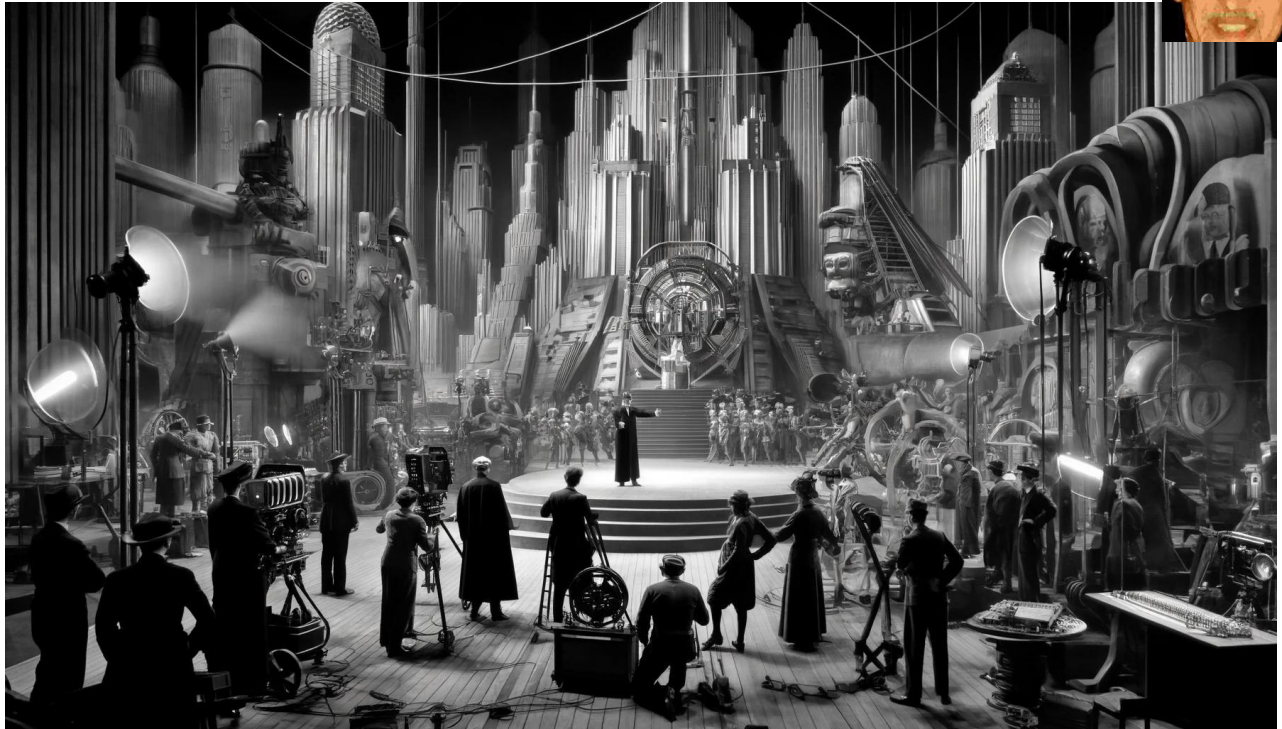


# Six Synopses

in one file  
for screenplays  
for cinema and TV films,



- 1) **Christina of Eibingen and the Grail of the Teutonic Order**  
Historical drama, church mythology, medieval mystery, unusual love story
- 2) **Christina of Eibingen and the Monastery of the Immortals**  
Historical drama, mystical thriller, conflict of faith, unusual love story
- 3) **Memphis Gettmark - Heaven Above Hell Earth**  
Adventure and love story as an aviation epic about the Dornier DO-X flying boat
- 4) **Qumran Maria von Wallenstein - Salemworld**  
Science fiction and an unusual love story
- 5) **Otto Teufel - From APO Activist to Care Case**  
Social satire and tragicomedy
- 6) **The Hippunks - How did I end up in this family?**  
Family comedy

