

## PLANET OF THE SALES APES, NEW DRAFT

theoretically starring:

WARREN BEATTY as JEREMY CORBYN  
JIM MOIR as THE AUTHOR OF THIS SCREENPLAY  
ROBERT SHAW as VIC REEVES  
JENNIFER ANISTON as KIRK  
LORETTA SWITT as SPOCK  
LARRY DAVID as MOSES  
AARON SPELLING as BOB MORTIMER  
JOANNA LUMLEY as HERSELF  
DAVID MCCALLUM as HIMSELF  
JOHNNY DEPP as SAPPHIRE  
BRIAN WALDEN as STEEL  
CHARLIE SHEEN as CAPTAIN WILLARD  
LENNY HENRY as MAN WITH GUN  
BALDRICK as HIMSELF  
KELSEY GRAMMER as STING  
LOVEJOY as KELSEY GRAMMER  
RICKY GERVAIS as THE COUNTDOWN CONUNDRUM  
LADY FELSHAM as BILKO  
ERIC CATCHPOLE as LABI SIFFRE  
TINKER as HELENA BONHAM CARTER  
CAROL VORDERMAN as AUCTIONEER WHO WANTS TO HAVE SEX WITH  
LOVEJOY  
LEONARD ROSSITER as KONSTANTIN STANISLAVSKY  
RUSS ABBOTT as TOMMY COOPER  
LESLIE NIELSEN as AGENT COOPER  
SAM ROCKWELL as DB COOPER  
TONY SLATTERY as BOOKER T AND THE MGS  
TONY HANCOCK as RY COODER  
RORY KINNEAR as ALICE COOPER  
DAVID LYNCH as HIMSELF  
COLUMBO as RICHARD WILSON

EXT. PLANET OF THE SALES APES. KIRK AND SPOCK BEAM DOWN.

KIRK

What the hell are we doing here, Spock? This screenplay is not a serious drama.

SPOCK

It's my fault, captain. I did a Columbo or two and before I knew it I'd let myself become fodder for an unhinged post-rational surreal satirist.

KIRK

And you're played by Loretta Switt. What's that all about?

SPOCK

With due respect, Captain, you're played by Jennifer Aniston - I think we're both the victims of the author's malevolence here.

KIRK

We have to get out of here.

CUT TO...

INT. ROOM. MAN WITH GUN IS WATCHING A TV ON WHICH KIRK AND SPOCK HAVE BEAMED DOWN TO THE PLANET OF THE SALES APES. MAN WITH GUN CHANGES CHANNEL. IT NOW SHOWS JOANNA LUMLEY AND DAVID MCCALLUM, APPEARING ON THE PLANET OF THE SALES APES IN A COMPLETELY UNEXPLAINED MANNER.

LUMLEY

It's started Steel.

MCCALLUM

I'm not Steel, I'm David McCallum and you're Joanna Lumley. You're being overly thespian.

LUMLEY

Either way, McCallum, it's started.

MCCALLUM

What's started?

LUMLEY APPEARS TO CONCENTRATE TELEPATHICALLY.

LUMLEY

The film. Or the dream. It's hard to say.

MCCALLUM

Where are we?

LUMLEY

We're on the planet of the sales apes. Look. I can see Kirk and Spock over there.

CUT TO KIRK AND SPOCK IN THE DISTANCE AND THEN CUT BACK

MCCALLUM

That's Jennifer Aniston and Loretta Switt in Star Trek uniforms.

LUMLEY

We're in a surreal screenplay, McCallum, things are going to get far more bizarre than the MASH and Friends stars playing Kirk and Spock.

MCCALLUM

Well then let's leave.

THE AUTHOR OF THIS SCREENPLAY APPEARS FROM BEHIND A CACTUS.

THE AUTHOR OF THIS SCREENPLAY

But you can't. You're stuck here. Until it either descends into total chaos and implodes or one of you, the characters of the film, MAN WITH GUN specifically, ends the film in the surreal and bizarre way we have come to expect from these films.

LUMLEY

Who are you?

THE AUTHOR OF THIS SCREENPLAY

I'm the author of this screenplay.

DAVID MCCALLUM

No you're not, you're Vic Reeves, I've seen you on television.

