

TED LASSO

Spec Script

"Taste Test"

Written by

Andrew Rogers

ACT 1

\*

1 EXT. NELSON ROAD STADIUM - NIGHT

1

Richmond FC faces Aston Villa. It's late in the game, the score is two to two, and it's the 85th minute. The crowd CHANTS "Come on Richmond. Come on Richmond." TED, ROY, and BEARD stand nervous on the sideline.

On the field ZOREAUX makes a diving save. The crowd CHEERS, then starts to chant "We love you Zoreaux we do, oh Zoreaux we love you!"

Zoreaux passes the ball to SAM OBISANYA who then passes it to ISAAC at center field. JAMIE calls for an over the head pass.

ANNOUNCER (O.S.)  
Tartt, makes a run and he's  
onsides.

Jamie and the ASTON VILLA DEFENDER battle for the ball. The Defender slide tackles knocking Jamie down, then knocking the ball away, a clear foul.

JAMIE  
Ref, that's a foul!

No call.

REFEREE  
Play on, Tartt.

Crowd BOOS.

ROY  
Ref, are you blind!?

Aston Villa works the ball up the field.

ANNOUNCER (O.S.)  
We're entering the final minutes  
here at Nelson Road with four  
minutes of extra time added. Aston  
Villa looks to make a final push.

THEODORE, Aston Villa's star midfielder makes a move past one, two, three Richmond players. GOMEZ, Aston Villa striker, makes a run and is onsidess.

Theodore threads the needle to Gomez, and he's all alone with Zoreaux. The crowd rises to their feet.

Obisanya hustles back, and just as Gomez goes to shoot, Sam slide tackles the ball away and out of bounds.

ANNOUNCER (CONT'D)  
What a defensive effort from  
Obisanya!

The crowd CHANTS, "O-bi-sanya" followed by five claps.

Gomez stays on the ground grabbing his ankle and agonizes in pain. He looks hurt.

Referee BLOWS whistle. The crowd "BOOOS".

ANNOUNCER (CONT'D)  
Oh wait, it appears it's a foul.

Referee points to the box resulting in a penalty kick. The Richmond players surround the Referee.

SAM  
Are you kidding!? I got all ball.  
He's flopping, look at him!

ISAAC  
You can't be serious bruv. It was a  
clean tackle.

Gomez punches the grass in pain, and two of his teammates come to help him up.

CUT TO:

2 INT. MAY'S PUB - CONTINUOUS

2

The regulars all stand with their eyes glued to the TV.

BAZ  
That's horseshit!

MAE  
Baz!

BAZ  
Sorry Mae, forgot I gave up  
swearing for lent.

On the television, we see Gomez stand back up and limp around the field.

MAE  
Maybe he is hurt.

The complaining in the Pub quiets.

Gomez starts to jog and is completely fine. Everyone ERUPTS.

MAE (CONT'D)  
Horseshit!

Both teams line up for the penalty kick, and Gomez gets ready to take it.

ANNOUNCER (O.S.)  
Gomez puts it in the back of the net, ending the game and Richmond's five-game win streak, but they still sit fifth in the league.

2A EXT. NELSON ROAD STADIUM 2A

Richmond players exit the field with their heads down, the crowd CHANTS "Ref you suck!"

3 INT. PRESS ROOM - AFTER THE MATCH 3

Ted sits at the counter as the reporters throw questions at him. Ted raises his hand and points.

TED  
Trent, Independent.

TRENT CRIMM stands.

Trent  
Ted, what'd you think of the calls tonight?

TED  
Well, Trent I'm not one to make excuses. Like TLC said don't go chasing waterfalls, but we had chances in the game to score and didn't capitalize. I know Joe is just doing the best he can out there. What looked like an incredible tackle from Sam, Joe saw differently and that's just the way it is.

Trent sits, and Ted points to another reporter.

REPORTER  
Mr. Lasso, what is your stance on flopping?

TED  
Ain't that something fish do when  
they're out of water?

REPORTER  
Yes, but I'm talking about in  
football.

TED  
Last time I checked there aren't  
any fish on the pitch.

REPORTER  
Ted, you **do** know what flopping is,  
right?

TED  
Next question, please.

CUT TO:

4 INT. LOCKER ROOM - CONTINUOUS

4

Players walk in shoulders slouched and a little defeated.

SAM  
Sorry guys, I let you down.

JAMIE  
No, you didn't. You made a great  
tackle alright, and that hack of a  
ref can't fucking see.

Beard, Ted, and Roy walk to the coaches office. Roy stops.

ROY  
Oi! I don't want to hear anymore  
about the call. The game's over, we  
move on. You got me?

The players all nod.

ROY (CONT'D)  
Good.

5 INT. COACHES OFFICE

5

Roy's the last one in, he shuts the door calmly.

ROY  
Fuck!

He elbows the glass and it cracks.

6 INT. LOCKER ROOM

6

All the players heads turn to the coaches office.

7 INT. COACHES OFFICE

7

ROY

That was a great tackle from Sam!

BEARD

Ref, can't tell shit from shinolah.

TED

Alright, now let's all calm down. I do appreciate 'the Jerk' reference Coach Beard, but like Roy just said the game's over, it's in the past.

Ted can tell there's still frustration in their faces.

TED (CONT'D)

Let's all take a deep breath real quick okay. In, one, two, three. Out, one, two, three, four.

