

"PITCH PERFECT 2"

Written by

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Based on the book by
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As the Universal logo appears on screen, we hear Universal's theme song being sung a cappella by...

1 INT. KENNEDY CENTER - PRESS BOX 1

Our a cappella commentators, JOHN and GAIL.

JOHN
Excited, Gail?

GAIL
If I weren't, would I be wearing a
diaper under this dress?

As John speaks, we HEAR a marching band play.

JOHN (V.O.)
Welcome back, a cappella
enthusiasts!

2 INT. KENNEDY CENTER - STAGE - AUGUST 2014 - NIGHT 2

A MILITARY BAND heads off stage as THE BARDEN BELLAS get set.

JOHN
I'm John Smith and sitting to my
right is Gail Abernathy-McCadden-
Feinberger.

GAIL
(pointing to wedding ring)
This one's gonna stick, John.

JOHN
Well you saved the Jew for last.

GAIL
(gleefully nodding)
I did, I did.

JOHN
You're listening to Let's Talk-
appella, the world's premiere
downloadable a cappella podcast.

GAIL
We are coming to you live from our
nation's capitol where the Barden
University Bellas are about to rock
the historic Kennedy Center.

(CONTINUED)

The BELLAS: BECA, CHLOE, Lilly, STACIE, CYNTHIA ROSE, JESSICA, ASHLEY and a small Latina girl, FLORENCIA FUENTES (FLO). Chloe nods at Beca, who blows the pitch pipe.

BECA
One, two, three, four...

The Bellas SING: **Icona Pops's "We Got the World."**

BECA (CONT'D)
THEY SAY YOU'RE A FREAK WHEN WE'RE
HAVING FUN... (song continues)

This performance reflects a group at the top of its game.

3 INT. KENNEDY CENTER - PRESS BOX - CONTINUOUS 3

JOHN
These ladies have broken down every
barrier in their path, haven't
they, Gail?

GAIL
So right, John. The first all-
female group to win a national
title. Three-time defending champs.
And now here they are performing
for the President of the United
States on his birthday.

REVEAL: The PRESIDENT and FIRST LADY, who sit in a private
box [STOCK FOOTAGE]. SECRET SERVICE AGENTS stand guard.

JOHN
Wow. What an inspiration to girls
all over the country who are too
ugly to be cheerleaders.

4 INT. KENNEDY CENTER - STAGE - CONTINUOUS 4

The Bellas TRANSITION TO: **Pitbull's (feat. Ke\$ha) "Timber."**

CHLOE
IT'S GOING DOWN/I'M YELLING
TIMBER/YOU BETTER MOVE, YOU BETTER
DANCE...

BELLAS
WOOOOAH (TIMBER)/WOOOOAH (TIMBER)/
WOOOOAH (IT'S GOING DOWN)...

ON STAGE: Cynthia Rose steps up to rap.

(CONTINUED)

CYNTHIA ROSE
THE BIGGER THEY ARE, THE HARDER
THEY FALL... (rap continues)

5 INT. KENNEDY CENTER - STAGE - CONTINUOUS 5

The ladies MASH "Timber" with "We Got the World."

HALF BELLAS
THEY SAY YOU'RE A FREAK WHEN WE'RE
HAVING FUN...

BECA/BELLAS
IT'S GOING DOWN/I'M YELLING
TIMBEEER...!

ANGLE ON: Beca, killing it on stage.

JOHN (O.C.)
There's Beca Mitchell, leader of
the group.

Flo does some BACKFLIPS across the stage. It's impressive.

GAIL (O.C.)
International exchange student Flo
Fuentes just earned her green card!

JOHN
She may need to do that flip right
over the fence and back into
Mexico.

GAIL
I think she's Guatemalan.

JOHN
Oh, none of that matters.

ON STAGE: The ladies continue their kickass performance. It's good, but a little noisy.

GAIL (O.C.)
There is so much going on on-stage,
I don't know where to look.

JOHN
Couldn't agree more. Back in my
day, we just sang. Maybe snapped
our fingers if we were feeling
frisky.

(CONTINUED)

6 INT. KENNEDY CENTER STAGE - CONTINUOUS 6

The mash-up comes to an end, and they sing the last line from "America the Beautiful."

BELLAS
FROM SEA TO SHINING SEA!

The ladies TRANSITION TO: **Miley Cyrus's "Wrecking Ball."** From the rafters descends... FAT AMY! She wears a sparkly leotard and sits in a harness with billowy white material flowing from her. She looks like an angel. As she descends:

FAT AMY
I CAME IN LIKE A WRECKING BALL!/I
NEVER HIT SO HARD IN LOVE!...

GAIL (O.C.)
Wow! What a surprise!

JOHN (O.C.)
An overweight girl dangling from
the ceiling. Who hasn't had that
dream?

GAIL
Lots of us!

FAT AMY
...I CAME IN LIKE A WRECKING BALL!

As the song continues, each Bella grabs on to a piece of material attached to Fat Amy's harness. It looks super cool, like something out of Cirque du Soleil.

As Fat Amy spins thirty feet above the stage,

FAT AMY (CONT'D)
DON'T YOU EVER SAY I JUST WALKED
AWAY/I WILL ALWAYS WANT YOU...

During a move, Fat Amy FLIPS upside down, losing control. As she tries to correct her position, her leotard rips at the seam with her back to the audience EXPOSING her BUTT CHEEKS! The audience gasps! Thrown, the Bellas stop singing. Becca looks up in shock.

BECCA
Goodbye innocence.

BACK ON JOHN AND GAIL, who hold on to each other's shoulders.

(CONTINUED)

JOHN (O.C.)
She has no underwear on. We have a
commando situation! There is a
commando situation on stage!

ANGLE ON: A stern-looking President and First Lady.

GAIL (O.C.)
Who is on top of this?!

7 INT. KENNEDY CENTER - TECH BOOTH - CONTINUOUS 7

TECH GUYS frantically hit buttons to try to prevent the
impending situation.

8 INT. KENNEDY CENTER - STAGE - CONTINUOUS 8

Balloons are RELEASED from the rafters, "**Hail to the Chief**"
begins playing over the PA. Upstage, an American flag UNFURLS
and a big birthday cake ROLLS out on a cart.

