

HOW I MET YOUR MOTHER

Pilot

by

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ACT ONE

INT. 2029 LIVING ROOM - EVENING
(NARRATOR, DAUGHTER, SON)

A WARM LOOKING COUCH IN A FAMILY ROOM, IN SOME SUBURBAN HOME. A FIRE CRACKLES IN THE FIREPLACE. TWO TEENAGERS -- A 14-YEAR OLD SON AND A 16-YEAR OLD DAUGHTER -- SIT ON THE COUCH. THEY LOOK AT THE CAMERA, AND LISTEN TO THE NARRATOR.

NARRATOR (O.S.)

Okay. You guys are old enough. I'm gonna tell you the story of how I met your mother.

DAUGHTER

Heard it.

SON

You told us already.

NARRATOR (O.S.)

Sure, you've heard the short version. But there's a bigger story, and it's important for you to hear it.

SON

Are we being punished for something?

NARRATOR (O.S.)

No.

DAUGHTER

Is this gonna take awhile?

NARRATOR (O.S.)

Yes. Once upon a time, before I was "Dad," I had this whole other life.

SERIES OF PHOTOS OF 27-YEAR-OLD TED, HANDSOME AND OPTIMISTIC:
 TED HANGING OUT AT A BAR, TED ON A CONSTRUCTION SITE HOLDING
 BLUEPRINTS, TED IN CENTRAL PARK, TED IN HIS APARTMENT WITH
 MARSHALL, HIS BOYISH, MIDWESTERN BEST FRIEND.

NARRATOR (V.O.) (CONT'D)

It was way back in 2005. I was single,
 I had a full head of hair, my career
 as an architect was taking off, and I
 lived in New York City with Marshall,
 my best friend from college. Life was
 good, until one brisk October night,
 when Uncle Marshall screwed the whole
 thing up.

INT. TED AND MARSHALL'S APARTMENT - NIGHT
 (MARSHALL, TED, NARRATOR)

A 20-SOMETHING BACHELOR APARTMENT THAT, TONIGHT, HAS BEEN
 SPRUCED UP A BIT. MARSHALL, ON BENDED KNEE, NERVOUSLY
 PRESENTS TED WITH A DIAMOND RING.

MARSHALL

Will you marry me?

TED

Perfect! And then she says yes, you're
 engaged, you pop the champagne, drink
 a toast, have sex on the kitchen
 floor. (BEAT, THINKS) Don't have sex
 on our kitchen floor.

MARSHALL

Got it. Geez, I'm so nervous. My
 stomach's going crazy.

TED
It's not cancer.

MARSHALL
Who said cancer?

TED
You were about to.

MARSHALL
It could be cancer! I've got all these
symptoms, I've been peeing like crazy,
my mouth is dry, she's gonna say no!

TED
All right, c'mere, bring it in.

TED GIVES HIM A HUG.

MARSHALL
Thanks for helping me plan this out,
Ted.

TED
Dude, it's you and Lily! I've been
there for all the big moments of you
and Lily. The night you met, your
first date...other first things.

MARSHALL
I'm sorry. We thought you were asleep.

TED
It's physics, Marshall. If the bottom
bunk moves, the top bunk moves too.

(MORE)

TED (CONT'D)

But that was nine years ago, the
nightmares have almost stopped. (BEAT)
And you're getting engaged. Tonight.

MARSHALL

Yeah. What are you doing tonight?

TED THINKS. FREEZE FRAME.

NARRATOR

What was I doing? Here Uncle Marshall
was taking the biggest step of his
life, and me? I'm calling up this guy.

CUT TO:

INT. BARNEY'S APARTMENT - NIGHT
(BARNEY, NARRATOR, TED)

SPLIT-SCREEN BETWEEN TED AND BARNEY (32, DEVILISH, LIVES ON
STEAKS AND CIGARS). BARNEY'S CELL PHONE RINGS. HE SEES WHO IT
IS, AND ANSWERS.

BARNEY

Hey, so you know how I've always had a
thing for half-Asian girls?

FREEZE FRAME ON BARNEY.

NARRATOR (V.O.)

Your Uncle Barney.

UNFREEZE.

BARNEY

Well, I have a new favorite: Lebanese
girls. Lebanese girls are the new half-
Asians.

TED
I don't even know what a Lebanese girl
looks like.

BARNEY
Trust me. They're Leba-licious.

TED
Listen, Marshall's getting engaged
here tonight. You wanna--

BARNEY
(SNAPPING INTO ACTION) Meet me at the
bar in fifteen. And suit up!

TED
No, no "suit up."

BARNEY
Suit up or I'm not coming.

TED
(BEAT) Fine, I'll suit up.

INT. BAR - NIGHT

(BARNEY, TED, YASMIN, NARRATOR)

A NON-TRENDY CLASSIC NEW YORK NEIGHBORHOOD BAR, CURRENTLY
POPULATED BY A SMALL WEDNESDAY-AFTER-WORK CROWD. TED APPEARS
IN A LONG SLEEVE T-SHIRT AND CASUAL SLACKS. BARNEY GLARES.

BARNEY
Where's your suit? We said suit up! I
show up looking awesome and you show
up in your pajamas? Fine. I'm
Superman, you're Clark Kent.

TED

Wait, doesn't Clark Kent always wear a
 suit? And doesn't Superman kinda wear
 pajamas?

BARNEY

(IN A FEMALE VOICE) "Ooh, Michelle,
 check out those two guys over at the
 bar arguing about Superman. God, that
 gets me hot!" (AS HIMSELF) Come on,
 Ted. Pull yourself together.

TED

You know what's weird? I just spent
 all day planning this romantic
 marriage proposal...and it's for
 someone else.

BARNEY

Oh, I see. Marshall gets engaged, and
 all of a sudden your ovaries are
 shrinking. Have you forgotten what I
 said to you the night we met? We were
 sitting right over there...

WE STYLISHLY WHIP-PAN TO A BOOTH WHERE, MAGICALLY, A YOUNGER
 BARNEY SITS NEXT TO A YOUNGER TED, WHO HAS A GOATEE. BARNEY
 PUTS HIS ARM AROUND TED.

TITLE: FOUR YEARS EARLIER...

BARNEY (CONT'D)

Ted, I'm gonna teach you how to live.

(OFF TED'S CONFUSION) Barney. We met
at the urinal.

TED

Oh, right. Hi.

BARNEY

Lesson one, lose the goatee. Lesson
two, never wear jeans to a strip club.
You want a fabric that's light and
roomy.

