

The Blue French Horn:  
Intertwining Origin Stories in *How I Met Your Mother*

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### Abstract

This study investigates the intertwining origin stories in the television show, *How I Met Your Mother*. The TV show focuses on the main character, Ted Mosby, on his search for love, a wife, and mother of his children, with the help of his best friends. While research regarding origin stories is incomplete, *How I Met Your Mother* will allow for framing of origin story research as the show features Ted narrating his quest to his future children. Through the analysis of a popularized television show, origin story research will be expanded to demonstrate that two origin stories can occur side-by-side as the narrator places himself in the story. Ted tells the story to reaffirm his love for the Mother, while subtly using it as a way to position himself close to Robin again. The narrative Ted tells allows him to be in the action, igniting a flame for an old lover through the telling of the story.

*Keywords:* origin stories, *How I Met Your Mother*, love, television

### The Blue French Horn:

#### Intertwining Origin Stories in *How I Met Your Mother*

When Ted Mosby said, “Kids, I’m going to tell you an incredible story, the story of how I met your mother,” his kids did not expect their mother to take so long to arrive in the story, and the audience did not expect Ted to end up with someone other than the mother. Either way, the quotation began nine years of the TV show *How I Met Your Mother*. The popular television series gained a cult following due to its wacky sense of humor, but also was nominated for 28 Emmy awards - nine of which the show won (Internet Movie Database, 2017). The series finale achieved higher ratings than any other episode with over 12.9 million viewers waiting to see how Ted finally met the Mother (Carter, 2014). A nine-year sitcom held the audience in suspense, waiting to find out anything about the Mother at all. By the time the Mother arrived at a bus stop in the season 8 finale, fans found themselves seriously invested in a character they didn’t even have a name for. Through all the action and mystery, viewers still remember the opening line of the show, which serves as a classic example of the start of an origin story.

Due to limited research regarding origin stories, further research should be conducted. However, the exploration of intertwining stories in *How I Met Your Mother* can help frame this popular, yet unexplored area of study. What we do know is couples refer to themselves through origin stories, which serve as a foundation for how they view their relationship (Bochner, Ellis, & Tillmann-Healy, 2000). By telling stories about how they met, couples create the story in which they act as characters. Interpersonal and communication scholars have explored these narratives, and predicted how a relationship will play out based only how the couple told their joint narrative (Gottman & Simon, 2012). These stories allow people to bond themselves together, whether for months or years or decades; they also allow scholars to analyze the future

of a relationship.

A relationship is often associated with love for a partner. According to Gottman, love forms as a bond based on trust and dedication between relational partners (Gottman & Simon, 2012). While betrayal can lead to the end of a relationship, there are ways to mend what has been broken (Gottman & Simon, 2012). The building up as well as breaking down of trust serves as foundation aspects of origin stories; many stories, such as the foundational story of *How I Met Your Mother*, revolve around arcs of trust and betrayal. While Gottman saw love as dependent on the qualities of trust and betrayal, Sternberg (1986) thought of love in a more geometric way. Love can be described as a triangle composed of intimacy, passion, and commitment (Sternberg, 1986). These triangles come in all shapes and sizes, trouble arising when triangles are lopsided and mismatched. These scholars, and others, tell us love depends on mutual dedication and communication.

Narrative storytelling helps scholars look more deeply at a relationship. Small stories create bigger ones, the narratives of our lives intertwine to create relationships and bonds (LeFebvre & Blackburn, 2013). Finding yourself in love means finding yourself in a story, and we want to share the story with others (Bochner et al., 2000). Not only do we want to talk about the stories hosting us as characters, these stories seem difficult to resist. Whether in plays, poems, paintings or other great forms of expression, love can be found woven through the tapestry of history. As a couple, love expresses itself even more powerfully; interviews with couples gave insight into the experiences of both players in a relationship, the ability to understand the relationship from all angles helps to display how well a relationship functioned and how to deal with challenges (Gottman & Simon, 2012). How a couple tells their shared story gives away much about the relationship they inhabit.

