

How I Met Your Mother

"Five-Year Plan"

Written By

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ACT ONE

FADE IN:

1 INT. STUDY - YEAR 2030 1  
(NARRATOR (V.O.), SON, DAUGHTER)

NARRATOR (V.O.)

Kids, as you grow up, you start making  
big life plans. And big life plans  
mean big life deadlines.

CUT TO:

2 INT. APARTMENT - FLASHBACK - DAY (FB/D-1) 2  
(TED, MARSHALL, LILY)

TED IS MID-RANT TO MARSHALL AND LILY ON THE COUCH.

TED

I want to be married by the time I'm  
thirty!

CUT TO:

3 INT. METRO NEWS ONE OFFICE - FLASHBACK - DAY (FB/D-2) 3  
(ROBIN, OLD BOSS)

ROBIN IS MID-INTERVIEW WITH HER OLD BOSS.

ROBIN

Ideally, I'm looking to become a  
primetime co-anchor within five years.  
(THEN) Or so. (THEN) Or not.

CUT TO:

4 INT. BAR - FLASHBACK - NIGHT (FB/N-3) 4  
(BARNEY, HOT GIRL, EXTRAS)

BARNEY IS MID-SEDUCTION WITH A BLANK-FACED HOT GIRL.

BARNEY

...Which is why I demanded the Secret  
Aztec council coronate me before  
midnight, December 21st, 2012.

CUT TO:

5 INT. MARSHALL AND LILY'S APARTMENT - FLASH FORWARD - 5  
NIGHT (NIGHT 4)  
(NARRATOR (V.O.), MARSHALL, LILY)

THEY ARE MID-FIGHT.

NARRATOR (V.O.)

Some deadlines can change.

LILY

I thought you wanted kids by thirty-  
five!

MARSHALL

Well, maybe now I don't!

CUT TO:

6 INT. BAR - NIGHT (NIGHT 1) 6  
(NARRATOR (V.O.), TED, MARSHALL, BARNEY, LILY, ROBIN,  
EXTRAS)

MARSHALL, LILY AND ROBIN SIT AROUND THE BOOTH. BARNEY BRINGS  
DRINKS FROM THE BAR. TED ENTERS ON THE PHONE.

NARRATOR (V.O.)

And some deadlines, you regret ever  
setting.

TED

(ON THE PHONE) Yeah, great! OK. See  
you soon! (HANGING UP) That was  
Harmony. Huh. She's on her way here...

TED SITS AT THE HEAD OF THE BOOTH. MARSHALL GETS UP, LOOKS AT HIS WATCH-LESS WRIST.

MARSHALL

Oh, wow. Would you look at the time.

LILY

Sit down, you big baby.

ROBIN

Who's Harmony?

TED

An ex-girlfriend of mine.

MARSHALL

(TO ROBIN) But she was my arch-nemesis first! She went to law school with me, graduated early and got basically the best job ever as the A-C-L-U's Executive Director in Kansas.

ROBIN

Jealous much?

MARSHALL

Kansas has really good barbeque!

LILY

(TO ROBIN) Harmony always beat Marshall in their mock trials.

FLASHBACK TO:

7 INT. CLASSROOM - FLASHBACK - DAY (FB/D-4)  
(MARSHALL, HARMONY, EXTRAS)

7

THE CLASSROOM IS ARRANGED AS A COURTROOM. MARSHALL SITS ON THE PROSECUTOR'S SIDE. HARMONY PACES BEFORE AN UNSEEN JURY.

HARMONY

...maybe the bullet changed directions. Maybe it wasn't the same bullet. Maybe we should ask the bullet ITS motivations. But my client is as innocent as THAT man (POINTING TO MARSHALL) is freakishly tall. I rest my case!

CLAPPING ERUPTS. SHE WINKS AT THE JURY.

ANGLE ON: PROSECUTOR'S TABLE

MARSHALL

Damn, she's good.

BACK TO:

8 INT. BAR - BACK TO PRESENT (NIGHT 1) 8  
(TED, MARSHALL, BARNEY, LILY, ROBIN, EXTRAS)

THE GANG LAUGHS. MARSHALL FUMES.

MARSHALL

She cheated, OK! The system was rigged! She bought that jury!

ROBIN

Come on.

TED

No, it's kind of true.

FLASHBACK TO:

9 INT. CLASSROOM - FLASHBACK - DAY (FB/D-4) 9  
(TED, MARSHALL, BARNEY, HARMONY, EXTRAS)

HARMONY FINISHES AS BEFORE.

HARMONY

I rest my case.

CLAPPING ERUPTS. SHE WINKS AT THE JURY.

ANGLE ON: THE JURY

TED AND BARNEY ARE AMONG THE MEMBERS OF THE JURY.

TED WINKS BACK. BARNEY POINTS TO HIMSELF, BUT THEN TO TED REALIZING SHE MEANT HIM. HE GOES BACK TO TEXTING.

BACK TO:

10 INT. BAR - BACK TO PRESENT (NIGHT 1) 10  
(TED, MARSHALL, BARNEY, LILY, ROBIN, MUSICIANS, EXTRAS)

AS THEY WERE.

MARSHALL

We couldn't use law students...

BARNEY

Ah, yes. Harmony. Now I remember. She was an eighty-three.

ROBIN

What do you mean, eighty-three?

TED

(IGNORING) But she's back. And she's coming to MacLaren's. Right now.

TUX CLAD MUSICIANS ENTER THE BAR DISCREETLY IN THE BACKGROUND WITH INSTRUMENT CASES AND BOW TIES.