ON STAGE: The harness TURNS Fat Amy very slowly so that she's
about to face the audience. Her arms are caught up in fabric
and she can't cover her privates!

GAIL (O.C.)
Take her back up already!

JOHN
She's turning. She's turning --

GAIL
Oh my god, the children! Would
somebody think of the children!

John SLAPS a hysterical Gail across the face. ON STAGE: As
Fat Amy is almost squarely showing her bits to the audience,

FAT AMY
Avert your eyes or take it all in!
You need to make a choice!

GAIL (O.C.)
Not the front! Nobody wants to see
the front!

The harness comes to a stop with Fat Amy FLASHING the
audience with downtown full frontal. ANGLE ON: Reactions of
shocked anticipation from the Bellas, audience members, and
John and Gail.

CUT TO MAIN CREDITS:

9

INT. CREDIT SEQUENCE - MONTAGE

9

A montage of clips featuring several NEWS PERSONALITIES covering "Muff-gate." Some clips feature gifs of Fat Amy, hanging exposed with her downtown pixillated.

LOCAL NEWS ANCHOR

Happy birthday, Mr. President. The Australian singer who calls herself "Fat Amy" gave the President a birthday gift from "down under" during last night's celebration held at the Historic Kennedy Center.

(turns to co-host)

And if you're wondering what I mean by down under, Chip. I'm talking about her vagina. She showed her vagina. To the President.

TODAY SHOW HOST

All eyes were on The Barden Bellas --

JAKE TAPPER

Three time defending national champions, which is a real thing... apparently.

MSNBC REPORTER

Although authorities have ruled out terrorism as a motive, The Bellas claim the mishap was merely an accident. And Fat Amy issued an apology--

FAT AMY

(off paper)

I am deeply sorry for the upset that I have caused. I feel I have already received punishment enough... in the form of silk burn. Exhibit C.

As Fat Amy turns to show her butt burns,

FOX NEWS PUNDIT

It's filth. Women who sing are just another example of cultural decay due to loose morals--

JOE SCARBOROUGH

Not wearing underwear seems kind of intentional, don't you think?

(CONTINUED)

MORNING JOE CO HOST

Yeah, you either choose to wear underwear or you don't wear underwear.

JOE SCARBOROUGH

That is a decision I make everyday.

JIMMY KIMMEL

You know, until today, I thought singing a cappella was the most embarrassing thing you could do.

ROSIE O'DONNELL

(to The View panel)

Usually those girls were on point but last night they were off point, off key, and their clothes on the floor.

ROSIE PEREZ

Yeah, but I'd rather be in that limo ride home with the real President and he be like, "That shit was off the hook!"

10

EXT. BARDEN CAMPUS - ONE MONTH LATER - DAY

10

It's a new school year. We see a bustling college campus and our Bellas coming together, heading toward somewhere.

A11

INT. DEAN OF STUDENT AFFAIRS OFFICE - ANTEROOM- SAME TIME

A11

Chloe nervously paces in front of the Bellas.

BECA

Chloe, chill out. It was a mistake. They're not gonna burn us for witchcraft.

CHLOE

No, but right now, the people that run the I.C.C.A's are -

(points inside)

in there with the Dean talking about us, and they think we're a bunch of laughing stock-appellas!

BECA

(softly, re: pun)

That's awful.

(then)

(MORE)

(CONTINUED)

A11

CONTINUED:

A11

BECA (CONT'D)

Look, we've won three championships. Whatever happens in there, we'll be okay. Maybe it's a sign to focus on other stuff.

CHLOE

What other stuff?

BECA

You know, school, jobs... life.

CHLOE

This group is my life. I've intentionally failed Russian Lit three times just so I could still be a Bella!

Chloe drops into her chair.

CHLOE (CONT'D)

This is the worst thing that's ever happened to any of us!

Flo pats Chloe's back, and in her ever-optimistic tone:

FLO

You know, before coming to Barden, I had diarrhea for seven years.

(pause)

But yes, this is terrible.

FAT AMY

I don't understand. What's the big deal, anyway?

CYNTHIA ROSE

Um, you booshed-out our commander-in-chief.

STACIE

Yeah, he's not supposed to see that stuff because he's Muslim.

FAT AMY

Stacie, have you learned anything since you've been in college?

An ancient-looking SECRETARY approaches the ladies, comically slow. Then, very judge-y...

SECRETARY

The Dean is ready for you tramps. Try not to hump the furniture.

(CONTINUED)

A11

CONTINUED:

A11

Yikes. The Bellas file inside.

INT. DEAN OF STUDENT AFFAIRS OFFICE - MOMENTS LATER

The Bellas stand in two rows as if on trial. Before them, a stern-looking John and Gail sit behind a desk on either side of the DEAN.

DEAN

Ladies, you have dragged the good name of Barden University into the gutter. And you've really upset these people, whose names I've already forgotten.

JOHN

(sarcastic)

Nice intro, Seacrest.

GAIL

Do you know who we are?

CHLOE

You're the National Association for the Advancement of A Cappella Performers.

JOHN

That's right. And we're concerned here at the N-triple A-C-P. Your little southern exposure in front of the Commander-In-Chief has irreparably damaged the entire institution of a cappella. Funding has dropped, sponsors are pulling out, Rashida Jones is denying ever being a part of it!

GAIL

And the flood of complaints!

(to Fat Amy)

You would not believe the heavy flow caused by your vagina.

FAT AMY

You're an adult. You know what you just said.

JOHN

Unfortunately an example must be made.

(CONTINUED)

CONTINUED:

GAIL

It is the decision of this governing body that the Bellas are hereby suspended from ever participating in competition at the collegiate level.

A beat of shock as this new information sinks in. Then:

LILLY

Gasp!

JOHN

(leans in, re: Lilly)
Did she say something? Did the Asian say something?!

John points a fancy pen at Lilly.

JOHN (CONT'D)

'Cause I will not be mocked!

The Dean swipes the pen from John.

DEAN

Hey, that's my pen. I got it at Alcatraz.