The purpose of the study is to expand on existing theories regarding origin stories by applying them to the TV show *How I Met Your Mother*. An analysis of the show as an origin story explores how each plot arc and character intertwined the main character, Ted, both with the Mother, and future partner, Robin. The dual love story narrated by a middle-aged Ted exemplifies how recounting a tale of love brings lovers together. Although the Mother has died by the time Ted tells the story to his children, recounting the story allows him to revisit the time he spent with his loved one and again partake in the action, remembering out loud the reasons he chose his partner. However, the story Ted recounted allowed him to not only feel close to the passed Mother, but also revisit his faded relationship with Robin and reignite the reasons he loved her. Even though the Mother serves as the central goal of the story, Ted tells the story to his children to reaffirm his love for her, while also subtly asking for permission to date Robin. Therefore, the implications of a second origin story serves to bring Ted closer to both the Mother and Robin, his retelling of past adventures a way for Ted to again be in the story as a character alongside the Mother and Robin.

This manuscript reviews various aspects of storytelling associated with origin and love stories, as well as several constructions of love, with an emphasis on Gottman and Sternberg's works. The method section will explain how data will be collected prior to the conference presentation. The findings will dissect multiple episodes to understand the popularized portrayal of this origin story. The discussion will explore how the two origin stories in *How I Met Your Mother* intertwine and intersect and offer implications for storytelling, relationships, and television.

### **Origin and Love Stories**

Romantic relationship partners often communicatively remember their development

turning points (Baxter & Pittman, 2001). Turning points refer to a transformative event that alters the relationship (e.g., Baxter & Bullis, 1986; Dailey, Brody, LeFebvre, & Crook, 2013; Graham, 1997; Surra, 1985). One such prominent turning point identifies the initial coming together, or get-to-know you time as one of the great significance points in a relationship. The communication about turning points enables partners to become aware of as well as share their relationship. An origin story relocates the relational memory as a discursive practice enacted in the communication (Baxter & Pittman, 2001). In particular the get-to-know you time turning point recalls events early in the relational history when partners were attempting to acquaint themselves with each other and frequently include stories about the first time they met or their origin stories (LeFebvre & Blackburn, 2014).

An origin story describes the beginning of a relationship. Explaining the beginning of a relationship through a story allows the partners to analyze what the relationship means to them (Bochner et al., 2000). These stories change over time, as partners become adept at telling the story, but a shared event bringing the partners together often serves as the climax. Origin stories help define relationships, and give partners an outlet to define how a relationship is fashioned (Bochner et al., 2000). Telling an origin story separately or together, it serves as a moment of reflection on the relationship.

People outside the relationship ask for origin stories in order to learn how the partnership ended in love. The story is told as a bridge from how two strangers became mutually invested in a romantic relationship. Origin stories contain an amount of censoring and exaggeration, as tellers decide when the origin story began and how events played out. Retelling origin stories multiple times can lead to an abridged version of the story, a familiarized telling with only highlights. Nonetheless, the end goal of love is reached through the telling of origin stories,

connecting the characters with reasons to end up together.

Love stories as a genre vary in objective. People define their world through the narratives they share; only when they assign meaning through stories does their world exist (Berger & Kellner, 1964). Stories help couples frame their relationships: reminiscence occurs when couples start their stories with “remember when...”; narratives occur when the couple shares with friends or family; idiomatic communication revolves around special words and phrases of meaning to the couple (Baxter & Pittman, 2001). These types of story-sharing give others a look into the world of the couple, while also bringing the pair closer together. Yet storytelling does more than give understanding; it also helps create relationships and provide a background in which to function (Bochner et al., 2000). Reviewing love stories gives others, and scholars, a look at how a relationship functions, and why. The importance of reviewing origin stories lies in changing the outcome of an unhealthy relationship.

One of the most famous love scholars, Gottman, entertained couples in his “Love Lab” in order to study their interactions (Gottman & Simon, 2012). From his extensive research, he discovered betrayal is what leads to problems with relationships, but trust, essential to a fledgling relationship, can also mend broken relationships (Gottman & Simon, 2012). The love doctor identified the “four horsemen” of a bad relationship, the first being criticism. Instead of rudeness and implications of a personality flaw, Gottman recommends a “gentle startup,” letting a partner know about an unhappiness or expectation. Next comes contempt: belittling and verbal abuse implies a power dynamic, and fuels fire instead of helping put it out. Defensiveness follows, but could be avoided by taking some of the blame for the problem. Finally, stonewalling happens when one or both partners completely ignore all communication from the other. Gottman (2012) named the result the Roach Motel, a place where couples have lost trust in one another. There is

no longer romance, which Gottman described as, “the state that occurs when two people both nurture and encourage acts and thoughts that cherish the other as unique and irreplaceable,” or passion, described as, “the state that arises when you nurture a strong and at times almost obsessive interest in your partner that includes desire, curiosity, and attraction” (Gottman & Simon, 2012, p. 177). The roach motel signifies the beginning of the end. While it is possible to leave the motel, the relationship is truly in dire straits. The scholar’s findings are important to understand the signs of failing relationship, and improving the relationship trust and repair.

