

TED LASSO

"Rainbow"
Episode 205

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Goldenrod Shooting Script
17th May 2021

Based on the promotional campaign for NBC Sports generally known as 'Ted Lasso', including certain characters and other elements therein (source material not to be accorded on-screen credit)

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SET LIST

INTERIORS

COACHES OFFICE
REBECCA'S OFFICE
KEELEY'S OFFICE
TRAINING FACILITY
- MEDIA ROOM
- HALLWAY
TV STUDIO
"A TASTE OF ATHENS" RESTAURANT
- BATHROOM
YOGA STUDIO RECEPTION AREA
OLLIE'S CAR
NELSON ROAD STADIUM
- TICKET AREA

EXTERIORS

TED'S APARTMENT
TRAINING PITCH
LONDON STREET
TOOTING 5-A-SIDE FOOTBALL PITCH
NELSON ROAD STADIUM
- STANDS
- PITCH
- OWNERS' BOX
- SIDELINE
TV STUDIO
STREET

1 INT. "A TASTE OF ATHENS" RESTAURANT - SATURDAY (D11) 1

It's between lunch and dinner, not busy. A hostess, JADE, stands at the hostess stand cleaning large, laminated menus with a spray bottle and rag. NATE enters and walks up to her.

NATE

Good afternoon.

(beat, then)

Sorry, I was waiting for you to ask me what I needed. Or say anything at all.

(beat, then)

This is me mum and dad's favorite restaurant and Friday is their 35th anniversary, Jade.

JADE

How do you know my name?

NATE

I don't. That's what the 35th anniversary is - Jade.

JADE

Oh. What time then?

NATE

7:30. Three people. And, I want to make sure we get the window table.

Nate nods to the only table by the restaurant's window. JADE suddenly pauses.

JADE

I have to talk to Derek.

JADE crosses to the back of the restaurant. Nate steps next to the bar where a BARTENDER washes glasses. A TV is showing "Soccer Saturday" on BBC. Nate's eyes light up.

NATE

Would you mind turning that up?

The bartender turns up the volume.

2 INT. TV STUDIO - SATURDAY/SAME TIME (D11) 2

Roy is on the TV set with host Jeff Stelling, and panelists Chris Kamara and George Cartrick.

CHRIS KAMARA

... and that's the thing about Tottenham- you can always rely on them to let you down.

JEFF STELLING

Looking to the Championship- Roy, your old mob in Richmond are struggling. Lot of theories as to why, and one that's gaining traction is the lack of leadership from your successor as captain, Isaac McAdoo.

ROY

Isaac's a good lad, he'll find his way.

CHRIS KAMARA

Better find it fast, or Richmond are looking at another relegation.

GEORGE

Spot on, Chris. Let's be honest, with Ted Lasso at the helm, Richmond are like a woman behind the wheel: Completely lost.

ROY

George, didn't you lose your license drink driving?

GEORGE

That was an allergic reaction to medication.

ROY

Is that the same medication that made you piss your pants?

3 INT. "A TASTE OF ATHENS" RESTAURANT - SATURDAY/CONT. (D11) 3

Nate and the BARTENDER LAUGH at Roy's line. JADE approaches.

JADE

I have good news, we can set aside the table in the corner for you.

NATE

Yes, um, that's wonderful, but... I'd like the window table. You know, to impress my dad.

JADE

Sorry, I can't guarantee a reservation for the window table.

NATE

(pointing at screen)
I know Roy Kent.

JADE

Is he your father?

NATE

No.

JADE

Well, let us know if Mr. Kent ever wants the window table.

Nate sinks. Jade goes back to cleaning menus.

INSERT: TITLES

3A EXT. NELSON ROAD STADIUM - MATCH (DAY OR NIGHT) 3A

Richmond (home) take on FAKE ALL-RED TEAM. 46th minute (first half) and Red Team is on a breakaway down the side of the pitch, the ball is launched into the box, where it's only the Red Team's striker and JAN MAAS. Jan has position to clear the ball- but he slips in obvious and embarrassing fashion. The Red Team's striker has time to collect the ball, and ZOREAUX is helpless as the striker scores. Isaac runs up and reacts furiously as the Red Team celebrates together (enough footage to cover the top of the next scene).

4 INT. MEDIA ROOM - MONDAY MORNING (D12) 4

Reveal this match is being shown on the TV in the press room.

ISAAC

Jan Maas! Mark your fucking man!

JAN MAAS

Yes, that goal was entirely my fault. I apologize.

ISAAC

I don't need apologies! I need us to get our shit together! Come on!

The team reacts, dispirited. Ted shares a worried look with Beard then turns and spots a concerned Sharon watching from the back row. He nods to Nate who blows a whistle.

TED

Beard, pause that for me.

Beard pauses the video.

TED (CONT'D)

Look, I don't care what our record is right now. But I hear the chatter. People sayin' there's something wrong with us, that we need to make changes. Well, I don't see it that way. And here's why: I believe in communism.

The team reacts, confused. Jan Mass nods, intrigued.

TED (CONT'D)
Rom-communism, that is.

BUMBERCATCH
What is "rom-communism"?

TED
It's a worldview that reminds us
that if folks like Meg Ryan and Tom
Hanks, or Julia Roberts and Hugh
Grant, or...who else?

ZOREAUX
Drew Barrymore.

RICHARD
Matthew McConaughey.

BEARD
All three Kates.

COLIN
Yup. Beckinsale, Hudson and
Winslet.

