

how i met your mother

"The Sweet Taste of Liberty"

Episode # 1ALH02

Written by

Christopher Miller
&
Phil Lord

Directed by

Pamela Fryman

FINAL DRAFT (GREEN) - 8/17/05

YELLOW REVISION PAGES - 8/16/05

PINK REVISED TABLE DRAFT - 8/16/05

BLUE REVISED TABLE DRAFT - 8/15/05

Twentieth Century Fox Television.

ALL RIGHTS RESERVED. COPYRIGHT © 2005 TWENTIETH CENTURY FOX TELEVISION.
NO PORTION OF THIS SCRIPT MAY BE PERFORMED, PUBLISHED, REPRODUCED, SOLD
OR DISTRIBUTED BY ANY MEANS OR QUOTED OR PUBLISHED IN ANY MEDIUM,
INCLUDING ON ANY WEB SITE, WITHOUT THE PRIOR WRITTEN CONSENT OF
TWENTIETH CENTURY FOX TELEVISION. DISPOSAL OF THIS SCRIPT COPY DOES NOT
ALTER ANY OF THESE RESTRICTIONS SET FORTH ABOVE.

ACT ONE

FADE IN:

1 INT. STUDY - YEAR 2035 - DAY
 (NARRATOR (V.O.), SON, DAUGHTER)

1

THE SON AND DAUGHTER HAVE BEEN LISTENING.

NARRATOR (V.O.)

So there was this one night, before I
met your mother, when I really wanted
to go to the bar--

SON

The bar. Big surprise.

DAUGHTER

You sure spent a lot of time in bars.

NARRATOR (V.O.)

Well, one bar in particular....

MacLaren's.

*

2 OMITTED
AND
3

2
AND
3

4 EXT. STREET - NIGHT (NIGHT 1)
 (NARRATOR (V.O.), TED, MARSHALL, LILY, EXTRAS)

4

LILY AND MARSHALL, HOLDING HANDS, WALK DOWN THE
SIDEWALK WITH TED. THEY'RE ALL ON CELL PHONES.

TED

(INTO PHONE) Let's go to MacLaren's.

*

LILY

(INTO PHONE) Great! MacLaren's it
is.

*

MARSHALL

Hey, are you guys talking to each other?
(LAUGHS, A BEAT) No one's listening.

TED

What's wrong with MacLaren's?

*

INTERCUT WITH:

5

INT. TAXI/EXT. STREET - NIGHT (NIGHT 1)
(NARRATOR (V.O.), TED, MARSHALL, BARNEY, LILY,
ESTEBAN, EXTRAS)

5

BARNEY IS ON CELLULAR SPEAKERPHONE IN THE BACK SEAT.

BARNEY

(INTO PHONE) MacLaren's is bore snore.
Ted. Tonight we're going out, there's
gonna be ladies, it's gonna be
legendary. Phone five!

*

FREEZE FRAME: BARNEY HIGH-FIVING HIS PHONE.

NARRATOR (V.O.)

I had no idea why I hung out with Barney.

NORMAL SPEED:

BARNEY

You didn't phone five, did you? Come
on, we always go to MacLaren's!

*

TED

MacLaren's is fun.

*

BARNEY

Fun? Ted, I'm gonna teach you how to
live. (HOLDS HAND OUT AT EYE LEVEL)
MacLaren's is this much fun. What I'm
offering is the chance at (HOLDS HAND
WAY UP HIGH) This much fun.

*

TED

See, you say that, you say it'll be
(HOLDS HAND UP HIGH) this much fun,
but then most of the time it ends up
being (HOLDS HAND DOWN LOW) this much
fun. (HOLDS HAND AT EYE LEVEL) This
much fun is good. It's safe. It's a
guarantee.

BARNEY

This hand gesture thing doesn't work
on the phone.

TED

No, it doesn't. So it's settled, I'll
meet you later at the--

*

*

BARNEY SCREECHES UP IN A TAXI.

BARNEY

Get in the cab. (THEN) Marshall, you
too.

*

MARSHALL

Yeah, no, I shouldn't. I think Lily
and I are just gonna--

BARNEY

I understand. Ted, get in the cab.

TED

How come Marshall can say no?

BARNEY

Because he's getting laid.

MARSHALL

Consistently.

LILY GIVES A THUMBS-UP.

BARNEY

(POINTING TO EYES) Ted. Ted. Ted.

Right here. (THEN) You keep going to
the bar, and you never meet anyone.

You're in a rut. And I'm a rut-buster.

I'm going to bust your rut.

TED

It's not a rut, it's a routine. And I
like it.

BARNEY

Ted, what's the first syllable in 'rut-
tine?'

TED

'Routine.' It's 'rout'--

TED SIGHS, GETS INTO THE CAB AND SHUTS THE DOOR.

BARNEY

Peace out, suckers!

THE CAB PULLS AWAY. LILY GETS OFF THE PHONE.

