

EXPOSÉ

CHRISTINA OF EIBINGEN[©] **and** **The Grail of the Teutonic Order**

Written by: Ruby Con
Template: Screenplay, 144 pages, German and English
Format: TV Feature Film / Cinema, approx. 145 minutes
Genre: Drama; Historical, Mystery
Theme: Power, Struggle, Loyalty; Faith vs. Knowledge;
Forbidden Love; Holy Grail equals Shroud of Turin?
Playtime: 1312 A.D.
Location: Malbork on the Nogat, Poland

Copyright

The Exposés is legally protected according to §2 paragraph 2 of the German Copyright Act and notarized. Duplication, processing, distribution and any kind of exploitation outside the limits of copyright law require the written consent of the author Ruby Con. Downloads and copies of this page are only permitted for private, non-commercial use.

Mail1: rubycon@mail.de

Mail2: agentur@screencreator.de

Web: www.screencreator.de



Storyline: Anno Domini 1312. After the Templar Order was banned by King Philip the Fair, many Templars sought refuge in Malbork, the headquarters of the Teutonic Order. There, a dark trail of mysterious symbols also leads to the greatest secret of Christendom – the Holy Grail.

The Benedictine legate, Christina Maria of Eibingen, a former student of Hildegard of Bingen and a graduate of the Studium Universalis in Bologna, is tasked with finding the Holy Grail in Malbork, where it is kept hidden and protected by an aura of myths and legends.

Christina is accompanied by Heinrich von Salem, a ruthless crusader who suffers from the knowledge that with the loss of the Holy Land, the crusading orders are doomed to a slow decline. Heinrich is responsible for protecting Christina's life, enabling her to fulfill her mission in the harsh world of the crusaders, where a human life counts for little.

However, a conflict quickly arises. Christina abhors violence, and it is only when she suggests that Heinrich fight with his intellect rather than his sword - an entirely new experience for him - that their relationship begins to thaw. Gradually, they develop a deep bond that evolves from suppressed passion to insatiable desire, culminating in a confessed but forbidden love.

Their adversaries are the ruthless and dangerous knights of a secret brotherhood within the Teutonic Order known as Sangraal, led by the powerful Cistercian abbess, Anna-Carina de Troyes.

Against all odds, Christina prevails. She must solve riddles, recognize traps and deceptions, thwart intrigues, and fear assassination attempts.

Ultimately, Christina finds the Holy Grail, which turns out to be far different from what Christians had imagined. She makes a momentous decision to save Christendom from impending doom.

Intention: At the heart of the story lies a relic and the question: could the Holy Grail (also known as San Gral, San Graal, Sang Raal, Sang Réal and Sangraal) actually be the Shroud of Turin? While this may initially seem far-fetched, it has been meticulously researched and woven into a gripping narrative, crafted for a visually stunning cinematic experience.

The story's dramatic arc is set within a historically accurate backdrop involving the three great crusading orders – the Templars, the Knights Hospitaller, and the Teutonic Knights. Much of what is depicted corresponds to historical facts.

Expose

Christina of Eibingen

And the Monastery of the Immortals

(Continued from: Christina von Eibingen and the Grail of the Teutonic Order)



Written by: Ruby Con
Phone: +49 171 4980909
Email 1: rubycon@mail.de
Email 2: agentur@screencreator.de
Website: www.screencreator.de

The idea, synopsis, and script are legally protected under Section 2, Paragraph 2 of the German Copyright Act (UrhG) and have been notarized as a registered work of authorship. The idea, synopsis, and script may only be reviewed and read for the purpose of film production. Private or commercial reproduction of the texts for commercial distribution, as well as unauthorized further development or film adaptation, is expressly prohibited.

Written by: Ruby Con (+49 171 4980909, rubycon@mail.de, www.screencreator.de)
Template: Screenplay, approx. 140 pages, German and English
Format: Cinema film/ TV movie miniseries
Genre: Historical Drama and Mystic thriller
Main topic: Gnosticism vs. Christianity
Side topic: The Apocrypha and their significance in the Roman Catholic Church
The Albigensian War 1209 to 1229. 1244, the surrender of the last 200 Cathars at Montségur Castle and their suicide
Playtime: 1313
Locations: Abbey of Saint-Nicodeme; Montségur Castle, Carcassonne, Albi
Logline: Gnosticism, the true Christian faith?
Storyline: 1310. On the journey to the Council of Constance in the German monastery of Saint Peter and Paul in Reichenau is the French Dominican Andréas d'Aquinas died unexpectedly. Since then, his main work, "Malleus Gnosticarum" (The Hammer of Gnosticism), has been considered lost.
1313. Pope Clement V intends Andréas d'Aquin declare a saint. But for that to happen, the book must be rediscovered.