THE AUTHOR OF THIS SCREENPLAY

Well if you want to pick nits I'm actually Jim Moir and Vic Reeves was a character I created.

LUMLEY

Either way it doesn't help us deal with the problem at hand. But surely Jim, I mean THE AUTHOR OF THIS SCREENPLAY, if you're the author, you can decide how it ends.

THE AUTHOR OF THIS SCREENPLAY

I am Jim Moir, just like you're Joanna Lumley, and I'm playing the author of this screenplay, as written by the real author.

DAVID MCCALLUM

Perhaps that would be Bob Mortimer?

BOB MORTIMER

I have nothing to do with this. I don't even have any idea what's going on.

THE AUTHOR OF THIS SCREENPLAY

Look, Aaron, if you want to play Bob Mortimer you'll need to adopt a Northern English vernacular. You sound too much like a Californian. Even your lines sound Californian. It's not Bob Mortimer. Anyway, my point is I have no power over anything, even the delivery of my lines, which is left up to the imagination of the reader.

BOB MORTIMER

But I AM Aaron Spelling and, like I said, I have no idea how I ended up in this bizarre insult to tv and film producers everywhere.

MAN WITH GUN

This is getting tedious. There must be something better on.

LUMLEY

Did you hear that McCallum? That was MAN WITH GUN.

MAN WITH GUN

What the sales ape? Can you hear me Lumley?

LUMLEY

I can hear you, MAN WITH GUN.

MAN WITH GUN

You know what this means, don't you?

LUMLEY

No. What does it mean?

BALDRICK

It means the dream or film or film of a dream or dream of a film has definitely kicked off again. We're all here on the planet of the sales apes. I must be there too.

MCCALLUM

Why, where did you think you were?

MAN WITH GUN

In the limbo between dreams and realities, where blame and blamelessness are both nonexistent. Somewhere a being can get a little peace.

SAPPHIRE AND STEEL APPEAR OUT OF NOWHERE.

SAPPHIRE

Did you notice how THE AUTHOR OF THE SCREENPLAY mentioned a reader? He implied that this screenplay is not to be made into a film, merely imagined in the minds of a reader or readers.

STEEL

How does that help us?

SAPPHIRE

Don't you see? It gives us a bit of leverage. Just a small amount of control. If we encourage the readers in a certain way, they may be able to collectively end the nightmare for us, by changing the shape of reality.

STEEL

You mean with their actions and the synchronicity between their actions and a morally sound pathway between potential events on a spacetime continuum?

SAPPHIRE

Precisely.

STEEL

So what are we here for then?

KIRK AND SPOCK ARRIVE

KIRK

I think it's obvious why we're here. Surely even a fool could see.

BALDRICK

It's King Turnip again, isn't it?

KIRK

No, you dimwit. We're here to entertain millions of people and help them understand a few things about space and aliens and stuff like that. Haven't you seen Third Rock from the Sun? Sci-fi alien space comedy and drama is the only technical framework these earth creatures have for understanding the cosmos.

SPOCK

What are you talking about? Actors don't know anything about reality or science. Our job is to bring stories to life, not to document reality. Our tv shows teach people how to talk and sound normal, that's about it. Not just their language usage but the ideas they have, the things which interest them. Whether it's a story about an army post in Korea or a starship on 'frontiers' of space the stories are usually just parochial stories told within a context which seems much vaster than the story really is.

KIRK

What, are you Konstantin Stanislavsky now?

SPOCK

I'm a true blue American, sir!

SPOCK SALUTES

KIRK

But you're a Vulcan. I think you're having a flashback to MASH.

SPOCK MAKES VULCAN SALUTE.

SPOCK

Live long and prosper, sir.

MAN WITH GUN

Again I say, this is getting tedious. There must be something better on.

MAN WITH GUN CHANGES THE CHANNEL. CAPTAIN WILLARD HAS JUST CRASHED ONTO THE PLANET OF THE SALES APES IN HIS SPACE BOAT.

MAN WITH GUN

What is this, Wacky Races?

CAPTAIN WILLARD

Hey, MAN WITH GUN, you there?

MAN WITH GUN

Yes I'm here, and so is everyone else by the look of it. Looks like we're living the dream, so to speak, or perhaps more accurately the nightmare.