LILY

Where are they going?

MARSHALL

Probably somewhere awesome. They
totally asked me to go, but I told
them nope, I'm hangin' with my fiance.

*

LILY

Oh, sorry baby. Robin asked me to
hang out tonight. Just the two of us,
womano-a-womano.

MARSHALL

That's cool. I have work to do anyway.

LILY

Great, okay, I'll call you later, bye!

SHE KISSES HIM AND LEAVES.

MARSHALL

Yeah, cause I make my own fun. So even
studying law for me is like (SINGS)
Studying law!

*

*

NO ONE IS THERE. HE COLLECTS HIMSELF, THEN:

MARSHALL (CONT'D)

(SINGING) *Awright!*

6 INT. TAXI - LATER (NIGHT 1)
 (TED, BARNEY, ESTEBAN)

6

TED AND BARNEY ARE IN THE BACK SEAT.

TED

So what's this legendary plan?

BARNEY

We'll get to that. First we just gotta
pick someone up at the airport.

TED

I'm outta here.

*

TED TRIES TO GET OUT.

BARNEY

Esteban, doors!

ESTEBAN, THE CABBIE, LOCKS THE DOORS.

SFX: DOORS LOCK.

TED GROANS.

7 INT. AIRPORT BAGGAGE CLAIM - LATER (NIGHT 1)
 (TED, BARNEY, EXTRAS)

7

TED WALKS IN, ANNOYED. BARNEY FOLLOWS HIM.

BARNEY

We just do this one little thing and
then the rest of the night is ours.

TED

Why do you have suitcases? Who are we
picking up?

BARNEY IS HOLDING TWO SUITCASES.

BARNEY

Her. Or maybe her...

*

BARNEY INDICATES SOME PASSING WOMEN.

TED

So when you said you were going to
pick someone up at the airport, you
meant you were going to pick someone
up at the airport.

BARNEY

Scenario: A couple of girls fly into
town, looking for a fun weekend in
NYC, when they meet two handsome
international businessmen, just back
from a lucrative trip to Japan. Sample
dialogue: "You have a wheely-bag? I
have a wheely-bag! Need a tour guide
for the weekend?" "To the max." Et
cetera.

TED

(AMUSED) You've got to be kidding me.

BARNEY

False. Sidebar: Tuck in your shirt.
You look sketchy.

*

TED

I'm sketchy?

HOW I MET YOUR MOTHER - "THE SWEET TASTE OF LIBERTY"
FINAL DRAFT (GREEN) - 8/17/05

8.

BARNEY

Trust me, it's gonna be legendary.

TED

Don't say legendary. You're too liberal
with the word legendary.

8 INT. APARTMENT DOORWAY/HALLWAY - FLASHBACK (FB/D-1) 8
 (TED, BARNEY)

BARNEY STANDS IN THE DOORWAY WEARING A SNOWSUIT AND
HOLDING A SHOVEL. TED IS IN HIS BOXERS.

BARNEY

We're building an igloo in Central
Park. It's going to be legendary.
Snowsuit up!

TED

(HALF ASLEEP) You've got to be kidding
me.

TED CLOSES THE DOOR IN BARNEY'S FACE.

BACK TO SCENE:

9 INT. AIRPORT BAGGAGE CLAIM - PRESENT (NIGHT 1) 9
 (TED, BARNEY, EXTRAS)

BARNEY

False. (POINTING TO EYES) Ted, Ted,
Ted, right here. You can put these
bags on the carousel now, or you can
listen to me give a really long speech
convincing you to put these bags on
the carousel. Your move.

*

*

TED HESITATES.

BARNEY (CONT'D)

Ted, since the dawn of time, mankind
has struggled to--

TED

Okay.

TED PUTS THE BAGS ON THE CAROUSEL.

10 INT. BAR - SAME TIME (NIGHT 1)
 (LILY, ROBIN, CARL, GUY #1, EXTRAS)

10

LILY AND ROBIN SIT AT BARSTOOLS.

LILY

I'm so glad we're finally hanging out
just the two of us. You sure you're
okay giving up your Friday night to
hang with an old, almost-married lady?

ROBIN

Please, I'm sick of the whole meat-
market scene. Guys are like the subway.
You miss one, another one comes along
in five minutes.

LILY

Unless it's the end of the night, and
then you get on anything.

ROBIN

Hey-oh!

CARL COMES UP WITH TWO DRINKS.

HOW I MET YOUR MOTHER - "THE SWEET TASTE OF LIBERTY"
FINAL DRAFT (GREEN) - 8/17/05

10.

CARL

Compliments of that guy.

A GUY (GUY #1) TOASTS ROBIN.

LILY

Really? Sweet.

CARL

Oh, for you it'll be six dollars.

LILY, SURPRISED, REACHES INTO HER PURSE.

