosphere for young royals to meet each other and form relationships.
- The fiction also implies that Frederica personally hopes to re-build her own brand and reputation in Greece by flexing her international power.

QUESTIONS OF POWER

At the basic level, the plot follows the course of the 1954 cruise. This route unlocks key questions about the institutions of power:

- Corfu - Family, Duty, Tradition
- Olympia - Competition, Unity, and the Weight of Legacy
- Crete - The Rise and Fall of Empires
- Rhodes – Adaptation, Resilience and Rebirth
- Santorini - Destruction Masked by Beauty.

- Mykonos - Tradition vs. Modernity
- Skiathos - Reflection, Faith, and alliances with power
- Cape Sounion - The Inevitability of Change and Passing Time
- Epidaurus - The Power of Communication, Performance and Pagentry
- Athens - Democracy and the End of Old Institutions
- Delphi - Prophecy, the Future, and the Search for Meaning. What happens next is unknown.

QUESTIONS OF RELATIONSHIPS

The drama leans into the ordinary human interactions that take place on the yacht and on shore. These interpersonal engagements and tensions include:

- Romantic Ambitions and Unwanted Suitors, Interfamily Dynamics & Sibling Rivalries, Cross-Cultural Tensions & Misunderstandings, Parental Pressure and Unrealized Expectations, Personal Insecurities, Social Alliances and Betrayals and Generational Trauma and Legacy, Scandals, Gossip and the whole gamut of Small-Scale but High-Stakes Conflicts – both above and below decks.

QUESTIONS OF GEOPOLITICS (1954)

- **Dien Bien Phu:** France is defeated in Indochina, North & South Vietnam created.
- **U.S. Tests Hydrogen Bomb:** At Bikini Atoll.
- **Netherlands-Indonesia Union:** dissolved by Sukarno
- **U.S. and Taiwan:** Sign a defensive pact.
- **Algerian War of Independence:** Begins with attacks by the National Liberation Front (FLN) against French rule.
- **Brown v. Board of Education:** Racial segregation in public schools unconstitutional.
- **Abdul Nasser:** Seizes power in Egypt and becomes premier.
- **Southeast Asia Treaty Organization (SEATO):** Established to block further communist gains in Southeast Asia.

FICTIONAL CONTRIBUTIONS

Orphan Scandal — A Past Crime Comes to Light

Nikos, a steward who infiltrates the yacht, is secretly seeking justice for children taken from communist Greek families and trafficked to foreigners during the 1940s – allegedly under Frederica's oversight. Working with his wife onshore, they aim to confront the Queen mid-tour. Nikos uses his position as steward to get close to the family.



FICTIONAL CONTRIBUTIONS cont.

PLOT D: The Anarchist Threat — The ‘July 14th’ Plot to Sink the Ship

An external, escalating threat: a group of revolutionaries known as the July 14th plans to destroy the yacht during the cruise.

PLOT E: A Missing Jewel — A Red Herring and Pressure Cooker

The cruise was meant to be without formality or hierarchy, but some royals simply cannot let this go. A German princess brings a famous family heirloom which vanishes. Suspicion falls on below deck crew, causing class dissatisfaction.

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An aerial, top-down view of the deck of a large white ship, likely a naval vessel, moving through dark blue, choppy water. The ship's deck is visible, showing various equipment, railings, and a large number of people standing in formation. The water around the ship is turbulent, with white foam from the wake visible. The text "KEY CHARACTERS" is overlaid in white, bold, sans-serif capital letters across the center of the image.

KEY CHARACTERS

KEY CHARACTERS

- Queen Frederica and King Paul of Greece
- Princess Sofia of Greece
- King Michael of Romania
- King Umberto and Marie-Jose of Italy
- Prince George of Greece and Denmark
- Princess Elizabeth of Yugoslavia
- Infante Juan Carlos of Spain
- Franz of Bayern
- Duchess Charlotte of Luxembourg
- Princess Beatrix of the Netherlands



FREDERICA, QUEEN OF GREECE

Formidably competent, politically calculating, she has built a queenship over a Nazi father's name and will not stop building. On this ship she is simultaneously the host, the ringmaster and, at Cape Sounion, the accused. She's also haunted, by whispers of her family's Nazi ties, by decisions made during the Greek Civil War, and by the quiet collapse of monarchies all around her.