On the other hand, Sternberg (1986) sees love in triangles. The triangles are made of three important points: intimacy, passion, and decision/commitment. Intimacy deals with feeling close and connected, warm and emotionally invested. Passion deals with physical attraction and sex, a hot connection and a motivational involvement. Decision and commitment come with short-term goals of deciding on love, and long-term goal of maintaining love, the cold side of relationships and cognitive decisions. Varying amounts of each component result in asymmetrical triangles, or different types of love. Nonlove features none of the components, characterizing passing interactions; liking results in intimacy with casual acquaintances; infatuated love includes solely passion (e.g., love at first sight); empty love incorporates elements of commitment, lacking passion and intimacy; romantic love contains passion and intimacy; compassionate entertains intimacy and commitment; fatuous love combines passion and decision; and consummate, or complete love, balances all three components of love (see Figure 1). Unfortunately, partners can have mismatched triangles, and incredibly mismatched triangles operate as a result or indicator of a failing relationship. Sternberg frames relationships as triangles, allowing visual learners to comprehend love’s complex patterns.

The real instances of love researched by Gottman and Sternberg find partners dealing



with real problems and overcoming real challenges. However, the representations of love in the media can be exaggerated, the crazy actions of the characters seeming not so when framed by love. Odysseus fought ten years of monsters to return to his beloved Penelope after Paris taking Helen began the Trojan War. Parodied over and over, *Romeo and Juliet* works through the couple's origin and concludes suddenly. Pocahontas saved John Smith from death, risking her own life. Nala convinced Simba to return to the Pride Lands and take his rightful place as king. Jay Gatsby moves across the bay from Daisy in *The Great Gatsby*, solely with the hope of interacting with her. Cameron pays Patrick to date Kat so he can date her sister, Bianca, in *10 Things I Hate About You*, a modern retelling of *The Taming of the Shrew*.

These stories, spanning time and space and place and generation, show love as static - once a challenge is overcome, the sunset waits, without issue. Love in the real world, however, means overcoming test after test (Bradbury & Karney, 2004). One of the draws of *How I Met Your Mother* is the detailing of real and ongoing struggles as the characters search for lifelong partnerships. The show acts as the current generation's love story, the entire series an origin.

### ***How I Met Your Mother***

After 28 Emmy nominations, 17 People's Choice Award nominations, and a handful of other awards, *How I Met Your Mother* made its way into the hearts of Americans (Internet Movie Database, 2017). When the show ended, fans detailed some of the reasons they felt so connected to the show: "It's been surreal to have a show so perfectly capture emotions that apply to everyday people"; "It's reassuring to see that life can be that depressing and desperate, and yet happiness can still lie ahead"; "It was refreshing to see those types of stories, and to see a male protagonist who was so obsessed with finding love instead of the other way around. The great writing, playing with time when they tell stories, characters, and their amazing chemistry is what

I'm going to miss about this show the most" (Rogers, 2014). The funny, clever series came to an end in 2014, leaving behind a cult following.

*How I Met Your Mother*, created by Craig Thomas and Carter Bays, follows Ted Mosby, architect, on his search for a wife. The brilliance of the show comes from the telling: the show serves as Ted sharing with his children the full story of how he met their mother, with frequent images of two brown-haired teenagers sitting on the Mosby family couch in the year 2030. The first season is set in 2005, and the next nine years find the characters falling in and out of love, meeting a variety of characters, and seeing numerous Robots vs. Wrestlers fights. The five characters gallivant around Manhattan, particularly at MacLaren's bar, and serve as a sort of revised version of *Friends*. Ted experiences everything from one-night stands to an engagement, but none work out until he meets the Mother.

The final season focuses on the 56 hours leading up to Barney and Robin's wedding where Ted meets the Mother, Tracy. The final episode discloses Tracy died of an unknown illness in 2024, six years before Ted tells his children the story. At the end of the show, the Ted and Tracy's children, Penny and Luke, tell Ted to ask out Aunt Robin, who divorced Barney after only three years of marriage. The last scene of *How I Met Your Mother* shows Ted standing under Robin's window, holding a blue French horn, a throwback to Ted and Robin's first date.