LILY

How long has it been?

TED

Several years. She was after Natalie-

BARNEY

(CALCULATING) Fifty-seven.

ROBIN

Wait, what are you-

TED

-but before Robin.

BARNEY

Mmm. Ninety-one.

ROBIN

Barney!

BARNEY

Don't get greedy, Scherbatsky. Ninety-one is top-shelf.

ROBIN

I don't- But I-

LILY

(TO TED, WORRIED) Was Harmony the one you made the pact with?

TED

That's right! The pact...

FLASHBACK TO:

11 INT. HARMONY'S APARTMENT - FLASHBACK - DAY (FB/D-5) 11  
(TED, HARMONY)

TED AND HARMONY SIT ON HER FLOOR; EYES LOCKED, UNBLINKING. THEY ARE VERY SERIOUS.

TED

I hate that you have to go to Kansas.

HARMONY

Me too. But I just can't turn it down.

I'll be in charge of the fight for

(MORE)

HARMONY (CONT'D)

civil liberties all across the Great Plains. (BEAT) Plus, they have really great barbeque. (BEAT) What if we make a pact?

TED

A pact?

HARMONY

If neither one of us is married in five years, we'll marry each other!

TED

Hmmm. Marriage IS in my five-year plan... (THEN) Yes. YES!

BACK TO:

12 INT. BAR - BACK TO PRESENT (NIGHT 1)  
(TED, MARSHALL, BARNEY, LILY, ROBIN, HARMONY,  
MUSICIANS, EXTRAS)

12

AS THEY WERE.

BARNEY

No. NO! Ted, how could you be so stupid?

TED

I wonder if she even remembers that.

LILY

Um. Ted?

TED

Yeah?

LILY

(POINTING BEHIND HIM) I think she  
remembers that.

ANGLE ON: THE BAR

HARMONY STANDS IN A BEAUTIFUL GOWN, BACKED BY AN ENTIRE  
STRING SECTION WHICH STARTS TO PLAY SWELLING, ROMANTIC MUSIC.

HARMONY

Ted-

TED

Oh no.

HARMONY

-When I left five years ago we made a  
pact. A pact I've never forgotten. And  
though the years were sometimes hard,  
sometimes bitter, the knowledge of our  
pact guided me over life's troubled  
waters like a shining beacon on the  
horizon of my future. That future is  
now. That future... is you.

HARMONY GETS DOWN ON ONE KNEE.

HARMONY (CONT'D)

Ted Mosby. Will you marry me?

TED IS SPEECHLESS. MARSHALL LEANS IN.

MARSHALL

Damn, she's good.

SMASH CUT TO:

MAIN TITLES.

CUT TO:



BARNEY

The nine points it would take for you to go from a ninety-one to (PAUSE FOR EFFECT) The Perfect 100.

ROBIN

The Perfect 100?

LILY

She doesn't exist.

BARNEY

You see, Robin, most men have a ten point scale for women to describe how hot they are. But I say, nay-nay! Ten degrees of desire is not enough! So instead, I've constructed a 100-point scale, with a twenty-five percent allowance for non-physical features that contribute to a woman's hotness. You know: sexy voice, flexible, tongue can touch her ears, what have you. But I haven't found The Perfect 100 yet!

LILY

That's 'cause she doesn't exist. Flaws are what make people human.

BARNEY

That sounds exactly like something an eighty-eight would say.

BARNEY LEANS IN CLOSE TO ROBIN.

BARNEY (CONT'D)

(WHISPERING) You can knock ten points  
off that between you and me.

TED ENTERS, STILL SHELL-SHOCKED.

LILY

Congratulations... question mark?

TED

Don't be ridiculous, Lily.  
Congratulations are not in order.  
(BEAT) Yet.

FLASHBACK TO:

14 INT. BAR - FLASHBACK - CONTINUOUS FROM SC 12 (NIGHT 1) 14  
(TED, MARSHALL, BARNEY, LILY, ROBIN, HARMONY, MUSICIANS,  
EXTRAS)

AS THEY WERE.

TED LOOKS CLOSE TO CATATONIC.

HARMONY

Ted... Kinda waiting down here.

TED

Harmony, I don't know what to say.

HARMONY

Say yes!

HE CAN'T.

TED

(TO THE GANG) Guys- (TO THE BAR) And  
everyone else... Can we have a minute  
here. Alone.

TED HELPS HARMONY TO HER FEET. THE MUSICIANS DISBAND.  
MARSHALL, LILY AND ROBIN LEAVE. BARNEY STAYS.

TED (CONT'D)

You too, Barney.

BARNEY

Nah, I'm good.

TED

Barney.

BARNEY HISSES, BUT LEAVES.

HARMONY

Ted, I know it's crazy-

TED

(OVERLAPPING) It's crazy.

HARMONY

I know. But isn't everything? Isn't it just as crazy for either of us to keep searching for "the one" out there somewhere? What if we already found "the one." What if we're "the two."

TED

I haven't seen you in five years.

HARMONY

But you're not married?

TED

No.

HARMONY

And you aren't seeing anyone?

TED

Well, no.

HARMONY

But you are still looking?

TED

Yes.

HARMONY

At women?

TED

YES!

HARMONY

Then nothing's changed! The only reason we broke up is because I had to move. We were great together.

TED

We were.

HARMONY

We were on the path.

TED

We were.

HARMONY

If I hadn't gone, we might be married right now!

TED

Maybe, but-

HARMONY

Ted. Will you at least think about it?  
Please?