GAIL

The terms of your suspension are laid out in this document. I'm sorry, but it's over.

A concerned Chloe takes the file from Gail. She opens and reads it.

BECA

Okay, can we be reasonable? Fat Amy apologized. It was an accident.

GAIL

Was it?

CHLOE

(off document, irked)
You're taking us off our I.C.C.A. victory tour? Who's going to sing the national anthem at the Puppy Bowl?

GAIL

You're being replaced by the European champions.

(MORE)

(CONTINUED)

CONTINUED:

GAIL (CONT'D)

A German group whose skill is
matched only by its
professionalism.

JOHN

In other words, they'll keep their
pants on.

CHLOE

So... We can't defend our title, we
can't tour...

DEAN

And you can't hold any auditions.
We don't need your ranks to grow
like a fungus.

CHLOE

There's nothing left. So basically
The Bellas are over.

The ladies look at each other, the grim reality sinking in.

CHLOE (CONT'D)

This. is. an....
(emotionally singing)
ACA-LAMITYYYYYYYY!

Beca puts her hand on Chloe's shoulder to comfort her.

JOHN

(sympathetic)

I'm sorry that this disciplinary
action has shocked you, especially
since all of you are seniors. But
the truth is, you're just women.
And you all be pregnant soon.

Off their shocked reactions, we CUT TO...

11

EXT. BARDEN CAMPUS - DAY

11

EMILY, a super-cute eccentric freshman, strolls arm-in-arm
with her mother, KATHERINE.

EMILY

Mom, I'm late. It's orientation.
You gotta let me go.

Katherine, getting emotional, won't let go of her daughter.

(CONTINUED)

KATHERINE

I can't. I can't do it. My only daughter, leaving the nest.

Katherine leans into Emily, singing **Chicago's "If You Leave Me Now."** She has a beautiful voice. Emily loves it.

KATHERINE (CONT'D)

IF YOU LEAVE ME NOW/YOU'LL TAKE AWAY
THE BIGGEST PART OF ME/UH UH UH UH NO
BABY PLEASE DON'T GO... DO YOU WANT
ME TO STOP BECAUSE I CAN KEEP
SINGING...?

EMILY

I don't know how I'm going to get by without your spontaneous singing.

They come to a stop outside Barden's oldest building which has a banner above it: "WELCOME BARDEN CLASS OF 2018."

KATHERINE

You're gonna love this place. Just promise me you'll call.

(getting worked up)

Oh and honey, don't be afraid to express yourself. But not with those weird buttons in your earlobes, unless you want to work at an organic grocery store or indie coffee shop but then why am I paying for college?--

EMILY

Mom, slow down. I'm not gonna do anything crazy. I'm just going to write my songs and join an a cappella group.

KATHERINE

Not just any a cappella group. Ignore what Lester Holt said, the Bellas are an institution. My days as a Bella --

EMILY

Were the best of your life, I know. And I can't wait to be one -- unless they don't take me?

(CONTINUED)

KATHERINE

Oh, they'll take you. Thanks to me,
you were born into it.
(holds her cheeks)
Then I'll be your mother and your
sister.

EMILY

Gross. Okay --

Emily looks over at the church and takes a deep breath.

EMILY (CONT'D)

And the next phase of my life...

Emily takes a big, symbolic step away from Katherine.

EMILY (CONT'D)

Begins!
(then, to a PASSERBY)
Hi. I'm an adult now.
(to another PASSERBY)
I can't wait to exchange ideas with
you --

KATHERINE

Emily! Could you be any more
embarrassing?!
(then, loudly singing)
OOH-OOH-OOH BABY PLEASE DON'T GO!

Emily sweetly waves good-bye at her teary-eyed mother and
enters the church.

12 OMIT (RENUMBERED TO A11) 12

A13 INT. DEAN OF STUDENT AFFAIRS OFFICE - MOMENTS LATER A13

The Bellas still stand before the Dean, Gail, and John.

CHLOE

Hold on... Wait a second...

A long beat. Then, the Dean whispers to John and Gail.

DEAN

How long are we going to wait?

JOHN/GAIL

I got all day./We don't do much.

(CONTINUED)

CHLOE

Aha!

(holds up file)

There's nothing in here that strips us of our I.C.C.A. title. And if we're still reigning champs... then we're automatically invited to represent America at the World Championships this Spring.

Eyes wide, the others look to each other.

GAIL

(commentator voice)

Ah, yes. The World Championships of A Cappella. Where every four years, the best from all over the globe compete for world domination.

(withering a little)

I'm sorry, I feel like I have to be "on" all the time or people won't like me.

DEAN

So this championship is like the Olympics?

CHLOE

Actually, a cappella competitions started the year before the first games in Athens. The discus was invented because they wanted something to throw at the singers.

STACIE

(aside to Chloe)

Is that true?

CHLOE

It might be. I'm failing history, too.

FAT AMY

Good luck paying those student loans, Chlo.

JOHN

Look, ladies. We can't keep you from World's competition, but it's not going to help your case here.

GAIL

Not at all.

(CONTINUED)

BECA

What if we win it?

The Bellas perk up. John and Gail laugh, hard.

JOHN

What if you win it? What if you win it? Like, you outperform the other groups. Ho ho! How do you fit such big dreams in such a small body? What if you win it?

The two laugh even harder.

JOHN (CONT'D)

What if you win it?

BECA

Yeah. If we win it, will you reinstate us?

GAIL

(through laughter)

Sure. But no American team has ever won.

JOHN

(proudly)

That's because they hate us.

GAIL

The whole world.

JOHN

(through laughter)

The whole world hates us!

Off their continued laughter...

Emily sits among the FRESHMAN CLASS in a beautiful, old cathedral. An enthusiastic orientation REPRESENTATIVE addresses the room flanked by Barden cheerleaders.

REPRESENTATIVE

Hello, fresh persons! Welcome to Barden University!

A couple MALE CHEERLEADERS shoot off T-Shirt cannons. The Barden Knight mascot runs wildly across the stage.