CHARLOTTE, GRAND DUCHESS OF LUXEMBOURG

Grand Duchess since she inherited from her deposed sister, she has governed since 1919, survived Nazi occupation, and emerged with the rarest quality available on this ship: she has no illusions left and harbours no bitterness about losing them. She watches Frederica perform queenship and thinks about the thing that cannot be taught.

She is what monarchy looks like when it actually works: not glamorous, not theatrical, simply earned.



MICHAEL OF ROMANIA

Deposed at gunpoint in 1947, now a test pilot in Switzerland. Melancholy precision, Central European wit, the discipline of a man who has learned not to look too often at the country-shaped hole in himself. He finds the democratic argument that ended his kingship correct and carries this position with the rigour of someone who has had seven years to examine it honestly.

He is what monarchy looks like when a decent person inside it finally stops defending it.



ELIZABETH OF YUGOSLAVIA

Eighteen, in fresh grief for her dead brother, and carrying a publicly shamed name on the ship - her father signed the Tripartite Pact and the photograph exists. The truth is more painful and less publishable than the headline. She sees through performance instinctively because she has spent her entire young life watching her parents perform their way through disgrace. At Corfu she is raw. At Mykonos she falls in love and laughs and then feels guilty about it. She is what monarchy looks like from the generation that inherits the consequences without having made the choices.



BEATRIX OF THE NETHERLANDS

Sixteen, Dutch, pragmatic in the bone-deep way of a country that survives by engineering rather than by birthright. She measures everyone on this ship against a simple question: does this person understand what century they are in?

She is what monarchy looks like when it has made its peace with democracy and discovered that peace is the condition of survival.



MARIE BONAPARTE

Freud's patron, his translator, the woman who saved his manuscripts from the Gestapo. She married into the Greek royal house and has spent forty years applying clinical intelligence to a world that runs on managed irrationality. She names what the cruise has been: a theatrical production in which the royals are simultaneously the cast, the audience and the stage management.

She is what happens when the sharpest mind on the ship has no stake in the outcome.



UMBERTO OF ITALY

King of Italy for 34 days in May 1946 before a referendum -which he maintains was fraudulent - abolished the monarchy and drove him into Portuguese exile. Eight years on, the wound has not closed; it has calcified into grievance. He is the cruise's most combustible presence: indignant, entitled, convinced that what was done to him was done to Italy.

He is what monarchy looks like when the person inside it refuses the ending - dignified on the surface, furious underneath.



AN ENSEMBLE DRAMA

While Queen Frederica begins as the series' apparent protagonist the ensemble cast gradually takes centre stage, showcasing a tapestry of interconnected lives and interests.

The royals, the ship's crew, the media and Greek villagers on the islands all contribute to the layered narrative.

These diverse perspectives highlight shifting power dynamics, deepening the complexity of the royal ecosystem

An aerial, top-down view of the deck of a large cruise ship. The ship is white and moves through dark blue, choppy water, leaving a white wake. Numerous passengers are visible on the deck, some sitting and some standing. The text "CRUISE IMAGES" is overlaid in white, bold, sans-serif capital letters across the center of the image.

CRUISE IMAGES













An aerial, top-down view of the deck of a large white ship, likely a naval vessel, moving through dark blue, choppy water. The ship's deck is visible, showing various equipment, railings, and numerous small figures of people standing in rows. The ship is moving towards the top of the frame, leaving a white wake behind it. The text "REFERENCE IMAGES" is overlaid in the center in a white, sans-serif font.

REFERENCE IMAGES

N

THE
CROWN



DOWNTON ABBEY



THE DURRELLS















EXTERIORS





An aerial, top-down view of the Royal Yacht Britannia as it sails on a dark blue ocean. The ship's white hull and deck are visible, with a large wake of white foam trailing behind it. The perspective is from directly above the ship, looking towards the horizon.