HE HESITATES FOR ONLY A MOMENT.

TED

OK. O-K!

BACK TO:

15 INT. APARTMENT - BACK TO PRESENT (NIGHT 1)  
(TED, MARSHALL, BARNEY, LILY, ROBIN)

15

AS THEY WERE.

BARNEY

No-k. NO-K! Ted, how could you be so  
stupid. Again.

MARSHALL

You're not actually considering this,  
are you?

TED

She's right! We only broke up  
situationally. What if the last five  
years have been a set up for this?

ROBIN

Thanks.

TED

Sorry.

MARSHALL

Don't you think you should date first?

LILY

They already did.

MARSHALL

You're behind this plan?

LILY

At least it's a plan! Ted needs to break the cycle. "Oh, I'm in love," "Oh, something ridiculous and random is wrong," "Oh, we broke up," "Oh, I'm in love again." It's exhausting.

MARSHALL

He can't just marry her because of some five-year plan. Anything could have happened in that time. She might've become a man, played around a little, realized she didn't really like it as much as she thought she would and gotten a reversal surgery.

TED

Marshall's right.

ROBIN

No way! Gender identity does NOT work like that.

TED

I mean, Marshall's right about dating again.

TED'S GRABS HIS JACKET.

ROBIN

Where are you going?

TED

Screw the five-year plan. I'm going to  
make a second first date!

TED EXITS.

ROBIN

I used to have a five-year plan.  
Before my career took a nosedive and  
Don left me for MY dream job.

BARNEY

You've got a great job.

ROBIN

I'm on at four a.m. I wanted to be  
anchoring primetime by the age of-  
(THEN) by now.

LILY

See, Marshall, we need a plan or else  
it'll never be a "good time" to get  
the environmental job or to get out of  
debt or start having kids.

MARSHALL

But, baby, we can have kids anytime.  
Deadlines are so arbitrary.

BARNEY

Exactly. That's why I don't plan ahead  
like that. I set one goal and then I  
achieve that goal and then I have sex  
with that goal.

LILY

Right, and I guess that's why you found The Perfect 100. Oh, wait...

BARNEY

She exists, I tell you!

LILY

Even if she does, you'll never find her if you don't push yourself. You need a deadline, whether it's five years or five days.

BARNEY

Challenge accepted!

LILY

You're missing the-

BARNEY

I, Barnabus Stinson, shall find The Perfect 100 within the next five days or I shall proclaim she ne'er existed. (LOOKS AT HIS WATCH) Dear God, I'm already wasting precious nightlife!

BARNEY STARTS TO GO. ROBIN FOLLOWS.

ROBIN

I'll go with. So, about that nine-point deficit...

CUT TO:

16 INT. RESTAURANT - NIGHT (NIGHT 2)  
(TED, HARMONY, EXTRAS)

16

TED AND HARMONY ARE AT A ROMANTIC DINNER.

HARMONY

So, you're saying no?

TED

No! Not really. I just mean that we should start dating again and see where it goes from there. I mean, you just moved back-

HARMONY

Of course I moved back. For you.

TED

For me?

HARMONY

Yes, Ted! For you. For us.

TED

What about your "best job ever"?

HARMONY

I quit.

TED

(BEAT) For me?

HARMONY

We had a pact.

TED

You don't even know me anymore! Don't you think we need to reconnect first?

HARMONY

But we agreed! Five years.

TED

I'm sorry. It's too fast. I'm not going to commit to marriage based on an old promise, so sue me.

HARMONY

(BEAT) I think I will.

TED

What?

HARMONY

I think I will. Sue you.

TED

Harmony.

HARMONY

We had an agreement. An oral, binding agreement!

TED

You can't be serious.

HARMONY GETS UP AND GATHERS HER THINGS.

HARMONY

You'll be hearing from my lawyer-

(THEN) Which is me. You'll be hearing

from- Damn it, Mosby, you're gonna

marry me, whether you want to or not!!

SHE STORMS OUT. OFF TED'S SHOCK.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

17 INT. BAR - DAY (DAY 3) 17  
(TED, MARSHALL, BARNEY, ROBIN, GORGEOUS WOMAN, EXTRAS)

BARNEY QUESTIONS A GORGEOUS WOMAN AT THE BAR. THERE IS A NUMBER TALLY FLOATING ABOVE HER THAT SITS AT **95** AND RISING.

BARNEY

And you speak Portuguese?! That's just-

(**DING! 96**) Yoga or Pilates?

GORGEOUS WOMAN

Pilates. (**DING! 97**)

BARNEY

How do you feel about Pornography

slash Erotica?

GORGEOUS WOMAN

(SHYLY) Sometimes I go to the

conventions... (**DING! 98**)

BARNEY SHIVERS WITH LUST.

BARNEY

(WHIPPING OUT HIS PAYCHECK) Do you

make more than this?

GORGEOUS WOMAN

Uh... Not even close. (**DING! 99**) What

do you do again?

BARNEY

(IGNORING) What am I missing... You

already said no diseases... Wait a

minute, what are you drinking?

HE GRABS HER GLASS AND DRINKS.

GORGEOUS WOMAN

A Bay Breeze.

BARNEY LETS IT DRAIN BACK INTO THE GLASS, AND WITH IT, THE 99  
DRAINS AWAY TOO.

BARNEY

Uh-huh. Thanks for playing.

BARNEY RETURNS TO THE GANG SITTING AT THE BOOTH.

