

A movie poster for 'The Monkey Musketeers'. The central image shows three anthropomorphic monkeys and a young boy riding a vintage motorcycle through a cobblestone street in a European city. The boy, wearing a brown jacket and cap, is at the controls, smiling. Behind him, a large gorilla sits in the back seat. To the left, an orangutan leans over the side of the motorcycle. In the foreground, a smaller monkey wearing a cap and scarf leans forward from the sidecar, looking excited. The background features historic European architecture and a German soldier in a green uniform running in the distance. A poster on the left wall reads 'Danmark for DANSKERNE'.

FEATURE FILM

THE MONKEY MUSKETEERS

Three monkeys. One boy. One occupied city.

A WWII adventure comedy about the most unlikely resistance unit Copenhagen never knew it had.

WRITTEN BY BJARNE O. HENRIKSEN

Feature screenplay complete • 106 pages

WHAT IF THE THREE MUSKETEERS WERE A CHIMPANZEE, AN ORANGUTAN AND A 400-POUND GORILLA?

Occupied Copenhagen, 1944. When twelve-year-old Jeppe Hytt-Hansen's parents are seized by the Nazis, the only allies he has left are three zoo primates he has secretly trained as Athos, Porthos and Aramis.

To save his family — and eventually a trainload of prisoners — Jeppe must turn his Monkey Musketeers into the most unlikely resistance unit of the war.



COPENHAGEN, 1944

THE OCCUPATION IS REAL.

The comedy comes from what happens inside it.

German soldiers patrol the streets. Danish civilians disappear into trucks. Fear has become ordinary. Jeppe is twelve years old — old enough to understand what is happening, but still young enough to believe three monkeys with wooden swords might actually be able to do something about it.





OUR HERO

JEPPE HYTT-HANSEN

A boy who begins by playing Musketeer — and ends by becoming one.

Jeppe is imaginative, stubborn, resourceful and absolutely convinced that adults underestimate both children and monkeys.

When he comes home to find his apartment destroyed and his parents gone, the game ends. Everything he has taught Athos, Porthos and Aramis suddenly has a purpose.

THE MOMENT THE GAME BECOMES A MISSION

THE TEAM

Not pets. Not sidekicks. Musketeers.

ATHOS. PORTHOS. ARAMIS.

ATHOS

THE ORANGUTAN

Dignity. Strategy. A top hat whenever circumstances permit.

PORTHOS

THE SILVERBACK

Muscle, loyalty and a deeply personal interpretation of "protect Jeppe."

ARAMIS

THE CHIMPANZEE

Improvisation, curiosity and catastrophic initiative.

THE VILLAINS

THE ENEMY HAS A SENSE OF ITS OWN IMPORTANCE.

Which makes it particularly vulnerable to monkeys.

SCHLITZ — Gestapo chief. Polished, vain, corseted and convinced history is watching him.

VELMA — collaborator, opportunist and enthusiastically prepared for whichever side appears to be winning.

FOKKENWERFER — an SS officer whose manufactured Nordic perfection includes an expensively reconstructed nose with ideas of

DANGEROUS — AND RIDICULOUS. THE FILM NEVER CONFUSES THE TWO.



THE MONKEY MUSKETEERS

THE MONKEY MUSKETEERS

**DANGER PLAYED STRAIGHT. ABSURDITY
ALLOWED TO HAPPEN INSIDE IT.**

THE MONKEY MUSKETEERS is not a parody of WWII. The occupation, arrests and threat of deportation remain real. The comedy comes from human vanity colliding with animal logic: Nazi racial science confronted by actual apes; military authority defeated by instinct; pomp destroyed by dentures, bananas, corsets, champagne and perfectly timed misunderstanding.