TED

Why? (BEAT, REALIZING) Oh.

BARNEY

Lesson three: don't even think about
getting married till you're 30.

WHIP-PAN BACK TO PRESENT-DAY BARNEY AND TED AT THE BAR.

TED

I'm not thinking about it. Just 'cuz
my best friend's getting married
doesn't mean I have to.

BARNEY

I thought I'm your best friend. (BEAT)
Ted, say I'm your best friend.

TED

You're my best friend, Barney.

BARNEY
 Good. Then as your best friend, I
 suggest we play a little game I call,
 "Have Ya Met Ted?"

TED
 What? No, we're not playing "Have Ya
 Met Ted."

TOO LATE. BARNEY TAPS AN EXOTIC, SEXY GIRL ON THE SHOULDER.

BARNEY
 Hi. Have ya met Ted?

BARNEY WALKS AWAY, LEAVING TED ALONE WITH THE GIRL. AWKWARD
 BEAT. TED SMILES, STICKS OUT HIS HAND.

TED
 Hi, I'm Ted.

YASMIN
 Yasmin.

TED
 That's a very pretty name.

YASMIN
 It's Lebanese.

FREEZE FRAME ON TED'S LOOK OF SURPRISE.

NARRATOR (V.O.)
 Your Uncle Barney was right from time
 to time.

INT. TED AND MARSHALL'S APARTMENT - NIGHT
 (MARSHALL, LILY)

THE TABLE'S SET, AND COOKING IS UNDERWAY. MARSHALL'S TRYING
 TO LIGHT MANY CANDLES WITH ONE DWINDLING MATCH.

MARSHALL

Ow! Ow ow ow ow ow ow!

*

THE FRONT DOOR OPENS. LILY (EARTHY, STRONG, MATERNAL) ENTERS.

LILY

I've had a long day, my eyes could be
playing tricks on me - but it almost
looks like you're cooking.

*

*

*

MARSHALL

I am. You've been taking care of hyper-
active kindergartners all day. So now
I'm taking care of you.

*

*

*

*

LILY

Oh, you're the best. It was finger-
painting day.

*

*

*

SHE OPENS HER COAT TO REVEAL A NICE BLOUSE COVERED IN FINGER-
PAINT. THERE IS A CLEAR HANDPRINT ON HER BREAST.

*

*

MARSHALL

Did someone touch your boob?

*

*

LILY

Justin Stangel. He's a very advanced
little boy. (THEN) I could really use
a shower.

*

*

*

*

MARSHALL

You go ahead. I'll propose the feast
(CATCHING HIMSELF) prepare the feast.

*

*

LILY HEADS FOR THE BATHROOM. MARSHALL LOOKS AT A RECIPE.

MARSHALL (CONT'D)
 Hey, sweetie? If the recipe says
 cinnamon and we don't have cinnamon,
 can I use nutmeg?

LILY
 Sure, I guess.

MARSHALL
 Sweetie, where's the nutmeg?

LILY
 On the spice-rack. *

LILY ALMOST MAKES IT TO THE BATHROOM THIS TIME, BUT THEN...

MARSHALL
 Where's the spice-rack? *

LILY
 Over the oven!

MARSHALL
 Oh, here it is. Oh, hey, we do have
 cinnamon! (BEAT) Wait, it's cinnamon
 sticks. Can you eat these? (WITH A
 MOUTHFUL) Oh, no, no you cannot.
 Sweetie?!

LILY PUTS HER HEAD IN HER HANDS.

INT. BAR - NIGHT
 (TED, YASMIN) *

TED SITS AT A TABLE, FLIRTING WITH YASMIN. *

TED

Here's how it breaks down: I'm 27 now. I'll make partner at my architecture firm by 30, so that's when I'll start looking. It'll take two years to meet her, that's 32. We date for a year, and at 33, I propose. Then you need a year to book a room and a decent band. That puts me married at 34. So, yeah, marriage is the furthest thing from my mind right now.

YASMIN

Really? Because it's all you've talked about for the past ten minutes.

TED

That's not true. I also mentioned I'm a successful architect. You caught that, right?

YASMIN

(LAUGHS) Yes. But I don't think you can design your life like it's some building. What if you meet a girl who wants to start a family right away? You haven't planned when you're going to have kids, have you?

TED
 One when I'm 36, one when I'm 39. Two
 boys.

INT. 2029 LIVING ROOM - EVENING
 (DAUGHTER, NARRATOR)

DAUGHTER
 Hey!

NARRATOR (O.S.)
 Oh, honey, I'm very glad we had you.

INT. KITCHEN - NIGHT
 (MARSHALL, LILY)

LILY, FRUSTRATED, COOKS FRANTICALLY OVER THE STOVE, WHILE
 MARSHALL **HOVERS NEARBY**, NOT COOKING.

MARSHALL
 This is great. Cooking together, as a
 couple.

LILY SHOOTS HIM A LOOK.

MARSHALL (CONT'D)
 Ooh! Almost forgot!

HE OPENS THE FRIDGE, GRABS A BOTTLE OF CHAMPAGNE.

LILY
 Oh, honey, champagne!

A BEAT. MARSHALL HOLDS OUT THE BOTTLE, EXPECTANTLY.

LILY (CONT'D)
 No. Uh-uh. I'm standing here, cooking
your romantic dinner for me, no,
 you're opening that bottle yourself.

A BEAT. HE GIVES HER THE PUPPY DOG EYES.

LILY (CONT'D)
 Marshall, you're too old to be scared
 to open a champagne bottle.

MARSHALL
 I'm not scared.

LILY
 Then open it!

MARSHALL
 Fine. (A BEAT) *Please open it.* *

LILY
 Dammit, Marshall!

THEY CONTINUE ARGUING.

INT. BAR - NIGHT

(NARRATOR, MARSHALL, TED)

WE GO TO A SPLIT SCREEN. AT THE TOP OF THE SCREEN, MARSHALL
 AND LILY CONTINUE ARGUING. AT THE BOTTOM, TED KEEPS ON
 FLIRTING WITH YASMIN.

NARRATOR (V.O.)
In life, there are two big, gutsy *
 questions a man has to ask. One's
 usually sweet and romantic, *and the* *
 other usually comes half-drunk in some
 bar. But they're *equally* important. *

MARSHALL WHIPS OUT THE RING.

MARSHALL
 Will you marry me?

TED
You wanna go out sometime?