THE AUTHOR OF THIS SCREENPLAY

Hang on, hang on, there's surely far too many characters involved here now. How can anyone remember whom any of them are?

MAN WITH GUN

I thought I changed the channel.

THE AUTHOR OF THIS SCREENPLAY

I'm playing the author of this screenplay. It makes sense for me to shift around the different scenes with much more ease than even the main character.

MAN WITH GUN

Which would be me?

THE AUTHOR OF THIS SCREENPLAY

Maybe. Or maybe it is the the item of vegetation you are currently in pursuit of.

KELSEY GRAMMER ENTERS LOOKING IRRITATED.

THE AUTHOR OF THIS SCREENPLAY

Or maybe it's Lovejoy.

KELSEY GRAMMER

This is ridiculous. I shouldn't even be in this screenplay. The author has plenty of actors and characters to milk for satirical currency, my addition to this mad-house is clearly just driven by that rather unfunny sketch about me done by Bob Mortimer which itself is derived from nothing more than how silly my name can sound when placed in certain contexts, including this screenplay. It's cheap, phony comedy and unworthy of the armageddon-like style of this film and those leading up to and following it. It's weak, childish and dare I say slapstick comedy, not even remotely meaningful or capable of empowering social commentary. Benny Hill, in a word.

MAN WITH GUN

That's two words. But still, you have a point. And yet I'm glad you're here, I was getting very bored until you arrived. Of course you're totally failing to play the role of Kelsey Grammer and apparently insist on actually just being Lovejoy to the full extent of your presence in the screenplay, defying the author's claim that you are KELSEY GRAMMER.

KELSEY GRAMMER

Who the Ant and Dec are you? Wait a minute. I know that voice. You're Lenny Henry.

MAN WITH GUN

Hush, man, hush. I am MAN WITH GUN. I have the task, in this film we're in, of dealing with the baddy. The whole film is just a build up to one moment where I deal with the baddy.

KELSEY GRAMMER  
And the baddy is?

BILKO SUDDENLY APPEARS, WEARING A CAPE AND A MASK.

BILKO  
Why that would be me, Lovejoy.

KELSEY GRAMMER  
Janey, nice to see you again. Has our antique-related double act been restored by a mad screenwriter in a post-apocalyptic world?

BILKO  
No, I'm afraid I'm playing BILKO.

KELSEY GRAMMER  
And I am in fact KELSEY GRAMMER but we can play this thing however we want. We can be Lovejoy and Lady Jane and make a tidy sum from some wheeling and dealing and all sip booze and eat snacks at the end, and be glad that Tinker is such a refined chap.

BILKO  
The author of this screenplay may have other ideas.

MAN WITH GUN  
And so might I, master sergeant. What's your game anyway? Planning some events? Going to make a load of money from getting everyone to 'do their duty' and pay their slave wages straight over to addiction barons claiming to sell various forms of 'food and drink'? It's been done Bilko - Boris Johnson, Donald Trump, George Bush - we've heard it all before. Bombing is security. Monopoly is called democracy. Gasoline prices are called a foreign policy. And the mall is called your neighbourhood. And shopping is called patriotism.

BILKO  
You have me mistaken for Richard Nixon.

MAN WITH GUN  
Not really. You're just a salesman. I think it's you who doesn't realise how closely you end up resembling that which you set out to destroy with your well intentioned anarchism.

BILKO  
But I'm not Phil Silvers, I'm Lady Jane Felsham, and I'm exactly the sort of person whom feminazis and others trying to perpetuate the nightmare you live in hate. I hang out with people like Lovejoy.

MAN WITH GUN

Well the author seems to have identified you as BILKO and KELSEY GRAMMER.

AUTHOR OF THIS SCREENPLAY

I have done no such thing. I've kept out of this argument. I have stayed on the sidelines.

MAN WITH GUN

I don't mean you, Moir, I mean the real author, the one who really does control all we say and do, or at least appears to do so, for the author of the screenplay is no less a character in a dream than you or I, Moir.

BILKO

You admit he's Moir but you pretend I'm Bilko. That's unfair.