REPRESENTATIVE (CONT'D)

You have made a great choice. And a cheap one. And while our football team did not crack the top hundred, we did climb to number three in the nation for HPV cases.

Emily takes notes. ANGLE ON: Her notepad. She writes "HPV = Everywhere." Above it, there's a to-do list: "Buy shower shoes. Call Mom. Audition for Bellas." On the other page, she's written dozens of song lyrics.

REPRESENTATIVE (CONT'D)

We have a special performance for you now. Here they are, the pride of Barden University --
(reading off card)
The Trey blem-akers!

Our TREBLEMAKERS run in. Jesse addresses the room.

JESSE

Thank you! We are the Treblemakers.
(off Rep's shrug)
You can catch us every Wednesday night outside the Science Center and every Thursday night outside this Creationist Chapel. Hit it!

They sing **Mika's "Lollipop."**

JESSE (CONT'D)

WHAT'S THE BIG IDEA?/YO, MIKA

JESSE/TREBLES

I SAID SUCKING TOO HARD ON YOUR LOLLIPOP/OH, LOVES GONNA GET YOU DOWN/I SAID SUCKING TOO HARD ON YOUR LOLLIPOP/OH, LOVES GONNA GET YOU DOWN/SUCKING TOO HARD ON YOUR LOLLIPOP/LOVES GONNA GET YOU DOWN/SUCKING TOO HARD ON YOUR LOLLIPOP LOVES GONNA GET YOU DOWN/SAY LOVE, SAY LOVE/LOVES GONNA GET YOU DOWN SAY LOVE, SAY LOVE...

As the Trebles sing, they perform a fun choreographed routine. It's classic Trebles. A couple of GIRLS swoon over Jesse. Emily reacts, impressed.

TREBLES

...SAY LOVE, SAY LOVE/OH LOVES GONNA GET YOU DOWN.

They land their final pose and bow. The Rep takes the stage.

REPRESENTATIVE

The Treblemakers! Hey, who knew they weren't so shitty? Uhp --
(points to the heavens)
That's on me, God.
(then, to freshmen)
Okay! Move in will begin just as soon as animal control clears out Franklin Hall! And remember, painful urination is a sign of *something*. Have a great year!

More t-shirts are shot out of cannons.

14 OMIT (RENUMBERED TO SC A13) 14

15 EXT. BARDEN CAMPUS - CHURCH - DAY 15

The Trebles stand next to a table marked "WELCOME PACKETS & HPV VACCINES." Emily walks up to grab her welcome packet.

EMILY

Great job, Trebles. You killed it.

Jesse and Benji turn to Emily. Benji is immediately smitten.

JESSE

Thanks. You like a cappella?

EMILY

Oh yeah. I got my heart set on becoming a Bella. It's at the very top of all my dream boards.

Benji, nervous, steps in front of Jesse and offers his hand.

BENJI

Did I hear mention of dreams? Hi. Benjamin Applebaum at your service. May I say, you are so spirited. I just want to put you in a box and saw you in half --

Jesse PULLS Benji back.

JESSE

For magic! As part of a trick. He does magic. It's only weird if you don't embrace it.

An amused Emily crosses off. Jesse turns to Benji.

(CONTINUED)

JESSE (CONT'D)
Dude. Explain yourself.

16 BENJI
I completely blacked out. How'd I do, man? 16

JESSE
Honestly? I've seen you do worse.

17 EXT. DEAN OF STUDENT AFFAIRS OFFICE - MOMENTS LATER 17
Chloe bursts out the doors followed by the Bellas.

CHLOE
Oh my god oh my god oh my god...

FAT AMY
Chloe, don't blame yourself. You're a ginger, that's punishment enough.

BECA
This is not all your fault. This is on all of us.

FAT AMY
No it's my fault. If only I tamed my beast more like I say I'm gonna do every New Year's.

STACIE
So if we don't win the World's, what are we? Just a bunch of girls who hang out?

CYNTHIA ROSE
What's wrong with that?

CHLOE
Everything! I won't let us go down in history as the team that served a clam pie to the first family!

BECA
(snide, to Lilly)
Imagine the headlines if Bush had been president.

LILLY
"Meek Co-ed Seduces Dick Cheney."

Beca shoots her a confused look. Beca's cell buzzes. She steps away to answer it. Chloe addresses the others.

(CONTINUED)

CHLOE

This is the biggest challenge that any of us have ever faced!

FLO

When I was nine, my brother tried to sell me for a chicken. So....

STACIE

Well, I will do whoever it takes to get to the top.

FAT AMY

You mean, "whatever" it takes.

STACIE

Yeah, I'll do that, too.

ANGLE ON: An excited Beca, quietly talking on her phone.

BECA (INTO PHONE)

That's great-- Yeah, I can start Monday. I would be stoked to start on Monday. Sorry, I don't say stoked. I don't say stuff like that. I'm pretty cool. You're gonna like me.

(winces)

That was bad.

Back with the others,

CHLOE

We just need to attack this problem head on. With a hundred percent commitment and laser focus. Right?

BECA

(into phone)

Great. I will see you on Monday.
Beca OUT!

(hangs up)

What?

CHLOE

Beca.

BECA

Yeah.

Beca runs back into the Bella circle for a hands in and we CUT TO...

18 EXT. ELECTRIC PONY RECORDING STUDIO - CURBSIDE - DAYS LATER 18
ESTABLISHING SHOT. Jesse's car pulls into frame.

19 INT. CAR/EXT. ELECTRIC PONY RECORDING STUDIO - CONTINUOUS 19
Jesse and Beca pull up in Jesse's car outside the main entrance of a hip-looking recording studio.

JESSE
Lil Wayne's recorded here, huh?

BECA
Yep. And was arrested here twice.
(then)
Can you believe they hired me?

JESSE
Of course I can. You rock the party
that rocks the body.

BECA
I don't... know... where to begin
with that.

They both exit the car. Jesse walks around to Beca who pulls her computer bag from the back seat.

JESSE
So... Any first day jitters?

BECA
(a little cocky)
Nah, you know me. I'm just gonna
act all moody and distant. Artists
love it.

JESSE
You're all so tortured inside. Try
buying a kitten.