NATE
You forgot Blanchett.

BEARD
Different spelling.

SAM
I have enjoyed Renée Zellweger in
all of the Bridget Jones' films.
Her accent is pitch perfect. And
her gift for physical comedy is
grossly underrated.

The team ad-libs agreement.

TED
Point is: if all these attractive
people, with their amazing
apartments and interesting jobs,
usually in some creative field, can
go through some light-hearted
struggles and still end up happy,
then so can we.

Dani
Jennifer Lopez!

TED

Another great one, Dani, and not at all a beat too late.

(back to the team)

Believin' in 'rom-communism' is about believin' that everything's gonna work out in the end. But these next few months might be tricky. And that's just cuz we're goin' through our dark forest. Fairy tales don't start, nor do they end, in the dark forest. No, the big, scary forest is always in the middle of the story. But it will all work out. Now it may not work out how you think, or hope, or expect, but...BELIEVE ME. It will. Work. Out. Exactly as it's supposed to. So just...let go. And LET'S GO!

ISAAC

You heard him! Let's stop playing like shit!

TED

Not exactly what I said, but that's okay.

Ted looks to Sharon.

TED (CONT'D)

Okay, let's watch the rest of the match.

5 OMITTED 5

5A INT. COACHES OFFICE - MONDAY/LATER (D12) 5A

Ted inspects the schedule (hung on the wall) while Nate works on something and Beard sits, eyes closed.

TED

Wait a minute, we're playing... Sheffield Wednesday?

BEARD

Saturday.

TED

We're playing Sheffield Saturday?

BEARD

We play Sheffield Wednesday,
Saturday.

TED

We play 'em twice?!

BEARD

The team is named Sheffield Wednesday. We play them on Saturday. They're called Sheffield Wednesday because they used to only play on Wednesdays. Now they play all days of the week, including Saturday, which is when we'll be playing them.

TED

This Saturday? I already have plans!

BEARD

I'm leaving.

Beard stands up to leave as Sharon enters, which stops him.

SHARON

Good afternoon Coach Lasso. Is Isaac okay?

The coaches share a look.

TED

No ma'am. He is not. He's a wigwam and a teepee.

SHARON

What does that mean?

BEARD

He's two tents.

Ted and Beard point at each other. "Boom"

NATE

Yeah, he's wound tighter than my nan's hair net. I guess you'd have to know my nan to get that. But trust me, when she wears a hair net, it looks like puppies are trying to escape from it.

(to Sharon)

I'm not crazy.

SHARON

(stares at Nate a beat,
THEN turns to Ted)
Want me to talk to Isaac?

TED

No, no. We got it. I know exactly what Isaac needs.

Sharon looks, "You sure?" Ted nods, "I'm sure." She nods, unconvinced, and leaves, giving Nate one last look before she exits.

NATE

What's Isaac need?

TED

No idea. Normally, before checking in with a player, I'd have the team captain go talk to him.

NATE

But Isaac's our captain.

TED

Exactly. And I can't have Isaac pull HIMSELF aside. That feels dangerously close to messin' with the...what'sit?

NATE

The Dark Arts?

TED

No.

BEARD

Space-time continuum.

TED

The thing is, Isaac's a big dog. He's only gonna listen to another big dog.

NATE

(deep breath, steels self)
I'll do it.

Ted laughs. Beard does not.

TED

(off Nate's look)
Oh, you were being serious? I'm sorry.
(to Beard)
You didn't laugh. You knew he was bein' serious.

BEARD

Yeah man.

TED

Shoot. Busted. I'm sorry. And I appreciate the offer, Nate. But I think we need a real big dog.

NATE

Of course. Me too.

Ted doesn't mean it as an insult, but Nate doesn't like it. Which Ted and Beard don't notice.

6

INT. TRAINING FACILITY - HALLWAY - MONDAY/LATER (D12)

6

A table is filled with boxes of Nespresso coffee machines. Keeley checks the inventory, making notes in her notebook. Rebecca is on her phone, she giggles.

KEELEY

Did you just giggle?

REBECCA

Did I? I don't know. Maybe.

KEELEY

And now you're doubling down with "shy Rebecca," who is a fictional character that does not exist. Something's up.

Colin and several players enter.

KEELEY (CONT'D)

Come and get 'em, boys. Free Nespresso coffee makers because I'm amazing at my job.

REBECCA

People who are amazing at their job don't have to point it out.

KEELEY

Not the way it works anymore. It's all about promoting your brand.
(to players)
And please remember to post next time you make yourself an Americano.

COLIN

I'll put something up on my Insta straightaway.

ZOREAUX

Or you could just email all twelve of your followers.

KEELEY

Thank you, Colin. But maybe have this one post not be about Welsh independence.

Colin REACTS, then exits. Zoreaux approaches with a box.

ZOREAUX

(super earnest)

So, can I like, now, give this back to you, and you just give me cash? Is that a thing?

KEELEY

No.

ZOREAUX

Oh okay.

He exits. Rebecca gasps in surprise.

KEELEY

Okay, what the fuck?

REBECCA

Sorry. It's just-- I've been chatting with this mystery man on Bantr. He just quoted Rilke.

(reads)

"Our deepest fears are like dragons, guarding our deepest treasures."

KEELEY

That is so fucking hot. Maybe you're writing "Letters to a Hung Poet"?

REBECCA

(smiles, then)

Is that a joke from "Sex and the City"?