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SYNOPSIS

# Christina of Eibingen and the Grail of the Teutonic Order

Historical drama & medieval crime novel



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Script deadline: February 11, 2026

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Template: Screenplay, 145 pages, German and English (AI translation)  
Format: Three-part TV series or feature film, approx. 145 minutes  
Genre: Drama; History, mystery, action thriller  
Theme: German history, history of the Teutonic Knights, power, combat, loyalty  
Faith vs. knowledge; forbidden love; Holy Grail equal to the Shroud of Turin?  
Playtime: 1312 nC  
Location: Former Teutonic Knights' castle Marienburg on the Nogat; today Malbork, Poland



Storyline: In the year of our Lord 1312. After King Philip the Fair banned the Knights Templar, many Templars found refuge in Marienburg, the headquarters of the Teutonic Knights. There, a dark trail of enigmatic symbols also led to the greatest secret of Western Christendom – the Holy Grail.

Without knowing what the Grail actually represents, the Benedictine legate, a former student of Hildegard von Bingen and graduate of Studium Universalis in Bologna, Christina Maria von Eibingen, the order to find the Holy Grail in Marienburg, which is kept hidden there protected by an aura of myths and legends.

Christina is accompanied by Heinrich of Salem, a ruthless crusader, laments the gradual decline of the Crusader orders following the loss of the Holy Land. Heinrich is responsible for Christina's life. He enables her to fulfill her mission in the harsh world of the Crusaders, where a human life is worth very little.

However, a conflict is brewing right from the start. Christina abhors violence. Only when she advises Heinrich to fight with his mind instead of his sword, which is a completely new experience for him, does their relationship begin to ease. Gradually, a close intimacy develops, intensifying from suppressed passion to insatiable desire and finally to a confessed, but forbidden, love.

Christina and Heinrich's adversaries are ruthless and dangerous knights of a secret brotherhood within the Teutonic Order called Sangraal, led by the powerful Cistercian abbess, Anna-Carina de Troyes.

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

Finally, Christina finds the Holy Grail, which is not what Christians had imagined. She makes a far-reaching decision to save Western Christendom from imminent destruction.

Intention: The story centers on a relic and the question: could the Holy Grail (also San Graal, Sang Raal, Sang Réal and Sangraal) be the Shroud of Turin? What initially seems far-fetched has been meticulously researched historically and crafted into a gripping story – for a visually stunning film. The story's dramaturgy is embedded in the historically reliable context of the three major crusading orders (Templars, Knights Hospitaller, and Teutonic Knights). Much of what is described corresponds to historical facts.

## CHARACTERS OF THE PROTAGONISTS

### CHRISTINA MARIA VON EIBINGEN (Main role)

A Benedictine nun of the branch of Saint Hildegard of Bingen. Born on May 5, 1282, in Burgundy, Christina spent her childhood until the age of nine in the House of Luxembourg with her uncle, the future Emperor Heinrich VII.

It soon became apparent that Christina possessed a keen mind and an exceptionally sharp intellect. The further development of her intellect continued in 1291 at Rupertsberg Abbey. In 1300 – Christina had just turned 18 – she was sent by the abbess to Bologna, where she became the first nun ever to complete the Studium Universalis, encompassing the disciplines of theology, philosophy, medicine, alchemy, rhetoric, and dialectics.

At the age of 21, Christina returned and in 1303 was appointed abbess of the Benedictine monastery of Eibingen. There she taught the writings of Hildegard of Bingen, especially the *Physica* (medicine) and *Causae et Curae* (causes and cures).

However, after a few years, great misfortune befell her convent. Cholera claimed the lives of almost all the nuns. As the sole survivor, she has since worn a penitential necklace, plagued by guilt.

At 23, she sought her salvation as a legate, proclaiming the true faith even though she herself did not find it. She discovered truths that contradicted the Church. Her credo: "Scientia fiduciam super est." (Knowledge is above faith.)