The feel-good sitcom made dating in the late 20s look mostly fun and easy. Popular among young adults and adults alike, the show garnered a huge fan following. Revealing very little about the Mother bit by bit, the show spawned fan theory after fan theory. The show perfectly fits a narrative story as "something about the relationship is shared with family and/or friends" (Baxter & Pitman, 2001). As Ted tells his story to his children, he often drifts off, but constantly reverts to finding the Mother. At the end, even after Ted and Tracy meet, fall in love,

have children, and marry, the second origin story where Ted asks out Robin proposes as a second surprise love story. The first episode showcases how Ted and Robin stole a blue French horn on their first date, the final episode showcasing Ted standing outside Robin's apartment with the same blue French horn, bringing the story full circle. See Table 1 of the *Show Characters* and that describes the role, race, gender, age, profession, and personality characteristics of each character.

The purpose of the investigation is to explore how the television show, *How I Met Your Mother*, expertly wove together two origin stories. The main character, Ted, tells his children how he met their mother, making concrete his love for her, while also highlighting the reasons he wanted to be with another main character, Robin. By hashing out the story to his future children, Ted uses narrative structure to make himself a character and part of the story himself. By examining the unfolding of the two stories, this study joins the small, yet necessary body of work on origin stories and relationship narratives.

### **Proposed Method**

#### **Artifact**

For this study, the popular American television show *How I Met Your Mother* was the main artifact of analysis. The series ran from fall 2005 to spring 2014 for nine seasons. The first two seasons had 22 episodes each, the third season had 20 episodes, and seasons four through nine each had 24 episodes. Each episode was approximately 22 minutes without commercials.

This analysis focused on the relationships between the characters Ted and Robin and Ted and the Mother. Ted is the main character of the show and was in every episode. The plot of season one, episode one focuses on how Robin and Ted initially met. In the year 2030, Ted sits his two children on a couch and begins to tell them the story of how her met their mother;

therefore, the Mother is mentioned from the very beginning of the show, but she does not appear as a character until the season finale of season eight. Episodes vital to either Ted and Robin's relationship or Ted and the Mother's relationship were examined; all others were discarded.

Episodes were chosen based on the *How I Met Your Mother* Wikipedia page.

### **Analysis**

As *How I Met Your Mother* is a long origin story in the form of a television show, the origin story was looked at from a viewer's point of view, rather than from the view of the children who are theoretically being told the story of their parent's meeting. As a long-time viewer of the show, I was able to identify key points in Ted's relationships from key episodes involved in the origin stories of both Ted and the Mother and Ted and Robin, as well as an indicator of where Ted stands in terms of Sternberg's triangles with each woman (see Table 2).

Each episode was watched fully and the relationships between Ted and Robin and Ted and the Mother were coded based on the definitions Sternberg (1986) provides on the various types of love. The types of love are present or absent, allowing the relationship to exist only in one type of love at a time.

### **Results**

The creators of *How I Met Your Mother* twisted the story of how Ted found the Mother so much, the audience was never even sure if the Mother had already been introduced. By the time the Mother showed up in the last episode of season eight ("Something New"), half the audience guessed it would be Robin, Ted's on-and-off love interest. They were wrong.

Ted and Robin's relationship has a complicated trajectory. Ted exhibits infatuated love the moment he sees Robin at MacLaren's when he declares, "see that girl? I'm gonna marry her some day" ("Pilot"). From this point forward, Robin and Ted's relationship triangle changes

shape and size, their individual triangles sometimes mismatched. On their first date, Ted and Robin steal a Blue French Horn (also known as a “smurf penis”) from a restaurant, and end up at Robin’s apartment, where Ted tells Robin he loves her (“Pilot”). Ted’s declaration scares Robin off, and the two become friends, although Ted harbors feelings for Robin (“Pilot,” “The Purple Giraffe”). By the end of season one, Robin gives in, and she and Ted enter a relationship, exhibiting complete love (“Come On”). However, season two ends with Ted single again, and he enters the dating pool (“Something Blue”). After more twists and turns for five years, when Robin and Barney become engaged, Ted’s romantic feelings for Robin influence his decision to move to Chicago the morning after Robin and Barney’s wedding (“Band or DJ?”). However, Ted ends up staying in New York and marrying the Mother, and he and Robin lose touch, entering nonlove (“Last Forever – Part One”). Once the Mother dies, the children, Luke and Penny, tell Ted to ask out Aunt Robin, and hint they had become friends again (liking) (“Last Forever – Part Two”). The show ends with Ted standing outside Robin’s apartment with the Blue French Horn from the very first episode (“Last Forever – Part Two”).