LILY

Oh. Guess that's the one drawback of
being engaged. Maybe that's why he
didn't--

GUY #1 WALKS IN RIGHT BETWEEN LILY AND ROBIN. LILY'S
LOOKING AT HIS BACK.

LILY (CONT'D)

Oh, hello.

11 OMITTED

11 *

12 INT. AIRPORT BAGGAGE CLAIM - SAME TIME (NIGHT 1)
(NARRATOR (V.O.), TED, BARNEY, LAURA, TATIANA, CUTE
GIRL, EXTRAS)

12

TED STANDS IN FRONT OF THE MOVING CAROUSEL. A CUTE
GIRL STANDS NEXT TO HIM, READING A MAGAZINE. TED
TRIES NOT TO LOOK AT HIS BAGS AS THEY ROLL PAST.

TED

So'd you just get in from Detroit?

(RE: HIMSELF) Japan.

THE CUTE GIRL WALKS AWAY. BARNEY ENTERS FROM OFF
SCREEN.

BARNEY

Okay, carousel four is tapped out.
Ready? 'Cause I'm about to drop some
knowledge: Cute girls are not from
Buffalo. Time out, ten o'clock.

TED TURNS TO SEE TWO YOUNG WOMEN ENTER PULLING
ROLLING SUITCASES.

BARNEY (CONT'D)

You ready to rock that, Tedder?

TED

Okay, but I think we need to refine
our backstory first. Where did we--

BARNEY

Ted! You klutzy great guy, you!

BARNEY PUSHES TED INTO ONE OF THE GIRLS, LAURA.
TED FALLS OVER HER LUGGAGE CART AND LANDS ON THE
FLOOR. BARNEY INTRODUCES HIMSELF TO THE OTHER GIRL,
TATIANA.

BARNEY (CONT'D)

Hey. Barney.

LAURA

(TO TED) Oh my God, are you okay?

TED

(GETTING UP) I'm so sorry.

LAURA

It's fine. A little shaky on the
landing. I'll give you a 9.2.

*

*

*

TED

Far too generous. I'm Ted.

LAURA

Laura. I'm sorry to hit and run, but
we got a plane to catch.

TED

Where you guys headed?

LAURA

Philadelphia.

BARNEY

Philly?! That's where we're headed!

BARNEY STARES AT TED. HE POINTS AT HIS OWN EYES
AND THEN AT TED'S.

LAURA

You are? Well, see you on the plane!

BARNEY

Yes you will. (TO TED) Follow them.

Ticket's on me!

BARNEY RUNS OFF.

TED

No. Barney! Don't get on that
escalator! (BEAT) And don't you dare
get on that subsequent escalator!

BEAT. TED RUNS AFTER BARNEY.

HOW I MET YOUR MOTHER - "THE SWEET TASTE OF LIBERTY"
FINAL DRAFT (GREEN) - 8/17/05

13.

13 INT. APARTMENT - SAME TIME (NIGHT 1)
 (MARSHALL)

13

MARSHALL TRIES TO STUDY. HIS HEART'S NOT IN IT.

MARSHALL

*

(SINGING) Studyin' law. Makin' a
responsible choice for my future...

*

(LOSING STEAM) On a Friday night!

*

Being a lawyer had better be awesome...

*

SFX: PHONE RINGS.

MARSHALL (CONT'D)

(PICKS UP PHONE, SINGING) What's up,

*

Ted?

*

INTERCUT WITH:

14 INT. PLANE/INT. APARTMENT - SAME TIME (NIGHT 1)
 (TED, MARSHALL, BARNEY, LAURA, TATIANA, STEWARDESS,
 EXTRAS)

14

TED AND BARNEY SIT ON THE LAST SEAT OF A PLANE.
THE PLANE IS TAXIING. TED, ON THE PHONE, SIPS A
DRINK.

TED

*

(CONFUSED) Are you all right?

*

MARSHALL

*

(NORMAL) Yeah.

*

TED

Guess where I am? I'm on a, ready?

*

Plane. To, ready? Philadelphia.

MARSHALL

What? That's awesome!

BARNEY

Is that Marshall? (GRABS THE PHONE)
Marshall, stop whatever you're doing,
get in that hoopty-ass Fiero of yours
and come meet us in Philly. It's going
to be legendary.

MARSHALL

(TORN) Man, guys, I wish I could--

BARNEY

Yeah yeah yeah. I sent you some
pictures from my phone. Check it.

MARSHALL CHECKS HIS PHONE. HE HAS TWO PICTURES:
ONE OF BARNEY POINTING TWO FINGERS AT HIS OWN EYES,
AND ONE OF BARNEY POINTING TWO FINGERS AT THE CAMERA.
BACK TO BARNEY, STILL ON HIS PHONE.

BARNEY (CONT'D)

Philly.

BARNEY SNAPS HIS PHONE SHUT, TURNS TO TED.

BARNEY (CONT'D)

Admit it, you're having fun.
(HOLDS HAND UP HIGH) This much fun.
Thirty-five thousand feet of fun.