BECA
You don't buy kittens. You can get
them free, literally, anywhere.

JESSE
There it is! That's what hooked me!

Beca cracks a smile.

BECA
Dude, why do I feel so guilty about
taking this internship?
(MORE)

(CONTINUED)

19

CONTINUED:

19

BECA (CONT'D)

I've given a lot to the Bellas,
like three years of my life.

JESSE

Yeah, Bec, you shouldn't feel
guilty for taking your shot.

BECA

This is a big deal, right?

JESSE

Yes. This is a very big deal.

Beca kisses Jesse goodbye and heads inside. He shouts after
her.

JESSE

NOTHIN' GONNA STOP MY GIRL!

BECA

Please don't embarrass me.

BECS IN EFFECTS Y'ALL!

BECA

(laughing)

You can go now!

Beca turns the corner of the building. Jesse gets back in the
car and drives off.

20

OMIT 20

20

21

OMIT 21

21

22

OMIT 22

22

23

EXT. BELLA HOUSE - LATER

23

ESTABLISHING SHOT of the Bella house, a nice two-story
colonial. It's currently toilet-papered and egged.

24

INT. BELLA HOUSE - DAY

24

At the kitchen table, Fat Amy, Flo and Stacie go through a
huge stack of letters. Chloe is busy on her laptop.

STACIE

It's been months. We're still
getting hate mail?

FAT AMY

You'd think my vagina beat up
Rihanna.

(CONTINUED)

Chloe hits a button on the computer.

CHLOE

Okay, we're officially registered.
Update your passports, ladies.
'Cause we're headed to the very
sunny, very beautiful...
COPENHAGEN!

They all jump up and down, excited.

FAT AMY

Yeah! Where is that?

CHLOE

No idea! I failed Maps!

FAT AMY

How is that a course?!

CHLOE

(off computer)

Looks like it's been dominated by
that stupid German team that took
over our tour.

STACIE

You mean stole our tour.

FAT AMY

Word. We need to scout those
schweinhunds.

Fat Amy picks up one of the letters.

FAT AMY (CONT'D)

But I'm not worried. When we win,
we can stick it to these chumps who
sent us all this hate mail, like --
(off letter)
Sonia Sotomayor.

REVEAL: The letter says "DIE BITCHES" in big, black letters.

FAT AMY (CONT'D)

Judge-y bitch. The Bellas are back!

CHLOE

Where's Beca? She's missing all the
fun!

Fat Amy shrugs as we CUT TO:

25

INT. EP RECORDING STUDIO - HALLWAY/BULLPEN - DAY

25

FLASH! Beca, disoriented by a flashbulb, gets her picture taken.

THE SAME PICTURE is hung around her neck on a big green ID Badge.

IN QUICK SUCCESSION: She POPS coffee pods into three different machines lined up on a kitchen counter and hits three different brew buttons. She grabs a bag of chips and holds it with her mouth. Then, grabs several coffees.

Beca walks briskly through a super hip office, gold and platinum records lining the walls. She takes a wrong turn, corrects herself, and finally lands in a bullpen. She hands out coffee to HIPSTER EMPLOYEES who don't even look at her.

A hipster employee, DAX, talks on the phone and SNATCHES the chips right out of her mouth.

BECA

Thanks. I was having a hard time breathing. Anything else I --

Dax impatiently WAVES her away. Beca nods "got it."

Then, SAMMY, 40s, a music producer who is always wearing designer t-shirts, sunglasses and a ball cap, sweeps in.

SAMMY

Okay, everybody huddle up. Let's go! Let's go! To the table please!

A dozen EMPLOYEES from all over the studio begin crowding into the bullpen. Following their lead, Beca DRAGS a chair over. An IN-CHARGE WOMAN smiles and takes it, assuming Beca brought it for her. Beca awkwardly sits on the floor.

SAMMY (CONT'D)

Come on. Last one in has to help Frank watch Youtube videos to find the next Justin Bieber.

PAN OVER to a really young millennial, FRANK.

FRANK

Hey, I'm turning twenty-five next week if anyone wants to get drinks, celebrate...

(CONTINUED)

SAMMY

Frank, less talk. More watching
kids in their bathrooms play
guitar.

(then)

Okay, my people. Check it.

Sammy PUSHES a button on a remote. On a projection screen,
CALVIN "SNOOP LION" BROADUS, in a three-piece suit, stands at
a candlelit gathering, surrounded by MULTI-CULTURAL CHILDREN.

SAMMY (CONT'D)

That is --

The screen stops working. A frustrated Sammy turns to Dax.

SAMMY (CONT'D)

Dax, did you call the tech guy?

DAX

Yeah I talked to him.

SAMMY

(shakes head)

Do you understand that everything
else in my life works?

DAX

Uh huh.

SAMMY

So I just need everything in here
to work, too.

DAX

He said he was gonna call me back --

SAMMY

Oh my god.

DAX

You want me to call him now?

SAMMY

(beyond frustrated)

Don't... you do it now.

DAX

(suddenly nervous)

Okay.

Sammy hits a button on the remote.

(CONTINUED)

SAMMY

There we go.

(puts remote down)

That is the lion himself, legendary Snoop D-O-Double-G singing "White Christmas" at a tree lighting ceremony in Moscow.

They all react, "nice."

SAM

He was so moved by the power of music to unite the world or some shit that now he wants to drop a cool Christmas album, put his spin on the classics. And because I sleep on a bed of Grammys, he's hired me to produce it.

There's a murmur of excitement.

DAX

But Snoop Dogg already put out a Christmas album --

SAMMY

If you'd listened to it like I did -- stranded in the air with T.I. on a golden hang glider, then you would have known that it wasn't the classics. I've had to listen to that album on two different occasions... Hang glider with T.I. and also on a rocket ship that Eminem built. It doesn't go anywhere, but he's got dreams for it, okay? So I need you to close your mouth.

(then, re: screen)

Herein lies the problem. Last I checked there are over a million Christmas albums -- with the same ten damn songs on them. So we need all hands on deck to come up with ideas on how to make this one stand out. You got me? Fire when ready.