MAN WITH GUN

If I wasn't unfair to you, what would be Lovejoy's primary purpose in this screenplay? If I'm already on your side there's no need for Lovejoy.

KELSEY GRAMMER

Hang on. I thought I was KELSEY GRAMMER.

LABI SIFFRE

Yeah, and I'm LABI SIFFRE.

HELENA BONHAM CARTER

But you are.

LABI SIFFRE

Oh shut up HELENA BONHAM CARTER.

HELENA BONHAM CARTER

Oy.

HELENA BONHAM CARTER DRINKS SOME WHISKY OUT OF A FLASK AND ADJUSTS HIS LAPEL.

KELSEY GRAMMER

That's not the point. The point is that I'm not just about a quick buck, nor am I just some sort of knight in shining armour here to save the ladies because Chris de Burgh, Bill Bailey and Rachel Riley are busy teaching Palestinians how to appreciate strictly come dancing without food or electricity. Sure, I duck and I dive to survive in life, but there's an underlying ideological message in what I do, it's not just the Donald Trump show or something. I'm about love, and justice, and decency.

HELENA BONHAM CARTER

Absolutely, Lovejoy, but this isn't our show. This is some sort of apocalyptic fandango. God alone knows what the purpose of this screenplay is.

LABI SIFFRE

Um, I think it's supposed to be a dream.

THE AUTHOR OF THIS SCREENPLAY

Actually I think it's a dream of a screenplay and a screenplay of a dream, kind of rolled into one.

HELENA BONHAM CARTER

The point still stands, it's up to Lenny Henry there to save the women, wheel and deal, guide the film through its plot points to the end.

KELSEY GRAMMER

Why? If I'm here, why can't I play my part? The real author of the screenplay isn't just some small time slapstick joke teller. This isn't the work of Royal Variety Show comedians. There's a coherent ideology which leans towards things like humanitarianism, socialism, honour, dignity - the stuff I stand up for, even if it has to be spiced up with a bit of womanising and pulling fast ones with dodgy merchants and punters.

MAN WITH GUN

I agree with Lovejoy. I think this film is going to reach the conclusion we want only when we are united in our effort to get there. Previous films were too divided up - factions against factions. This is why we never escape from the nightmare and keep ending up back in it. We need to unify. We need to work towards a common goal.

KELSEY GRAMMER

Thank you Len.

MAN WITH GUN

I'm MAN WITH GUN.

KELSEY GRAMMER

Yeah and I'm KELSEY GRAMMER but who we really are to readers, viewers, dreamers, anyone involved in this mad construct, are Lenny Henry and Lovejoy.

MAN WITH GUN

Surely you're Ian McShane?

KELSEY GRAMMER

Nope, definitely Lovejoy. Go and ask the readers. They'll tell you themselves. When I speak they just see Lovejoy, the character, not McShane the actor. That is who is cast anyway. The author isn't leaving these details to chance. It's like a very finely tuned antique musical instrument.

MAN WITH GUN

Alright alright Stanislavski, but where does this get us? What do you reckon we should do Lovejoy?

KELSEY GRAMMER

So let me get this straight: we have to end the life of an imaginary plant or flower because when we do the plant of flower dreaming this dream will wake up?

MAN WITH GUN

That's about the size of it.

KELSEY GRAMMER

What do you think Jane? Should we?

BILKO

I think so, Lovejoy.

BILKO AND KELSEY GRAMMER GO ARM IN ARM TO AN SUV. LABI SIFFRE AND HELENA BONHAM CARTER GET IN THE BACK.

KELSEY GRAMMER

Trust me, Len, I have a plan. You sit tight. Give us half an hour. If we're not back by then, sell this antique stick blender.

KELSEY GRAMMER GIVES MAN WITH GUN A STICK BLENDER FROM ARGOS. THE SUV DRIVES OFF.

CUT TO..

INT. DIFFERENT FILM. LOVEJOY'S SUV SUDDENLY ARRIVES INSIDE AN EPISODE OF A REMAKE OF BREAKING BAD STARRING DENZEL WASHINGTON AS MALCOLM'S DAD, CONDOLEEZA RICE AS MALCOLM AND THE PLOT CHANGED TO THAT OF MALCOLM IN THE MIDDLE BUT WITH DEATH DEFYING PLOTS FROM BREAKING BAD WORKED INTO THE MALCOLM STORYLINE TO ENABLE LOVEJOY TO FIT IN SEAMLESSLY AND DODGE KILLERS AND MAKE BIG BUCKS.