Beard relaxes but Roy is still frustrated.

TED (CONT'D)

Need to blow off some steam, Roy?

Roy GRUNTS affirmatively and exits.

TED (CONT'D)

That deep breathing really does help.

Off-screen we hear Roy KNOCK weights over.

ROY (O.S.)

Fuuuuuuck!

TED

He's talking to Doc isn't he?

BEARD

Yeah.

TED

How's that been going?

BEARD  
Pretty good, I think.

CUT TO:

8 INT. COFFEE SHOP - NEXT MORNING

8

Old timey coffee shop. Moderately crowded. BARISTA, 20's, runs the register. Ted enters and walks up to order.

BARISTA  
What can I get started for you today?

Ted scans the menu.

TED  
What's an iced coffee like? I've only had it warm.

BARISTA  
Coffee with ice in it.

TED  
I guess that makes sense, I'll take two of those with sugar and cream.

Ted pulls out his wallet and pays for his order. He steps aside and his phone BUZZES. We see the phone screen, the caller id reads "Michelle ex-wife".

TED (CONT'D)  
Hey Michelle, how can I--

Gus (O.S.)  
(whispers)  
Dad!

TED  
Oh hey buddy! What time is it there? It's like 2am you ought to be sound asleep.

GUS  
(whispers)  
I know, but I have to ask you something.

TED  
(whispers)  
Anything buddy.

GUS  
(whispers)  
So, there's this girl in class. Her  
name's Chloe and she is the most  
beautiful girl I've ever seen.

TED  
(whispers)  
Sounds like love at first sight to  
me. Have you talked to her?

GUS  
(whispers)  
No, I don't know what to say.

TED  
(whispers)  
A simple hello is a perfect start.

GUS  
(whispers)  
Okay...that's it?

TED  
I mean no, you can ask her how  
she's doing, or any question you  
want. Girls love it when you ask  
questions. You best be getting back  
to sleep don't wake mom up because  
she'll get grumpy.

GUS  
(chuckles)  
Okay, love you Dad.

TED  
Love you too.

He hangs up.

The Barista slides two cups of iced coffee to the pickup  
window.

9 EXT. BEARD'S HOME - CONTINUOUS

9

Ted holds two ice coffees, Beard exits his home.

BEARD  
Iced coffee?



TED  
Yep, thought we'd try something  
new.

They cheers their coffees and take a sip.

TED (CONT'D)  
YES!

10 INT. REBECCA'S OFFICE - CONTINUOUS

10

REBECCA types on her computer, and facetimes KEELEY. Keeley  
GIGGLES.

REBECCA  
What?

KEELEY  
(on the phone screen)  
Nothing.

REBECCA  
It's about me isn't it?

KEELEY  
Yes. It's Roy, I told him you and  
Sam slept together.

REBECCA  
Girl code.

KEELEY  
You really think Roy gives a shit?  
When he was at Chelsea 3 players  
slept with the owner's daughter.  
This shit happens all the time.  
Don't get your panties in a rouse,  
Sam is probably honored he got to  
even sleep with you!

Ted enters with a pep in his step.

TED  
Good morning, Rebecca.

He sets a pack of biscuits on Rebecca's desk.

TED (CONT'D)  
You ever tried iced coffee? It's  
like a cold shower with caffeine  
inside your mouth.

REBECCA  
(to Keeley)  
You really ought to try one of  
these biscuits.

She takes one from the box and puts one up against the  
screen. Keeley acts like she's eating it.

TED  
Is that Keeley?

REBECCA  
(mouthful)  
Yes.

Ted steps around Rebecca's desk and waves.

REBECCA (CONT'D)  
Ted, I must admit that players flop  
was a bit ridiculous, it costed us  
the game.

KEELEY  
That was just ridiculous

TED  
Oh yeah, I'm still trying to figure  
out what flopping is.

REBECCA  
Are you serious? It's what football  
is known for.

Ted nods and waits for further explanation.

REBECCA (CONT'D)  
It's when a player fakes an injury  
to get a call, or even stall the  
clock.

TED  
Sounds like lying. We can't do  
anything about it?

REBECCA  
Not really.

KEELEY  
Roy fucking hates it. You know he  
never flopped in all his years of  
football? If he went down, you knew  
he was actually hurt.

Ted nods and checks his watch.

TED  
Alright, I got to get downstairs.  
Great seeing you Keeley.

Ted exits, and Rebecca tries to screen-feed Keeley a biscuit.

11

INT. COACHES OFFICE

11

Roy stands in front of a white board. Beard leans back in his chair with his feet on his desk. Ted hustles in.

TED  
Alright, who've we got up next?

BEARD  
Manchester United.

TED  
Manchester City?

ROY  
No, Manchester United.

BEARD  
Two teams in the same city, Coach.

TED  
Like the Lakers and the Clippers?

BEARD  
Precisely.

TED  
So, who's who?

BEARD  
City are the Clippers, United are the Lakers.

TED  
(repeats to himself)  
Clippers City, United Lakers.

ROY  
Right, so United is bigger, faster, and stronger in almost every position.

TED  
That's fine, we don't mind being the underdogs.

BEARD

Not like this, Coach. To stack up well against these guys we'd need a month of training.

TED

So this is a beat United in ten days kind of deal.

BEARD

McConaughey style.

TED

Well, alright, alright, alright.