The former papal legate, Christina Maria von Eibingen, has withdrawn to the Salem convent near Lake Constance after her final mission to find the Holy Grail, to study scholasticism exclusively. One day, she receives an unofficial visit from the Dominican inquisitor Raphaël d'Albi, who asks her to find the book. When she refuses, Raphaël demonstrates his power by explaining to Christina that Heinrich of Salem, who is imprisoned in Carcassonne at the time and must answer to the Inquisition, will be burned at the stake as a heretic if Christina does not cooperate.

Christina immediately travels to southern France to save Henry from being burned to death. From Carcassonne, Christina and Henry travel to Albi. According to legend, Andréas d'Aquin is said to have been buried in the Dominican monastery of Saint Nicodemus (Abbaye de Saint-Nicodème).

When Christina and Heinrich stop for a rest in the nearby village, the residents advise them not to enter the Dominican monastery, which they also call the Monastery of the Immortals (Abbaye des Immortels).

Christina relies on her intellect, Henry on his sword, but as soon as they cross the monastery gate, they realize that intellect and sword may not be enough to find the book "Malleus Gnosticarum".

As ominous confirmation that the monastery is called the Monastery of the Immortals, Christina discovers that there is no cemetery. Further investigations lead her ever deeper into the monastery's dark secrets and machinations.

Christina fends off overpowering opponents who Traps and deceptions, even necromancy, are trying to hide the truth. Henry, however, must realize that he cannot protect Christina, as he is powerless against supposedly immortal creatures. But the more difficult it becomes, the more determined Christina becomes, who not only finds the book "Malleus Gnosticarum," but also a forbidden book, the apocryphal "Gospel of Nicodemus." Christina realizes that the Dominicans are actually Cathars, who had been believed to have been exterminated since 1244.

Furthermore, Christina realizes why she always wavers in her faith, especially after exposing relics as frauds. She realizes that she has more in common with the Cathars. This leads to open conflict with Henry, who, as a crusader and Hospitaller Knight, has no doubts about his faith. Christina must make a fateful decision: Christianity or Gnosticism, Heinrich or solitude, love or peace of mind.

EXPOSÉ

QUMRAN MARIA OF WALLENSTEIN SALEMWORLD

Copyright

The Exposés is legally protected according to §2 paragraph 2 of the German Copyright Act and notarized. Duplication, processing, distribution and any kind of exploitation outside the limits of copyright law require the written consent of the author Ruby Con. Downloads and copies of this page are only permitted for private, non-commercial use.

Mail1: rubycon@mail.de
Mail2: agentur@screencreator.de
Web: www.screencreator.de

Written by: Ruby Con
Template: Screenplay, 110 pages, German and English
Format: Cinema, TV Feature Film 110 minutes
Genre: Science-Fiction, Mystic
Theme: AI, Synthetic Humans, Terrorism
Loyalty, Friendship, Forbidden Love
Playtime: 2222 A.D.
Location: Space Station SalemWorld, Post-Apocalyptic Earth
Logline: Humanity has survived, but humankind is gone.

Overview:

2222 A.D. A change in the sun has rendered Earth completely uninhabitable. Humanity has left Earth – people now live on a space ark, which can only remain on Earth's orbital night side. But war rages on *SalemWorld*. Driven by faith in God and the coming savior, Mechans-artificial beings with biomechanical consciousness seek cruel revenge.

Only one person can prevent the radical end of human history. Qumran Maria of Wallenstein, a Franciscan monk and elite soldier. A decisive battle for Christianity, with consequences in the past, present, and future, begins.

Storyline:

2222. On the Raumarche, a rotating cylindrical sphere that is 3,000 km long with a diameter of 2,250 km, all of Earth's people live on the inner side of the mantle. SalemWorld can only exist on the night side of Earth, as the Sun has expanded into a Red Giant. All the seas and rivers on Earth have dried up, leaving the planet barren and devastated.

On SalemWorld, there also live one billion Mechans, who serve humanity. However, the human-like mechanical creatures rebel. Preachers of hatred are on the move, stirring the Mechans against humanity.

Former elite soldier Qumran Maria of Wallenstein is given the task by the police chief, Colossos Dante, to investigate a ritual murder. Qumran refuses. He lives in a monastery called San Francesco, a place he does not wish to leave. There, he has found peace after many cruel operations. But when he learns that the victim, Noonien Ho, is a member of the convent, he agrees to take on the assignment.