*

CUT TO:

INT. KITCHEN - NIGHT
(LILY)

LILY SCREAMS.

LILY
Yes!!!

SHE JUMPS ON MARSHALL. THEY FALL TO THE FLOOR.

CUT TO:

INT. BAR - NIGHT
(YASMIN)

YASMIN LOOKS AT TED, AND SMILES.

YASMIN
Sorry. The bartender's my boyfriend.

A MUSCULAR BARTENDER GLARES AT TED FROM DOWN THE BAR.

CUT TO:

INT. KITCHEN - A BIT LATER
(MARSHALL, LILY)

THE ROOM LOOKS EMPTY. THEN MARSHALL SITS UP INTO FRAME,
SHIRTLESS, HAIR MUSSED UP, GRINNING LIKE AN IDIOT.

MARSHALL
I promised Ted we wouldn't do that.

LILY SITS UP AS WELL, GRINNING.

LILY
Champagne?

MARSHALL
Allow me, Mademoiselle.

HE GETS UP, AND PICKS UP THE BOTTLE.

MARSHALL (CONT'D) *

I don't know why I was so scared of
this. It's really pretty easy, right?

LILY STARTS TO GET UP, AS MARSHALL FIDDLES WITH THE BOTTLE.
HE ABSENTMINDEDLY AIMS IT AT LILY. POP!

LILY (O.S.)

OWWW!!!

INT. BAR - NIGHT

(BARNEY, TED, NARRATOR)

TED AND BARNEY SIT AT THE BAR DRINKING.

BARNEY *

What are you thinking, hitting on the
bartender's girlfriend?! *

TED *

I bet Marshall and Lily'll start
having kids soon. *

BARNEY *

Oh God, we're back on this... *

TED *

I always figured our kids would play
together. But now Marshall's pulling
ahead. My kids'll be playing Candyland
while Marshall junior's out on the
porch sneaking cigarettes. *

BARNEY *

Okay, lesson number -- God, what are
we up to? 749 or 750. We'll round up. *

(MORE)

BARNEY (CONT'D)

Lesson 750: Shut up! You're too young
to get married!

TED

Six days older than Marshall.

BARNEY

Marshall's from Minnesota. 27-year-olds in Minnesota have grandkids. In New York, there's a bar on every corner. In New York, you're too young.

TED

You're right. **And there's one other big difference between me and Marshall: he's** found the love of his life. Even if I was ready, **it's** like, okay, I'm ready! Where is she?

HE PRETENDS TO LOOK AROUND...BUT THEN ACTUALLY SEES SOMETHING
THAT STOPS HIM COLD.

NARRATOR (V.O.)

And there she was.

WE SEE WHO HE'S LOOKING AT: STANDING BETWEEN TWO OF HER FRIENDS, ROBIN SCHERBATSKY LOOKS BACK AT TED.

END ACT ONE

ACT TWOINT. BAR - NIGHT

TED LOOKS AT ROBIN (28, BEAUTIFUL, SOPHISTICATED). THEY MAKE EYE CONTACT.

NARRATOR (V.O.)

It was like something from an old movie, where the sailor sees the girl across the crowded dance floor, and he turns to his buddy and says, "See that girl? I'm gonna marry her someday."

TED

Hey Barney, see that girl?

BARNEY

Oh yeah, check out that rack! That is some Grade-A sweater meat. (LOOKING CLOSER) Wait, dude, that girl's a reporter. I've seen her on New York One. Go say hi.

TED

I can't just go say hi. No, here's the plan: I'll wait till she goes to the bathroom, then strategically place myself at the jukebox so that--

BEHIND TED, ROBIN PASSES BY. BARNEY TAPS HER SHOULDER.

BARNEY

(TO ROBIN) Have ya met Ted?

BARNEY WALKS AWAY, LEAVING TED ALONE WITH HER.

TED
Hi, I'm Ted.

SHE SHAKES HIS HAND.

ROBIN
(SMILES) So I hear.

INT. CAB - NIGHT

MARSHALL AND LILY (NOW WITH AN ICE-PACK ON HER EYE) HOP IN.

MARSHALL
I'm sorry. Lily, I'm sorry. (TO THE
CAB DRIVER) Take us to the hospital!

CAB DRIVER
Whoa, whoa, whoa. Did you hit her?

MARSHALL AND LILY LOOK AT EACH OTHER. A BEAT. THEY CRACK UP.

LILY
Please, I'd kick his skinny ass in.

MARSHALL
It's true, she would.

LILY
I mean, I love him, we just got
engaged, but this guy can barely even
spank me in bed for fun. It's just
these tentative little love-pats--

MARSHALL
Honey? (RE: CAB DRIVER) Stranger.

THE CAB DRIVER STARTS DRIVING. A BEAT.

CAB DRIVER

Hey, S&M's not sick. It's just good,
clean fun between you and the Missus.
For my wife's last birthday, I turned
our basement into a sex dungeon. (TO
MARSHALL) Hey, buddy, you should build
one of those for your fiancée.

LILY

Fiancée! Sweetie, that's the first
time someone's said that!

MARSHALL

(UNCOMFORTABLE) Yeah...

INT. BAR - NIGHT

TED AND ROBIN CONTINUE CHATTING AT THE BAR.

ROBIN

I'm still new, so they never let me
cover the big stories. I always get
the stupid fluff pieces at the end of
the news, you know, the monkey who can
play the ukulele.

TED

A monkey can play the ukulele? That's
a big story! First they figure out the
ukulele, then our computers, our
weaponry.

(MORE)

TED (CONT'D)

Pretty soon the Statue of Liberty's
half buried on some beach, and people
are saying, "Why didn't we see this
coming?!" Why? Because you didn't
watch the stupid fluff piece at the
end of the news.

ROBIN LAUGHS. OVER AT HER TABLE, HER FRIENDS GLARE AT THEM.

TED (CONT'D)

Your friends don't seem too happy.

ROBIN

That's 'cuz I'm here talking to a
Daniel.

TED

Actually it's Ted. Have ya met Ted?

ROBIN

No, see, the one in the middle just
got dumped by this jerk, Daniel. And
so tonight, every guy is a Daniel.

TED

You know, if it'll make your friend
feel better, you could throw a drink
in my face. I don't mind.

ROBIN

That's an oddly sweet offer. I might
just take you up on that. Anything I
can do in return?

TED
Have dinner with me Saturday night.

ROBIN
Ooh, I can't, we're all going to
Bermuda for a week. We leave Friday.