ROY

Okay, so I'm suggesting we learn to make quick passes and take their physicality right back at them.

TED

I do love a Coach Herb game plan.

ROY

Coach who?

TED

You still haven't seen *Miracle*?

ROY

No. But look, we can't prepare the guys. Only one man can, my old coach.

TED

Well alright then. Beard, what you got for us?

BEARD

Actually the complete opposite. I think because United play such a physical game we could possibly learn to flop.

ROY

No, flopping is ruining football. Turning players into fucking actors for Christ sake.

BEARD

But if we used it at the right times to get United off their game and in potential red card territory, our chances of winning go up tremendously. I propose we bring in an acting coach.

TED

Well, looks like we got a-

Ted and Beard act like they grab a fried chicken tender and dip it in sauce.

TED AND BEARD

Taste test.

Roy is confused.

TED

We're going to try both. Heck, if we like both of them we may mix them and make some sort of super sauce. Alright, Beard you get the acting coach and I'll go with Roy.

ROY

Right. Let's go, Ted.

Roy exits while Ted grabs his coat and follows. Leaving Beard alone.

Beard sends a quick text message, and HIGGINS appears at the door.

HIGGINS

Diamond Dogs meeting?

BEARD

No, you're going with me to get an acting coach.

HIGGINS

Oh how fun.

CUT TO:

12

EXT. HOME - MIDDAY

12

It's an older part of town. The brick on the outside of the house is breaking, and the windows have boards on the outside. A sign in the front yard reads "F off." Roy and Ted stand outside the front door.

TED  
This the old coach of yours?

ROY  
Yeah, he's the man that made **the**  
Roy Kent.

TED  
(to himself)  
Like **The** Ohio State.

Roy bangs on the door.

From inside the home we hear a growly Scottish accent.

BRAD (O.S.)  
If you're the HM tell your boss I  
paid my damn taxes, and get off my  
porch! But, if you're the girl  
scouts, I'll take two boxes of the  
mint cookies and one of the coconut  
ones thank you.

TED  
(to Roy)  
Y'all have girl scouts out here?

ROY  
Yeah, and the cookies are better.

TED  
Which ones your favorite?

ROY  
Do-si-do-es.  
(to the door)  
Oi! Open up!

We hear multiple locks on the door fiddle, and it opens. Here  
stands BRAD ROLL, 60's, gray beard, long gray hair in a man  
bun, and wears full sweat suit.

ROY (CONT'D)  
Roll.

BRAD  
Kent.

Roy enters Brad's home, but Brad stops Ted from going in.

ROY  
Ted, wait here.

Brad shuts the door.

ACT 2

13 EXT. SCHOOL OF THE DRAMATIC ARTS

13

The outside of the school is modern. Marble pillars, white brick walls, and all the windows are tinted black. Higgins and Beard walk up the steps.

BEARD

This the address?

HIGGINS

Yep, my daughter in law went here  
and said to ask for Mr. Matula.

14 INT. SCHOOL OF THE DRAMATIC ARTS

14

Classical music PLAYS on the speakers. Pictures of the school's graduates in famous plays and movies hang in rows under the words, "Famous Alumni." One of those frames: Sterling Matula.

ASSISTANT, sits at the front desk TYPING on a computer, he hates that he's behind a desk, and frankly doesn't like people at all.

Higgins and Beard approach him, but the Assistant keeps his eyes on his computer and TYPES.

HIGGINS

Hello.

ASSISTANT

Do you wish to be an actor?

HIGGINS

Um no.

ASSISTANT

Then leave, and hopefully the door  
hits your ass on the way out, thank  
you.

BEARD

We're actually looking for a Mr.  
Matula, is he in?

ASSISTANT

Maybe he is, maybe he ain't. What  
you want with him?

BEARD

A business proposition.

ASSISTANT

What, you going to take her out for a cup of tea, you know treat her nice, maybe fancy her a little bit? Order some sort of sorbet for dessert, go for a walk by Big Ben, and just when everything seems to be going great...And just when everything seems to be going great.

(pause)

Crap, what's that line? My partner is going kill me, it's the big line.

He reaches into a drawer and pulls out a script. He flips through the pages.

BEARD

Could we **just** get the room number?

The assistant stops on a highlighted page, and reads the line allowed.

ASSISTANT

Just when everything seems to be going great, she tells you she's married and has two kids.

He looks up at Beard and Higgins who wait for the response

ASSISTANT (CONT'D)

Room 452.

BEARD

Thank you.

Higgins and Beard begin to strut away.

ASSISTANT

60 euros for walk-ins.

15

INT. ROOM 452

15

A stage is lit at the front of the room where two students, GREG and SHELLY perform an original scene. Everyone one else watches. Higgins and Beard enter quietly and take a seat.

GREG

But, Brooke I'm in love with you and always have been.

(MORE)



GREG (CONT'D)

From the moment I saw you on the  
playground in fourth grade to right  
now.

Shelly shakes her head.

SHELLY

Tyler, you keep saying you're in  
love with me, but you're not and  
you can't see it.

She places her hand on his face.

SHELLY (CONT'D)

You're in love with some idea of me  
which I am not.

She drops her hand off his face.

A STUDENT in the audience SNIFFLES, and wipes tears off his  
cheeks.

The lights fade to black and everyone APPLAUDS. MR. MATULA,  
tall, lengthy, skinny, but has a dramatic aura that silences  
the class. He's a humble but honest teacher. Everyone doesn't  
just want to hear what he has to say, they need to. The  
lights turn back on.