Rebecca nods, agreeing, and types a response.

KEELEY

(super flattered)

No, but thank youuu.

(then)

Oh god. I love how excited you are.

This is so BANTR! A place where our
minds can undress. Ooh, might use
that.

Keeley writes in her unicorn notebook with a sparkly pen.

REBECCA

Don't get me wrong, I'm still
talking to guys on my other dating
app, 2MSCNT.

KEELEY

And what's that discourse like?

REBECCA

Less verbal. More pictures.

Rebecca shows Keeley her phone (we don't see the screen).

KEELEY

Jesus. Where's the rest of it?

Rebecca swipes the screen for her.

KEELEY (CONT'D)

Christ.

REBECCA

(taking back her phone)

I mean, shouldn't romance still
have a little mystery to it?

KEELEY

Depends on what you want. All comes
back to branding. Even love.

Rebecca takes her phone back, exits. Dani approaches with
box.

KEELEY (CONT'D)

Enjoy the your coffee, Dani.

DANI

Oh, I don't drink coffee. My mother
says I was born caffeinated. But is
it okay if I give it to my
neighbor? She also doesn't drink
coffee, but her son does and she's
trying to encourage more visits
from him.

KEELEY

Sure.

Dani takes it and heads out. Nate goes to grab one.

KEELEY (CONT'D)

Oh, sorry Nate. They're just for players.

NATE

Oh. Good. Hate free coffee. It always tastes so...

She waits for Nate to finish his sentence. He can't and slowly wanders out of the room.

7 OMITTED 7

8 INT. REBECCA'S OFFICE - MONDAY (D12) 8

Rebecca sits on the couch, her back to the door, on her BANTR dating app. The last text reads: "I think the best thing about being anonymous: No need for small talk. Only big talk. Agreed?" She smiles and types "Yes". Then a quick response appears: "So, what are you looking for on here?" She frowns.

HIGGINS (O.S.)

Hello Rebecca.

Rebecca startles, then quickly puts her phone down.

HIGGINS (CONT'D)

We have an inquiry from AFC Wrexham. I got a call from their new owners, showbiz magnates, Rob McElhenney and Ryan Reynolds. I can't tell if them buying the team is a joke or not, so I haven't replied yet.

REBECCA

Did you see my texts?

HIGGINS

No no no, I have five boys. I never look over anyone's shoulders to see what's on their screens.

(then, haunted)

I used to.

Suddenly the opening piano of "SHE'S A RAINBOW" by the Rolling Stones, starts to play.

HIGGINS (CONT'D)

Oh, apologies. That's my wife. I'll call her back later. Keeps it fresh.

(MORE)

HIGGINS (CONT'D)

(beat)

But I'll just text her really quick
to let her know that.

He starts texting her.

REBECCA

Your ring tone for your wife is
"She's a Rainbow" by the Rolling
Stones? That's awfully
affectionate.

HIGGINS

Yes, well, it's our song. It was playing the moment I met her. And it's not an exaggeration. She really is my rainbow.

REBECCA

So odd to imagine you as young.

HIGGINS

I get that a lot. I was the only child in primary school with sciatica.

REBECCA

Leslie, when you first met your wife...how did you...put yourself out there? What was your...brand?

HIGGINS

You know, the night I met my wife,
I was attempting to be a brooding
punk, my hair spiked to here. But
then "She's a Rainbow" came on, and
I was buzzed enough to start
playing the upright air bass.

(demonstrates)

But I had a pint in my hand, and I
ended up pouring beer all over my
head. The whole bar laughed at me.
Except for one person, who handed
me a damp, disgusting bar towel and
I've been married to her for twenty
nine years.

(beat)

Sometimes... Just being yourself is
the best brand.

Higgins exits. Rebecca thinks, then matter of factly types:
"Love, I suppose." She hits "send." Then throws her phone
across the room.

9

INT. KEELEY'S OFFICE - MONDAY/LATER (D12)

9

Keeley is working at her desk, trying to drink a smoothie with a straw that's not quite working right. Nate passes by the door, looking in. She smiles at him as he passes by.

Keeley goes back to work. After a few beats, Nate passes by the door again. Keeley looks at him, confused.

Keeley is now just looking at the door. As Nate passes by--

KEELEY

Nate, do you need something?

NATE

No. Me? No thank you. Yes. There is one little thing you might be able to help me with.

Keeley offers a chair, Nate enters and sits down.

NATE (CONT'D)

Can you make me famous?

KEELEY

Oh, Nate, you don't want to be famous.

NATE

I don't?

KEELEY

No, you don't want photographers up your bum--

NATE

Yuck--

KEELEY

Tabloids going through your trash--

NATE

Don't want that--

KEELEY

Groupies everywhere--

NATE

That's not horrible.

KEELEY

Nate, you are where you are because of who you are.

(MORE)

KEELEY (CONT'D)

Your talent, your intelligence. You
don't want to be messing around
with fame.

NATE

Being famous does seem to have its
perks though.

KEELEY

Yeah, but famous people also get so much free shit that some of them never figure out what they really want.

NATE

But I know what I want. A window table at a restaurant.

KEELEY

That's it?

NATE

And maybe a few of those groupies you mentioned earlier.

(off Keeley's smile)

Obviously not, obviously not. That would be degrading.

KEELEY

(smiles, then)

Come with me.

As they cross off.

10 OMITTED 10

11 INT. REBECCA'S OFFICE - MONDAY (D12) 11

Rebecca is at her desk when Keeley enters with Nate.