KELSEY GRAMMER

Let's have an auction.

BILKO

Okay. Let's auction your cassette deck head cleaner.

THEY GO TO AN AUCTION ROOM.

AUCTIONEER WHO WANTS TO HAVE SEX WITH LOVEJOY

Ladies and gentlemen, I'd like to start the bidding for this surreal screenplay at a hundred pounds, do I hear a hundred pounds?

KELSEY GRAMMER

Two hundred

BILKO

Five thousand

KELSEY GRAMMER

Ninety thousand

BILKO  
Eight trillion

THE COUNTDOWN CONUNDRUM  
This thermos flask.

THE COUNTDOWN CONUNDRUM PRODUCES THE THERMOS FLASK USED BY  
STEVE MARTIN IN THE JERK.

AUCTIONEER WHO WANTS TO HAVE SEX WITH LOVEJOY  
Going once, going twice, gone to THE COUNTDOWN CONUNDRUM in exchange  
for The Jerk's thermos flask.

KELSEY GRAMMER AND BILKO GET BACK IN THE SUV AND DRIVE OFF,  
ANGRILY.

CUT TO..

INT. FBI HQ OREGON. THE DINING ROOM IS BEING USED FOR A COOPER  
FAMILY REUNION. THE COOPERS ARE ALL THERE: TOMMY COOPER, AGENT  
COOPER, ALICE COOPER, DB COOPER, AND BOOKER T AND THE MGs, WHO  
ARE RELATED TO AGENT COOPER'S NIECE THROUGH MARRIAGE. THEY ARE  
ALL EATING PIE AND DRINKING COFFEE. RY COODER IS ALSO THERE  
BECAUSE HE WAS SENT AN INVITATION BY ACCIDENT.

CUT TO..

INT. ROOM. MAN WITH GUN TRIES TO CHANGE CHANNEL BUT IT CONTINUES  
TO SHOW THE COOPER FAMILY REUNION. KONSTANTIN STANISLAVSKY  
ENTERS CAUSING DAVID LYNCH TO ARRIVE ON THE SCENE, ALARMED, AND  
START SHRIEKING.

DAVID LYNCH  
Where is agent Chet Desmond?

RY COODER  
Stop shreiking. He was never here.

DAVID LYNCH  
He was here.

AGENT COOPER  
That's my line.

KONSTANTIN STANISLAVSKY  
I am not convinced. You're just playing the part, this is no family reunion of the  
Cooper family. You - you are Leslie Nielson and you are Russ Abbott, a pair of  
jokers. Useful in a card game, perhaps, but not, I feel, here where imagination is  
brought to life by sincerity, by integrity: truthfulness to form. You are not the Cooper

family. I am cancelling this screenplay.

DAVID LYNCH

He was here.

MAN WITH GUN

Listen, Stanislavsky, you can't cancel the screenplay. You're just part of its fabric. You have no say in the matter. And you're not even Stanislavsky, you're Leonard Rossiter playing the part - it's just that his skill is so great that he would probably end up believing he really was Stanislavsky, as you clearly do.

KONSTANTIN STANISLAVSKY

That's easy for you to say, you're cast as "MAN WITH GUN". Your role is to be whoever the actor is playing you - it's the kind of role where the character doesn't matter, merely the profit-maker playing the part of an actor playing the part of a character when really doing no such thing, just mindless cogs in an unwholesome machine.

MAN WITH GUN

Are you Stanislavsky truthfully being Leonard Rossiter or Leonard Rossiter truthfully being Stanislavsky?

AGENT COOPER

Has anyone tried this exquisite pie?

AUTHOR OF THIS SCREENPLAY SENDS AGENT COOPER TO THE BLACK LODGE.

AUTHOR OF THIS SCREENPLAY

The pie is MINE.

CUT TO..

INT. SUV. KELSEY GRAMMER, BILKO, HELENA BONHAM CARTER AND LABI SIFFRE HAVE STOPPED AT AN ANTIQUES SHOP IN FULHAM. THE SHOPKEEPER IS MOSES.