INTERIORS

ROYAL YACHT BRITANNIA 1954



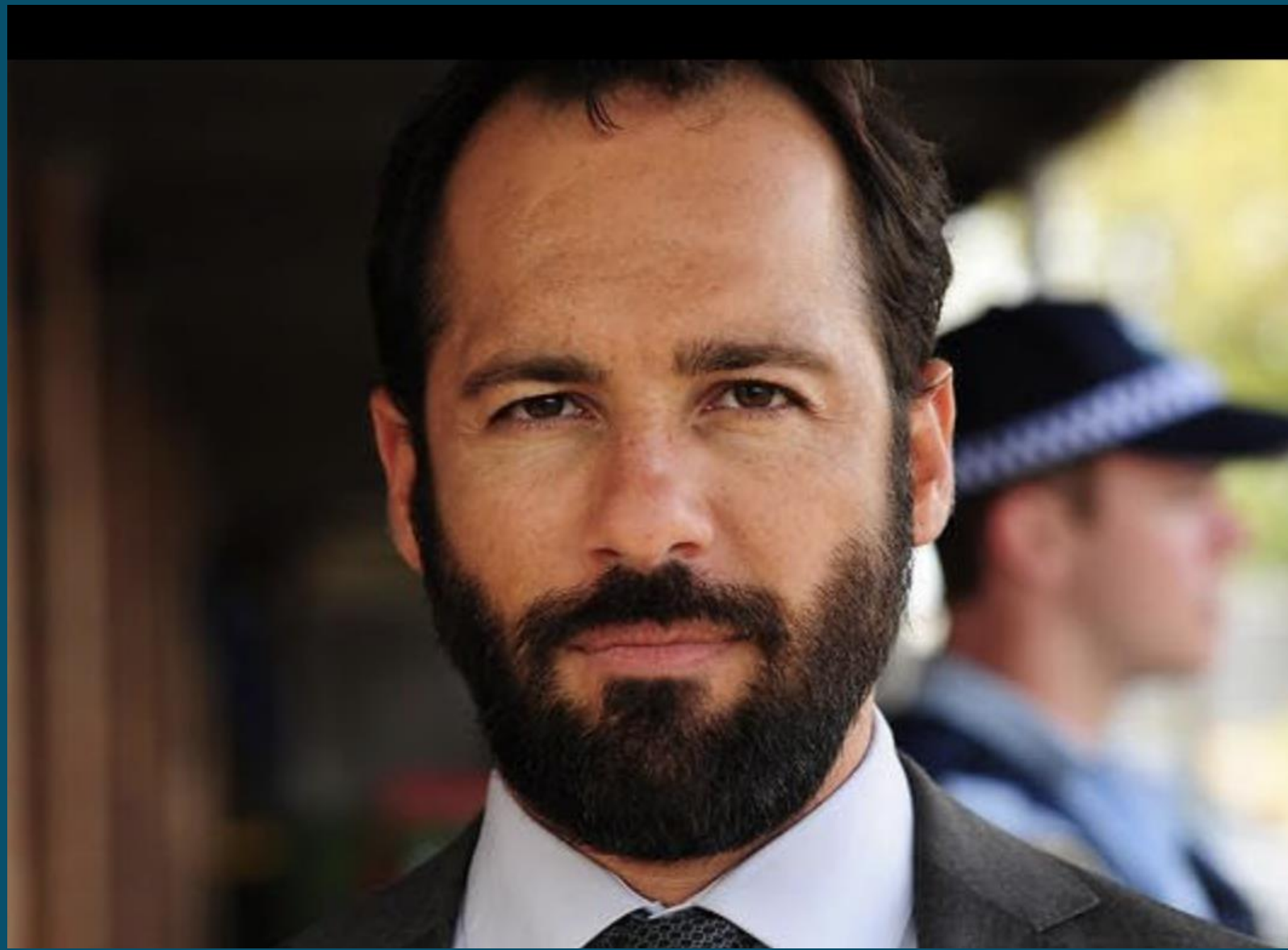


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CASTING WISHLIST



FREDERICA GR. (37) – JULIANNE NICHOLSON



PAUL GR. (52) – ALEX DIMITRIADES



CHARLOTTE LUX.(61) – SIENNA GUILLORY



KING MICHAEL RO. (33) – SEBASTIAN STAN



ELIZABETH YU.(18)– MCKENNA GRACE



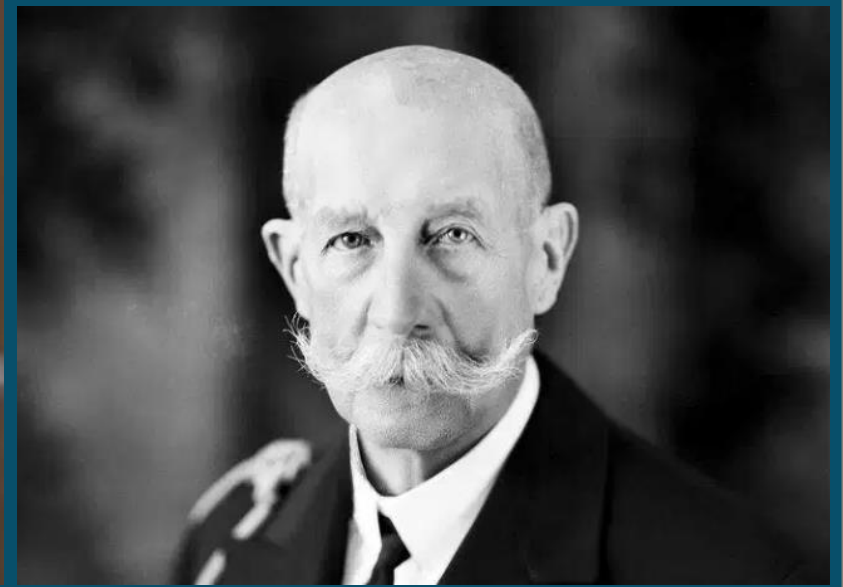
BEATRIX NL.—MAISY STELLA



UMBERTO ITA. (49) - STANLEY TUCCI



MARIE BONAPARTE FR(71)- ISABELLE HUPPERT



PRINCE GEORGE GR.(85)- IAN MCKELLEN

An aerial, top-down view of the deck of a large white ship, likely a naval vessel, moving through dark blue, choppy water. The ship's deck is visible, showing various equipment, railings, and numerous small figures of people standing in rows. The ship is moving away from the viewer, leaving a white wake behind it. The text "OTHER INFO" is overlaid in the center of the image in a white, sans-serif font.