KEELEY

Nate needs a table at a restaurant.

REBECCA

Excellent, Alain Ducasse at the Dorchester? Atelier Robuchon? Chiltern Firehouse?

NATE

No, it's called a Taste of Athens.
In Tooting.

REBECCA

Tooting?

KEELEY

Tooting. It's his parents' favorite
restaurant.

NATE

Well, it's the one my dad complains
about the least.

REBECCA

You can't get a table at something
called a Taste of Athens in
Tooting? Well, there's an easy
solution. I'll just buy the
restaurant.

KEELEY

(laughs)

No, you know the saying -- you buy
a man a table, he eats once. You
teach a man to get a table, he eats
until the restaurant becomes a
Starbucks.

REBECCA

This is silly.

(to Nate)

Nathan, you just need to be
assertive and tell them what you
want.

NATE

You're right, I'm so sorry that we
bothered you. Please ignore me and
don't let us hold you up.

Keeley gestures to Rebecca: "See?"

REBECCA

Oh god, I see the problem. Let's
get to work.

Rebecca stands up, determined, and Nate winces.

11A INT. DONER KEBAB RESTAURANT - MONDAY (D12) 11A

Roy eats doner kebab at a table. We see an autographed picture of Roy, along with other celebrities, along a wall.

ROY

I told you, either take my photo down or start giving me free kabobs.

HUS

7.50

Roy grimaces then pays. He turns to sit as Ted enters.

TED

No way! Fancy running into you here.

(off Roy's look)

After asking Keeley where you were and then scootin' my boot right over.

ROY

She told me to expect a mustachioed surprise that would anger me. I thought it was gonna be Wario, or my Great-Aunt, Natalie.

TED

I appreciate you being so effusive, despite her appearance, towards your Aunt Natalie.

Roy groans heavily at Ted's joke.

TED (CONT'D)

I'll have what he's having.

Ted sits.

ROY

Why are you bothering me at my kebab place? This is like my church.

TED

Who knew transubstantiation could also happen to a pita? I want you to join our coaching staff.

ROY

Fuck off.

TED

That's a solid negotiation tactic right there.

ROY

I don't want to coach. I like what I'm doing. And I'm good at it. People Tweet about me. With JIFs and everything.

TED

I know some folks call 'em GIFs. Look Roy, if you enjoy doin' the pundit-thing then you should keep doin' it for the rest of your life.

ROY

Why won't you let me be happy?!

Hus comes to drop off Ted's doner kebab.

HUS
Here ya go.

TED
Thanks!

Ted digs in immediately.

HUS
Are you two father and son?

ROY
What? No.

TED
(mouth full)
I'm his former coach.

HUS
Same thing. You two sound like me
and my old man when I told him I
was leaving medical school one week
before graduation.

(off their surprise)
What? I love making doner kebab. I
love everything about it. I would
have been a great doctor, I was
good at it: bedside manner, reading
charts, cuttin' shit, but: it's not
what I was meant to do.

That lands with Roy. He's furious.

HUS (CONT'D)
How are the kebabs, my friend?

TED
Best I ever had.

HUS
I know, right?

Hus leaves.

TED
Roy, all kibbles and bits aside,
I'm here cuz I need a favor for a
friend. Mr. Isaac McAdoo.

ROY
Yeah, he's all up in his head,
isn't he?

TED

Yep, and I'd love to get him out of
it before Saturday.

ROY

Let me eat my kebab and pray on it,
yeah?

Ted gets up, then genuflects, crosses himself and leaves.

Ted has finished his doner kebab and stands up to leave.

TED

Roy, I'm just a coach. Standing in front of a boy. Asking him to help Isaac.

ROY

Don't do that.

TED

Ooo, just saying that, I gave myself shivers.

11B INT. REBECCA'S OFFICE - MONDAY (D12)

11B

Rebecca watches as Nate pretends to approach the front of a restaurant, where Keeley stands at a make-shift host stand made with things from the office (floor lamp?).

NATE

Nathan Shelley, party of three.

KEELEY

Shelbey?

NATE

Yes, that's right, Shelbey. I should've said Shelbey.

Rebecca makes a BUZZ sound out loud.

REBECCA

Stop. That's not your name.

NATE

It's pretty close.

REBECCA

No, no, no start again! From the top!

NATE

Shelley, party of three.

KEELEY

Mr. Shelfee, yes--

NATE

IT'S SHELLEY AND YOU KNOW IT YOU
DITHERING KESTREL!

REBECCA

Nope. Too much. You don't need to
be bad, you just need to command
the room.

NATE

With all due respect, it's
different for me, Ms. Welton. You
command every room you walk into.

REBECCA

Hardly! Have you ever been in a
room of football club chairmen?
Every time I walk into one of those
meetings they look at me like I'm a
school girl in pigtails. But I have
a secret. I make myself big.

KEELEY

Whatcha mean 'make yourself big?'
You're already big. Like a curvy T-
Rex.

REBECCA

Before I even open the door, I stand on my toes, put my arms in the air, and make myself as big as possible. To feel my power. Like this:

(she does so)

Rebecca steps forward, takes a serious moment and then REACHES HER ARMS INTO THE AIR. She towers above Nate and Keeley. Keeley and Nate are both in AWE.

KEELEY

God you're amazing. Let's invade France.

REBECCA

(back to normal)

It's a little silly perhaps, but it works for me, find your own thing. But don't back down, Nate. You deserve whatever you want.