Ted and the Mother have a much more straightforward relationship. The first eight seasons serve as background for when Ted really meets the Mother, with tidbits of information released as Ted tells them to his children. Finally, the end of season eight reveals the Mother walking into the train station (“Something New”). Season nine contains two past timelines intertwined: the timeline of Barney and Robin’s wedding on May 25, 2013, and flashbacks to important turning points in Ted and the Mother’s relationship. Ted met the Mother after Barney and Robin’s wedding, while waiting for the train at Farhampton (liking) (“Last Forever – Part Two”); he went up and talked to her, and they went on a first day only three days later (liking) (“Gary Blauman”); he proposes within a year, representing complete love (“The Lighthouse”);

they put the wedding on hold after the Mother reveals she is pregnant (complete love) (“Last Forever – Part One”); their two children, Luke and Penny, are born (complete love) (“Unpause”); and Ted and the Mother finally get married on a Thursday (complete love) (“Last Forever – Part Two”). The relationship lasts a little over ten years, with few bumps until the Mother’s death from an unknown illness (“Last Forever – Part Two”).

The narratives Ted uses to tell his children about his life are often long, tedious, and mysterious. For three seasons, viewers were unsure who was getting married at the wedding where Ted met the Mother. The Mother herself was not revealed for eight seasons, and her name, Tracy McConnell, was not revealed until one of the final scenes of the show (“Last Forever – Part Two”). The shroud of mystery kept viewers hanging onto the edge of their seats, waiting to find out more about who the Mother was. Indeed, her humor, compassion, and perfect timing made her instantly lovable, the perfect woman for Ted, ending his quest. However, the show’s eventual return to Ted’s infatuation with Robin angered many *How I Met Your Mother* fans, who felt betrayed. The show set up nine years of waiting for *the Mother*, and killing the character off after so few details about her life seemed cruel and unusual.

However, the rebirth of Ted and Robin’s relationship is fitting. Ted and the Mother had an easy and relatively forthright triangle, while Ted and Robin fell together and apart with gusto. Ted and Robin’s relationship faltered while Ted was with the Mother (“Last Forever – Part One”), keeping both origin stories sacred. Ted’s romantic interest in the Mother was untouched by Robin, and Ted’s romantic interest in Robin was not ended by the Mother. Keeping the relationships from destroying one another – and Ted – made each special and uncompetitive. Bringing the show back full circle without compromising either Ted or Robin’s dreams was an act of fabulous and sincere writing, completed through the wonderful telling of two origin

stories.

### **Discussion**

The significance of a get-to-know you time in a relationship is so important, the entirety of *How I Met Your Mother* was dedicated to two origin stories; furthermore, an entire episode in the ninth season, “How Your Mother Met Me,” centered around the Mother’s view of events (LeFebvre & Blackburn, 2014).

The implications of the study find origin stories are more complex than previously thought, and can be expanded to include the context surrounding a relationship’s beginning. The death of the Mother at the end of the television show indicated Ted was narrating the origin story precisely so he could analyze what the relationship meant to him (Bochner et al., 2000). Furthermore, Ted uses the love story to literally make himself a character again, positioning himself close to Robin, reinforcing the reasons he should be with Robin (Bochner et al., 2000). However, although Ted narrated the story to place himself closer to Robin, his relationship with her had ended around the time he met the Mother, marking a boundary between the two relationships he fostered. Therefore, the implications of the two untouched stories results in the understanding that two origin stories can exist side-by-side without influencing one another, both resulting in strong relationships.

The implications for television are similarly strong. The television show received some of the highest awards and accolades, and fans felt deeply connected to the characters, despite the show’s subject of one long love story (Internet Movie Database, 2017; Rogers, 2014). The show implicates a subject does not have to be raunchy or disgustingly shocking to hold the attention of viewers, but can be heartfelt and clever and maintain a viable fan base.

As for real-world relationships, the show provides hope for 20-somethings who have yet

to find the love of their lives. As Ted constantly worried about being alone and never finding his wife, he ended up with two women who made him happy. Viewers of the show may fall into the trap of believing Ted's whirlwind romances are the natural progression of a relationship, but the show lays out multiple healthy and unhealthy relationships, giving viewers a medley of relationships to choose from.