TED

(GRUDGING SMILE) I didn't think I'd
be flying to Philadelphia when I got
up this morning, I'll give you that.

HOW I MET YOUR MOTHER - "THE SWEET TASTE OF LIBERTY"
FINAL DRAFT (GREEN) - 8/17/05

15.

BARNEY

Atta boy. Now let's go talk to those
girls.

TED

The seatbelt sign is on.

BARNEY

You've been living your whole life in
a seatbelt. It's time to unclick.

BARNEY UNDOES HIS SEATBELT AND GETS UP. A STEWARDESS
IMMEDIATELY APPEARS.

STEWARDESS

Sir, the seatbelt light's on.

BARNEY

Oh yeah, sorry.

BARNEY SITS BACK DOWN LAMELY AS TED LAUGHS.

15 INT. BAR - MOMENTS LATER (NIGHT 1)
(LILY, ROBIN, CARL, GUY #2, GUY #3, EXTRAS)

15

*

LILY AND ROBIN ARE TALKING.

LILY

Well, I grew up in Park Slope...

ROBIN

Oh, I love Park Slope.

*

GUY #2 APPROACHES.

GUY #2

(TO ROBIN) You're from Park Slope?

ROBIN

No, she is.

GUY #2

(TO ROBIN) So where are you from?
Heaven?

ROBIN

Yeah, I'm a ghost. I died fifteen
years ago. Like that pick-up line.

LILY

Hey-oh!

GUY #2 SHRUGS AND LEAVES. ROBIN TURNS BACK TO LILY.

ROBIN

I'm so sorry.

LILY

Believe me, I've been there. And that
was a good one! I have this one line
I use whenever guys come up to me.
Check this out--

GUY #3 STEPS BETWEEN ROBIN AND LILY SO THAT LILY IS
FACING HIS BACK.

LILY (CONT'D)

(TO THE GUY'S BACK) You take this,
I'll save it for the next one.

HOW I MET YOUR MOTHER - "THE SWEET TASTE OF LIBERTY"
FINAL DRAFT (GREEN) - 8/17/05

17.

17 INT. PLANE - SAME TIME (NIGHT 1)
 (TED, BARNEY, LAURA, TATIANA, EXTRAS)
 BARNEY AND TED CHAT UP THE GIRLS FROM THE AISLE.

17

TED

So. What's bringing you guys to Philly?

LAURA

We're visiting our boyfriends.

*

TATIANA

They're also best friends. Isn't that
adorable?

*

TED

(GLARING AT BARNEY) So adorable.

18 INT. FIERO - SAME TIME (NIGHT 1)
 (MARSHALL)
 MARSHALL DRIVES AND SINGS TO HIMSELF.

18

MARSHALL

Philly!

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

19 INT. PLANE - NIGHT (NIGHT 1)
 (NARRATOR (V.O.), TED, BARNEY, LAURA, TATIANA,
 EXTRAS)

19

THE GIRLS SHOW TED AND BARNEY PICTURES OF TWO MEN.

NARRATOR (V.O.)

So there we were: Stuck on an airplane
to Philadelphia with two very un-single
girls. All thanks to your Uncle Barney.

LAURA

Aren't they cute? They're both
linebackers for the Eagles.

TED

Both. (TO BARNEY) Both of their
boyfriends are linebackers.

*

*

20 SPLIT SCREEN: INT. FIERO/INT. BAR - LATER (NIGHT 1)
 (NARRATOR (V.O.), MARSHALL, BARNEY, LILY, ROBIN,
 CARL, EXTRAS)

20

MARSHALL, STILL DRIVING, TALKS ON HIS PHONE TO LILY.

*

*

*

LILY

(INTO PHONE) You're going to Philly?

Why?

MARSHALL

(A LONG BEAT) I didn't ask.

LILY

Well, it sounds like you're having more
fun than I am. I'm just talking to guys'
backs all night while they hit on Robin.

*

*

MARSHALL

Yeah, I bet she gets that a lot.

LILY

Don't you bet I get that a lot?

MARSHALL

Not with that ring on your finger. Ya
know, guys see that ring, it's like Ka-
chong! Big shiny stop sign!

LILY

(RELIEVED) Of course. That's it,
it's the ring! I guess I'm not used
to it yet.

MARSHALL

It's totally the ring. If you took
that ring off, you'd have tons of guys
crowding your junk.

LILY

Yeah, but I'm not gonna take my ring
off. Wouldn't you be jealous of guys
swarming all over my bees wax?

MARSHALL

(MOCK ANGER) Oh you know me, I'm the
jealous type. Any goon so much as looks
at you, I'll sock him in the kisser!
(NORMAL) Seriously, you girls have fun
tonight. I'll talk to you later.

LILY

Bye.

MARSHALL AND LILY HANG UP. FULL SCREEN ON LILY.