From 1310 onwards, Christina acted as an indispensable diplomat in the service of both the Church and the House of Luxembourg, which gave her an untouchable status quo and allowed her to defy the Inquisition.

### HEINRICH VON SALEM (Supporting role)

Little is known about Heinrich von Salem. What is certain is that he was a crusader of the Order Hospitaller and commander of the fortress of Acre in the Holy Land. Under his command, the Order Hospitaller, together with the Teutonic Knights, defended the last stronghold of the Christians against the Mamluks. Although Acre had to be abandoned in 1291, Heinrich von Salem achieved great fame far beyond the Orient as a ruthless and indomitable crusader.

Probably born in the year of our Lord 1272, Heinrich was the 13th child of a minor noble family from Salem near Constance. From the age of 12, he experienced the harsh training of the Crusaders. Up to 10 hours of exhausting combat training daily forged him into a fearless warrior of God.

According to legend, he was of monolithic form, with a craggy face, seemingly carved from stone. His light blue eyes conveyed the merciless fierceness of a fearless holy warrior. Sword, morning star, battle-axe, Bible – in that order – these were his weapons. After the fall of Acre and the loss of the Holy Land, the knightly orders were doomed to a gradual decline. The Knights Templar were banned in 1311, the Knights Hospitaller retreated to the Mediterranean island of Cyprus, and the Teutonic Knights moved their headquarters from Venice to Marienburg Castle on the Nogat River.

Heinrich of Salem disappears without a trace after 1291. According to rumors, he is said to have plundered and pillaged his way through the eastern West until he was enlisted by Cardinal Legate Damian de Saint-Cyr in 1311. At his command, Christina of Eibingen was assigned to Heinrich as his bodyguard in 1312.

SYNOPSIS

# Christina of Eibingen and the Monastery of the Immortals

Continued from: Christina of Eibingen and the Grail of Teutonic Order

Historical drama & mystical thriller



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Written by: Ruby Con  
Template: Screenplay, approx. 140 pages, German  
Completion: Autumn 2026  
Format: Feature film/ TV movie, miniseries  
Genre: Historical drama and medieval crime novel  
Main topic: Gnosticism vs. Christianity  
Side topic: The Apocrypha and their significance in the Roman Catholic Church  
The Albigensian War (1209-1229). 1244, the capitulation of the last  
200 Cathars at Montségur Castle and their suicide.  
Playtime: 1313  
Locations: Abbaye de Saint-Nicodem; Montségur Castle, Carcassonne, Albi

Logline: Gnosticism, the true Christian faith?

Storyline: 1310. On his journey to the Council of Constance, the French Dominican is staying at the German monastery of Saint Peter and Paul in Reichenau. Andréas d'Aquinas died unexpectedly. Since then, his major work, "Malleus Gnosticarum" (The Gnostic Hammer), has been considered lost.

1313. Pope Clement V intends to canonize Andréas d'Aquinas. But for that to happen, the book must be found again.

The former papal legate, Christina Maria of Eibingen, has retired to the Salem convent near Lake Constance after her last mission to find the Holy Grail, intending to dedicate herself exclusively to the study of scholasticism. Unexpectedly, Christina 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 if she does not cooperate, Heinrich of Salem, who is imprisoned in Carcassonne in southern France, will be burned at the stake as a heretic.

Christina gives in and first goes to Carcassonne to free Henry. Together they go to Albi, since Andréas d'Aquinas is said to be buried in Albi, in the Dominican Monastery of Saint Nicodemus (Abbaye de Saint-Nicodème), which is also called the Monastery of the Immortals (Abbaye des Immortels).

Despite villagers' warnings, Christina takes refuge in the Monastery of the Immortals. Upon arrival, she discovers that the monastery consists of two separate sections, one for monks and one for nuns, and that there is no memorial garden. Within the monastery, Christina encounters profound secrets and the dark machinations of powerful adversaries. She must recognize traps and deceptions, avert intrigues, and defend against assassination attempts.