MR. MATULA

(seated)

Excellent job you two.

(walks to the stage)

Now, what could they have done  
better?

No one answers and Mr. Matula turns to Greg and Shelly.

MR. MATULA (CONT'D)

This scene is about a man who truly  
believes he is in love with this  
woman, but the hard reality is it's  
his idea of her which he's in love  
with. Shelly, you did good but I  
think you can even go deeper and  
off-script, really let yourself  
pull from your own life. Think of  
that one boyfriend. What was his  
name? Ah doesn't matter. Greg, we  
need to believe you're truly in  
love with Brooke. Don't just read  
and memorize the lines, **feel** them,  
**live** them, **be** them. Embody the full  
character of Tyler. The good, the  
bad, the beautiful, the ugly.

(MORE)

MR. MATULA (CONT'D)

You do that and Shelly's rebuttal will pop even more. When I was on set with Robin Williams in *Dead Poets Society*, rest in peace, we tried to make each other look better. "Oh captain, my captain." Acting is a symbiotic relationship, you're feeding each other, trying to make the other person look better than yourself. Greg, make Shelly look fantastic.

Greg and Shelly nod.

MR. MATULA (CONT'D)

Take five and run it again.

Beard and Higgins look at each other. Holy crap, he's good.

CUT TO:

16 INT. BRAD ROLL'S HOME

16

Brad and Roy sit opposite in the living room. It's quiet, but the two are understanding each other on some higher level of intelligence.

Ted peaks in through the window. Roy and Brad shoot him a gaze that says "look away," and Ted turns his back.

BRAD

You like him?

ROY

Sometimes.

17 EXT. BRAD ROLL'S HOME - LATER

17

Ted enjoys looking around the neighborhood. The front door OPENS. Roy exits. Brad Roll and Ted make eye contact.

BRAD

6am tomorrow.

TED

You got it.

BRAD

Roy, it's good to see you.

Brad shuts the door. Roy and Ted walk back to the car.

TED  
How'd it go?

ROY  
6am tomorrow.

TED  
Anything I should be worried about?

ROY  
(grinning)  
No.

CUT TO:

18 INT. SCHOOL OF THE DRAMATIC ARTS

18

Beard and Higgins stand outside the classroom as students exit. Mr. Matula is the last to leave. He locks the door.

MR. MATULA  
I don't do autographs, and for the  
love of god don't ask me to audit  
my classes, I do need the money.

HIGGINS  
Mr. Matula, I'm Higgins and this is  
Coach Beard, we work for Richmond  
FC, we've got a proposition for you  
if you don't mind.

MR. MATULA  
Higgins and Bird was it?

BEARD  
Beard.

MR. MATULA  
Right. Well, I'm a very busy person  
I don't believe I have the time for  
you football club. I find it quite  
ridiculous why you would even come  
to such a school.

Mr. Matula begins to walk away.

BEARD  
(recites *Good Will  
Hunting*)  
Thought about what you said to me  
the other day, about my painting.  
Stayed up half the night thinking  
about it, something occurred to me.  
(MORE)

BEARD (CONT'D)  
 I fell into a deep peaceful sleep  
 and haven't thought about you  
 since.

Mr. Matula stops.

BEARD (CONT'D)  
 You know what occurred to me?  
 You're just a kid, you haven't the  
 faintest idea of what your talking  
 about.

He walks back, and Beard pauses.

MR. MATULA  
 You've never been out of Boston?  
 So, if I asked you about art you'd  
 probably give me the skinny on  
 every art book ever written.  
 Michelangelo, you know a lot about  
 him.

BEARD  
 Life's work, political aspirations,  
 him and the pope, sexual  
 orientation, the whole works right?

MR. MATULA  
 But, I bet you can't tell me what  
 it smells like in the Sistine  
 Chapel. You've never actually stood  
 there and looked up at that  
 beautiful ceiling.

Mr. Matula gives Beard a look of approval, they're in.

19 EXT. SCHOOL OF THE DRAMATIC ARTS

19

Higgins, Beard, and Mr. Matula exit.

MR. MATULA  
 I must admit Coach Beard I did not  
 expect that of you. Round up the  
 usual suspects, I'll be there 10am  
 tomorrow. Do not be late.

Mr. Matula leaves.

HIGGINS  
 Coach Beard, you are a man of many  
 talents.

BEARD

I know. Voted best actor at NKHS  
two years in a row baby!

CUT TO:

21 INT. TED'S HOME - NIGHT

21

Ted finishes baking his biscuits, and starts cleaning up. His phone BUZZES, it's a FaceTime call from Michelle. He answers.

Gus holds the phone.

GUS

Dad! I want to update you on,  
Chloe.

TED

Hold the phone, Gus.

Ted moves to his living room, and gets comfy on the couch. He finds the perfect position for this kind of talk.

TED (CONT'D)

Alright, so how'd it go?

GUS

I said hello.

TED

That's great, ask her anything?

GUS

No, I froze, I didn't know what  
else to say. I think I messed up.

TED

That's okay son.

GUS

(worried)

I'm afraid she doesn't like me.

TED

Hey now don't go there. Heck, Gus I  
love you! I'm madly in love with  
you, so who cares what Chloe  
thinks.

GUS

(chuckles)

Okay.