HOW I MET YOUR MOTHER - "THE SWEET TASTE OF LIBERTY"
FINAL DRAFT (GREEN) - 8/17/05

20.*

SHE THINKS A MOMENT, LOOKS AROUND THE BAR, TAKES
HER RING OFF AND PUTS IT IN HER POCKET. ROBIN
RETURNS FROM THE BATHROOM. LILY WAVES HER RINGLESS
HAND VERY HIGH.

LILY (CONT'D)

Robin, I'm over here!

ROBIN COMES OVER. LILY KEEPS WAVING HER HAND.

ROBIN

You can put your hand down now. I'm
right here.

LILY PUTS HER HAND DOWN.

21

SPLIT SCREEN: INT. PLANE/INT. FIERO - CONTINUOUS
(NIGHT 1)

(TED, MARSHALL, BARNEY, OFFICER MCNEIL, SASCHA,
BURLY OFFICER EXTRA, EXTRAS)

START ON MARSHALL, DRIVING:

MARSHALL

(SINGING) *Goin' to Philly!*

TED SLIDES IN. BARNEY SITS NEXT TO HIM. PEOPLE
ARE GETTING OUT OF THEIR SEATS.

TED

Marshall, don't come to Philly.

MARSHALL

But we're on an adventure!

TED

We're on a tarmac in Philadelphia.

Craaaazy adventure.

21

MARSHALL

Fine.

MARSHALL HANGS UP, SIGHS, AND TURNS THE CAR AROUND.

END SPLIT SCREEN.

BARNEY

No, come on, the night's just starting!
Airport bar, flight attendants, get
your tray table into its full upright
position. (REQUESTS HIGH FIVE) Say
what?!

TWO TSA OFFICERS (OFFICER MCNEIL AND SASCHA) APPROACH
TED AND BARNEY.

OFFICER MCNEIL

Passengers Mosby and Stinson? Please
come with us, gentlemen. Keep your
hands where we can see them.

TED

Barney? I am going to kill you.

BARNEY

Dude, don't say you're gonna kill
someone in front of airport security.
Not cool, bro.

*

*

*

*

*

*

23 INT. AIRPORT HOLDING ROOM - LATER (NIGHT 1)
 (TED, BARNEY, OFFICER MCNEIL, SASCHA, BURLY OFFICER
 EXTRA)

23 *

OFFICER MCNEIL, AN IMPOSING MAN, INTERROGATES TED
AND BARNEY AT A TABLE. SASCHA, A CUTE WOMAN, AND A
BURLY OFFICER, STAND BY THE DOOR, PASSING A WAND
OVER TED AND BARNEY'S BELONGINGS (CELL PHONES, ETC.).

BARNEY

This is an outrage. We are
international businessmen on a very
important international business trip.
I demand you release us immediately.

TED STANDS UP.

*

TED

"You demand?" No no no! He does not
demand. We have no demands.

OFFICER MCNEIL

(TO TED) Sir, I'm going to have to
ask you to remain calm.

TED SITS DOWN.

*

TED

(SCARED) Okay. Yeah. I'm calm.
Totally calm.

OFFICER MCNEIL

We've got footage of you placing two
bags on JFK baggage carousel three and
abandoning them to purchase a last-
minute flight with cash.

HOW I MET YOUR MOTHER - "THE SWEET TASTE OF LIBERTY"
FINAL DRAFT (GREEN) - 8/17/05

23.

BARNEY

Those bags were your responsibility.

TED

(SHOUTING) They were your bags!

OFFICER MCNEIL

Sir, please! We're assessing the bag
situation currently.

CUTAWAY TO:

24 INT. AIRPORT BAGGAGE CLAIM - SAME TIME (NIGHT 1) 24
 (TWO BOMB SQUAD GUYS)

THEY'VE CORDONED OFF THE AREA. TWO BOMB SQUAD GUYS
IN HAZ-MAT SUITS SLOWLY APPROACH THE BAGS.

BACK TO SCENE:

25 INT. AIRPORT HOLDING ROOM - CONTINUOUS (NIGHT 1) 25
 (TED, BARNEY, OFFICER MCNEIL, SASCHA, BURLY OFFICER
 EXTRA)

TED

This is all just a misunderstanding.

*

BARNEY

(TO TED) Please? (THEN) We are
international businessmen, my colleague
accidentally left our bags there, now
please let us go before we miss our
international business meeting.

HOW I MET YOUR MOTHER - "THE SWEET TASTE OF LIBERTY"
FINAL DRAFT (GREEN) - 8/17/05

24.

OFFICER MCNEIL

Can't remember the last time I saw an
international businessman with an
untucked shirt.

BARNEY GLARES AT TED: "I TOLD YOU SO."

OFFICER MCNEIL (CONT'D)

In addition, we've received this
footage, taken over the past few months.

HE BRINGS UP SECURITY CAMERA FOOTAGE ON A COMPUTER.