ROBIN'S DUMPED FRIEND CALLS OUT.

DUMPED FRIEND
Hey, what's taking so long?!

TED
Well, I know it's a long-shot, but
tomorrow night?

ROBIN
(BEAT) What the hell.

ROBIN SUBTLY WRITES HER NUMBER DOWN AND HANDS IT TO TED. THEN
SHE FLAMBOYANTLY THROWS HER DRINK IN HIS FACE.

ROBIN (CONT'D)
(LOUD) Jerk! (SOTTO) See you tomorrow.

ROBIN STRUTS OVER TO HER FRIENDS. THE DUMPED FRIEND HIGH-
FIVES HER TRIUMPHANTLY. TED WALKS OVER TO BARNEY, WHO HOLDS
OUT A NAPKIN AND CHUCKLES.

BARNEY
Stuffed!

TED
We're going out tomorrow night.

BARNEY
Hey, I thought we were gonna go play
Laser Tag tomorrow night!

TED
(BEAT) Yeah, I was never gonna go play
laser tag.

INT. RESTAURANT - NIGHT
(NARRATOR, ROBIN, TED)

TED AND ROBIN SIT AT THE TABLE. ON THE WALL ABOVE THEM IS A
FRENCH HORN THAT HAS BEEN PAINTED BLUE AND MOUNTED.

NARRATOR (V.O.)
So the next night, I took her out to
dinner at this cute little bistro,
where we sat under a blue French horn.

ROBIN
That is a bad-ass blue French horn. I
gotta get something like that to hang
over my fireplace.

TED
You know, I came here once with my
friend Barney and he said something
about that blue French horn, and as a
result, I couldn't enjoy my meal.

ROBIN
What did he say?

TED
He said it's probably what a Smurf
penis would look like.

FREEZE FRAME ON TED.

NARRATOR (V.O.)
 Son, a piece of advice. When you go on
 a first date with a girl, you don't
 want to say "Smurf penis." Girls don't
 ordinarily like that.

UNFREEZE. ROBIN CRACKS UP. TED LAUGHS TOO.

ROBIN
 That's one lucky Smurf.

NARRATOR (V.O.)
 But this was no ordinary girl.

INT. TED AND MARSHALL'S APARTMENT - THE NEXT EVENING
 (LILY, MARSHALL, TED)

LILY -- WHO NOW WEARS AN EYE PATCH -- READS A WEDDING
 MAGAZINE ON THE COUCH WHILE MARSHALL'S ON THE INTERNET.

LILY
 What kind of wedding cake would you
 prefer: Chocolate Layer or Tahitian
 Vanilla?

MARSHALL
 (RE: SCREEN) I have diabetes!

LILY
 So...something sugar free?

MARSHALL
 Listen to this: "Diabetes. Symptoms
 include: Nausea." Check. "Dry mouth."
 Got it. "Increased urination." Like a
 firehose.

(MORE)

MARSHALL(CONT'D)

(THEN, CONFUSED) "Loss of sheen on
coat. Less playful, doesn't want to go
on walks."

LILY GOES OVER TO THE COMPUTER, CHECKS OUT THE SCREEN.

LILY

This is a canine medical website.

MARSHALL

But I have all the symptoms. I never
go on walks anymore!

LILY

You don't have doggie diabetes.

MARSHALL

Yeah, you're right.

LILY

Marshall, every time we disagree on
something, you say "Yeah, you're
right." You're in law school. How are
you ever gonna win a case if your only
argument is "Yeah, you're right"?

MARSHALL

Okay. I do have doggie diabetes.

LILY

No you don't.

MARSHALL

Yeah, you're right.

LILY

Dammit, Marshall!

TED ENTERS, SEES LILY'S NEW EYE PATCH.

TED
I'm sorry, am I interrupting an (LIKE
A PIRATE) Arrrrr-gument?

LILY
Oh, that's clever. 'Cuz I'm a pirate.

MARSHALL
Hey, how was your big date?

TED
Mom, Dad, I've met the future Mrs. Ted
Mosby. She's perfect. Marshall, how
have I always described my perfect
woman?

MARSHALL
She loves dogs?

INT. RESTAURANT - NIGHT
(ROBIN, TED)

ROBIN
I've got five dogs.

TED
Five dogs!

INT. TED AND MARSHALL'S APARTMENT - NIGHT
(LILY, TED, MARSHALL)

TED IS RECOUNTING THE STORY TO MARSHALL AND LILY.

LILY
Five dogs!

TED
That's an easy one. Dig deeper.

MARSHALL
She drinks scotch?

INT. RESTAURANT - NIGHT
(ROBIN)

ROBIN SIPS A GLASS OF SCOTCH.

ROBIN
Ahhh. I love a Scotch that's old
enough to order its own Scotch.

INT. TED AND MARSHALL'S APARTMENT - NIGHT
(MARSHALL)

MARSHALL
Can quote obscure lines from
Ghostbusters?

INT. RESTAURANT - NIGHT
(ROBIN)

ROBIN
"Ray, when someone asks you if you're
a god, you say yes!"

INT. TED AND MARSHALL'S APARTMENT - NIGHT
(LILY, TED)

LILY
Wow, Ted, did you, like, go back to
the eighties and hire some nerds to
build this girl with their computer?

TED
I'm saving the best for last.

INT. RESTAURANT - NIGHT
(ROBIN)

ROBIN PICKS THE OLIVES OUT OF HER SALAD. SHE LOOKS UP AT TED.

ROBIN
Do you want these? I hate olives.

INT. TED AND MARSHALL'S APARTMENT - NIGHT
(LILY, MARSHALL)

MARSHALL AND LILY ARE FLOORED BY THIS.

LILY
She hates olives! That's great!

MARSHALL
The olive theory!

INT. 2029 LIVING ROOM - EVENING
(SON)

THE KIDS LOOK CONFUSED.

SON
What's the olive theory?

INT. RESTAURANT - NIGHT
(TED, ROBIN)

TED IS NOW EATING THE OLIVES.

TED
People either love olives or they hate
'em, right? Very few undecideds out
there. So here's the spooky thing I've
observed: in every great relationship,
there's an olive lover and an olive
hater. It's like positive and negative
ions. Perfect symbiosis.

ROBIN
Ya know, I've had a jar of olives just
sitting in my fridge forever.

TED
I could take them off your hands.

ROBIN
(FLIRTATIOUS) They're all yours.

INT. TED AND MARSHALL'S APARTMENT - NIGHT

MARSHALL AND LILY ARE EXCITED BY THIS.