ALT:

You deserve whatever you're willing to ask for.

Nate smiles, his wheels turning.

12

EXT. LONDON STREET - TOOTING - FRIDAY NIGHT (N13)

12

Ted and Isaac, dressed to play football, cleats around his shoulder, walk down the street. Ted navigates with his phone.

ISAAC

What the hell are we gonna do 'round here with Roy anyway?

TED

We're doin' the same thing ya do when ya cross an elephant with a rhinocerus...

(off Isaac's confused look)

Eleph-ino. All Roy told me was to bring you to this address, ready to play. I didn't wanna press 'em on the details. You know how he gets.

ISAAC
Fucking crabby, ain't he?

TED
Heck yeah he's crabby. Ain't no
side-eye like a Roy Kent side-eye.

ISAAC
He's hangry 24/7.

TED
365, 366 on Leap Years, baby.

They round the corner to see...

13 OMITTED 13

14 EXT. 5-A-SIDE FOOTBALL PITCH - TOOTING - FRIDAY NIGHT (N13) 14

Roy Kent. He stands in front of a sports complex of 5-a-side
Football pitch. It might rain. Which would only make it all
the more awesome.

ISAAC
Alright, Roy?

ROY
McAdoo.

ISAAC
What are we doing, bruv?

Roy leads them onto the pitch as they talk.

ROY
See that block of flats?

Roy nods to a very humble block of flats very close by.

ISAAC
The shit one?

ROY
Yeah, that's where I grew up.

ISAAC
Oh.

TED

I bet it's real nice inside.

ROY

No. It's shit inside. Horrible place to grow up. But this...
(gesturing to the park)
This is where I lived. Where I played as a kid. Every fucking day. And during my career, whenever I went through a bad stretch, I'd come back here play.

Roy walks Isaac over to a group of nine VERY GOOD, TOUGH-LOOKING FOOTBALLERS as they warm up. Five are wearing bibs.

ROY (CONT'D)

(to the gang)

Oi. This is Isaac.

(to Isaac)

These are all the other fucks.

(points to one team)

You're with them.

ISAAC

You want me to play with them?
Bruv, I'm a professional. I'll kill them.

We see an INCREDIBLY SKILLED MOVE by one of the players as they warm up.

ROY

Yeah, we'll see.

TED

And what about me, what should I do?

ROY

Nothing

TED

Can I keep score?

ROY

Fine.

TED

Great! I'll use my fingers. It is zero-zero.

ROY

Nil-nil.

TED

Sorry, it is nil-nil. Thanks Coach.

Ted winks at Roy. Roy hates it.

14A INT. "A TASTE OF ATHENS" RESTAURANT - FRIDAY NIGHT (N13) 14A

Nate gallantly holds the door for his parents. His dad pushes Nate aside to hold the door for his wife, who smiles at both of them as she enters. Nate hurries in, to approach Jade. He sees that THE WINDOW TABLE IS EMPTY.

NATE

Shelley. Party of three.

JADE

Let's see. Shelley...

NATE

No! My name is-- wait, that's right. In fact, that's all of our names. That's my dad there and my mum next to him. We're all Shelleys. A gaggle of Shelleys.

Nate points to his mother, MARIA. She gives a thumbs-up. Nate points to his father, LLOYD. He is not smiling.

LLOYD

Stop blabbing at the young lady.
Your mother is hungry.

MARIA

Lloyd, stop.
(then, to Nate)
Forgive your father, Nathan. He's just been looking forward to this saganaki all week.

NATE

As I'm sure you remember, this is their 35th anniversary.
(deliberate)
Jade.

JADE

(smiles, grabs menus)
Of course. Right this way.

Nate's excited. It worked! Instead, Jade walks them to a table by the toilets. A big, sweaty guy exits the bathroom having just destroyed it. Nate sinks.

NATE

But, I requested the window table remember?

JADE
Sorry, we don't take reservations
for the window table.

Then...

NATE
Excuse me a moment.

14B INT. RESTAURANT BATHROOM - FRIDAY/MOMENTS LATER (N13) 14B

Nate walks into the bathroom, takes a beat. Then, he throws his arms into the air, making himself as big as possible. It doesn't work. Huh. He tries again. Nothing. He sighs, looks in the mirror and puts on his game face.

NATE
You are Nathan fucking Shelley.

Nate spits in the mirror, nods, and exits the bathroom.

14C INT. "A TASTE OF ATHENS" RESTAURANT - FRI/MOMENTS LATER (N13) 14C

Jade is back up front, dealing with a customer. His parents sat down at the bad table.

NATE
Be right back, don't get too
comfortable.

Nate confidently struts through the restaurant towards Jade.

NATE (CONT'D)
Jade, this is a special night for my parents, and the window table is open, so here's what's going to happen: You're gonna give us the table. Then, my family and I are gonna get apps, entrées, a bottle of wine and a little dessert. YOU are gonna be stunned at how quickly a 'gaggle of Shelleys' can go through a three course meal and get out of here. What do you say?

JADE
(smiles, won over)
Okay.

NATE
S'wonderful.
(beat)
(MORE)

NATE (CONT'D)

And perhaps you'd like to give me
your number as well.

JADE

No, that's okay.
(off Nate's reaction)
Sorry, I'm picky.

NATE

Of course. Me too.

They walk to the window table. Nate waves his parents over. Lloyd and Maria share a look, and then head over. Lloyd comes as close as he'll ever come to cracking a smile.