JOJO RABBIT

PADDINGTON 2

THE GREAT ESCAPE

THE RULE OF THE MOVIE

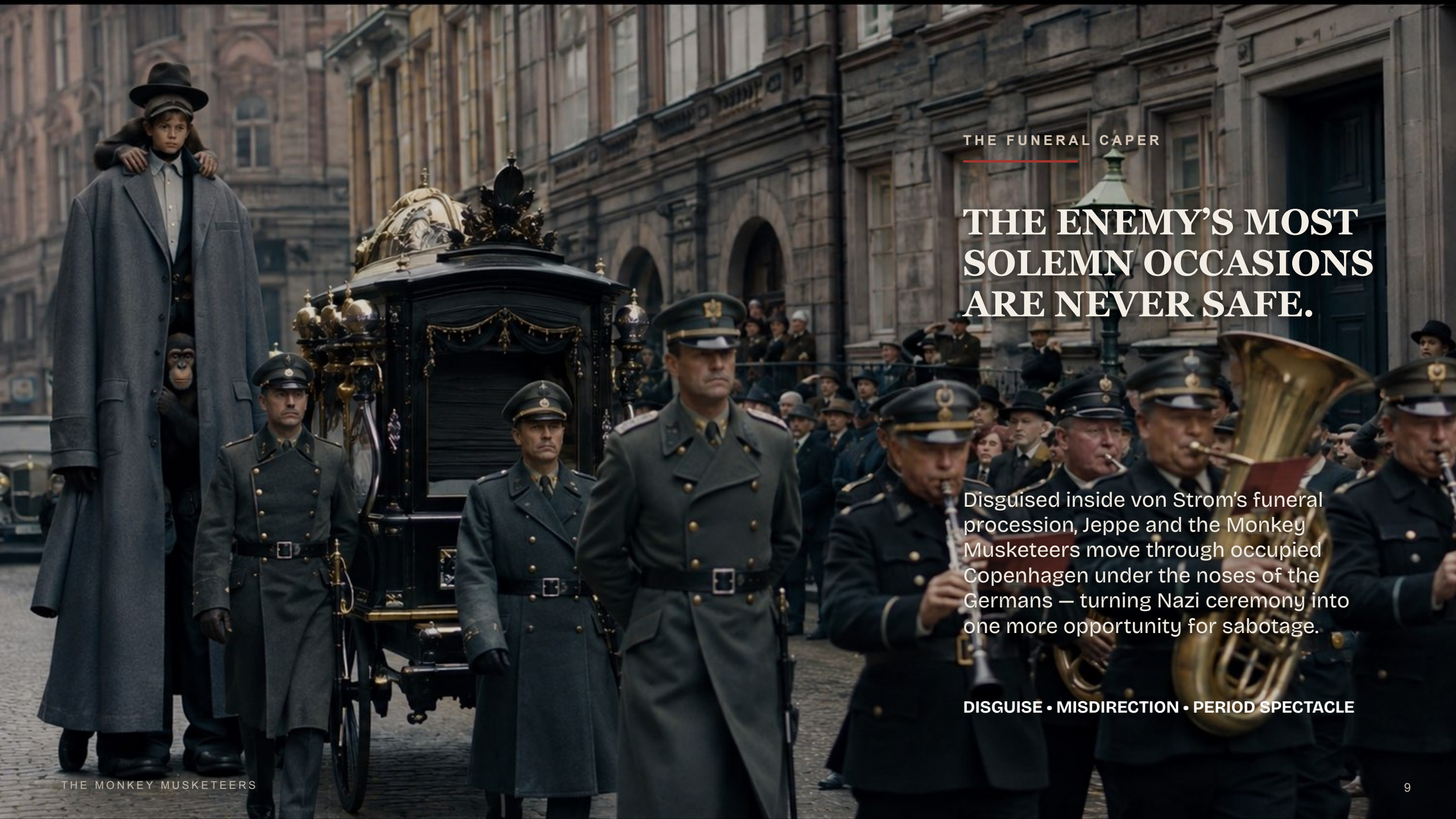
THE NAZIS BELIEVE EVERYTHING HAS A HIERARCHY.

The monkeys keep proving otherwise.

Jeppe cannot defeat the occupation through strength. But he understands three creatures the Germans cannot predict. Every obstacle becomes a comic problem to solve — and every solution pushes Jeppe and his Musketeers deeper into the Resistance war.

**“ALL FOR ONE —
AND ONE FOR ALL.”**





THE FUNERAL CAPER

THE ENEMY'S MOST SOLEMN OCCASIONS ARE NEVER SAFE.

Disguised inside von Strom's funeral procession, Jeppe and the Monkey Musketeers move through occupied Copenhagen under the noses of the Germans — turning Nazi ceremony into one more opportunity for sabotage.

DISGUISE • MISDIRECTION • PERIOD SPECTACLE

COMEDY BUILT AS ACTION

THE JOKES ARE NOT PAUSES BETWEEN SET PIECES.

The jokes are the set pieces.

Athos and Porthos dance beside a Nazi coffin. Schlitz's dentures take an unexpected champagne bath. A fascist lecture on racial superiority acquires three living visual aids. And a boy discovers that commanding a gorilla is easier than explaining one.

VISUAL COMEDY • SUSPENSE • CHARACTER



THE TRAIN

NOW THE GAME BECOMES A RESCUE OPERATION.

Jeppe discovers that his parents and other prisoners are being transported under German guard. With the Resistance running out of time, he and the Monkey Musketeers climb onto the moving train, neutralize its defenses and help separate the prisoner cars from the Nazi dining car.

A twelve-year-old boy is suddenly directing a railway caper at speed.

THE ADVENTURE EXPANDS — WITHOUT LOSING THE COMIC ENGINE

THE BIGGER THE NAZI CEREMONY, THE HARDER IT FALLS.