LILY
Aw yeahhhh!

MARSHALL
(SINGING) *When I get that feelin' / I
need sexual healin'!*

LILY
Wait, it's only 10:45. And you don't
look sexually healed. What happened?

TED
Well, I had the whole thing planned
out. Dinner, a romantic walk back to
her apartment through the park, you
know, to set up the goodnight kiss...

EXT. ROBIN'S BROWNSTONE - NIGHT

TED AND ROBIN WALK UP TO HER DOOR, THE BASEMENT APARTMENT.

ROBIN
I gotta get me one of those blue
French horns. It's gotta be blue and
it's gotta be a French horn.

TED
No green clarinet, no purple tuba...

ROBIN
It's a Smurf penis, or no dice. (BEAT)
I had a really nice time tonight.

TED
Me, too.

SUDDENLY, A NEWS VAN PULLS UP. A PRODUCER HOPS OUT, URGENT.

PRODUCER
There you are! We got a jumper. Some
crazy guy on the ledge of the
Manhattan Bridge. Come on, you're
covering it.

ROBIN
Oh. Okay. Just give me a sec, okay?

THE PRODUCER GETS BACK IN THE NEWS VAN. ROBIN TURNS TO TED.

ROBIN (CONT'D)
I really did have a great time. I'm
sorry to run off like this.

ROBIN LINGERS FOR A MOMENT.

INT. TED AND MARSHALL'S APARTMENT - NIGHT

TED FINISHES THE STORY TO MARSHALL AND LILY.

LILY
So'd you kiss her?

TED
Nah.

LILY
Why not?!

TED
There was a news crew, a guy's gonna
jump off a bridge...Look, this girl
could actually be my future wife. I
want our first kiss to be amazing.

LILY
Aw, Ted, that's so sweet. (BEAT) So
you chickened out.

TED
I didn't chicken out! Kissing a girl
for the first time is a delicate
thing. I didn't even get the signal.

LILY
There's a signal?

TED
Yeah, it's like this exciting
radiation she gives off. And if you
don't feel it, you don't kiss her. You
wouldn't understand. You haven't been
single since The Macarena.

LILY
Ted, even the dumbest single person
alive would say you should have kissed
her. (BEAT) And if you don't believe
me, call him.

INT. LASER TAG ARENA - NIGHT
(BARNEY, TED)

BARNEY, IN A LASER TAG VEST AND HELMET, IS IN THE MIDST OF A LASER TAG BATTLE. HE STOPS TO ANSWER HIS PHONE. SPLIT-SCREEN BETWEEN BARNEY AND TED ON THE PHONE.

BARNEY
 Hey, loser. How's not playing Laser
 Tag? Because playing Laser Tag is
awesome.

TED
 Listen, I need your opinion--

BARNEY
 Meet me at the bar in fifteen! And
 suit up!

BARNEY HANGS UP ON TED.

INT. BAR - NIGHT

MARSHALL, LILY (STILL WEARING EYEPATCH), BARNEY (NOW IN A SUIT) AND TED (NOT IN A SUIT) LISTEN TO THE END OF THE STORY.

TED
 So...what do you think?

BARNEY
 I can't believe you're still not
 wearing a suit!

TED
 Will you please tell Long Jane Silver
 here I didn't chicken out?

BARNEY
 Lily...he totally chickened out.

TED

No! Dude, you're not listening, I
didn't get the signal.

BARNEY

Oh please. "The signal." Like that's
even a thing. What, is she gonna bat
her eyes in Morse code? (BLINKING)
"Ted...I like you...kiss me..." No!
You just kiss her!

TED

You can't kiss her if you don't get
the signal!

BARNEY GRABS MARSHALL BY THE ARMS AND KISSES HIM ON THE LIPS.

MARSHALL

Dude!

BARNEY

Did Marshall give me "the signal?"

MARSHALL

(SPITTING) No. And you need to shave.

BARNEY

But see, at least I'll get to sleep
tonight knowing, Marshall and me?
Never gonna happen. You should've
kissed her.

BEAT AS TED LETS ALL THIS SINK IN.

TED
 I should've kissed her. Well, I guess
 I'll just...see her when she gets back
 from Bermuda.

BARNEY
 Bermuda? Yeah, she's gonna hook up in
 Bermuda. You're never gonna see her
 again. So I suggest we play a little
 game I call--

MARSHALL
 Hey look, she's on TV!

LILY
 Ooh, she's cute! Cheryl, turn it up.

THE BARTENDER TURNS UP THE VOLUME. ANGLE ON TV: ROBIN, NOW
 MADE UP AND IN A DIFFERENT OUTFIT, REPORTS WITH THE MANHATTAN
 BRIDGE IN THE BACKGROUND.

ROBIN
 ...at which point, police apprehended
 the man, giving this bizarre story a
 happy ending. For New York One News,
 I'm--

CHERYL MUTES THE TV.

MARSHALL
 Huh. The guy didn't jump.

SOMEHOW HAUNTED BY THIS, TED STANDS UP.

TED
 I'm gonna go kiss her goodnight. Right
 now.

BARNEY

Okay, let's not do anything crazy.

TED

I never do anything crazy! I'm always waiting for the moment, planning the moment - maybe this is the moment.

(POINTS TO TV) I gotta do what that guy couldn't. I gotta take the leap.

(OFF THEIR LOOKS) Okay, it's not a perfect metaphor, 'cuz for me, it's "fall in love and get married," and for him it's death.

BARNEY

Actually, that is a perfect metaphor.

(OFF MARSHALL AND LILY'S GLARES) By the way, did I congratulate you two?

TED

So, what do you think?

LILY

Do it.

MARSHALL

Do it.

ALL EYES TURN TO BARNEY.

BARNEY

All right, I'll sign off on this, **but** under one condition...

INT. CAB - NIGHT

THE FOUR OF THEM ARE IN A CAB. TED'S NOW WEARING A SUIT.

BARNEY
Look at you in that suit! This totally
makes up for laser tag!

TED
(SEEING SOMETHING) Stop the car!

THE CAB STOPS, AND TED RUNS OUT.

MARSHALL
Where's he going?

INT. RESTAURANT - NIGHT

THE SAME RESTAURANT FROM THE DATE. A FEW STRAGGLING DINERS
FINISH THEIR DESSERT. TWO WAITERS TALK.

WAITER #1
So'd that guy end up jumping?

WAITER #2
(DISAPPOINTED) Nah, they never jump.