The limitations of the study are many. For one, the lack of diversity in *How I Met Your Mother* is nearly as obvious of that of *Friends* a decade earlier. The show centers around five middle-class White folks, who hang out in a bar and have lots of jokes, rarely encountering issues such as racism, poverty, or even politics. Future studies should examine how the show attempts later attempts to fight hetero-centric White narratives, and what could be done better in future television shows.

Another limitation is the sexism of the show. Despite fans becoming invested in the Mother's funny and endearing personality, she is constantly labeled "the Mother" instead of "Ted's partner" or "the solver of world hunger" or "the talented artist who can paint pictures of dancing robots and loves obscure bands." "The Mother" as a label means she is constantly referred to not for her skills, but for her ability to birth children. Similarly, *How I Met Your Mother* plays off the idea of masculinity and often results in characters displaying over-the-top actions to prove their manliness. For example, Barney goes to great lengths to trick women into having sex with him, and the series ends with his "Perfect Month" of having sex with a different girl every night for a month getting Number 31 pregnant ("Last Forever – Part Two"). Barney's attempts at getting Ted to be equally sexually deviant often fail, but are still damaging and offensive. Future studies should examine how sexism and displays of sexuality in *How I Met Your Mother* are harmful and portray negative actions.



**Conclusion**

*How I Met Your Mother* used mystery to rope viewers into the humor and heartfelt story of how Ted Mosby found his wife. The show's cult following not only revealed new information about what good television is, but taught researchers origin stories are more complex than originally thought. The popular culture show models various relationships throughout its nine-year run, providing viewers with ideas of what origin stories may look like for White heterosexual couples in their 20s. Through the television show *How I Met Your Mother*, the intertwining of two origin stories reveals multiple can occur at the same time without compromising the integrity of another.

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Table 1

*Show Characters*

Name	Qualities
Ted Mosby	Role: Main character Race: White Gender: Male Age: 27 in 2005 Profession: Architect Personality: kind, funny, good-natured
Marshall Ericksen	Role: Best friend, Ted's roommate in college at Wesleyan Race: White Gender: Male Age: 27 in 2005 Profession: Lawyer Personality: goofy, in love with Lily
Lily Aldrin (later Ericksen)	Role: Best friend, met Ted in college at Wesleyan Race: White Gender: Female Age: 27 in 2005 Profession: Elementary teacher, later artist Personality: funny, feisty, loves fashion and Marshall
Barney Stinson	Role: Friend, met at MacLaren's Bar Race: White Gender: Male Age: 30 in 2005 Profession: Unknown, some sort of businessman Personality: womanizer, "bro"
Robin Scherbatsky	Role: Best friend, Ted's on-again-off-again girlfriend Race: White Gender: Female Age: 25 in 2005 Profession: News anchor Personality: fun, sex symbol of the show
Tracy McConnell (later Mosby)	Role: The Mother, met at Barney and Robin's wedding Race: White Gender: Female Age: 21 in 2005 Profession: Writer, bass player Personality: kind, intelligent, funny

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Table 2

*How I Met Your Mother Key Episodes for Analysis*

Episode Season, Number, and Title								
1 x 01 Pilot	2 x 03 Brunch	3 x 01 Wait For It	4 x 07 Not A Father's Day	5 x 03 Robin 101	6 x 12 False Positive	7 x 17 No Pressure	8 x 01 Farhampton	9 x 01 The Locket
1 x 02 The Purple Giraffe	2 x 15 Lucky Penny	3 x 12 No Tomorrow	4 x 17 The Front Porch	5 x 12 Girls Versus Suits		7 x 20 Triology Time	8 x 05 The Autumn of Breakups	9 x 02 Coming Back
1 x 10 The Pineapple Incident	2 x 20 Showdown						8 x 13 Band or DJ?	9 x 04 The Broken Code
1 x 22 Come On	2 x 22 Something Blue						8 x 20 The Time Travelers	9 x 08 The Lighthouse
							8 x 24 Something New	9 x 09 Platonish
								9 x 13 Bass Player Wanted
								9 x 15 Unpause
								9 x 16 How Your Mother Met Me
								9 x 18 Rally
								9 x 19 Vesuvius
								9 x 20 Daisy
								9 x 21 Gary Blauman
								9 x 22 The End of the Aisle
								9 x 23 Last Forever - Part One
								9 x 24 Last Forever - Part Two

Figure 1

*Sternberg's (1986) Types of Love*