14D EXT. "A TASTE OF ATHENS" RESTAURANT - FRIDAY NIGHT (N13) 14D

From outside the restaurant, we see Nate and his parents at the window table as Jade hands them their menus.

15 OMITTED 15

16 EXT. 5-A-SIDE FOOTBALL PITCH - TOOTING - FRIDAY NIGHT (N13) 16

The fields are lit up. Ted stands on the sideline. Two teams of five face each other. Isaac is teamed up with GEORGIA, played by Eni Aluko.

GEORGIA
(sizing up Isaac)
Hey Roy! You sure you can't play?
You on one leg is better than this
fool on two.

Players LAUGH at Isaac, who's embarrassed to be there. Georgia starts the match, passing to Isaac, who tentatively dribbles forward. VINNIE, a tough guy who is bigger/stronger than Isaac, takes him out with a HARD SLIDE TACKLE.

ISAAC
(getting up)
Foul!

Players on both sides LAUGH at Isaac. Vinnie's teammate, BENJAMIN, comes over to "check on" Isaac.

BENJAMIN
(to Vinnie)
Easy, mate. I think you hurt him.
Emotionally.

More LAUGHTER as the game continues without Isaac, who comes over to talk to Ted and Roy through the fence.

ISAAC
What the fuck Roy! You bring me
here to get my legs broke?

ROY

No, I brought you here 'to remind you that football is just a game. A game you played every day as kids. 'Cuz it was fun. And joyful. Even when you were gettin' your fucking legs broken, or gettin' your feelings hurt. Fuck your feelings. Fuck your overthinking. Fuck all that bullshit, get back out there and just have fun.

In the background, the other team SCORES. Isaac nods.

ISAAC

Okay. Game on.

Isaac runs off. Roy looks at Ted.

ROY

That okay?

TED

Heck yeah.

ROY

Too many 'fucks'?

TED

I dunno. It's kinda like all the nudity in that movie 'Showgirls'. Halfway through you don't even notice it anymore, ya just get sucked into the narrative.

ROY

I dated Gina Gershon for a while.

Beat.

TED

That makes me happy.

17 EXT. 5-A-SIDE FOOTBALL PITCH - TOOTING - FRIDAY NIGHT (N13) 17

MUSIC: SONG 2 by BLUR.

In a MONTAGE of QUICK CUTS of football action, we watch as Isaac begins to assert himself in the game. ISAAC IS THE CENTER OF THE GAME, IT ALL FLOWS FROM HIM. We see the chasm between Isaac and everyone else because Isaac IS AT THE TOP. And he makes everyone on his team better.

Isaac BECOMES THE PLAYER HE USED TO BE. Smiling, laughing, playing with gusto and abandon. A pass goes to Isaac in front of the box, he fakes a kick, steps over the ball, which goes to Georgia, who slams it home and celebrates with Isaac.

We see Ted loving Isaac's play. Cheering him on while Roy signs autographs for three kids in football gear. On the field, Vinnie has the ball, about to score, when Isaac bowls him over, takes the ball and passes it for a counter attack.

ISAAC

Sorry, bruv. No fouls here.

The players LAUGH. Isaac helps Vinnie up, they nod. Respect.

Later... Isaac and Georgia skillfully pass it back and forth and Isaac scores with a shot that's so incredible it stops the game cold. Isaac smiles, feeling himself.

TED

(a rooster)

MCADOODLE-DOO!

Isaac celebrates, moving around like a rooster. Everyone LAUGHS. Isaac's team starts dancing like roosters together. Isaac looks to Roy with pure joy on his face. Roy nods. Roy looks to Ted, who nods. Mission accomplished.

18 EXT. 5-A-SIDE FOOTBALL PITCH - TOOTING - FRIDAY/LATER (N13) 18

Game over. Ted and Roy walk and talk away from the fields.
Note: Soccer Girl will be in this scene at some point (TBD) as she arrives at the facility to play a match.

TED

Nice work tonight, Coach.

ROY

Do you really I'm gonna fall for this shit?

TED

Fall for what?

ROY

You're trying to get me back to the club to coach and it's not gonna work.

TED

Roy, I have zero interest -- excuse me, zed-ro interest in making you do something that's not in your heart.

ROY

So you're not playing games.

TED

Maybe a little.

(off Roy)

I'm sorry, Roy, but I came here tonight 'cuz when you realize you wanna coach with somebody for the rest of your life with somebody you want the rest of your life to start ASAP.

ROY

Stop.

TED

You...complete...our team.

ROY

You're an asshole.

TED
I'm also just a coach standing in
front of a boy--

ROY
Listen! I'm never coming back to
Richmond. Now fuck off.

Roy walks off, not angry, just matter of fact.

TED
(a la Princess Bride)
As you wish.

19 OMITTED 19

20 OMITTED 20

21 OMITTED 21

21A EXT. TED'S APARTMENT - SATURDAY (D14) 21A

Ted hurries out, Beard waits there with coffees.

TED
Sorry about that, Coach!

BEARD
Set your alarm to PM, instead of
AM?

TED
Yes sir, Steve Kerr.

BEARD
Still, you got down here quick.

TED
Oh yeah. Well I think a fella
should only take as long as the
song "Easy Lover" by Phil Collins
and Phillip Bailey to get dressed
in the mornin'.

(then)
Woo! It is a beautiful Saturday!
And we are playin' Sheffield
Wednesday.