Ted thinks.

TED

Well, you could do what I did to talk to your mom. We were both walking down the hall in opposite directions, and believe it or not I acted like I tripped and dropped all my books. She was kind enough to help me get my books, and while we were doing that I asked if she was free over the weekend.

GUS

You acted like you tripped? That's silly.

TED

It is, well I may have actually tripped. I don't know it was so long ago. I like saying I did it on purpose cuz it sounds better...Maybe you give that a try?

GUS

Okay, I will.

MICHELLE (O.S.)

Gus! We gotta go!

GUS

Dad, I got to go. Love you.

TED

Love you, Gus.

The FaceTime ends and Ted holds his phone to his chest.

INT. COACHES OFFICE - MORNING

The clock reads 5:40am. Beard reads a book in his chair, but his eyes are shut. Ted enters.

TED

Good morning, Coach.

Beard keeps his eyes shut and doesn't answer.

TED (CONT'D)

Sleeping on the job?

BEARD

No no, just meditating.

TED  
Roy, here yet?

BEARD  
No.

Roy struts in with a cup of tea and a big grin on his face.

ROY  
Morning chaps, what a lovely  
morning isn't it?

Roy sips his tea, and players start to enter the locker room.

INT. LOCKER ROOM

The players faces are tired and droopy, even Dani Rojas looks like he got hit by the tired train.

DANI  
Football is dead this early in the  
morning.

JAMIE  
Why the fuck are we here this  
early? This face needs it's beauty  
sleep.

All the players get to their lockers.

TED  
We all know we've got the United  
Lakers coming up.

Everyone's confused.

TED (CONT'D)  
Sorry, Manchester City Clippers.

ROY  
Manchester United.

TED  
Yes, thank you. We all know it's a  
big game. We know their big, we  
know their physical, and hell we  
know they may be more talented.  
But, there's one thing we take  
pride in here, and that's  
preparation. We will be prepared,  
like a Papa Johns on Super Bowl  
Sunday.

(MORE)

TED (CONT'D)

Which is why we are here at 6am,  
and changing the way we do things  
today.

Players change into their practice clothes. Off-screen we  
hear the sound of a Harley Davidson motorcycle.



ACT 3

EXT. PRACTICE FIELD PARKING LOT

The screen splits.

On the left is Brad Roll. He hops off his Harley, removes his helmet and biker jacket revealing he's cut his hair and shaved his beard. He wears a sleeveless Richmond Jersey that shows his massive arms, and shorts that struggle to breathe from his big quads. He heads inside to the locker room.

On the right Mr. Matula parks his 1985 Rolls Royce. Exits his car. He wears a slick navy blue suit. He heads inside.

INT. HALLWAY

Both walk down the hallway to the locker room.

INT. LOCKER ROOM

Full screen Brad enters and stands before the team, he has their full attention.

BRAD

I'm going to make you guys the  
fittest players the game of  
football has ever seen. Let's beat  
these fuckers!

The guys rally around him.

Full screen Mr. Matula enters but trips and falls drastically, players get up to help him, but he pops up like nothing happened.

Assistant holds sign that reads "ACTING."

MR. MATULA

Now, let's beat these guys!

The guys rally around Mr. Matula and exit.

"Don't bring me down" by Electric Light Orchestra PLAYS.

## MONTAGE

On the left Brad yells as he has the players running sprints on the practice field. RICHARD gets slower and slower, while Isaac stays in the lead.

On the right Mr. Matula acts out a potential ankle injury on the practice field. He pretends to dribble the ball passed Isaac. He leans in for some contact then falls to the ground and grabs his ankle. The players surround him. He gets up like nothing happened. Assistant holds sign that reads "ACTING."

Full screen Brad has the guys in the gym pushing weight around. Dani front squats a new max, and Isaac bench presses a new max. Richard struggles to bench 85 pounds.

Full screen Mr. Matula has the guys split up into pairs attempting to act out another injury. Richard is with Dani. Isaac with Zoreaux. Zoreaux touches Isaac very lightly, and Isaac falls to the ground grabbing his ankle but his face stays stern. Mr. Matula shakes his head, and re-enacts it. Richard dribbles up to Dani, Richard makes a move around Dani and catches his foot on Dani's shoe. Richard falls to the ground grabbing his ankle, and cries in pain. Dani gets worried about Richard, and helps him up but Richard is fine. Mr. Matula gives him a look of approval.

On the left Roll has the players run sprints again.

BRAD  
(yelling)  
United won't care if you're tired!

On the right the players lie on the ground grabbing their ankles and agonizing in pain as Mr. Matula walks among them. He shakes his head at Isaac, but then gives Richard praise.

On the left Richard struggles to squat a new weight, and Isaac spots him. Richard gets it up.

On the right Isaac struggles with selling the flop. Richard and Mr. Matula help him by showing him to make facial expressions.

On the left the players do passing drills and Brad chases after whoever has the ball like a crazed dog. Richard gets the ball, but turns and sprints away.

BRAD (CONT'D)  
Come back here! Make the fucking pass!

Both Roll and Matula cross paths walking down the same hallway.

Full screen Roll watches as the players workout in the gym. Richard bench presses a new max. The guys cheer him on.

BRAD (CONT'D)  
Good work gents!

Full screen Mr. Matula walks amongst the players as they act out different flops. He's impressed. Assistant holds up the sign.