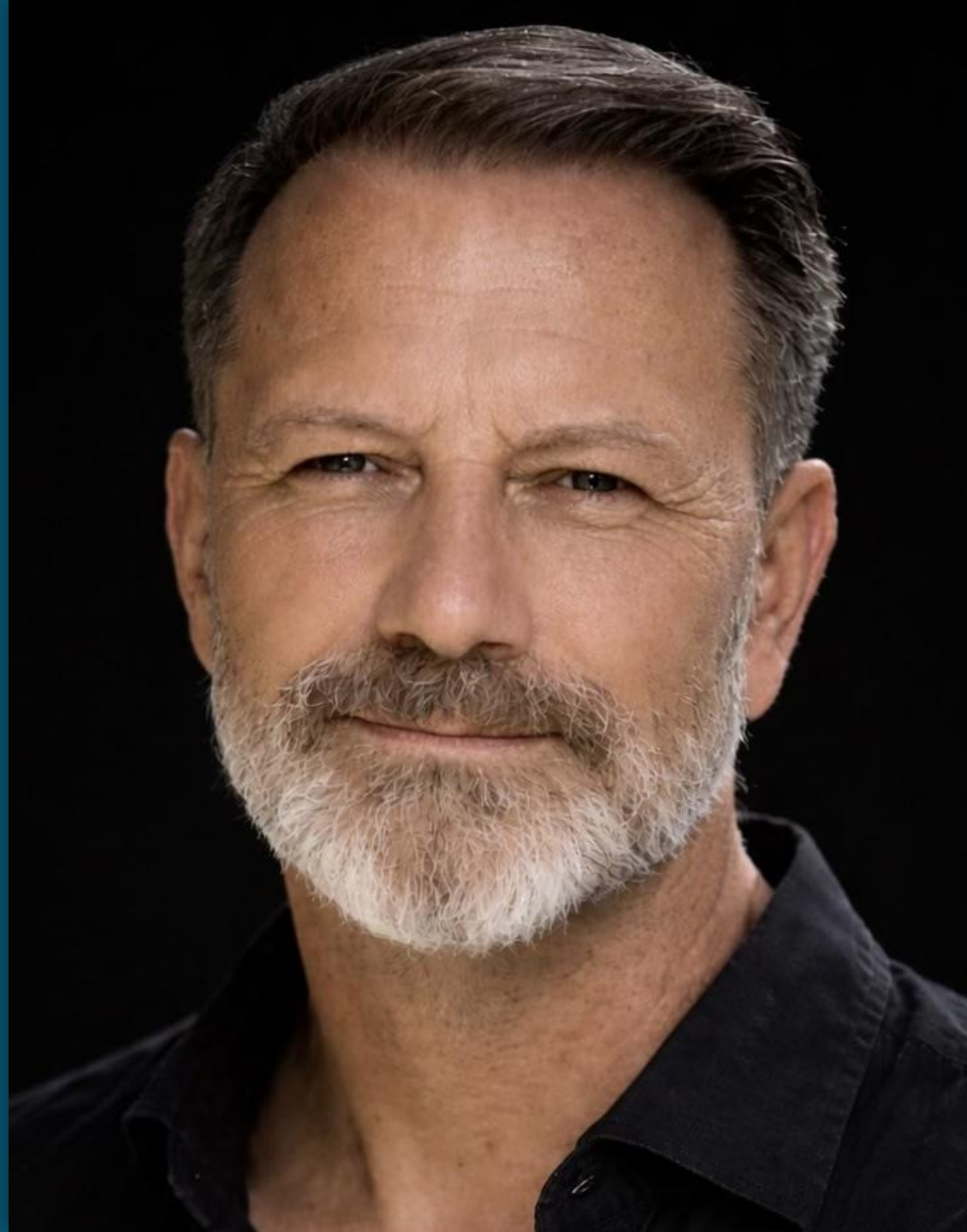
OTHER INFO

WHY THIS STORY NOW?

- A timely exploration of power, privilege, and transformation, set at a turning point in world history.
- Examines how symbols of tradition and conservatism adapt amid political change, geopolitical shifts, and cultural upheaval.
- As we battle resurgent conservatism, elite influence, identity politics and the "new royalty" of the tech bros, the Cruise of the Kings offers a resonant compelling, character-driven narrative that bridges the personal and the historic.
- The Greek Islands have always been cinematic shorthand for escapism from everyday challenges.

MARTIN CUFF

Martin Cuff's credentials include roles as Executive Director of the Association of Film Commissioners International (Los Angeles), Executive Director of the Colorado Film Commission (Denver), Executive Director of the Cape Film Commission and Cape Town Film Permit Office (South Africa) and Chief Operating Officer of Sithengi, the Southern African International Film and Television Market.



STATEMENT

- *“When I first came across the Cruise of the Kings, I thought it was a fascinating enough “bubble” of history, in and of itself. The yacht! The costumes! The locations! The glimmering summer light of the Aegean!*
- *But when you look at both the passengers and the year 1954 more closely, there are major fault lines just below the surface. Some royals have lost their crowns. Some are the survivors of families who lost their lives. The East of Europe is falling to communism and the colonies that once funnelled wealth into crown and state pockets are rebelling.*
- *For the gilded royal families of Europe, the world is changing fast in 1954, and the question is whether they can adapt. And if they can adapt, will that be enough for them to survive...?*
- *So for me, The Cruise of the Kings is a snapshot of a unique time when the relevance or the irrelevance of royalty hangs in the balance, and the cruise offers an experiential arc where some will decide to modernise, and some of the more traditional will simply set themselves up to be swept aside by history. “*

Disclaimer

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- Proposed Theme Tune: *C'est Si Bon* (1953) performed by Eartha Kitt, Music: Henri Betti. Lyrics: André Hornez

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