TED RUNS IN, GRABS THE FRENCH HORN OFF THE WALL AND RUNS OUT.

WAITER #1
Hey!

INT. CAB - MOMENTS LATER

TED DIVES BACK INTO THE CAB WITH THE HORN.

TED
Go! Go! Go! (OFF THEIR LOOKS) Flowers
are so cliché.

AS THE WAITERS RUN OUT, THE CAB PULLS OFF INTO THE NIGHT.

END OF ACT TWO

 ACT THREE
 *

 INT. CAB - NIGHT
 *

 (NARRATOR, LILY, BARNEY, TED)
 *

THE CAB PULLS UP IN FRONT OF ROBIN'S BROWNSTONE. TED IS IN THE FRONT SEAT HOLDING THE FRENCH HORN. BARNEY, MARSHALL, AND LILY RIDE IN THE BACK.

 NARRATOR (V.O.)
 *

So we pulled up in front of her place
with a stolen blue french horn.

*

 LILY
 *

...because I love olives and Marshall hates them. And that's how Ted came up with the olive theory. (POKING TED)
Such a romantic.

 BARNEY
 *

Yeah. Hey, Ted, if you kiss her, can I watch? I love it when chicks make out.

 TED
 *

Her light's on. She's home.

 TED GETS OUT OF THE CAB.
 *

 LILY
 *

Ted, hang on! So should we wait here?
What if you, uh...

*

 BARNEY
 *

Get it on with the TV reporter?

*

(CHUCKLING) "This just in."

*

 BARNEY LAUGHS AT HIS OWN JOKE. NO ONE ELSE DOES.
 *

LILY
 (OFF BARNEY, TO TED) Please don't
 leave us out here all night.

TED
 If it's going well, I'll call your
 cellphone and let it ring once. And
 you guys can take off.

LILY
 Kiss her, Ted. Kiss her good.

TED
 Marshall, remember this night. When
 you're the best man at our wedding,
 and you give a speech...you're gonna
 tell this story.

TED WALKS OFF TRIUMPHANTLY.

BARNEY
 Why does he get to be the best man?!
I'm your best friend!

EXT. ROBIN'S BROWNSTONE - NIGHT

HE APPROACHES HER DOOR.

NARRATOR (V.O.)
 With each step, a million thoughts
 raced through my mind. Unfortunately,
 there was one distinct thought that
 didn't.

FLASH TO:

INT. RESTAURANT - EARLIER THAT NIGHT
(ROBIN)

A SNIPPET FROM TED AND ROBIN'S DINNER CONVERSATION.

ROBIN
I have five dogs.

FLASH TO:

EXT. ROBIN'S BROWNSTONE - WHERE WE LEFT OFF
(TED, BARNEY, ROBIN)

TED RINGS THE DOORBELL. IMMEDIATELY, FIVE DOGS BEGIN BARKING UPROARIOUSLY. TED FREAKS OUT. LIGHTS START GOING ON IN OTHER APARTMENTS. TED HEADS BACK TOWARD THE CAB.

TED
Crap. Crap crap crap.

BARNEY LEANS OUT THE WINDOW OF THE CAB

BARNEY
No! Be a man! You're wearing a suit!

NODDING, TED RETURNS TO ROBIN'S DOOR. THE DOOR OPENS, REVEALING ROBIN IN HER PAJAMAS.

TED
Hi. I was just, uh...

*

HE HOLDS UP THE FRENCH HORN. SHE LOOKS AT IT, AND LOOKS AT HIM. WITHOUT BATTING AN EYE:

ROBIN
Come on in.

TED GOES INSIDE.

INT. CAB - NIGHT
(BARNEY, RANJIT, LILY, MARSHALL)

*

THEY WATCH HIM GO IN. BARNEY LOOKS AT THE NAMETAG OF THE CAB DRIVER. IT READS "RANJIT SINGH."

*

BARNEY
Hey, Ranjit. Where you from? Lebanon?

*

RANJIT
Bangladesh.

BARNEY
That's too bad. Lebanese girls,
Ranjit. Lebanese girls.

LILY
Okay, I already can't take this
anymore. I'm gonna go see if that
bodega has a bathroom, I gotta pee.

LILY GETS OUT.

MARSHALL
Should I come with you?

LILY
Do you have to pee?

MARSHALL
No.

LILY
Then stay. (AS IF TO A DOG) Stay.

SHE EXITS.

INT. ROBIN'S BROWNSTONE - NIGHT
(TED, ROBIN)

THE APARTMENT IS STYLISH AND NEAT, EXCEPT FOR FIVE DOGS THAT
WANDER ABOUT. ROBIN HANGS THE FRENCH HORN OVER THE FIREPLACE,
THEN STEPS BACK NEXT TO TED TO ASSESS IT.

TED
That looks...just terrible.

ROBIN

Heinous. So, Ted, what brings you to
Brooklyn at one in the morning with a
blue French horn?

*
*
*

TED

Well, you know, our night ended so
abruptly. And ever since I've been
kicking myself, because I really
wanted to...get those olives from you.

*
*
*
*

ROBIN

(SMILES) Would you like those olives
with some gin and vermouth?

*

TED

Some would call that a martini.

*

SHE EXITS INTO THE KITCHEN.

*

TED (CONT'D)

This is good, this is good...

*
*

HE WHIPS OUT HIS PHONE AND STARTS TO DIAL.

*

ROBIN (O.S.)

One drink, then I'm kicking you out.

HE PUTS THE PHONE AWAY.

ROBIN (O.S.) (CONT'D)

Although the subway may be closed.

HE WHIPS OUT THE PHONE AGAIN.

ROBIN (O.S.) (CONT'D)

But there's a car service that runs
all night.

*

TED TURNS TO ONE OF ROBIN'S DOGS, A DACHSHUND.

TED
Is she always this confusing?

ROBIN RETURNS WITH THE MARTINIS, TURNS ON THE STEREO, AND
STARTS SWAYING BACK AND FORTH SEDUCTIVELY. *

ROBIN
You wanna dance?

TED
One second.

TED STARTS TO DIAL HIS PHONE. ROBIN TAKES IT, TOSSES IT.

TED (CONT'D)
Eh, it can wait. *

THEY START SLOW-DANCING. *

INT. 2029 LIVING ROOM - EVENING
(DAUGHTER, NARRATOR)

THE KIDS CRINGE.