BEARD
AKA The Owls. Hey you never
finished your joke.

TED
What joke?

BEARD
What does a British owl say?

TED
Oh right... "Whom, Whom".

22 EXT. NELSON ROAD STADIUM - SATURDAY (D14) 22

Sun is shining, fans are arriving.

22A EXT. NELSON ROAD STADIUM - STANDS - SATURDAY (D14) 22A *

Megan and Harold sit in the stands, as fans arrive. They *
speak directly to camera, breaking the fourth wall. *

MEGAN *
We had season tickets for Richmond. *
My family was well off. *

HAROLD *
I was a young punk who snuck in *
every week. *

MEGAN *
My father wanted us in the best *
seats in the house. *

HAROLD *
I sat there because she was there. *

He looks at her, she beams. *

MEGAN *
My mother and my boyfriend were *
furious. They wanted to call *
security to kick him out. *

HAROLD *
But she insisted I should stay. *

MEGAN *
Then we fell in love. *

HAROLD *
Then we fell in love. *

A sweet moment. *

MEGAN *

Years later, a close friend of the
family used the same story line for
the movie Titanic and we've been in
litigation ever since. *

HAROLD *

Together. *

They hold hands, still madly in love with each other. *

23 EXT. NELSON ROAD STADIUM - OWNERS' BOX - SATURDAY (D14) 23

Rebecca is in her seat pre-game with her phone in her hands,
Keeley sits next to her. Rebecca reads a text on Bantr:
"Happy Saturday. What are you up to?" Rebecca responds: "At a
football match." Response back: "Oh, football fan! Who's your
team?" Rebecca chuckles and types: "That's too personal."

KEELEY

(looking over shoulder)
Stop with the foreplay. Tell him
you own Richmond and you're--
(hands to mouth, yelling)
FUCK-ING FIIIIIT!

24 INT. LOCKER ROOM HALLWAY - SATURDAY (D14) 24

Ted heads to the locker room, checks his phone, smiles and
types, as Sharon crosses by him in the hallway.

SHARON

Coach.

TED
(pointing as he speaks)
Doctor. Floor. Ceiling. Water
cooler. Now you go.

Sharon stares, then--

SHARON
Just wanted to check in. See how
you were feeling.

TED
Oh. Well that's mighty nice of ya.
How am I feelin'? I dunno. I'm just
dealin' with the terror of knowing
what this world is about. Watchin'
a few good friends screamin' to
"let them out".

SHARON
So you're feeling under pressure?

TED
A little bit, yeah.

SHARON
Well, my door is always open.

TED
Then why even have one? Heck, Beard
could take that thing down for ya
Jack Torrence-style with eight
whacks.

Nate walks past Ted and Sharon with a confidence and new swagger. He's wearing the suit Ted got him in 104.

TED (CONT'D)
Whoo! Game day suit! Love it!

NATE
Not too much?

TED
What? Too much class? No such thing.

Nate smiles. Ted turns back to Sharon.

TED (CONT'D)
Thanks for the check-in, Doc. Now let's go Greyhounds.

Ted exits. Sharon watches him go.

25 INT. TV STUDIO - SATURDAY (D14)

25

Roy with Jeff Stelling, Chris Kamara and George Cartrick, waiting to go live. George leans into Roy.

GEORGE
(sotto)
If you could just mention one nice thing about me as a manager, I'd appreciate it.

ROY
(sotto)
Sure. The day you were fired was the best day of my career.

Jeff Stelling LAUGHS. Red light goes on the camera.

JEFF STELLING
And we're back! Let's round off the Premier League with Arsenal heading on the road to Newcastle, where 17-year-old Matthew Kerr will make his debut. They're calling him the Irish Ronaldo. What can we expect today?

GEORGE
I expect we'll see a commanding performance from Kerr. He's gonna turn Arsenal into "Angela's Ashes."

JEFF STELLING

Roy? What do you think he'll do
today?

ROY

I don't know. He's 17. He'll probably have chips for dinner and a wank before bed.

JEFF STELLING

(re: wank)

Apologies for that coarse language.

(then)

Roy, I was looking for some insight about how he'll play.

Roy takes that in for a moment.

ROY

I told you, I don't know. All we do is sit here and try and guess what a bunch of these little pricks are gonna go out there and do. Then we come back at half time and complain that they didn't do anything we thought they'd do. Of course we don't know. We're not in the locker room with them. We're not on the pitch. We can't look 'em in the eyes and encourage them to be better than they think they are. We're just on the outside... looking in...judging them.

Jeff Stelling and Chris Kamara trade confused looks.

JEFF STELLING

Okay, Roy. Well, here's a look at your old team warming up in an interesting new way.

GEORGE

A bit loosey-goosey for a club at the business end of the relegation zone.

Roy looks over at the monitors. He sees RICHMOND PRE-GAME. We see their new Bantr jerseys for the first time. The team is huddled around Isaac, who hands out individual handshakes to different players. (Note: "Handshakes" may change).

WE HEAR THE OPENING NOTES OF "SHE'S A RAINBOW" BY THE ROLLING STONES. THE SONG PLAYS UNDER--

Roy smiles.

CHRIS KAMARA

I don't know, George. It's good to see a smile on McAdoo's face. He's been a shadow of himself all season. Wonder what's gotten into him.

Roy reacts.