TED IS LAMENTING OVER A VERY OFFICIAL-LOOKING LETTER.

BARNEY (CONT'D)

Ninety-nine! So close.

ROBIN

I don't think she exists, Barney.

BARNEY

(OVERLAPPING) So very close. (AS  
MAXWELL SMART) "Missed it by that  
much." (AS BARNEY) Any other night,  
I'd take that ninety-nine home, dress  
her up like Barbara Feldon and make  
her call me "Chief"! (BEAT) Barbara  
Feldon. Agent Ninety-Nine from the  
Sixties runaway smash hit "Get Smart"?  
(BEAT) Amateurs.

TED

Harmony's actually suing me. She  
doesn't have any real grounds. (THEN)  
Right?

MARSHALL TAKES THE LETTER.

MARSHALL

(READING) "Restitution for damages,  
pain and suffering, and monies  
potentially owed as spousal support."

TED

This can't possibly hold up in court,  
right?

MARSHALL

There's never been anything like this!  
There's no precedent, no rules. (THEN)  
My God, she's creating the rules.

TED

Less worship, more lawyer.

MARSHALL

I don't know, Ted. Oral agreements can  
be legally binding sometimes!

TED

But that pact didn't mean anything.  
People make those things all the time.  
I made one with Robin to get married  
at forty.

ROBIN

Yeah and apparently you already had  
one, pact adulterer. And besides, I  
have one with Barney for thirty-nine.

BARNEY

I'm cancelling that one.

ROBIN

Why?

BARNEY

Ninety-one.

MARSHALL

(TO TED) It's just her word against yours, there weren't any witnesses.

TED

Actually...

FLASHBACK TO:

18 INT. HARMONY'S APARTMENT - FLASHBACK - CONTINUOUS FROM 18  
SC 11 (FB/D-5)  
(TED, HARMONY, LAUREN)

TED AND HARMONY SIT ON HER FLOOR.

TED

Marriage IS in my five-year plan.

(THINKING, THEN) Yes. YES!

ANGLE ON: THE WHOLE ROOM

LAUREN, HARMONY'S ROOMMATE, HAS BEEN AT HER DESK THE WHOLE TIME.

LAUREN

(TO HARMONY) You know you still owe me the full month's rent, right?

BACK TO:

19 INT. BAR - NIGHT (NIGHT 3) 19  
(TED, MARSHALL, BARNEY, ROBIN, EXTRAS)

AS THEY WERE.

TED

Her roommate. Lauren... Something.

Damnit!

MARSHALL

OK, well, the Statute of Frauds  
requires some written proof. You  
didn't sign anything, did you?

TED

No!

MARSHALL

Write anything down?

TED

No.

MARSHALL

No e-mails?

TED

Nnnn- (THEN) E-mails?

FLASHBACK TO:

20 INT. APARTMENT - FLASHBACK - DAY (FB/D-6)  
(TED, TED (V.O.))

20

TED IS OVER HIS LAPTOP AT HIS DESK.

TED (V.O.)

(READING) "I miss you so much. Love,  
Harmony. P.S. Only four years, eleven  
months and nine days until our  
wedding."

TED'S HEART IS SUFFICIENTLY WARMED.

TED (V.O.)

(TYPING) I look forward to that day  
too. I hope you're serious, because  
I'm serious. Ted.

TED LOOKS VERY SATISFIED WITH HIS RESPONSE. HE HITS SEND.

BACK TO:

21 INT. BAR - NIGHT (NIGHT 3) 21  
(NARRATOR (V.O), TED, MARSHALL, BARNEY, ROBIN, EXTRAS)

AS THEY WERE.

BARNEY

Sounds like you need to law-suit up!

TED

Marshall, you have to help me!

MARSHALL

I don't think I can, Ted. She's like  
my kryptonite! She's the John Starks  
to my Reggie Miller. The Newman to my  
Seinfeld. The Star Wars: Prequel  
Trilogy to my Star Wars: Original  
Trilogy! (BEAT) I'm sorry. I can't do  
it. You'll have to find someone else.

MARSHALL EXITS QUICKLY AND GUILTILY.

ROBIN

OK, well, this seems fun, but I've got  
a meeting with my boss about a  
promotion.

BARNEY

Yeah and I've got- something else.

Make up something cool that makes you  
feel better about me leaving.

ROBIN AND BARNEY LEAVE TOO.

TED

(CALLING AFTER) Thanks a lot everyone.  
See you all at the rehearsal dinner!

NARRATOR (V.O.)

You see kids, Harmony was a reminder  
to everyone that they were being lazy  
about their big life plans.

CUT TO:

22 INT. CHANNEL 12 PRODUCER'S OFFICE - DAY (DAY 4) 22  
(ROBIN, BRAD)

BRAD IS AT HIS DESK WHEN THERE'S A KNOCK AT THE DOOR.

BRAD

Come in.

ROBIN ENTERS.

ROBIN

Is this a good time?

BRAD

No. (THEN) But it never is. Come in.

ROBIN

I know you're very busy, so I'll just  
cut to the chase. (THEN) I mean, I  
don't want to waste your time. (THEN)  
I can come back.

SHE STARTS TO GO.

BRAD

Robin, what's wrong?

ROBIN

I want to be on primetime.

BRAD

Oh.

ROBIN

The 4 A.M. slot is like the Siberia of broadcast journalism. I'm better than that.

BRAD

You are.

ROBIN

Well, I think I am! (BEAT) Wait, what?