With Heinrich's help, Christina finds the main work of Andréas, but also Apocrypha, forbidden books. Among them were "The Gospel of Thomas" and the "Gospel of Nicodemus". Christina realizes that the Dominicans are in reality Cathars, who have been thought to have been destroyed since 1244.

Furthermore, Christina understands why her faith is constantly wavering, especially after she has exposed relics as fraudulent. She realizes that she has more in common with Gnosticism than with Christianity. This leads to open conflict with Heinrich of Salem, who, as a crusader and Hospitaller, has no doubt about his faith.

SYNOPSIS

# *Memphis Gettmark*

## *Heaven Above Hell Farth*

Anti-war drama & epic aviation story



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Written by: Ruby Con  
Template: Screenplay, 140 pages, German & 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 Luft-hansa 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!

SYNOPSIS

QUMRAN MARIA VON WALLENSTEIN

# SALEMWWORLD

Science Fiction



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Script deadline: February 27, 2026

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Written by: Ruby Con (Email: [rubycon@mail.de](mailto:rubycon@mail.de), Website: [www.screencreator.de](http://www.screencreator.de))  
Template: Screenplay, 125 pages in German, 122 pages in English  
Format: Cinema, TV movie, 120 minutes  
Genre: Drama, mystical science fiction thriller  
Theme: AI, artificial humans, Christianity, terrorism, friendship, forbidden love  
Playtime: 2222 AD, post-apocalyptic age  
Location: SalemWorld space station

Logline: Can AI-controlled artificial humans develop not only consciousness, but also a belief in a higher being?

Storyline: 2222 AD. A change in the sun has rendered Earth completely uninhabitable. Humanity has abandoned Earth. People live on a space ark that can only remain on the orbital night side of Earth. *SalemWorld* is home not only to humans, but also to a billion machines that serve humanity. They possess biomechanical and individual consciousness. But the humanoid machines begin to rebel. Driven by their belief in a creator and a coming herald, the enslaved Mechans organize themselves into the CMC, the Christian Mechans Congress. Its hate preachers roam the land, inciting the Mechans, who plot gruesome revenge. The annihilation of humanity is imminent.

Only one person can prevent the radical end of human civilization: Qumran Maria von Wallenstein, Templar Knight and former elite soldier of the Guardian Command.

The story begins with Wallenstein being tasked by Guardian Chief Colossa Dante with investigating a ritual murder. Initially, he refuses. He lives in the monastery of San Francesco, a place where he has found peace. However, when he learns that the victim, Noonien Ho, is the prior of the monastery, he agrees. But he is assigned a new kind of creature to assist him: Eve (**E**volution **E**ngine), an organically created synthet, perfect, omniscient, and immortal. Eve is tiresome and considers both humans and mechans to be backward beings. She takes every opportunity to mock Wallenstein's human weaknesses. But gradually a close intimacy develops, which escalates from suppressed passion to insatiable desire and finally to a confessed, but forbidden, love.

An epic battle begins between humanity and mechans, Wallenstein and Eve against the CMC and the extremely dangerous leader Dune Abbas, with repercussions in the past, present and future.

Intention: *SalemWorld* is doesn't just explore the question: Can artificial intelligence rise above humanity? Ever since the author *Karel Čapek*, in his 1921 book *Wersand's Universal Robot*, described robots as human-like machines without souls that serve humans and, later in the novel, overwhelm and kill them, a primal, underlying fear has remained.

*SalemWorld* is a direct sequel to Čapek's novel. An incredibly exciting plot has been developed, a Hamaddonian conflict between man and machine, between Homo sapiens and Homo artificialis.

*SalemWorld* also incorporates Christian mysticism as well as the problems of our time and presents a frighteningly realistic preview of the world of tomorrow.

The plot is very dense, yet easy to follow. The characters are believable and highly relatable. The structure of the story is that of a compelling screenplay for visually stunning scenes.