Both cross paths walking down the same hallway again. Mr. Matula raises his hand for a high-five and Roll struts passed.

On the left Roll and Isaac yell at the camera, while on the right Mr. Matula and Richard cry at the camera.

End montage.

INT. COACHES OFFICE

Ted and Beard sit at their desk with their feet up, while Roy leans up against the glass.

Behind them we see the team enter the locker room and hear them chat amongst themselves.

DANI (O.S.)  
Isaac, I had no idea you were so strong.

ISAAC (O.S.)  
I put in the work after hours.

Ted lowers his feet.

TED  
So, what do we think? Which flavor is better?

Off-screen we hear a familiar voice on the television.

JAMIE (O.S.)  
Get that twat off the air!

INT. LOCKER ROOM

Ted, Beard, and Roy stand in front of the "Believe" poster. Everyone eyes and ears are focused on the television.

On the television is NATE being interviewed. A Reporter holds a mic to him.

REPORTER (ON TV)

What do you think of the United versus Richmond match?

NATE (ON TV)

(chuckles)

I mean, United is going to win by a landslide. The only reason Richmond are fifth in the league is because of pure luck. Ted has no idea what he's doing over there, and frankly none of the coaches at Richmond do.

ROY

(mumbles)

Fucking rat.

Isaac mutes the TV, and a silence fills the room.

SAM

Coaches, why did we do all these crazy things today?

ROY

So, we can beat United and shut that fucking wanker up. You know what, I'm sick of everyone thinking our winning is just blind luck. We may do things differently around here, and that's why we **are a good football team!**

TED

Roy here is right. We do know what the heck we're doing here, and Sam to answer your question more directly we brought in Coach Roll and Mr. Matula because we have two game plan ideas, and frankly I think we as a coaching staff would love to hear from y'all which one is better. Do we want to play United with strength and go toe to toe with those big boys, or do we want to use our new found acting skills to get them off their game and into red card territory?

The players think, then JAN MAAS steps forward.

JAN MAAS

To be honest Ted, we are all pretty good at the physical. The only one who really showed promise with Mr. Matula was Richard.

RICHARD

I did do some acting when I was young.

JAN MAAS

We can give Richard a signal to flop, and if we get the right call we can set up a trick play.

TED

What should we call the trick play?

ISAAC

Phantom of the Opera.

All eyes turn to Isaac.

ISAAC (CONT'D)

Go on say something.

TED

Phantom of the Opera it is.

RICHARD

Um, how will I know when to flop?

ROY

We'll give you a sign.

RICHARD

What's the sign?

JAMIE

You'll know it when you see it.

CUT TO:

INT. MAE'S PUB

Ted and Beard sit at a table. Mae brings two beers.

MAE

Can I get you anything else?

TED

Nope, this is perfect thanks, Mae.

BEARD  
Thanks, Mae.

May exits.

Ted takes a sip.

TED  
I love days like today. It's great  
to mix things up sometimes, gives  
you a whole new perspective.

Beard smiles. Ted's phone BUZZES.

TED (CONT'D)  
Beard, you recognize this number?

BEARD  
Nope.

TED  
(into phone)  
Hello? Gus! Hey little buddy, I  
thought I was getting pranked  
called...Using the school phone,  
smart. Beard wants to say hi.

BEARD  
Hey Gus!

GUS (O.S.)  
Hey Coach Beard. Dad, I did it. I  
flopped! And it worked. Chloe and I  
are hanging out this weekend.

CHLOE (O.S.)  
Gus, who you talkin to?

GUS (O.S.)  
(to Chloe)  
My Dad.

CHLOE (O.S.)  
Hey, Coach Lasso!

TED  
Hello, there Chloe. That's great  
Gus. That just made my day. YES!

GUS (O.S.)  
I got to go Dad. Good-luck against  
Manchester United. Love you!

TED  
Love you too.

Ted hangs up.

BEARD  
You tell Gus to do your book-flop  
trick to talk to a girl?

TED  
Yep, and it seems like it  
worked...Young love. I remember my  
first crush, Lilly Clarkson in  
first grade. What about you Coach?

BEARD  
Kindergarten, Mrs. Wheeler.

TED  
The teacher?

Beard nods and sips his beer.

Baz, Jeremy, and Ola approach Ted and Beard.

BEARD  
Gentlemen.

BAZ  
Ted, you'll be glad to hear I gave  
up swearing for lent.

TED  
That's great Baz, how's that going?

Baz fights the urge to swear, and stares blankly at Ted.

BAZ  
(grudgingly)  
Great.

A silence overcomes the group.

BAZ (CONT'D)  
Well, we'll let you two get back to  
your important conversation. Beat  
those fu-- that team tomorrow.

Baz and Jeremy head back to the bar, while Ola stays.

OLA  
2nd grade, Cindy Klein.

Ola heads back to the bar.

Ted and Beard CHUCKLE. Ted thinks about the flopping and something changes within him, is it right?.

TED

Coach, is flopping really the right way to go about this? I thought my move on Michelle back in high-school was clever, but having Richard flop tomorrow feels dirty. It doesn't feel like it's us.

Beard takes a deep breath.

BEARD

Coach, everybody does it, it's one of the disgusting parts of football.

TED

But we aren't like everyone else, and isn't it basically a form of lying?

BEARD

Coach, at the end of the day we're trying to win a football game.