BRAD

You are better than the 4 A.M. time slot. You take your work very seriously, which is more than I can say for most of the guys down there. It may be Siberia for some of them, but it was always meant as a training wheel for you. A preliminary test. And you passed. We want you on primetime.

ROBIN

Wow. Thank you, Brad. I'm honored. I won't let you down, I'll-

BRAD

But not yet.

ROBIN

Oh.

BRAD

There aren't really any openings right now. George just signed on for a few more years and Cindy's getting a face-lift to take a few off.

ROBIN

Oh, I see.

BRAD

But you're the one we want when the time is right.

ROBIN MANAGES A HALF SMILE.

CUT TO:

23 INT. MARSHALL AND LILY'S APARTMENT - DAY (DAY 4) 23  
(MARSHALL, LILY)

LILY AND MARSHALL ARGUE ON THEIR COUCH WHILE SURROUNDED BY FORMS AND DOCUMENTS SPREAD OUT ON THE COFFEE TABLE.

MARSHALL

401ks, life insurance and future baby college funds aren't exactly my idea of a fun night in.

LILY

You won't do it any night. You're afraid of it all for some reason.

MARSHALL

Yes. I'm afraid of it. I'm afraid it will suck the spontaneity out of our lives. Look what happened to Ted with his plan. Why this need to plan all of a sudden?

LILY

Oh, I don't know, maybe because we've been blindly stumbling through our marriage up till now. Oh, oops, hi thirties, didn't see you there.

MARSHALL

We never needed a plan before. We're awesome without a plan!

LILY

How are we supposed to start having kids without a plan?

MARSHALL

But, that's a ways off.

LILY

I thought you wanted kids by thirty-five!

MARSHALL

Well, maybe now I don't!

LILY

What are you talking about? Why the change all of a sudden?

(MORE)

LILY (CONT'D)

You'd rather wait another decade and use the kind of science that defies nature to knock me up and then have the doctor break my hips to retrieve your fifteen pound ogre spawn from my withering womb?

MARSHALL

Now you're just making fun of my genetics, over which I have no control!

MARSHALL HEADS FOR THE DOOR, EXASPERATED.

LILY

Marshall! Where are you going?

MARSHALL

I don't know! I'm not planning ahead!  
'Cause that's what life is, Lily.  
Rolling with the punches. *Que Sera,*  
*Sera.* Going wherever the wind blows!

MARSHALL EXITS AND SLAMS THE DOOR FOR EFFECT. AFTER A BEAT HE COMES BACK IN, COWERING A LITTLE, AND GRABS HIS JACKET.

MARSHALL (CONT'D)

The wind's blowing pretty hard out there...

HE LEAVES AGAIN.

CUT TO:

24 INT. GUITAR STORE - DAY (DAY 4) 24  
(BARNEY, ROCKER CHICK)

BARNEY QUIZZES A ROCKER CHICK LOOKING AT A LES PAUL.  
SHE HAS A **96** FLOATING ABOVE HER HEAD.

BARNEY

I've never heard of someone with a  
tattoo of an octopus there. (**97**) Steak  
or Chicken?

ROCKER CHICK

Neither. I'm a vegetarian.

BARNEY

Oh.

BARNEY WALKS AWAY.

CUT TO:

25 INT. DELI - DAY (DAY 4) 25  
(BARNEY, CARNIVOROUS BEAUTY)

BARNEY GRILLS A CARNIVOROUS BEAUTY IN THE MEAT SECTION.  
SHE HAS A **91**.

BARNEY

So you're a virgin?

CARNIVOROUS BEAUTY

No!

BARNEY

But you said you don't sleep with men.

CARNIVOROUS BEAUTY

I'm a lesbian, you cretin.

BARNEY WALKS AWAY.

CUT TO:

26 INT. SEXAHOLIC'S ANONYMOUS MEETING - DAY (DAY 4) 26  
(BARNEY, SHEILA)

BARNEY, WEARY FROM THE SEARCH, POURS COFFEE AS HE SOLICITS SHEILA (87) NEAR THE "SEXAHOLICS ANONYMOUS" SIGN.

BARNEY

But do you play an instrument?

SHEILA

I can play your instrument.

BARNEY

Answer the question, (LOOKING AT HER  
NAMETAG) Sheila! This is no time to  
fall off the wagon.

SHEILA

No, I don't really play an instrument.

BARNEY WALKS AWAY.

BARNEY WALKS BACK. HE HANDS HER HIS CARD.

BARNEY

For whenever you want to fall off the  
wagon.

HE WINKS AT HER AND EXITS.

CUT TO:

27 INT. APARTMENT - LATER (NIGHT 4) 27  
(NARRATOR (V.O.), TED, MARSHALL, HARMONY)

THERE IS A KNOCK AT THE FRONT DOOR. TED OPENS IT TO REVEAL HARMONY DRESSED IN A SKIRT SUIT. SHE STRIDES INSIDE CONFIDENTLY.

NARRATOR (V.O.)

While everyone else was trying to make  
their plans a reality, I was trying to  
put an stop to mine.

TED

(TOO LATE) Come in.

HARMONY

I shouldn't even be here.

TED

Why?

HARMONY

I'll have you know I'm on my way to  
give my statement for the lawsuit.

SHE RUNS HER FINGERS UP HIS ARMS.

HARMONY (CONT'D)

Unless, of course, you want me to drop  
it.

TED

(STERNLY) I want you to drop it.

HARMONY

Then marry me.

TED

I couldn't marry you after all this  
even if I wanted to. Hell, a coffee-  
date is off the table at this point.