MOSES

Lovejoy. So good to see you.

KELSEY GRAMMER

Yeah, listen, the thing is I'm not Lovejoy I'm Kelsey Grammer in this screenplay, know what I'm saying Larry?

MOSES

Who's Larry?

KELSEY GRAMMER

Aren't you Larry David?

MOSES

I'm Moses. You know. The main jew. That's me. Moses. So what is it you want, Lovejoy?

KELSEY GRAMMER

Hang on, hang on, no. If you're Moses then I'm Kelsey Grammer.

MOSES

But you're Lovejoy. How can you be Kelsey Grammer if you're Lovejoy? I know you're Lovejoy. There's no point trying to pretend.

KELSEY GRAMMER

But then you're Larry David.

MOSES

What? Who is this Larry David? I don't know who you mean. I'm Moses.

BILKO

Look, Lovejoy, we're obviously not going to get anywhere like this, he's obviously determined to believe in his role. Maybe it will be amusing. I think I'd like to see Larry David live out his conception of what Moses, through some filter or other, could be like, at least in the context of this screenplay.

KELSEY GRAMMER

But it's not Larry David.

BILKO

Don't you start.

KELSEY GRAMMER

No I mean it's the work of an author. It's not really Larry David or his conception of Moses. If it is that's a coincidence.

MOSES

Who is this author?

AUTHOR OF THIS SCREENPLAY

I am.

MOSES

No you're not, you're Jim Moir.

AUTHOR OF THIS SCREENPLAY

Then you're Larry David.

KELSEY GRAMMER

Exactly.

MAN WITH GUN

No, you're not Larry David and you're not Moses either, you're the figment of the

imagination of some kind of vegetable matter.

BALDRICK  
Or a screenplay.

MAN WITH GUN  
Or a screenplay which is the figment of the imagination of some kind of vegetable matter.

MOSES  
What is this vegetable matter? I'm Moses. Don't you know Moses? The ten commandments? That's me. I wrote them.

MAN WITH GUN  
I thought God wrote them.

MOSES  
We co-wrote them. What's it to you? I'm Moses, okay?

ALICE COOPER  
Yeah, and I'm Alice Cooper.

MOSES  
Who's this guy?

MAN WITH GUN  
Alice Cooper, apparently.

MOSES  
No seriously, who is he? He looks familiar.

MAN WITH GUN  
The kid of the man who plays Veruca Salt's dad in the Gene Wilder Willy Wonka film.

MOSES  
Right, that makes sense.

MAN WITH GUN  
Hah! Gotcha. If you were really Moses, that film reference would be way ahead of your time, you'd have no idea even who Gene Wilder was, let alone being able to recognise Roy Kinnear.

MOSES  
What are you talking about, I'm the chief Jew, I'm Moses. I've been around and seen it all, I know every film ever made and even ones which haven't yet been made.

MAN WITH GUN  
How does THAT work?

MOSES

Think about it. You're in one right now.

ALICE COOPER

Can someone direct me to the scene with the Cooper family reunion?

AGENT COOPER GIVES ALICE COOPER SOME EXQUISITE PIE.

AUTHOR OF THIS SCREENPLAY

I thought I'd sent you to the black lodge.

AGENT COOPER

Yes, but you're not really the author of this screenplay, as outlined in a previous exchange of words.

AUTHOR OF THIS SCREENPLAY PRODUCES A REMOTE CONTROL AND CHANGES THE CHANNEL.

EXT. PLANET OF THE SALES APES. JEREMY CORBYN, MAN WITH GUN, KING TURNIP AND BALDRICK ARE MOUNTED ON FOUR HORSES, SLOWLY MOVING ACROSS THE PLANET.

MAN WITH GUN

What the hell happened?

AUTHOR OF THIS SCREENPLAY

I changed the channel.

MAN WITH GUN

Where the hell are you?

AUTHOR OF THIS SCREENPLAY

I'm watching the screen now, and you're on it.

MAN WITH GUN

Where did everyone else go?

JEREMY CORBYN

Calm down, MAN WITH GUN. The way to play this is cautiously.