TED

Yeah, but win it the right way...You and I both know that it's better to lose with integrity, than to win cheating or worse, lying.

BEARD

Coach, it's your team--

TED

No, no, no it's our team. You, me, Roy, the players, Rebecca, heck even Higgins. It's our team.

BEARD

You're right.

Beard nods and sips his beer, while Ted continues to ponder.

Off-screen we hear the ROARS of a full stadium.

ANNOUNCER (O.S.)

It's looking to be a packed house today at Nelson Road stadium.



EXT. NELSON ROAD STADIUM - AFTERNOON

Fans stand in line at the ticket offices. They get their tickets and head inside.

LONE TICKET SELLER, stands on the sidewalk.

LONE TICKET SELLER  
TICKETS! Get your tickets here!

Brad Roll and Mr. Matula step to the will-call ticket office.

BRAD  
Brad Roll.

MR. MATULA  
Sterling Matula.

The two men turn and recognize one another. Mr. Matula tips his hat to Roll.

TICKET WORKER  
Here you are.

Roll GROWLS, takes his ticket and heads inside. Mr. Matula gets his ticket and exits.

INT. MAE'S PUB

The pub is full, but there's one MANCHESTER UNITED FAN all of their eyes stuck to the TV as they CHANT.

EVERYONE  
Come on Richmond, come on Richmond!

UNITED FAN  
UNITED!

BAZ  
Mae, can I kick him out?

MAE  
No, he's paid his tab better than  
all of you.

INT. LOCKER ROOM

Music PLAYS from a speaker as the boys vibe with each other.

INT. COACHES OFFICE

Ted, Beard, and Roy stand at the whiteboard. In the corner of the whiteboard reads "Phantom of the Opera."

TED  
What do y'all think?

ROY  
Let's go beat these fuckers.

EXT. NELSON ROAD STADIUM

The sun has set, the field is lit. It's a perfect night for football. Excited fans file into their seats. However, there is a bit of red for Manchester United.

Brad and Mr. Matula sit next to each other, but Brad turns the person beside him, and they swap seats.

Rebecca, Keeley, and Higgins take their seats.

REBECCA  
Come on Richmond!

ANNOUNCER (O.S.)  
It's another sold out house  
tonight. What a match up. Big  
Manchester United versus the  
Richmond Greyhounds.

Both teams exit the tunnel and onto the field.

ANNOUNCER 2 (O.S.)  
If you are a betting man, I'd for  
sure put houses money on  
Manchester. I mean just look at the  
size difference between these two  
teams.

Richard walks next to a UNITED PLAYER who is six foot seven, and looks like a rugby player.

ANNOUNCER (O.S.)  
I wonder what game-plan Ted Lasso  
and his coaching staff have for us  
today.

The players take their designated positions on the field. Jamie starts with the ball at center field. Referee BLOWS whistle.

DISSOLVE TO:

EXT. NELSON ROAD STADIUM - LATER

Scoreboard reads two to two with four minutes left. The crowd is on their feet, the supporters of both teams yelling their chants.

ANNOUNCER (O.S.)

We are getting close to extra time.  
It has been a phenomenal match.  
Richmond have been taking United's  
physicality right back at them. The  
question becomes how much longer  
can they keep it up?

On the field, Richmond's defense has just made a stop and begins a counter attack. Isaac has the ball at mid field, and a UNITED PLAYER steps to him. Isaac makes a move around him, then passes the ball to Dani on the wing. He's got some space to dribble. 2 UNITED DEFENDERS close on him.

Dani with his back against the wall makes a move by one of them, the second one slide tackles and there's contact. Dani falls to the ground and grabs his ankle. The crowd "BOOOS"

TED

Shoot is he hurt.

The Ref blows his whistle and rushes to Dani who's still on the ground in pain. The United players crowd the Ref.

UNITED PLAYER

He's flopping come on!

Jamie and Isaac help Dani up. He attempts to walk it off and limps.

TED

Dani, you alright?

Dani gives him a thumbs up and attempts to manage the pain. The Ref raises a yellow card in the air.

CROWD

You can't do that!

ANNOUNCER (O.S.)

Dani Rojas seems to be alright.

TED

(to Beard and Roy)  
What're we thinking? Trick play?

BEARD

Dirty Martini?

ROY  
Absolutely. DIRTY MARTINI!

Richmond players nod and set up the "dirty martini" play, while United players get ready to defend.

Jamie stands ready for the free kick, 3 United players stand shoulder to shoulder to block a possible shot. Jamie goes to shoot, but instead keeps the ball low and the 3 United players jump. The ball rolls under them. Sam steps quickly to the ball and leads a pass back to Jamie who shoots. His shot PINGS off the post and out of play.

ANNOUNCER (O.S.)  
That was one of Lasso's so called  
trick plays, and it almost worked.

TED  
Great shot, Jamie. We'll get the  
next one. Here we go!

UNITED GOALKEEPER kicks ball to defender and they begin to work it up the field.

SIDELINE REFEREE holds up a clock which shows "3 minutes" of extra time.

Richmond is in such strong position that United keeps passing the ball around to find an opening.

ANNOUNCER (O.S.)  
This Richmond defense is  
phenomenal. United is starting to  
get frustrated.

United continues to pass the ball around, and Richmond keeps them under control.

Roy looks to the clock, there's a minute and half left.

ROY  
(mumbles)  
Come on, come on.