HARMONY MAKES TO LEAVE.

TED (CONT'D)

I'm sorry, but this isn't how two  
people should start the rest of their  
lives, can't you see that?

(MORE)

TED (CONT'D)

It's not right. I'm begging you. Stop this. Please.

HARMONY

Don't worry, Ted. When we tell our kids this story, you can leave out the part where you whine and grovel.

TED

You'll never get away with this!

HARMONY

And why not?

TED

Because I have the best lawyer in New York!

HARMONY

Ha! I am the best lawyer in New York.

MARSHALL (O.S.)

Second best.

ANGLE ON: ROBIN'S BEDROOM DOOR

MARSHALL STANDS THERE, CONFIDENT, READY TO DO BATTLE.

MARSHALL (CONT'D)

Prepare to be law schooled.

OFF HARMONY AND MARSHALL'S UNBLINKING HATRED.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

28 INT. APARTMENT - CONTINUOUS (NIGHT 4)  
(TED, MARSHALL, HARMONY)

28

AS THEY WERE.

HARMONY

Marshall Erickson. Still standing in  
the shadows, I see.

MARSHALL

I thought it wise to be present while  
my client attempted to sway you from  
your doomed course of action. But now  
I see it'll take more than that to  
show you the error of your ways.

HARMONY

And I see that you're still a freak.

MARSHALL

I'll hold you in contempt!

HARMONY

I hold nothing but contempt! (CALMING)  
This is ridiculous. I'm leaving!

MARSHALL

You're scared. I understand. It's only  
natural.

HARMONY

I'm scared of nothing.

MARSHALL

Then prove it!

HARMONY

I plan on doing just that in court.

MARSHALL

I mean right now! If you can make your case here, tonight... my client will surrender to the marriage. Tomorrow.

TED

Uh, Marshall...

MARSHALL

(TO TED) I'm handling it. (TO HARMONY) Unless you're... unprepared.

HARMONY

To handle you? HA! (BEAT) You're on.

TED

Marshall! Sidebar!

TED PULLS MARSHALL ASIDE.

TED (CONT'D)

What the hell are you doing?

MARSHALL

Saving your non-marriage.

TED

No offense, Marshall, - and I'm really thankful you came through last minute for me here - but you've never won a case against her. Like, never ever.

MARSHALL

I got this, trust me.

OFF TED'S FEAR.

CUT TO:

29 INT. TAXI CAB - NIGHT (NIGHT 4) 29  
(ROBIN, CABBIE)

ROBIN SHARES THE BACK SEAT OF A CAB WITH FIVE GROCERY BAGS.  
HER PHONE RINGS AND SHE ANSWERS. THE CABBIE SEEMS ANNOYED.

INTERCUT TO:

30 INT. CHANNEL 12 NIGHTLY NEWS DESK - CONTINUOUS (NIGHT 4) 30  
(BRAD, GRIPS)

BRAD IS PANICKED. GRIPS RUN AROUND BEHIND HIM CHAOTICALLY.

BRAD

Robin?

ROBIN

Brad, hi, hello.

BRAD

Oh, thank God. You want your big shot  
at the primetime desk? Then get your  
ass to the station right now.

ROBIN

Seriously? What happened?

BRAD

Cindy's face lift happened. Something  
went horribly wrong and now she looks  
more like George than George does.

ROBIN

Yikes. (BEAT) Of course I'll be there.

SHE HANGS UP. SHE REMEMBERS THE GROCERIES.

ROBIN (CONT'D)

(TO CABBIE; RE: GROCERIES) Do you like  
Scotch and cookie dough ice cream?

CUT TO:

31 INT. BARNEY'S BATHROOM - NIGHT (NIGHT 4)  
(BARNEY)

31

BARNEY SPITS VITRIOL AT HIMSELF IN THE MIRROR.

BARNEY

You're pathetic. You're not wearing  
that suit, that suit's wearing you,  
you sad sack of excuses. You can't  
even do this one simple task!

HE SLAPS HIMSELF.

BARNEY (CONT'D)

(HOPEFUL) She exists. If anyone can  
find her, it's you. You're Barney  
Stinson!

HE SLAPS HIMSELF.

BARNEY (CONT'D)

(DISGUSTED) More like, Blah-ney  
Stupid-son! (HOPEFUL) That's not true!  
(DISGUSTED) Shut up, you jerk!

HE RUNS OUT TEARFULLY.

CUT TO:

32 INT. APARTMENT - NIGHT (NIGHT 4)  
(TED, MARSHALL, HARMONY, LAUREN)

32

THE APARTMENT HAS BEEN REARRANGED AS A COURTROOM.

HARMONY GIVES TED THE THIRD DEGREE ON THE WITNESS STAND,  
WHILE HE HOLDS A PIECE OF PAPER.

HARMONY

(RE: PAPER) So you admit the e-mail!

TED

I didn't think you would-

HARMONY

Answer the question!

TED

Yes, I admit writing the e-mail!

HARMONY

And could you read, for the court, the time period agreed upon in said e-mail?

TED

(READING) Four years, eleven months, and nine days.

HARMONY

And how much time has elapsed since this aforementioned e-mail was sent?

TED

(RESIGNED) Four years, eleven months, and twelve days.

HARMONY

(TO MARSHALL, SMUG) Your witness.

TED

Damn, she's good.

MARSHALL

No further questions.

TED

What? That's it? You've got nothing?

MARSHALL

Nothing. (BEAT) For you. But rather,  
I'd now like to call to the stand,  
witness for the defense, Lauren...  
Something.