Qumran investigates the case with Eve Sandoval, a Synth. Eve is irritating and considers humans to be backward creatures. She seizes every opportunity to mock Qumran's human weaknesses.

At the crime scene, a holographic projection, Eve examines the crucified Noonien Ho but finds nothing unusual. Only Qumran decodes the mysterious signs and riddles from church history on the cross. He recognizes the significance of the symbols 22ACXO23 and deciphers a secret text.

Eventually, Eve discovers four symbols that mean nothing to her: a triangle, a square, a circle, and two representations of fish scales.

Pilatus Aks, the praetor of SalemWorld and ruler of the army and secret service, orders that Qumran and Eve be hunted by the Praetors. Automatons, army robots, chase Qumran and Eve through SalemWorld in action-packed sequences. During a fight, Eve is damaged.

They temporarily take refuge in a hotel. In the hotel room, Qumran and Eve have an intimate encounter. This results in a child being conceived, setting into motion a prophecy that Qumran and Eve can no longer control. Deven is the new Messiah, whose rise was predicted by Abbot Malachias, whom the Mechanes await and whom the Praetors aim to prevent.

On Earth, in Bethlehem, they meet the rebels of the CMC, the Christian Mechans Congress. Even though the Mechanes had already been granted human rights, the rebels fight for the independence of all Mechanes. Their leader is Dune Abbas, who is both an extremely brutal murderer and a philosopher and visionary. He is the first to recognize Eve's pregnancy.

Deven Christ is born. He is half human, half Synth. Within days, he grows into an adult. He understands his significance and accepts his role as the second Messiah, to lead the Mechanes to a new Jerusalem.

Eventually, the first climax arrives. A fierce battle surrounds Deven. He allows new rebels made from mechanical scrap from Earth to rise and fight the Automaton.

After the battle, many rebels are dead. Abbas, Deven, and Qumran are captured by the chief praetor, Raphael O. Raphael considers Eve so dangerous that he kills her. Qumran is left on Earth. He is devastated; he cannot return to SalemWorld.

Qumran mourns Eve, whom he loves as a human, even though she is not human. He spends desperate, lonely days on the deserted Earth. But with the help of a 2200-year-old synthetic skeleton, Eve regenerates. She realizes that the skeleton belongs to Mary Magdalene.

With a repaired orbital shuttle, Qumran and Eve leave Earth.

The Praetors aim to make an example of the prisoners, Abbas and Deven, on SalemWorld. But upon their arrival, they cannot prevent Deven from entering SalemWorld in a manner similar to Christ entering Jerusalem. He escapes and leads the Mechanes against humanity.

Upon returning to SalemWorld, Qumran and Eve discover that the Mechanes are hunting and killing humans, and that Deven is to blame. Qumran wants to stop him and returns with Eve to the San Francisco monastery.

There, Deven and his rebels are lured into a trap by the Praetors. Deven is captured once again. Pilatus orders Deven to be crucified.

First climax: Qumran realizes that it is not the Praetors, nor the Police Command, nor even Deven who are responsible for the downfall of humanity, but Abbot Malachias. Malachias demonstrates his power to Qumran, showing him that all of his memories are implanted. He controls Dante and Pilatus, and the murder victim, Noonien Ho, never existed. Moreover, Qumran learns that he is not human, that he is a Synth like Eve.

Showdown: Malachias sends Abbas ahead. Abbas and Qumran engage in a fierce battle. Abbas is destroyed. Qumran is severely injured but does not die. He then realizes that he is not human, that he himself is the one that Eve and he have been searching for all along.

Qumran has crossed the threshold of self-awareness. An experience that humanity has yet to face - and who knows if we will ever truly recognize what we are!

Intention:

The mystical sci-fi thriller *SalemWorld* is not the usual, overused story that questions whether artificial intelligence can surpass humanity. Since author Karel Čapek described robots as soulless, human-like machines created to serve humanity - but ultimately overwhelm and kill them - in his 1921 book *R.U.R.* (Rossum's Universal Robots), a deep-seated primal fear has persisted. However, this story not only skillfully weaves in myths and enigmas from church history, but these "human-like machines" possess souls and have a faith in a higher being. From this, an incredibly gripping sci-fi thriller was created - a climactic conflict between man and machine, between Homo sapiens and Homo artificialis.

SalemWorld is based on the Passion of Christ, addressing the issues of our time while offering a frighteningly realistic glimpse of tomorrow's world. The narrative is rich yet easy to follow. The characters are credibly developed, with a strong sense of relatability. The structure of the story resembles that of a compelling screenplay.