DAUGHTER
Oh God, is this leading up to you
having sex? *

NARRATOR
Just bear with me, okay? *

INT. CAB - NIGHT
(BARNEY, MARSHALL) *

IT'S JUST MARSHALL AND BARNEY NOW. A BEAT.

BARNEY
So Marshall. Ya hate olives. Lily
loves `em...but you can't stand `em.

MARSHALL

Yeah, I've never cared for olives.

BARNEY

That's interesting. Two weeks ago, at that Spanish restaurant, I seem to recall a little dish of olives. And I also seem to recall...you had some.

*
*
*

MARSHALL

Did I?

BARNEY

Cut the crap, Marshall! You like olives.

MARSHALL MAKES SURE LILY'S GONE, THEN TAKES A DEEP BREATH.

MARSHALL

On our second date, Lily and I went to this Greek restaurant, and I had a salad. She started taking my olives, 'cuz she loves olives, and she asked if I minded, and I said, "No, I hate olives." Then based on that, Ted came up with his whole olive theory, so I played along. For nine years.

*
*
*
*

BARNEY

Marshall, I'm gonna give you an early wedding present: don't get married.

*

INT. ROBIN'S APARTMENT - NIGHT

(ROBIN, TED)

*

TED AND ROBIN DANCE. IT'S GETTING PRETTY INTIMATE. ROBIN
NOTICES TED'S GLASS (EMPTY SAVE FOR OLIVES) ON THE TABLE.

*
*

ROBIN
You didn't eat your olives. Open up.

*

ROBIN TAKES AN OLIVE AND FEEDS IT TO TED.

ROBIN (CONT'D)
You know, I think I like your olive
theory.

*

TED
I think I like your new French Horn.

ROBIN
I think I like your nose.

TED
I think I'm in love with you.

INT. BAR - LATER THAT NIGHT
(MARSHALL, LILY AND BARNEY)

*

TED, HIS TIE UNTIED, BURIES HIS FACE IN HIS HANDS. MARSHALL,
LILY AND BARNEY ARE STUNNED.

*

MARSHALL, LILY AND BARNEY
What?!

INT. 2029 LIVING ROOM - EVENING
(KIDS)

THE KIDS ARE STUNNED.

KIDS
What?!

INT. ROBIN'S APARTMENT - NIGHT
(ROBIN, TED)

ROBIN PULLS AWAY FROM TED, STUNNED.

ROBIN
What?!

A BEAT. SHE TURNS OFF THE STEREO. *

TED
Wow.

ROBIN
Yeah. *

TED
I really said that. *

ROBIN
You really did. *

TED
Maybe a little too soon for that. *

ROBIN
Maybe a wee bit. *

INT. CAB - NIGHT
(BARNEY, RANJIT, MARSHALL, LILY)

MARSHALL AND BARNEY CONTINUE THEIR CONVERSATION.

BARNEY
Ranjit, back me up! He needs to lose
this woman!

RANJIT
I think they seem nice.

BARNEY
Look, you said your stomach's been
hurting, right? Ya know what that is?

MARSHALL
Canine diabetes?

BARNEY
It's hunger. You're hungry, Marshall.
Hungry for experience. Hungry for
something new. Hungry...for olives.
But you're too scared to do anything
about it.

MARSHALL
Yeah. You're right. I'm scared. I'm
scared of everything: cancer,
champagne corks, Katie Couric. But
when I think of spending the rest of
my life with Lily - committing,
forever, no other women - that doesn't
scare me at all. It's the best and
least-scary thing I can possibly
imagine. I'm getting married.

REVEAL LILY NOW STANDING BY THE OPEN WINDOW, HAVING HEARD
THIS. SHE LEANS IN TO KISS MARSHALL. HE STOPS HER.

MARSHALL (CONT'D)
(DEEP BREATH) Lily...I like olives.

LILY
(BEAT) We'll make it work.

SHE KISSES HIM PASSIONATELY.

MARSHALL
There's something **we** have to do.

BARNEY

Ranjit, do not let these two slam in
your cab.

MARSHALL

I'll be right back. (TO LILY) Stay!

MARSHALL RUNS OFF.

INT. ROBIN'S APARTMENT - NIGHT

(ROBIN, TED)

TED AND ROBIN SIT ON THE COUCH FOR A BEAT, STUNNED.

ROBIN

You were about to kiss me!

TED

I know!

ROBIN

And I was gonna kiss you back.

Probably drag you into the bedroom.

You were gonna get some!

TED

Really? 'Cuz, okay, cards on the

table: I'm just here for sex. Cheap

meaningless sex. I'm never even gonna

call you afterwards.

ROBIN

(SMILES) Now you're just telling me

what I want to hear.

TED

I'm sorry. I'm not always like this.

It's just, my best friend got engaged *

and I went a little crazy. And then I

meet you, and you're so amazing...

ROBIN

You've only known me one night.

TED

So? And believe me, I've abandoned all *

hope, we're just talking here. But do *

you really think there's no such thing

as love at first sight?

ROBIN

Not in 2005. And definitely not in New

York. Ted, I like being single. When I *

need stable companionship, I've got

five dogs. I don't need a boyfriend.

TED

God, why do those words make me wanna

be your boyfriend so badly?

ROBIN

(SHRUGS) The universe hates you?

EXT. ROBIN'S BROWNSTONE - NIGHT

(MARSHALL, LILY, COP, BARNEY)

LILY WAITS ON THE STEPS. MARSHALL APPEARS, HOLDING A BOTTLE OF CHAMPAGNE.

MARSHALL
 Champagne! From the rolling hills of
 (CHECKING BOTTLE) New Jersey.

LILY
 Oh, honey, can we afford that?

MARSHALL
 Step aside, little lady, and watch as
 I pop this...

HE UNWRAPS THE FOIL. IT'S A TWIST-OFF.

MARSHALL (CONT'D)
 Twist-off cap. *Hmm. Kinda takes the
 danger out of it.*

LILY
 Wait. (COVERS HER EYES) *Okay, do it.*

MARSHALL UNSCREWS THE CAP.

MARSHALL
Pop. It's open.

LILY
 (UNCOVERS EYES) *I love you, sweetie.*

HE POURS TWO GLASSES.

MARSHALL
 I love you too.

MARSHALL AND LILY TRY TO IGNORE IT. THEY'RE JUST ABOUT TO
 CLINK GLASSES WHEN A COP APPEARS.

COP
 Good evening. Wanna take that inside?

LILY
Oh. We don't live here.

MARSHALL
See, we just got engaged--

COP
Congratulations. You can't drink on
the sidewalk. Either dispose of the
bottle, or go inside.