26 EXT. NELSON ROAD STADIUM - SIDELINE - SATURDAY/SAME (D14) 26

Ted's turn with Isaac: Their handshake is the most elaborate and involves a prop from both of them (like tea cups). Beard lands the run with a brief, professional handshake. Isaac runs off with the team. Everyone full of joy. Beard and Ted exchange a confident nod. Nate, not noticing, fixes his tie.

27 INT. TV STUDIO - SATURDAY/SAME (D14) 27

As before. The show is still broadcasting live.

JEFF STELLING

Bloody cold out there today, bet you don't miss that, Roy.

ROY

What?

JEFF STELLING

Said, I bet you don't miss the cold, eh, Roy?

ROY

(ding)

I miss all of it.

(then gets up)

Excuse me.

Roy stands up and leaves the desk, his microphone falls on the ground and trails behind him.

GEORGE

What are you doing, Kent?

ROY

I'm sorry, fellas. This isn't what I'm meant to do.

Roy finally frees himself of his mic and crosses off.

JEFF STELLING

Roy.

Roy stops and looks back to Jeff Stelling.

ROY
("Sleepless in Seattle")
Jeff, I have to go.

Jeff nods. Roy nods back. Then turns and goes.

28 EXT. TV STUDIO - SATURDAY/MOMENTS LATER (D14) 28

Roy bursts out of the TV studio onto the street, trying to find a cab. He starts running down the street, wiping off his makeup. He spots a black cab stopped at a red light with no passengers and jumps in the back. The CABBIE turns--

CABBIE
You're Roy Kent!

ROY
No I'm not.
(off Cabbie's look)
Okay, I am. Take me to Nelson Road.

CABBIE
Sorry. Headed home. It's my anniversary and I still gotta buy a gift.

Roy puts all his cash in the drawer.

CABBIE (CONT'D)
Great, my wife loves cash.

Off they go.

29 INT. BLACK CAB - SATURDAY/LATER (D14) 29

They are now stuck in bumper-to-bumper traffic (they can be behind a big truck if that helps us)...

CABBIE
(honking)
Sorry. Can't get through.

ROY
It's okay, I'll get out here.
(goes to leave, stops)
I'll tell you the same thing Nikki Sixx said in Mötley Crüe's Behind the Music: "You gotta date your wife."

Roy leaves as the Cabbie takes that in.

CABBIE

I do love that "Home Sweet Home"
song.

30 EXT. STREET - SATURDAY (D14) 30

Roy hops out of the cab and runs on his bad knee until he
tweaks it.

ROY

Fuck!

He's now limping as he runs as he sees a PEDI-CAB and limps
over to it, HOPS IN.

ROY (CONT'D)

Nelson Road!

The PEDI-CAB DRIVER (different from 104) honks his horn
twice.

ROY (CONT'D)

Get me there in ten minutes and
I'll give you my new watch --

The Pedi-Cab Driver SMILES and starts peddling.

31 EXT. STREETS/NELSON ROAD STADIUM - SATURDAY (D14) 31

The Pedicab speeds through the streets of London. Arrives at
the stadium. Roy gets out, hands over the watch, then limps a
few steps, takes a beat to steel himself, set his leg
straight and then walks to the gate where a TICKET TAKER,
WILLIAM stands next to a GUARD, SUE.

ROY

I've gotta get in there.

WILLIAM

Do you have a ticket? I can't let
in anyone without a ticket.

ROY

I'm Roy Kent.

SUE

(not buying it)
He does look like Roy Kent.

WILLIAM
Yeah. A little.

SUE
Around the mouth.

Roy limps off around the stadium.

32 INT. NELSON ROAD STADIUM - TICKET AREA - SAT./MOM. LATER(D14)2

Roy bursts into the VIP entrance for the stadium. A middle-aged man, CLIVE WINKELMAN, is working at the will-call desk.

ROY
I believe you're holding tickets
for Reba McEntire.

Clive knowingly grabs the tickets, slides them to Roy.

CLIVE
Good to see you back, Reba.

Roy grabs the ticket and races off--

33 EXT. NELSON ROAD STADIUM - SATURDAY/MOMENTS LATER (D14) 33

Roy races back to the gate where William and Sue are working. He impatiently hands them his ticket.

WILLIAM
Enjoy the game.

ROY
Fuck you.

SUE
It is you! Can we get a picture?

Roy takes a beat for William and Sue to get in a picture with him, and then he runs off again --

34 INT. NELSON ROAD STADIUM - TICKET AREA - SATURDAY/SAME (D14) 34

SONG
*Have you seen her dressed in blue /
See the sky in front of you --*

Higgins is waiting. JULIE HIGGINS walks in, dressed in blue. He takes her hand, and leads her into the stadium.

35 EXT. NELSON ROAD STADIUM - OWNERS' BOX - SAT./MOM. LATER(D14) 35
Keeley sits next to Rebecca, something catches her eye --

KEELEY
Holy shit.

36 EXT. NELSON ROAD STADIUM - PITCH - SATURDAY/SAME (D14) 36

Ted stands on the sidelines, Nate and Beard next to him. ROY COMES OUT OF THE TUNNEL. The crowd GOES CRAZY. Ted, Beard and Nate look around, wondering what's up, then see Roy as he walks up, stands next to Ted, a little out of breath.

TED
Hey, Coach. What took you so long?

ROY
Traffic was a bitch.

We pull back to see the stadium alive, throbbing, electric before a game.

SONG
She's like a Rainbow.

Roy shakes hands with Beard, then nods at Nate, who is clearly not happy...

END SHOW