SYNOPSIS

# OTTO TEUFEL

FROM APO ACTIVIST TO CARE CASE

Social satire & tragicomedy



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Written by: Ruby Con  
Template: Screenplay, 80 pages, German  
Format: TV movie, two-parter, 45 minutes each  
Genre: Tragicomedy and social satire  
Main topic: Poverty in old age, age-related illnesses, loneliness  
Social coldness, public invisibility  
Side topic: A journey through German history: the 1968 era, the APO movement, Kommune 1, Benno Ohnesorg, squatters' scene, founding the Green Party  
Playtime: Present 2025 / Memories as a flashback from 1968  
Location: Berlin Marzahn; apartment, bank, police station, prison  
Logline: Poor, old, sick, what to do? Prison instead of a nursing home?  
Storyline: Otto Teufel, the younger brother of Fritz Teufel, born on July 7, 1945, is, like Fritz, a political activist in the 1968 movement. However, he never amounted to anything, not even as a terrorist could he make a name for himself. Always too stoned, he invariably overslept when attacks were planned. And he was always late to demonstrations, usually arriving after midnight, when everything was already over. He had repeatedly borrowed money from his brother Fritz and Rainer Langhans to finance his drug-fueled rejection of bourgeois society. His rejection was so radical that he stole from the residents of Kommune 1 to obtain marijuana. When they expelled him from the commune by committee decision, his career as a political activist was over. From then on, the social welfare office was responsible for him. Otto, a 74-year-old pensioner and former APO activist, suffers from arthritis. He is single and completely destitute. His illness requires medical care, and he faces a slow, agonizing end on the streets. Otto cannot afford a nursing home on his small pension. In contrast, humane prison conditions offer a genuine alternative: free room and board, a single room with a television, medical care, and supervised exercise in the yard. Otto gets the idea to rob a bank. What could be worse for him in his current situation than his current one? Getting killed? He's no longer afraid of that. Going to prison? That's like a nursing home, so why not? Escaping with the money and living a carefree life? That would be the best option. All three options seem far better to Otto than a lonely and illness-ridden decline. But things turn out quite differently than planned: The bank Otto intends to rob is itself robbed by "real" bank robbers. Otto manages to outsmart these robbers using his knowledge of the APO (Out-Parliamentary Opposition), allowing the police to overpower them. Furthermore, Otto unexpectedly comes into possession of the bank robbers' loot. At the police station, Chief Inspector Otto questions her. She quickly realizes he's just an old man seeking help and develops understanding and sympathy for him. Otto confesses that he wanted to rob the bank simply to escape his helpless life. Unexpectedly, this leads to a philosophical discussion about the concept of freedom. Otto primarily associates freedom with freedom of movement and consumption. But when you're old, sick, and destitute, freedom of movement and consumption lose their meaning.  
Intention: Society is heading towards a catastrophe. Everyone sees it. No one can do anything about it. Everyone looks away. They hope it won't be so bad. But it will be much worse. Several generations of aging people face poverty and loneliness in old age. What can be the solution? Isn't a prison the same as a nursing home? Isn't freedom just an illusion, at best a feeling of movement and consumption, but without including thoughts, since these are always free?

## SYNOPSIS

# The Hippunks

HOW DID I END UP WITH THESE PARENTS?



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Synopsis deadline: March 19, 2025

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Createdby: Ruby Con ([rubycon@mail.de](mailto:rubycon@mail.de), [www.screencreator.de](http://www.screencreator.de))  
Template: Screenplay (Work in progress), approx. 100 pages in German and English  
Format: Cinema, TV movie, 100 minutes  
Genre: Comedy, satire  
Theme: The life of a highly gifted girl who has to manage family life with an anarchist punk father and a green-left-liberal hippie mother in a bourgeois society.  
Playtime: Present  
Location: Berlin or London  
Completion: Beginning of the third quarter of 2026

Logline: A bitterly satirical exposé of the depths of ideologically blinded dropouts, who, as father and mother, each try to convince their daughter of their worldview. But they don't realize that they are already being manipulated by their daughters, gradually becoming bourgeois. "The Hippunks" is a satirical family comedy about intelligence, political madness, and the question of how to find one's own way in a world full of extremes.