The Employees all look at each other. After a beat,

DAX

What if we get those dogs that bark jingle bells to back him up?

Sammy tries to stay composed.

(CONTINUED)

SAMMY

Let me guess. You want those dogs
to back him up because his name is
Snoop Dogg?

DAX

Yeah!

SAMMY

(to everyone else)
That was a really great example of
a horrible idea. Take a lap.

DAX

What?

SAMMY

Take a lap.

DAX

But I'm wearing skinny jeans.

SAMMY

I don't care. Go, go, go. I want to
see knees up.

As everyone watches, Dax struggles to jog around the studio.

SAMMY (CONT'D)

Knees up please!

(then)

Guys, I gonna give you a little
more time. A minute. One minute.
Sixty seconds.

Beca reacts, "gulp." As Sammy exits,

SAMMY (CONT'D)

My time is like a toddler in a
tiara -- precious and short. Good
ideas, my people! Snoop is coming!

Sammy leaves.

SFX: A DOOR BELL.

Emily stands on the porch. Fat Amy answers.

FAT AMY

Sorry my boobs are all crazy. I was just jumping.

EMILY

Hi, I just came from auditions. You guys weren't there, and I was hoping for the chance to sing for you.

FAT AMY

No. Can't help you. We're not allowed to take anyone new.

Fat Amy goes to shut the door but Emily squeezes her way in.

EMILY

No, no, wait! I'm a Junk!

Cynthia Rose crosses by the door.

CYNTHIA ROSE

What you say about your junk?

EMILY

(nervous energy)

Hi. I'm Emily Junk. I know, it's weird. It's my mom's last name. My dad's last name is Hardon, so as a family, we just decided to go with Junk. Originally it was pronounced Yunk but then my great grandfather had a falling out with his brother and right before he shot him he--

Emily stops when she notices the Bellas, staring agape.

EMILY (CONT'D)

I'm a legacy. Junk. My mom was a Bella.

CHLOE

(realizing, gasps)

Your mother is Katherine Junk?

STACIE

Who?

CHLOE

Only the top bitch of the 1981 Bellas.

(MORE)

(CONTINUED)

CHLOE (CONT'D)

She pioneered the syncopated booty shake. And word is she had a five-octave vocal range.

EMILY

Still does. You do not want to hear that woman doing it with my dad.

FAT AMY

What an odd thing to say.

Jessica and Ashley enter.

EMILY

Look, everyone knows you're supposed to make room for legacies. It's what makes this country fair and great.

FLO

Not its abundant clean drinking water?

CHLOE

True. If a legacy wants to audition we have to let her.

(as she sits)

Okay, show us what you got.

EMILY

Here. Right here. Right now.

All the ladies take a seat and face Emily, who is suddenly very nervous.

EMILY (CONT'D)

Okay. I'd like to perform an original song I'm working on. I'm not finished with it so... let's not be dicks about it.

(beat)

Sorry, was that too crass? It was.

(then)

Fat Amy, you have a lovely vagina.

FAT AMY

Thank you. Proceed.

Emily sings her original song "**Flashlight.**" Her eyes are always closed. Emily has a soft, lovely voice.

EMILY

WHEN TOMORROW COMES/I'LL BE ON MY
OWN/FEELING FRIGHTENED OF THE
THINGS THAT I DON'T KNOW/WHEN
TOMORROW COMES/WHEN TOMORROW
COMES/WHEN TOMORROW COMES...

Emily's soft voice draws the Bellas in closer.

EMILY (CONT'D)

AND THOUGH THE ROAD IS LONG--

(opens eyes)

Still tinkering with this verse.

Sorry, work in progress.

(then, singing the chorus)

I GOT ALL I NEED/WHEN I GOT YOU AND
I/'CAUSE I LOOK AROUND ME/AND SEE A
SWEET LIFE/I'M STUCK IN THE
DARK/BUT YOU'RE MY FLASHLIGHT/
YOU'RE GETTING ME GETTING ME
THROUGH THE NIGHT/YOU'RE MY
FLASHLIGHT... YOU'RE MY FLASHLIGHT.

A beat.

CHLOE

Would you excuse us a moment?

The Bellas huddle up and speak in hushed tones.

CHLOE (CONT'D)

She's pretty good. Can we take her?

FAT AMY

What do you expect us to say? She's
standing right there.

(then, "discreetly")

Definitely not a soloist.

CHLOE

Technically, she came to us. So
really we're not breaking any
rules.

STACIE

Yeah, it's the perfect loophole.

FLO

We could always use another body.
You know, in case one of us gets
kidnapped for ransom, thrown in a
shipping container, and made to eat
only leafs and gas receipts.

(CONTINUED)

FAT AMY

Flo, why do you always have to make everything about you?

CYNTHIA ROSE

I feel like we shouldn't decide anything without Beca.

STACIE

Anyone think it was creepy that she never opened her eyes?

FAT AMY

Again. We're still talking. And she's standing right there.

(again, "discreetly")

But if we're gonna talk negative, let's start with the giraffe legs.

ANGLE ON: Emily, eyes wide with insecurity. Then:

LILLY

I keep a penny under my tongue.

CHLOE

Okay, let's put it to a vote. If you think we should let her in, sing a G sharp. If you don't, sing an E flat. One, two--

BELLAS

AHHHHHHH!

It's impossible to tell who voted what. Chloe turns to Emily.

CHLOE

Welcome to the Bellas.

EMILY

O. M. ACA-G!

Emily does a goofy celebratory dance that lasts two seconds on a repeating loop.

FAT AMY

What's happening right now?

EMILY

I'M GIF'ING MYSELF!

Cynthia Rose grabs her by her shoulders to stop her.

(CONTINUED)

CYNTHIA ROSE

Girl, stop. Stop. Girl stop that.

EMILY

Sorry. So when does initiation start?! I'll go back to my dorm and pretend to be surprised when you throw a hood over my head and make me solve a Rubik's Cube while sucking vodka from a maxi pad.

(off their looks)

That's what my mom said happened.

FAT AMY

Look around, we can't really spare a maxi pad, so consider this your initiation.