EXPOSE

MEMPHIS GETTMARK

Heaven over Hell Earth

Written by: Ruby Con, Phone: +49 171 4980909, rubycon@mail.de, www.screencreator.de
Template: Screenplay, 140 pages, Vers.1 German language / Vers.2 English language
Format: Cinema or TV movie (three-parter), approx. 140 minutes
Genre: Drama; Aviation Adventure and Love Story
Theme: Love, friendship, loyalty; pioneers of aviation, Dornier DO-X
Playtime: 1920 - 1933, 1945, 1965
Location: Variable; Berlin, North Pole, African West Coast



OVERVIEW

Memphis Gettmark faces a choice: love or freedom - and for him, freedom means flying. Heartbroken, Memphis plunges from one adventure to the next - and yet he still can't forget Masha, who no longer wants to know anything about him. Memphis has no idea he is the father of Masha's son until fate brings father and son together.

Between the world wars, pilots were both circus attractions and heroes of civil aviation. But in the end, humanity's greatest

achievement lost its innocence - pioneering pilots mutated into terrorist pilots.

Torn between the world at an altitude of 5,000 meters and the brutal reality on Earth, Memphis Gettmark finds his way back to Mascha and their son after a long odyssey around the world in the midst of the chaos of World War II.

STORYLINE

Memphis lost his friend, Günter, during a dangerous flying maneuver. His girlfriend, Mascha, dumped him. She fears that Memphis, too, will eventually die in these flimsy vehicles. An unbearable feeling for her.

While society dances on the volcano, Memphis, long since addicted to alcohol, ends up as a circus pilot. He risks daring stunts in old World War II biplanes for a few marks, while the audience craves spectacular disasters. To them, these flying gladiators are merely doomed men risking everything.

Further adventures follow: Memphis flies a Dornier Wal flying boat to the North Pole. Shortly before reaching their destination, an emergency landing forces the crew to abandon their mission. During this 21-day emergency, Memphis has only one thing to keep him alive: the memory of Masha. Her photo helps him save himself and the entire crew from certain death.

Eventually, Memphis becomes commander of the legendary DO-X. On a trip to South Africa, Memphis meets Masha again by chance - after 12 years. She is a passenger with her husband and their son, Günter. When they are forced to land on a shore, Masha and Memphis inevitably become closer. Memphis gets to know his son without knowing that he is his son. Masha continues to keep the secret that Memphis is her son's true father.

Exhausting repair work dominates the days. Tensions arise between Memphis, Masha, and her husband. Memphis is torn between his undying love for Masha and his duty as commander to save the passengers.

After accomplishing the impossible, Memphis lands the repaired DO-X in Lüderitz Bay in South West Africa. There, Memphis and Mascha are forced to part ways again. It breaks Memphis's heart once again.

With the outbreak of war, Memphis was drafted into service as a naval aviator and flight instructor. During flight training in a Dornier DO-24 flying boat, Memphis accidentally encountered his son Günter. It was then that Memphis began to suspect Günter's true paternity.

Before Memphis can further investigate his suspicions, his flying boat is shot down over Malta and taken prisoner by the British. He is taken to a German passenger ship, of all places, on which Masha is also. Masha and her husband were on a business trip to India. Her husband was held there as a spy, and Masha was forced to leave. However, the voyage ended in the Mediterranean because the British detained the ship.

Now Memphis finally learns the truth: that he is Günter's real father. His world collapses, as he believes that Günter, as a fighter pilot, has little chance of survival. But Memphis doesn't give up. Tearfully, he promises Masha that he will find their son. Unexpectedly, Memphis and Masha escape under cover of night on an English flying boat. Memphis lands off Sicily. There, Memphis is separated from Masha again and is interned as a suspected English spy.

After his release and return to Wilhelmshaven, Memphis learns that Günter's fighter plane has been shot down over the English Channel. Memphis immediately launches a sea rescue mission. He steals a DO-24 and embarks on a nearly hopeless search for Günter. Günter is floating on an inflatable boat in the vast ocean. With desperate hope, Memphis finds his son. At that moment, the DO-24 is tracked down by two English fighters, preventing Memphis from landing. Memphis then demonstrates all his flying skills, outmaneuvering the English fighters until they are forced to abandon their aircraft due to lack of fuel. Memphis lands and pulls his son aboard. In the hospital, love and suffering between father and son collide with full force. Finally, after 21 years, the three find each other. For Mascha's sake, Memphis gives up flying. But from now on, Memphis feels like a completely useless person.

At the beginning of 1945, Memphis became technical director of the Aviation Museum in Berlin, where his DO-X was on display. He often sat in the cockpit of the "Old Lady" and reminisced about the old memories of soaring above this world with her. In February, the great air raid on Berlin took place. The museum and the DO-X were destroyed. Memphis' Old Lady was "killed" - by terror planes. Memphis would have been broken by this if Masha hadn't been by his side, reawakening his love of flying. Masha realized that a Memphis Gettmark who didn't fly was not the man she loved.