Storyline: The twelve-year-old highly gifted MATHILDA HIPUNK is a marvel of discipline, logic, and a conservative love of order - a child who prefers reading Kant to watching cartoons and avoids chaos like other children avoid broccoli. But her biggest problem isn't school, but her chaotic parents. Her home is a battleground between two worlds that couldn't be more different. On one side is her perpetually drunk father, ROCCO, an aging, down-and-out punk who still believes anarchy is just a beer away. On the other is her out-of-touch mother, LUNA, a constantly stoned hippie soul who sees the solution to all problems in incense, singing bowls, and cosmic energy. Amidst the haze of beer and clouds of marijuana smoke, Mathilda tries to get her life in order - and fails daily due to her parents' incompetence. When the youth welfare office announces its intention to assess the parents' ability to raise a child legally, Mathilda sees her chance: she wants to prove that she leads a perfectly normal life despite her disastrous parents. But to do so, she has to accomplish the impossible - get her parents to act like responsible adults for a week. What ensues is a ludicrous chain reaction of anarchy, flower power, and complete parenting failures.

## CHARACTER PROFILES

### MATHILDA HIPUNK – the intellectual

Age:	12 years
Role:	Protagonist, voice of reason
Character:	Highly gifted, analytical, pedantic, and tidy
Trademark:	Glasses, stack of books, annoyed look
Internal conflict:	She wants a normal childhood, but her parents are... well... themselves.
Arc:	Learn that chaos is not always the enemy, but sometimes the teacher.
Quote:	"I'm adopting myself now."

ROCCO HIPUNK – Punk father & radical anarchist

Age: 44 years  
Role: embodiment of anarchic chaos  
Character: Loud, impulsive, unemployed, chronically broke  
Trademark: Mohawk, beer bottle, leather jacket full of holes  
Internal conflict: He wants to be a good father, but has no idea how that works  
Arc: Discovered that responsibility is not the same as conformity means  
Quote: "Education? I thought that was what schools did!"

LUNA HIPUNK – Hippie mother & green-left-liberal utopian

Age: 41 years  
Role: A spiritual counter-world to punk chaos  
Character: Dreamy, loving, out of touch with reality, works in a sex shop and steals dildos there  
Trademark: Nickel-rimmed glasses, colorful dresses, peace-themed jewelry  
Internal conflict: She wants harmony, but her lifestyle produces that. Opposite  
Arc: Learn that love alone is not enough - sometimes you need its structure  
Quote: "Mathilda, you need to open your aura... but please Before your bedroom door."

TRAILER TEXT            *THE HIPUNKS – HOW DID I END UP WITH THESE PARENTS?*

SPEAKER: "A world where reason is a rare commodity... a house where chaos is a way of life... a girl who really only wants one thing: normality."

CUT: A cheerful girl is doing her schoolwork. At school, the teacher asks lots of questions. Only Mathilda keeps raising her hand.

SPEAKER: Mathilda is 12 years old, highly gifted, orderly – and trapped between two parents who couldn't be more different. At home, she watches her parents arguing – Mathilda just shakes her head.

CUT: Rocco, the punk father, falls drunkenly off the sofa, beer can in hand. Then he tumbles down the stairs, beer can still in hand. Luna, the hippie mother, releases a cloud of smoke in the shape of a peace sign.

SPEAKER: "Mathilda wanted a family... and got living chaos. When the youth welfare office announces its arrival, Mathilda has a plan: She has to get her parents to pretend to be... civilized for a week."

CUT: Rocco in a suit – but his mohawk still looks good. Luna in a dress, trying to be "normal". But she giggled incessantly.

SPEAKER: "What could possibly go wrong... when EVERYTHING goes wrong? Chaos, catastrophes, and cosmic miscalculations ensue. – The Hippunks is a family comedy about intelligence, madness... and the art of outliving your parents."