BEARD  
Should we give Richard the sign  
Coach?

Roy looks at Ted who contemplates

ROY  
Ted, it's a yes or no question. If  
we're going to give it, it has to  
be now.

Richard looks at the coaches. Ted, Beard, and Roy give no sign.

TED

It's not who we are. Let's go boys!  
Come on make something happen here!

On the field, Isaac reads a pass and makes a steal. Richard gets open, and Isaac passes the ball to him. Richard has room to dribble and does.

United defender steps to Richard. Richard battles with him for control of the ball. The defender lowers his shoulder attempting to muscle Richard off the ball, and Richard falls away and rolls in the grass. He grabs his knee. Referee BLOWS whistle.

ANNOUNCER (O.S.)

That's poor from the defender, how does he not notice the size disadvantage there. Clearly, a foul.

Richmond players surround Richard.

ISAAC

Ref, come on that's a red!  
(quietly to Richard)  
Sell that shit bruv.

RICHARD

I'm not selling it, I felt my knee click.

ISAAC

Shit. Trainer! Ted, get the trainer!

RICHARD

No, no, just help me up to the sideline.

Isaac nods. Dani and Isaac help Richard up and carry him on their shoulders off the field to the bench. The crowd APPLAUDS.

UNITED DEFENDER

I barely touched him. He's flopping  
come on! Just look.

The defender sees Dani and Isaac carrying Richard off the field. His face changes from competitive to crap, he knows what's coming.

Referee shakes his head.

REFEREE

It's a red.

He pulls a red card from his chest pocket. The crowd CHEERS.  
Manchester United is now down one defender.

Dani and Isaac get Richard to the sideline. Ted and Beard  
carry Richard as the TRAINER approaches.

TED

Richard, you alright?

RICHARD

(managing the pain)

Yeah yeah I'm good.

TRAINER

Let me get you inside.

RICHARD

No, I have to see the rest of the  
game.

(to Isaac and Dani)

Phantom of the Opera.

Dani and Isaac turn to Ted for confirmation.

TED

You heard him, Phantom of the  
Opera.

Dani and Isaac jog back onto the pitch.

Play on. Richmond sets up "Phantom of the Opera." With United  
down one defender they have an advantage with more players in  
the box than United. Zoreaux jumps into the play.

ANNOUNCER (O.S.)

This will be the last play of the  
game, what does Ted Lasso have up  
his sleeve. Tarrt is set to take  
the free kick. This is a familiar  
position he scored from a season  
ago.

MANCHESTER COACH

Watch the shot! Watch the shot!

Jamie takes in a deep breath, and kicks the ball.

In slow-motion the ball spins through the air. Players battle  
for position, bumping shoulder to shoulder.

The ball comes into the box. Zoreaux breaks free of his defender and jumps. He heads the ball, and it brushes into the netting!

ANNOUNCER (O.S.)  
Zoreaux! Zoreaux! Goal Richmond!  
GOOAAAAAAAAAAAAAL!

ANNOUNCER 2 (O.S.)  
I believe it's pronounced ZoRReaux.

Fans celebrate in the stands. Mr. Matula and Brad celebrate high-fiving each other. Rebecca, Keeley, and Higgins embrace each other.

Ted, Beard, Roy and the whole team celebrate on the field.

EVERYONE  
We're Richmond till we die! We're  
Richmond till we die! We're sure we  
are, we know we are, We're Richmond  
till we die!

ANNOUNCER (O.S.)  
What a stunner, Richmond upsets  
Manchester United in the final  
minute with a goal from Zoreaux.  
Ted Lasso and his men have done it  
again. Richmond defeats United  
three to two.

The players continue to CHANT on the field, and the fans remain in the stands. No one wants to leave this special moment.

FADE TO:

INT. COACHES OFFICE - LATER

Ted sits with a smile on his face, and kicks his feet on his desk. Beard does the same, but Roy is nowhere to be found. Players exit the locker room. Jamie pops in.

JAMIE  
Coaches, you getting a drink with  
us?

TED  
Yeah go on ahead, just going to sit  
here and enjoy this win a little  
bit.

JAMIE  
Alright. Where's Roy?

TED  
Introducing Brad to Keeley.

Jamie gives a thumbs up and exits.

Ted SIGHS.

TED (CONT'D)  
Drink?

BEARD  
It's five-o'clock somewhere.

EXT. PARKING LOT - LATER

Roy, Keeley, and Brad Roll chat.

KEELEY  
Please, share your best Roy story.

ROY  
No no no, I know which one your  
going to tell.

BRAD  
(chuckles)  
I've got a couple...Alright, when  
Roy was about ten--

ROY  
--Come on.

BRAD  
Let me finish.

ROY  
You love this one, and I hate it.

Jamie exits the building and into the parking lot.

ROY (CONT'D)  
Jamie, great game today.

JAMIE  
Thanks, Roy. Coach Roll.

BRAD  
Jamie, good playing out there.

Ted and Beard exit the building and into the parking lot.



TED  
 (to Beard)  
 Remind me tomorrow we need to get  
 Mr. Matula and Coach Roll  
 something.

BEARD  
 You got it.

TED  
 Coach Roll! What do you say to  
 having a couple drinks with the  
 team...On me of course.

BRAD  
 No--

ROY  
 --Roll come on, you can finish your  
 damn story there.

BRAD  
 Alright, boy-o.

FADE TO BLACK.