LAUREN ENTERS FROM ROBIN'S BEDROOM. EVERYONE GASPS LIKE IT'S  
BOSTON LEGAL.

CUT TO:

33 INT. CHANNEL 12 NIGHTLY NEWS DESK - NIGHT (NIGHT 4) 33  
(ROBIN, BRAD, GEORGE, MAKE-UP PERSON)

A MAKE-UP PERSON PATS ROBIN DOWN. GEORGE LOOKS SMUG NEXT TO  
HER.

ROBIN

George, I want you to know, I'm a huge  
fan and this is an amazing opportunity  
for me.

GEORGE

Just try not to screw this up,  
Dollface.

ROBIN

I mean, you're a legend. I've known  
your work since I was a kid!

GEORGE

Oh. That's nice. (CALLING OUT) Brad!

ROBIN

Your long and distinguished career spanning the last four decades has really been an inspiration to me.

GEORGE

So glad.

BRAD ENTERS.

BRAD

Yes, George, what can I do for you?

GEORGE

I can't work with her.

ROBIN

What?!

GEORGE

She's yappy. And she makes me feel old. Get her out of here.

BRAD

Of course.

ROBIN

Wait a minute. This is my big break!

GEORGE

Not this time, kiddo. (TO BRAD) Can we get that cougar in from the eleven o'clock? She's totally bangin'.

BRAD USHERS ROBIN OFF.

ROBIN

But this is my break!!

CUT TO:

34 INT. BAR - NIGHT (NIGHT 4) 34  
(BARNEY, NUBILE KNOCKOUT, EXTRAS)

BARNEY DESPERATELY INTERROGATES A NUBILE KNOCKOUT (95).  
SWEAT DRIPS FROM HIS BROW, BUT SHE'S TOO BUBBLY TO NOTICE.

BARNEY

Let me get this straight. You play the electric fiddle (96) in an all-girl, bi-sexual band (97) back in your hometown of Eastern-European-City-I-Don't-Know-How-To-Say (98) but you moved to America to train for Cirque du Soleil when you discovered you were triple-jointed (99) and you work at The Landing Strip as an exotic dancer (100) to pay off your debt for your recently installed, and dare I say, absolutely perfect, Lady Gagas (101).

NUBILE KNOCKOUT

(DEEP ACCENT) Is all very true.

BARNEY

Something doesn't add up...

NUBILE KNOCKOUT

You want buy me a beverage of drink?

BARNEY

(LIGHTBULB) Wait a minute. You need me to buy you a drink! You aren't even twenty-one yet, are you?!

NUBILE KNOCKOUT

(GIGGLING) No. Not twenty-one yet.

HER NUMBER DROPS TO **100** AND LIGHTS UP LIKE A PINBALL MACHINE HITTING HIGH SCORE. BARNEY CAN BARELY CONTAIN HIMSELF.

BARNEY

Holy Versace three-piece, you're real!  
You're really real. You're... perfect.  
(BEAT) Maybe this is that feeling Ted always blathers on about!

HE WIPES A TEAR FROM HIS EYE BEFORE POUNCING FOR THE KISS. BUT SHE STOPS HIM SHORT.

NUBILE KNOCKOUT

Not twenty-one... only sixteen.

HER **100** RAPIDLY DROPS TO **0**.

BARNEY

NO!!!!!!

HE SHOVES HER ASIDE AND TAKES ANOTHER LOOK AT THE WHOLE BAR.

THERE MUST BE A HUNDRED WOMEN IN THE BAR, EACH WITH A DIFFERENT NUMBER FLOATING OVER THEIR HEAD.

BARNEY TWITCHES WITH IMPENDING DEFEAT.

CUT TO:

35 INT. APARTMENT - MOMENTS LATER (NIGHT 4)  
(TED, MARSHALL, HARMONY, LAUREN)

35

LAUREN IS ON THE MAKESHIFT STAND NOW. MARSHALL CROSS-EXAMINES.

LAUREN

No, sir, they were very serious about marriage. I'm sure Ted really meant it, I remember, because I could taste the Pad Thai I'd had for lunch coming back up on me.

MARSHALL

But it didn't end there, did it?

LAUREN

I don't know what you mean.

MARSHALL

(VIOLENT) Don't you!?

LAUREN

No. Not really.

MARSHALL

(WHISPERING TO HER) What you told me earlier...

LAUREN

OH. Right. That! (TO THE COURT) They did make one adjustment to the pact.

HARMONY

Wait!

TED

What?

FLASHBACK TO:

AS THEY WERE.

TED

Wait!

HARMONY

What?

TED

What if we're engaged. Even if we're not married in five years, we might be engaged to someone else. We can't get in between that.

HARMONY

You're right. OK, so, addendum: If we haven't gotten engaged in five years, we'll marry each other. Agreed?

TED

Agreed.

BACK TO:

37 INT. APARTMENT - BACK TO PRESENT (NIGHT 4) 37  
(NARRATOR (V.O.), TED, MARSHALL, HARMONY, LAUREN)

AS THEY WERE.

HARMONY

But Ted isn't engaged.

MARSHALL

So you don't deny it? That's exactly what you both said?

HARMONY / TED

Yes. / Yes!

MARSHALL

Then there's a little wrench in your plan, Harmony. You see, Ted's already been engaged once. Your agreement only stands if neither of you "have gotten engaged" in the time period in question and my client, Theodore Evelyn Mosby, got engaged to Stella Zinman in the fall of 2008. You're agreement is null and void. Boom. Lawyered!