Fat Amy places her hand on Emily's forehead and gently nudges it away. Then, Fat Amy makes the "no more bets" hand gesture.

EMILY

Whoa. That was really cool.

MUSIC UP FROM THE TREBLE HOUSE: LL COOL J's "Mama Said Knock You Out" wafts over.

FAT AMY

Alright, grab your nuts, ladies, it's party time! We've got tickets to Copenhagen and a brand new Bella!

Fat Amy leads the Bellas out. Emily follows behind.

EMILY

(genuinely asking)

Should I shut this door? Does it lock when it shuts?

A29

EXT. TREBLE HOUSE - FRONT LAWN - NIGHT

A29

The Bellas cross through a hedge, revealing The Treble house, right next door. A party is obviously in progress.

29

EXT. TREBLE HOUSE - POOL - MOMENTS LATER

29

The Bellas enter. Joining the Trebles are the other Barden A CAPPELLA GROUPS. A group of TREBLE INITIATES with dark hoods on their heads are marched by. Emily is in awe.

EMILY

Wow. My first college party.

FAT AMY

This isn't just any college party.
It's a cappella only. So if you get
laid tonight, it'll be short and
forgettable.

Emily loves it. Jesse approaches.

JESSE

Bellas! Welcome!

CHLOE

Hey, Jesse. Where's Beca? I thought
she might be with you tonight.

JESSE

(thrown)

I thought she was with you.

CHLOE

I thought she was with you.

This goes on forever.

JESSE

We've got kegs, tacos on the
foosball table. Oh and enter the
pool at your own risk. Benji washed
our pet pig in it.

REVEAL: Benji holding SQUEAKS, a mini-pig in a bow tie.

BENJI

Squeaks is really the sweetest guy
in the world. But be careful, he's
a terrible drunk.

As the girls disperse, Emily is revealed.

EMILY

Hey! Benji right?

Benji freezes, shocked that Emily's there and remembers him.

BENJI

Gleff. Pling shlargen-- Oh my god,
those aren't words.

Benji gestures to himself and Emily and then points off like
he wants to take her somewhere.

BENJI (CONT'D)

Krol fluebal and a movie.

(CONTINUED)

EMILY

Are you asking me out?

Benji shrugs "maybe." Then gets more courage and nods "yes."

EMILY (CONT'D)

Oh, that's so sweet. It's just that it's my first week and I wasn't planning on rushing anything.

Benji smiles awkwardly, then THROWS down a smoke pellet. A very small amount of smoke emerges and he ducks down to hide into it. Just then, **Daft Punk's "Get Lucky"** starts to play.

TREBLE

CLEAR THE RUNWAY!

There's a buzz of excitement. All heads TURN to a GUY in the Barden Knight's mascot head on a motorized scooter, PUMPING UP the crowd. A path clears between him and a wooden jump laid over the new Treble pledges.

CROWD

JUMP IT, JUMP IT, JUMP IT...

The Guy REVS the engine and GUNS it straight toward the jump. Camera FOLLOWS him and then PANS slightly ahead to focus on the jump before he reaches it. A beat. The chant dies.

CAMERA WHIPS BACK to see the scooter has been stopped dead in its tracks by a small garden hose that was left across the lawn. The Guy HITS his fists against his hips in frustration and takes off his helmet to REVEAL: It's BUMPER!

BUMPER

Dudes! How many times have I told you?! Pick up the garden hose when you're done with it! I look like a freakin' idiot!

Bumper THROWS the mask into the pool.

JESSE

You don't live here!

BUMPER

(whipping around)
Who said that?!

REVEAL: The back of Bumper's shirt says, "CAMPUS SECURITY." Fat Amy passes by. Bumper stops her.

BUMPER (CONT'D)

Fat Amy, my little pleasure dome.
You up for some benefits --
(thumb points to self)
with a friend tonight?

FAT AMY

You know for someone who left
school years ago, you're harder to
shake than mono.

BUMPER

Hey now. Just chillin' with my
Trebs. I'm kinda their idol.

TREBLE (O.C.)

Go home, old man!

BUMPER

(shouts back, joking)
Ha! No you are!
(to Fat Amy, boastful)
So Fatamé, I have some big news.
I'm waiting to audition for a well-
known TV singing competition.

FAT AMY

Oh yeah? Which one?

BUMPER

Rather not say.
(then)
But I'm always on the verge of
blowing up. My brah John Mayer's
going on tour soon so--

FAT AMY

He fired you immediately for
wearing his bracelets.

BUMPER

We had some creative diffs, but
he'll call. He emailed me once so I
have his lawyer's address.

FAT AMY

It's okay, Bump. You've had a rough
go of it. Maybe it's because of
your hateful little troll face.

Bumper scrunches up his face. It is the exact face of the
mascot head.

(CONTINUED)

FAT AMY (CONT'D)

There it is. That's the face of an
unsuccessful man.

As Fat Amy walks away to join the Bellas dancing...

BUMPER

So I'll skeeze you later?!
(suddenly alone, then)
SHOTS!

He looks around several times. No one responds.

Jesse sits by himself, taking in the party. An exhausted Beca
sidles up to him.

JESSE

Hey! You made it!

BECA

Couldn't miss our last hood night
party.

JESSE

So... how was the internship?

BECA

Eye opening. They don't dick around
there. But on the plus side, I
washed out a coffee mug that may
have been used once by Eminem. It
had a real angry vibe to it.

JESSE

Chloe asked me where you were. Why
haven't you told her about it yet?

BECA

There was a lot going on. She's
locked in on how to win the Worlds.
I just need to pick the right time.

Beca looks over at the Bellas, dancing and having a blast.
Jesse nudges her arm.

JESSE

C'mon. Let's get stupid together
while we still can.

32

EXT. TREBLE HOUSE - POOLSIDE - CONTINUOUS

32

Beca and Jesse cross over to the Bellas. Excited to see her, they cheer like belligerent drunks.

BELLAS/CHLOE
BECA!/YEAH!/GET OVER HERE, YOU
DIRTY SLUT!

BECA
(re: "dirty slut")
I know you're just trying to
reclaim that word, but it's still
not cool to say--

They PULL Beca into a small Bella dance circle.