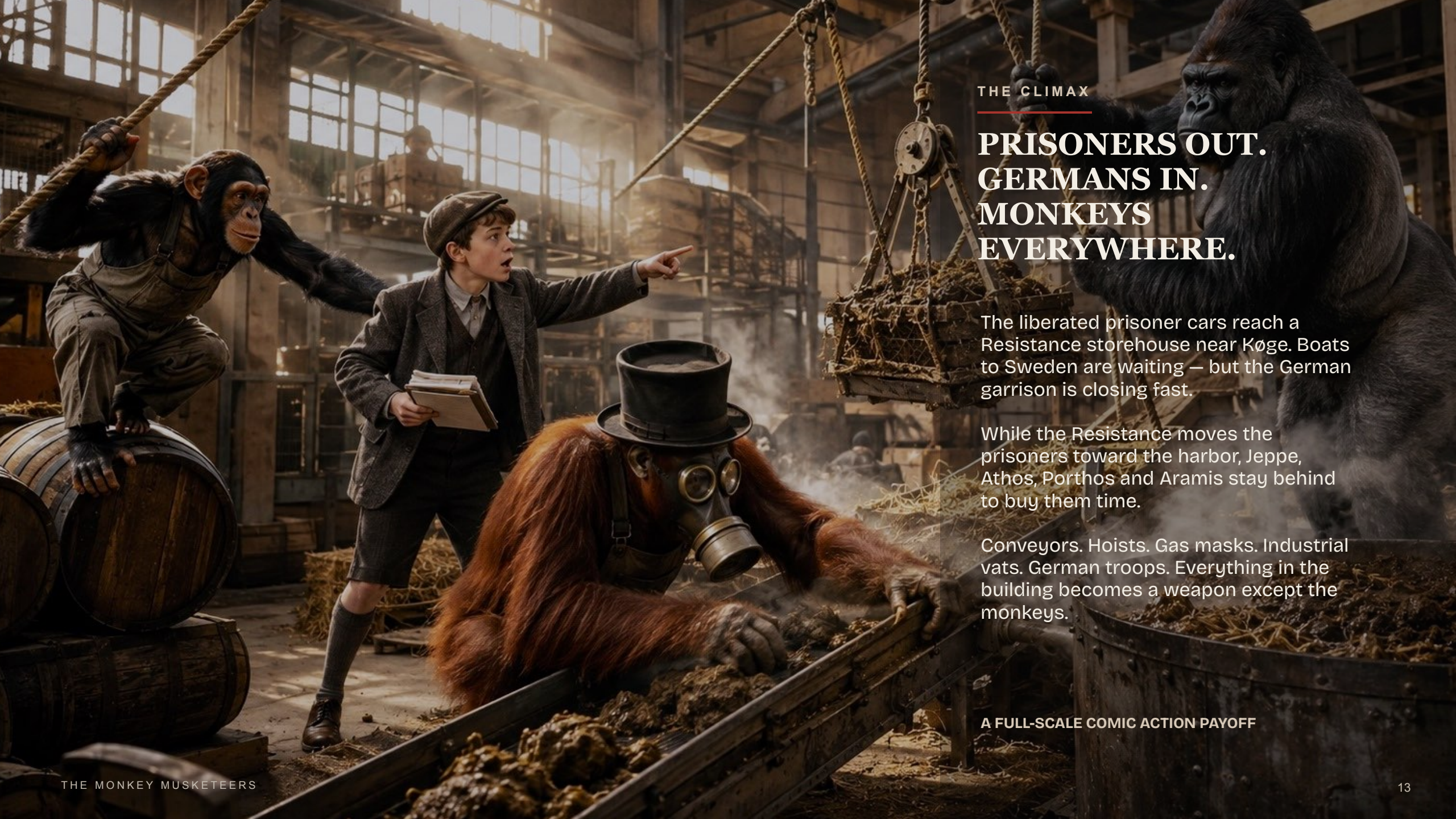
FUNERAL PROCESSION



DINING CAR



MORTUARY



THE CLIMAX

PRISONERS OUT. GERMANS IN. MONKEYS EVERYWHERE.

The liberated prisoner cars reach a Resistance storehouse near Køge. Boats to Sweden are waiting — but the German garrison is closing fast.

While the Resistance moves the prisoners toward the harbor, Jeppe, Athos, Porthos and Aramis stay behind to buy them time.

Conveyors. Hoists. Gas masks. Industrial vats. German troops. Everything in the building becomes a weapon except the monkeys.

A FULL-SCALE COMIC ACTION PAYOFF

A full-page background image showing a family of three—a man, a woman, and a young boy—hugging warmly on a grassy dune at sunset. The man is wearing a dark coat and a scarf, the woman is wearing a yellow coat and a striped headscarf, and the boy is smiling between them. In the background, there are several boats on the water, other people on the dunes, and a person in a dark jacket with 'Rädmöb' on the back. The sky is filled with soft, orange and blue clouds.

THE HEART

WHAT HE WAS FIGHTING FOR.

After everything — the arrests, the train, the storehouse and the escape — Jeppe finally reaches the people he set out to save.

The adventure lands because underneath the spectacle is something very simple: a twelve-year-old boy trying to get his family back.

***“THE FILM’S HEART IS AS
SIMPLE AS ITS PREMISE
IS WILD.”***

THE FINAL IMAGE

ALL FOR ONE — AND ONE FOR ALL.

Back at the zoo, Athos, Porthos and
Aramis raise their three wooden swords.

There is an empty place for the fourth
Musketeer.

Then Jeppe arrives.

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Read-a-Film prose version available

Written by Bjarne O. Henriksen