INSERT:

26 INT. AIRPORT BAGGAGE CLAIM (SECURITY FOOTAGE) - 26
 EVENING (FB/N-1)
 (BARNEY, EXTRAS)

BARNEY, IN A DIFFERENT SUIT, PLACING A BAG ON THE
CAROUSEL, THEN LOOKING AROUND SUSPICIOUSLY.

27 INT. AIRPORT BAGGAGE CLAIM (SECURITY FOOTAGE) - 27
 EVENING (FB/N-2)
 (BARNEY, EXTRAS)

BARNEY, IN SKI GEAR, DROPPING A LONG SKI BAG ON THE
CAROUSEL, THEN LOOKING AROUND SUSPICIOUSLY.

28 INT. AIRPORT BAGGAGE CLAIM (SECURITY FOOTAGE) - 28
 EVENING (FB/N-3)
 (BARNEY, GIRL, EXTRAS)

BARNEY UNZIPPING AND EXITING A LARGE DUFFEL BAG,
STEPPING OFF THE CAROUSEL, AND INTRODUCING HIMSELF
TO A GIRL.

BACK TO SCENE:

HOW I MET YOUR MOTHER - "THE SWEET TASTE OF LIBERTY"
FINAL DRAFT (GREEN) - 8/17/05

25.

29 INT. AIRPORT HOLDING ROOM - SAME TIME (NIGHT 1) 29
 (TED, BARNEY, OFFICER MCNEIL, SASCHA, BURLY OFFICER EXTRA)

BARNEY

(OFF TED'S LOOK) Believe it or not,
that duffel bag thing worked.

TED

The truth is, my friend does this thing
where he goes to the airport with fake
luggage to pick up girls, and we
followed some here to Philly. That's
it. That's all this is.

OFFICER MCNEIL

(BEAT) Nobody's that lame.

TED

Yes, he's that lame! Tell him you're that lame!

BARNEY

(BEAT) I'm an international businessman--

TED

Oh, come on!

OFFICER MCNEIL

Sir! Lower your voice or I will
restrain you.

BARNEY

Dude, seriously. Relax.

TED

We at least get to call our lawyer.

BARNEY

Exactly! (THEN, SOTTO TO TED) We
have a lawyer?

30 INT. FIERO - MOMENTS LATER (NIGHT 1)
 (MARSHALL)

30

MARSHALL DRIVES, ON THE PHONE IN SUPER-LAWYER MODE.

MARSHALL

Okay. Listen to me. You're American
citizens, don't let 'em pull any PATRIOT
Act voodoo, you retain the right to refuse
to answer any questions without an attorney
present. Don't say a word till I get there.

*

*

MARSHALL HANGS UP AND TURNS THE CAR AROUND.

MARSHALL (CONT'D)

(SINGING, PUMPED) *Philly! The
adventure continues! Destroy!*

FADE OUT:

END OF ACT TWO

ACT THREE

31 INT. BAR - SAME TIME (NIGHT 1)
 (LILY, ROBIN, CARL, EXTRAS)

31

*

ROBIN

I'm sorry about tonight, it's ridiculous
in here. Why don't we go somewhere
else?

LILY PUTS ON LIPSTICK AND CASUALLY UNBUTTONS HER
TOP SHIRT BUTTON.

LILY

What? No. This place is great.

SHE STICKS HER LIPS OUT LIKE JENNIFER GARNER AND
TRIES TO MAKE EYE CONTACT WITH PEOPLE.

ROBIN

What are you doing?

LILY

(EYES EVERYWHERE) What?

ROBIN

With your lips, and everything.

LILY

(THROUGH POUTY LIPS) My lips are always
like this.

LILY TAKES A DRINK WITH HER POUTY MOUTH AND SPILLS
ON HERSELF.

32 INT. AIRPORT HOLDING ROOM - SAME TIME (NIGHT 1) 32

(TED, BARNEY, OFFICER MCNEIL, SASCHA, BURLY OFFICER
EXTRA) *

TED AND BARNEY ARE IN PLASTIC RESTRAINTS.

TED

You had to play the race card.

BARNEY

Relax, Ted. We haven't done anything
wrong. And BTW we'd be out of here by
now if you had tucked in your shirt.

OFFICER MCNEIL IS ON SPEAKERPHONE. *

OFFICER MCNEIL

Go ahead, TSA JFK, this is TSA PHL,
what is the baggage status?

33 INT. AIRPORT BAGGAGE CLAIM - CONTINUOUS (NIGHT 1) 33
(BOMB SQUAD GUY)

THE BOMB SQUAD GUY LOOKS IN THE SUITCASE.

BOMB SQUAD GUY

They're clean. It's just a whole bunch
of condoms and a PowerBar. *

BACK TO SCENE:

34 INT. AIRPORT HOLDING ROOM - SAME TIME (NIGHT 1) 34
(TED, BARNEY, OFFICER MCNEIL, SASCHA, BOMB SQUAD GUY,
BURLY OFFICER EXTRA)

OFFICER MCNEIL

(DISGUSTED) You're free to go.