HARMONY POUNDS HER FIST ON HER TABLE. TED GRABS MARSHALL AND KISSES HIM, BEFORE TURNING ON HARMONY.

TED

HA! In your face! I don't have to marry you! No walk of shame down the aisle for this free man.

HARMONY IS ON THE VERGE OF TEARS. SHE RUNS OUT.

TED (CONT'D)

Oh crap. No, I didn't mean- Harmony...

BUT HARMONY IS GONE.

LAUREN

(TO MARSHALL) Can I still sue her for the past due rent she owes me?

NARRATOR (V.O.)

Kids, some people are so determined to reach their goals, they get a little lost on the way there.

38 INT. BARNEY'S BATHROOM - NIGHT (NIGHT 4) 38  
(NARRATOR (V.O.), BARNEY)

BARNEY STARES AT HIMSELF, STOIC AND DEPRESSED.

NARRATOR (V.O.)

Sometimes they think they're lost...

BARNEY

Sorry, buddy. You tried your best and  
you failed. You're a failure. Lily was  
right. There is no Perfect 100.

NARRATOR (V.O.)

Only to realize they're already there.

A FLOATING **100** FADES IN ABOVE BARNEY'S HEAD. HE'S CONFUSED  
FOR ONLY A MOMENT.

BARNEY

Ooohhh... That's right!!

CUT TO:

39 INT. APARTMENT - LATER THAT NIGHT (NIGHT 4) 39  
(NARRATOR (V.O.), ROBIN)

ROBIN IS BY HERSELF, ZOMBIE-LIKE IN THE BLUE GLOW OF THE  
TELEVISION, IN A SNUGGIE, MAKING ICE CREAM SCOTCH FLOATS.

NARRATOR (V.O.)

Sometimes they really are lost...

CUT TO:

40 INT. "COME ON, GET UP NEW YORK" STUDIO - DAY (DAY 5) 40  
(NARRATOR (V.O.), ROBIN)

ROBIN DELIVERS THE MORNING NEWS WITH A SMILE.

NARRATOR (V.O.)

But keep moving forward anyway.

CUT TO:

41 INT. MARSHALL AND LILY'S APARTMENT - NIGHT (NIGHT 4) 41  
(NARRATOR (V.O.), MARSHALL, LILY)

MARSHALL ENTERS AS LILY CLEANS A SINGLE PLATE OFF THE DINING ROOM TABLE.

NARRATOR (V.O.)

And sometimes they simply change directions.

LILY

Are you in for the night, or don't you plan on sleeping?

MARSHALL

Lily, before you say anything else, I'm sorry. I HAVE been scared of planning ahead, like it meant we couldn't be a spontaneous fun young couple anymore. But I realize we're never going to stop being who we are. We're awesome. And of course I want to build a family around that! Whether it's in five years or-

LILY

I'm pregnant.

MARSHALL

What?

LILY

That's why I've been so hard on you about planning for our future. Our future is here. I'm pregnant!

MARSHALL IS ELATED. HE HUGS LILY AND KISSES HER REPEATEDLY.

MARSHALL

Oh my (KISS) God! That's (KISS)  
amazing. I hope it's a boy. (KISS) No,  
a girl. (KISS) A boy! (KISS) As long  
as it's human. (KISS)

LILY

You aren't freaked out?

MARSHALL

Freaked out? Are you kidding? I was  
totally lying before, you know I want  
a baby! A BABY! Ohmigod, we have to  
call mom, and Grandma Erickson, and  
Pastor Dennis. Do you think the paint  
store is still open? We need to get  
paint for the nursery. I'm thinking  
purple, maybe orange? What do you  
think? You're right, orange is gaudy.

NARRATOR (V.O.)

Kids... You know that saying "Life's  
what happens when you're busy making  
plans"? Well, it happens even if you  
don't make plans. Life just happens.

(THEN) If you're lucky.

OFF MARSHALL MAKING BIG PLANS FOR THE BABY.

FADE OUT:

END OF ACT THREE

TAG

FADE IN:

42 INT. BAR - NIGHT (NIGHT 5) 42  
(NARRATOR (V.O.), BARNEY, HARMONY, WOMAN, EXTRAS)

BARNEY CHATS UP HARMONY, WHO'S CRYING. IT'S RAINING OUTSIDE.

BARNEY

Sounds like you need a rebound.

HARMONY

What?

BARNEY

I said, "Gosh, look what I found!"

BARNEY SHOVES A SHOT AT HER. HARMONY DOWNS IT, STOPS CRYING AND STARTS SHOVING HER TONGUE DOWN BARNEY'S THROAT. HE'S A WILLING, IF NOT SLIGHTLY OVERPOWERED, PARTICIPANT.

NARRATOR (V.O.)

Oh yeah, and kids, your Uncle Barney  
was right about one thing. The Perfect  
100 was out there.

A FLOATING **100** APPEARS OVER A WOMAN BLOCKED BY THE CROWD. IT FOLLOWS HER OUTSIDE AS SHE LEAVES THE BAR.

CUT TO:

43 EXT. BAR - CONTINUOUS (NIGHT 5) 43  
(NARRATOR (V.O.), WOMAN, EXTRAS)

THE WOMAN STEPS OUTSIDE MACLAREN'S BAR DOOR AND OPENS THE INFAMOUS YELLOW UMBRELLA.

NARRATOR (V.O.)

It just took a whole lot longer than  
five days to find her.

FADE OUT:

END OF SHOW.