Epilogue. In 1965, Memphis ended his flying career with one final flight. He piloted a Lufthansa passenger plane, a Lockheed Super Constellation, from Berlin to New York. Along for the ride were Mascha and Günter.

INTENTION

Germany was a leader in aviation between 1920 and 1933. Masterpieces of engineering were created, yet they remain completely forgotten. This story is dedicated to the pilots and designers of that era, such as Claude Dornier, Willi Messerschmitt, Hugo Junkers, Ernst Heinkel, and many others. They and their ingenious technology are worthy of rediscovering and taking their true, native place in German history. And no other symbol represents this claim more than the Dornier flying boats, or rather the unique DO-X!

The synopsis and script are legally protected under Section 2 (2) of the German Copyright Act (UrhG) and are notarized and registered as copyrighted work 407C69CE1B227 at www.priormart.com. The script may only be read for private use or for review purposes. Private or commercial reproduction of the text for commercial distribution, as well as unauthorized further development or film adaptation, is expressly prohibited.

Exposé

OTTO TEUFEL

From APO-Activist to Care Patient

Written by: Ruby Con
Template: Screenplay, 90 pages, German
Format: TV feature film 90 minutes
Genre: drama; social satire
Theme: Back then: 1968, APO, Kommune 1, terrorism
Today: Aging, Illness, Loneliness, Poverty
Playtime: 1968 & Present
Location: Berlin Marzahn; apartment, bank, police station, prison
Logline: Poor, old, sick, what to do? Prison instead of nursing home?
Storyline:

Copyright

The Exposé is legally protected according to §2 paragraph 2 of the German Copyright Act and notarized. Duplication, processing, distribution and any kind of exploitation outside the limits of copyright law require the written consent of the author Ruby Con. Downloads and copies of this page are only permitted for private, non-commercial use.

Mail1: rubycon@mail.de
Mail2: agentur@screencreator.de
Web: www.screencreator.de

Otto Teufel, the younger brother of Fritz Teufel, was born on July 7, 1945. Like Fritz, he was a political activist of the 1968 movement. However, unlike his brother, Otto never achieved anything significant - not even as a terrorist. Always too stoned, he often overslept when attacks were being planned, perpetually arriving too late.

He repeatedly borrowed money from his brother Fritz and Rainer Langhans to fund his drug-fueled rejection of bourgeois society. Otto's disdain for society was so radical that he even stole from the residents of Kommune 1 to buy marijuana. When the commune expelled him by committee decision, Otto's career as a political activist came to an end. From then on, he became the responsibility of social welfare.

Now, Otto is a 69-year-old pensioner and former APO-Activist suffering from arthritis. He is single, utterly destitute, and dependent on medical care due to his illness. Facing a grim and lonely demise on the streets, he cannot afford even the dreariest nursing home. However, Otto sees humane incarceration as a real alternative: free meals and lodging, a single room with a television, medical care, and supervised outdoor time.

This line of reasoning leads Otto to consider robbing a bank. His rational thinking boils down to three simple outcomes:

- 1) He successfully escapes with the money and enjoys a carefree life.
- 2) He gets caught by the police and is sent to prison, where he is assured of a secure and worry-free old age.
- 3) He is shot by the police while fleeing.

All three options seem far better to Otto than the lonely, agonizing decline he is currently facing. However, events take an unexpected turn. The bank Otto chooses to rob is being targeted simultaneously by "real" bank robbers. Otto cleverly outsmarts the robbers, enabling the police to overpower them. In the process, Otto unexpectedly gains possession of the robbers' loot.

At the police station, Chief Inspector confronts Otto. She quickly realizes that he is merely a desperate old man seeking help and develops an understanding and sympathy for him. Otto confesses that his intention to rob the bank stemmed from his desire to escape his helpless existence.

This encounter unexpectedly leads to a philosophical discussion about the concept of freedom. Most people associate freedom with the ability to move freely and consume as they wish. But when someone is old, sick, and destitute, such freedoms lose all meaning.

Intention:

Society is heading toward disaster. Everyone sees it. No one can do anything about it. Everyone looks away, hoping it won't turn out so bad. But it turns out much worse. An entire generation of aging people faces poverty and isolation in old age.

What could be the solution? Isn't a prison essentially the same as a nursing home? Isn't freedom merely an illusion - at best, a sensation tied to movement and consumption, but never inclusive of thoughts, which are always free anyway?