SASCHA BEGINS TO RETURN THEIR BELONGINGS.

35 SPLIT SCREEN: INT. FIERO/INT. AIRPORT HOLDING ROOM - 35
 LATER (NIGHT 1)

(TED, MARSHALL, BARNEY, OFFICER MCNEIL, SASCHA,
BURLY OFFICER EXTRA)

MARSHALL IS SINGING AND DRIVING AS HIS PHONE RINGS.
HE PICKS UP. TED SLIDES IN. BEHIND TED, BARNEY IS
CHATTING UP SASCHA.

TED

Don't come to Philly.

MARSHALL

Aw, man! I'm almost halfway there!

TED

We just got released and we're heading
back on the next plane. Meet us at
MacLaren's, maybe we can still make
last call and salvage the night.

*
*
*

MARSHALL

Man. Can't we just--

TED

No. We can't just. We're going home.

*

BEAT, THEN MARSHALL SIGHS AND TURNS HIS CAR AROUND.

BARNEY COMES UP.

BARNEY

Hey, we're going to Sascha's place.

TED

Who the hell is Sascha?

BARNEY

(GESTURES) *Sascha*. She's got some friends coming over for drinks at her place. It's gonna be legen-- wait for it, and I hope you're not lactose-intolerant, because the second half of this word is-- dairy!

TED

No.

BARNEY

Legendary.

MARSHALL

Legendary? That sounds awesome!

MARSHALL TURNS THE CAR BACK AROUND.

TED

No, Marshall. We're going back.

MARSHALL

(BIG SIGH, THEN) *Fiiinne*.

HE TURNS THE CAR AROUND BACK TOWARDS NEW YORK.

MARSHALL (CONT'D)

Hold on, I've got another call.

IT'S BARNEY. TRI-SCREEN OF BARNEY, MARSHALL & TED:

BARNEY

(TO MARSHALL) We're going to *Sascha's*.

TED

No we're not.

BARNEY LEANS FROM HIS FRAME INTO TED'S FRAME.

BARNEY

(POINTING TO EYES) Ted. Ted. Ted.

Right here. Yes we are. And tuck in
your shirt.

MARSHALL CLICKS OVER TO TED.

MARSHALL

Sorry, buddy, two against one.

HE TURNS THE CAR AROUND YET AGAIN. END SPLIT SCREEN.

MARSHALL (CONT'D)

(SINGING, PUMPED) Goin' to Sascha's!

Who's Sascha?

36 INT. BAR - CONTINUOUS (NIGHT 1)
(LILY, ROBIN, CARL, DERRICK, EXTRAS)

36

LILY BOBS HER HEAD TO THE MUSIC AND SEXILY SCANS
THE BAR. ROBIN SPOTS A BOOTH.

ROBIN

Oh look, a booth opened up.

LILY NOTICES A GUY, DERRICK, LOOKING AT HER.

LILY

Really?

ROBIN

You've been scanning the room every ten
seconds, I'm surprised you missed it.
Then again, it doesn't have a penis.

LILY

(SCANNING, OBLIVIOUS) Well go grab it,
I'll catch up with you in a second.

AS ROBIN CROSSES OFF, LILY EYES DERRICK. HE SMILES
AND WALKS OVER TO HER.

DERRICK

Hey.

LILY

Hey. (THEN, GUILTY) I'm engaged. I took
my ring off. (PUTTING IT BACK ON) I'm sorry,
it's very flattering for you to come over
and talk to me, but--

*

*

*

DERRICK

Yeah, I'm gay. I just came over to
let you know you sat on a grape.

SHE LOOKS AT HER SKIRT. INDEED, SHE HAS.

LILY

Dammit!

SHE TAKES HER RING BACK OFF.

*

37 INT. SASCHA'S REC ROOM - LATER (NIGHT 1)
(TED, BARNEY, SASCHA, DANA, EXTRAS)

37

TED AND BARNEY WATCH TV ON A NASTY COUCH BETWEEN
TWO HUGE MALE SECURITY GUARDS. TED HAS HIS SHIRT
TUCKED IN. TED STARES AT BARNEY.

BARNEY

So, you're Sascha's friends, huh?

THEY NOD. SASCHA HURRIES IN, HOLDING A MINI-COOLER.
SHE TURNS DOWN THE VOLUME.

SASCHA

(WHISPERING) You guys, keep the volume
down. You'll wake my grandpa. (THEN)
Who wants a hard lemonade?!

HOW I MET YOUR MOTHER - "THE SWEET TASTE OF LIBERTY"
FINAL DRAFT (GREEN) - 8/17/05

33.

THE SECURITY GUARDS RAISE THEIR HANDS. TED TURNS
TO BARNEY, HOLDING HIS HAND LOW.

TED

This much fun.

SASCHA

*

Ssh!