ANGLE ON BARNEY IN THE CAB.

BARNEY
Okay, Ranjit, time to go. *

THE CAB PULLS OFF.

LILY
Son of a bitch!

MARSHALL
Look, we just got engaged. We're
having this toast. Officer. Although
you're still a hero, and we appreciate
everything you've done for this city. *

COP
(RE: LILY'S EYE) Did he hit you? *

LILY
Ha!

COP
Give me the bottle, sir.

LILY
Give him the bottle, Marshall.

MARSHALL

No!

COP

You're saying no to me?

LILY

I can't believe he's saying no to me.

MARSHALL

See? I can be assertive. I'm gonna be
a great lawyer.

COP

You're gonna need one, ~~asshole~~!

THE COP GRABS MARSHALL AND CUFFS HIM ROUGHLY.

INT. ROBIN'S APARTMENT - NIGHT

TED AND ROBIN STAND AT THE DOOR, SAYING GOOD NIGHT.

TED

Well, have a great trip. Oh, and when
you tell this story to your friends,
could you avoid the word "psycho." I'd
prefer "eccentric."

ROBIN

(LAUGHS) Noted.

TED

Hey, that guy on the bridge -- why'd
he want to jump, anyway?

ROBIN

He told a first date he loved her.

Kidding. (BEAT) He was just lonely.

EXT. ROBIN'S BROWNSTONE - NIGHT
(NARRATOR)

TED EXITS. NO CAB, NO FRIENDS. HE DIALS HIS CELLPHONE.

INT. POLICE STATION - NIGHT
(LILY)

LILY SITS AT A DESK, FACING A COP. SHE'S COUNTING OUT TWENTY DOLLAR BILLS FOR MARSHALL'S BAIL. MARSHALL SITS BEHIND BARS IN A HOLDING PEN IN THE BACKGROUND.

LILY
(ANSWERING) Tell me you kissed her.

EXT. ROBIN'S BROWNSTONE - NIGHT - MOMENTS LATER
(TED, ROBIN)

TED RINGS THE DOORBELL. THE DOGS BARK AGAIN. ROBIN ANSWERS.

TED
How do I get to the F train?

ROBIN
Two blocks that way, take a right.

TED
Robin, I figured something out
tonight. I'm sick of being single. I'm
not cut out for it. It's like some
suit that doesn't quite fit me. But if
a woman - not you, just some
hypothetical woman - were to bear with
me through all this stuff I clearly
suck at, I think I'd make a damn good
husband. Because that's the stuff I'd
be good at. Stuff like being
supportive. And making her laugh.

(MORE)

TED (CONT'D)

And walking her **five** hypothetical
dogs. **And** being a good father. **And**
being a good kisser.

*
*
*

ROBIN

Everyone thinks they're a good kisser.

TED

Oh, I've got references.

ROBIN

(LAUGHS) I'm sure you do.

TED

Good night, Robin.

TED EXTENDS HIS HAND. ROBIN SHAKES IT.

TED (CONT'D)

And I'm a good handshaker.

ROBIN

That's a pretty great handshake.

THEY SMILE AT EACH OTHER. THE HANDSHAKE LINGERS A BEAT.

INT. BAR - LATER

(**TED, MARSHALL, LILY, BARNEY, RANJIT, NARRATOR**)

TED, **TIE UNTIED**, SITS AT A TABLE, SADLY TELLING HIS STORY.

TED

And that was **it**. I'll probably never
see her again.

*
*
*
*
*
*

REVEAL THE OTHER THREE, STARING AT TED LIKE HE'S CRAZY.

TED (CONT'D)

What?

MARSHALL
That was the signal!

LILY
 Definitely! That long, lingering
 handshake? You should've kissed her.

*
 *
 *

BARNEY
 There's no such thing as the signal.
 (BEAT) But yeah, that was the signal.

*

REVEAL RANJIT SITTING AT THEIR TABLE.

RANJIT
 (NODS) Signal.

TED
 No, look, Ranjit, you guys weren't
 there!

LILY
 Sorry we disappeared. Oh, that reminds
 me. (TO BARNEY) You're a douche.

*
 *

BARNEY
 I'll make it up to you.

LILY
 How could you possibly--

POP! A CHAMPAGNE BOTTLE OPENS. LILY DUCKS REFLEXIVELY. THE
 BARTENDER HANDS BARNEY AN EXPENSIVE BOTTLE OF DOM.

BARNEY
 So you can have your stupid toast.

LILY SMILES, SURPRISED AND TOUCHED. BARNEY STARTS POURING.

TED
That wasn't the signal.

BARNEY
Yeah, Ted, we're not on you anymore.

LILY
God, I'm starving.

TED REACHES INTO HIS POCKET, HANDS HER THE JAR OF OLIVES.

LILY (CONT'D)
Oh, score!

SHE STARTS DEVOURING THE OLIVES. MARSHALL JOINS IN.

TED
(SHOCKED) You're eating olives?

BARNEY
Oh, yeah, your olive theory? Load of
crap. All right, let's do this.

HE HANDS EACH OF THEM A GLASS. THEY RAISE THEM.

LILY
To the future.

THEY CLINK AND DRINK. A BEAT.

TED
That was not the signal.

NARRATOR (V.O.)
I asked her about it years later, and
yeah, that was the signal. I could
have kissed her.

MONTAGE: ROBIN THROWING A DRINK IN TED'S FACE, THE TWO OF
THEM EATING AT THE RESTAURANT, THE TWO OF THEM DANCING.

NARRATOR (CONT'D)
But that's the funny thing about
destiny: it happens whether you plan
it or not. I mean, I thought I'd never
see that girl again. But it turns out
I was just too close to the puzzle to
see the picture that was forming.

*

THE LAST SHOT OF THE MONTAGE IS ROBIN AND TED SHAKING HANDS.

NARRATOR (V.O.) (CONT'D)
Because that, kids, is the true story
of how I met my good friend Robin
Scherbatsky. You know, Aunt Robin.

*

INT. 2029 LIVING ROOM - EVENING

(SON AND DAUGHTER, DAUGHTER, NARRATOR)

SON AND DAUGHTER
(DISAPPOINTED) Awwww!

DAUGHTER
I thought this was how you met Mom.

NARRATOR (V.O.)
Will you relax? I'm getting to it.

CUT TO BLACK.

NARRATOR (V.O.) (CONT'D)
Like I said, it's a long story.

THE END