*

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

38 INT. BAR - NIGHT (NIGHT 1)
 (LILY, ROBIN, CARL, DERRICK, EXTRAS)

38

*

LILY CHATS WITH DERRICK, LAUGHING TOO HARD. ROBIN
SITS ALONE AT THE TABLE, LOOKING PERPLEXED. AT THE
TABLE, LILY'S PHONE RINGS. ROBIN ANSWERS.

SPLIT SCREEN WITH:

39 SPLIT SCREEN: INT. BAR/INT. FIERO - NIGHT (NIGHT 1)
 (MARSHALL, ROBIN, EXTRAS)

39

MARSHALL IS DRIVING.

ROBIN

Lily's phone.

MARSHALL

Robin? Where's Lily?

ROBIN

She's... uh...

MARSHALL

What, is she talking to some hot guy?

It's cool, you can tell me. It was
totally my idea. Hell, I told her she
could take her ring off.

ROBIN

Really? I thought it was kind of weird,
but if you're cool with it, yeah, it's
off and she's talking to some guy.
You want me to--

*

*

MARSHALL

No, don't interrupt. It's awesome.

(BEAT, THEN DISTURBED) So the ring's
really off, huh? That's awesome...

*

So, uh, just tell her I called, and
that she's awesome.

HE HANGS UP. IT STARTS TO SINK IN.

MARSHALL (CONT'D)

(SINGING) *Really really awesome!*

*There's no reason to freak out. Our
relationship is built on mutual trust!
Can't breathe!*

40

INT. SASCHA'S REC ROOM - MOMENTS LATER (NIGHT 1)
(TED, BARNEY, SASCHA, DANA, EXTRAS)

40

TED IS SEETHING. BARNEY IS CHATTING WITH DANA, THE
BURLY SAMOAN SECURITY GUARD NEXT TO HIM.

BARNEY

Did you hear that, Ted? Dana works
security at the Liberty Bell.

DANA

(FALSE MODESTY) I do okay.

BARNEY

So, uh, that bell's pretty well cordoned
off over there. Don't suppose you
ever go behind the rope and touch it?

DANA

Only all the time.

BARNEY

Ever like, put your head inside it?

DANA

("DUH") Uh, yeah.

BARNEY

Ever lick it?

DANA

Nope. I have never licked it.

BARNEY

Huh. I'll bet nobody in history has
ever licked the Liberty Bell. If someone
pulled that off, I dare say it would
be... What's the word?... Webster's
defines it as: of, relating to, or
characteristic of a legend...

TED GETS UP. HE'S HAD ENOUGH.

TED

Well, this is my stop.

BARNEY

Legendary. Ted, legendary!

TED

Barney, I'm going to the airport.

Sascha, thanks. Tell your grandpa sorry

I walked in on him in the bathroom.

TED SLAMS A HARD LEMONADE ON THE TABLE AND STORMS
OUT. BARNEY STANDS THERE FOR A BEAT, CONFUSED.

DANA

Bro! You left your hard lemonade!

(THEN, SHAKING HEAD) White people.

BARNEY HIGH FIVES DANA.

HOW I MET YOUR MOTHER - "THE SWEET TASTE OF LIBERTY"
FINAL DRAFT (GREEN) - 8/17/05

37.

41

INT. BAR - NIGHT (NIGHT 1)
(NARRATOR (V.O.), MARSHALL, LILY, ROBIN, CARL,
DERRICK, MUSCULAR MAN, EXTRAS)

41

LILY TALKS TO THE ATTENTIVE DERRICK.

DERRICK

I'll get some club soda for that stain.

HE BACKS AWAY.

ROBIN

Lily. I thought tonight was about us
hanging out. What are you doing?

LILY

Just trying to fend off the advances
of this totally hot guy.

ROBIN

Dude, I think that guy is gay.

LILY

I know that guy is gay! (BEAT) It's
just that Marshall and I have been
together for nine years. I haven't
been single since high school.

ROBIN

You wanna be single? You wanna fight
off loser guys all night? Does that
look fun to you?

*

*

*

*

*

*

*

*

*

HOW I MET YOUR MOTHER - "THE SWEET TASTE OF LIBERTY"
FINAL DRAFT (GREEN) - 8/17/05

MARSHALL

You wanna mess, pal? Cause that's my
fiancée's hot backside you're dabbing.

LILY

Marshall no! But I do appreciate your
jealousy!

MARSHALL

Lily, please never take off your ring
again, no matter how awesome I say it is.

DERRICK

It's okay, man--

MARSHALL

Back off, hombre. I am not that afraid
to fight you.

MARSHALL PUTS HIS DUKES UP, FIGHTING IRISH-STYLE.

LILY

Marshall, he's gay.

BEAT. MARSHALL HUGS HIM.

MARSHALL

Oh thank God. I've never been in a
fight before.

DERRICK

Ya don't say.

FREEZE FRAME: MARSHALL HUGGING DERRICK.