BECA (CONT'D)
OH MY GOD!

The Bellas JUMP up and down, laughing and singing to the music. Chloe, caught up in the moment, RIPS off her shirt.

CHLOE
WE'RE GOING TO THE WORLDS!

She CANNONBALLS into the pool in her pants and bra.

CHLOE (CONT'D)
(resurfacing)
Who's with me? COLLLLLLEGE!

All the partygoers look at each other, "not interested."
Stacie turns to Cynthia Rose.

STACIE
Eh, this is kind of a nice
blouse.

CYNTHIA ROSE
My phone is in my pocket.

Chloe SPLASHES wildly.

CHLOE (CONT'D)
C'mon! Everybody in the pool!

Bumper DIPS just his toe in.

BUMPER
Ooh, brisk!

FAT AMY
The pool's not happening, Chlo.

An overly excited Emily approaches Beca.

(CONTINUED)

EMILY

Holy moly, I am so excited to meet the woman who single-handedly created the Bella sound. I can't believe we're sisters!

BECA

Oh right, Chloe texted me we added a legacy. I didn't even know that was a thing but hey, good for you. Whatever works.

EMILY

Yeah, I admit it. I have a lot to prove. But I'm equal to the task. I'm an open vessel and ready to drink of your knowledge.

Emily stares at Beca with awe, kind of creeping Beca out.

BECA

(smiles)

Well, it was nice to meet you... I think I'm going to go stand somewhere else.

Beca crosses away. Emily reacts, "that wasn't great." Just then we ANGLE ON: Squeaks, running wildly with Benji trying to catch him. Squeaks escapes into the pool.

TIGHT ON: Lilly, who pops up from the water. She darts her eyes only to go back under.

Everyone laughs and sings the night away. ANGLE ON: Fat Amy and Bumper discreetly walking off together.

PEOPLE mill about a large convention hall with several cars on display. The partied-out Bellas cross through the exhibition floor and on to an escalator led by Stacie. All by Emily is hungover.

BECA

Slow up. I'm not really awake yet.

STACIE

Last night was epic.

CYNTHIA ROSE

Until it got weird.

LILLY

I got adopted by a family of cockroaches.

BECA

(to Fat Amy)

What happened to you? We couldn't find you anywhere.

FAT AMY

Oh... it was nothing embarrassing.

(clearly lying)

I just had to rush home and put some yogurt... on my hemorrhoids.

Fat Amy HITS her own forehead, disappointed in her lie.

CHLOE

Guys, focus up. We're here for one reason: to scout the competition.

EMILY

It's totally going to help us win the World's if we know what we're up against.

CHLOE

So where the hell are these tour thieves?

Chloe looks around, then sighs.

CHLOE (CONT'D)

Aw, c'mon.

REVEAL: Stacie, rubbing up against a sporty CAR while BUSINESSMEN take photos.

FAT AMY

Jesus, Stacie.

BECA

Keep it in your pants.

Beca and Fat Amy pull Stacie away.

The Bellas enter a room containing a SLEEK, MODERN INDUSTRIAL STAGE with a futuristic car on it.

CHLOE

What the? This all should have been ours!

Suddenly, THE CAR DRIVES OFF STAGE.

FLO
Holy aca-moly.

CHLOE
Okay, the cars moved. Nothing else.

FAT AMY
But they are moving backwards. With
ghosts driving them.

An L.E.D. PANEL RAISES UP, REVEALING: DSM's model-esque
leader, the KOMMISSAR, addresses the crowd.

KOMMISSAR
We are Das Sound Machine. A German
collective operating in concert to
create sonic mastery. What better
way to appreciate automotive
perfection.

DAS SOUND MACHINE (DSM), a large, co-ed group wearing headset
mics enters thru smoke, backlit and intimidating, sing the
chorus to **Muse's "Uprising."**

DAS SOUND MACHINE
YOU WILL NOT CONTROL US/WE WILL BE
VICTORIOUS!

They are amazing. The Bellas look on, intimidated. Then, DSM
mashes "Uprising" with **DVBBS & Borgeous' "Tsunami."** They
have a Berlin cool, electronica sound that requires a high
level of skill.

DSM
TSUNAMI DROP/DROP, NAMI NA NAMI NA
NAMI NA, NAMI... (song continues)

As they perfectly blend these two songs, they add precision
choreography using all parts of the stage. It's impressive.

ANGLE ON: The Bellas, watching in awe.

DSM (CONT'D)
THEY WILL NOT FORCE US/THEY WILL
STOP DEGRADING US... (SONG
CONTINUES)

The beat boxer PIETER clocks the Bellas. He has crazy
attitude and the audience loves it.

(CONTINUED)

FAT AMY

(re: Pieter)

We get it, dude. You're good.

(then, to the ladies)

He probably has implants. There's
no way those are his real lips.

CYNTHIA ROSE

Man, they roll deep. How can we
compete with a group that size?

STACIE

And they dance crazy good. They're
so in sync.

DAS SOUND MACHINE

WE WILL BE VICTORIOUS SO COME ON!

DSM finishes their set to applause. They bow.

KOMMISSAR

Danke shoen!

CAMERA WHIPS BACK over to the Bellas. DSM approaches them.

KOMMISSAR

Barden Bellas. You came here to see
us. Is it because you are... what
do the American kids say, jelly?

CHLOE

We are so not jelly!

KOMMISSAR

We should probably thank you for
making this tour a reality. Das
Sound Machine is now a gold elite
member at La Quinta Inns because of
your bumbling ineptitude.

(to Pieter)

We should send them something.
Fruit basket?

PIETER

Yum, yum.

KOMMISSAR

Or would you prefer mini muffins?

BECA

Okay, we didn't come here to start something with you guys. We just wanted to check you out. You know, for when we go to the Worlds. And kick your ass.

BELLAS/FAT AMY

Oooh!/Get it, girl.

KOMMISSAR

(steps up to Beca)

You? You are the kicker of ass? But you are so tiny. Like an elf. Or is it a sprite? Fairy?

(in German)

What is the word I mean?

PIETER

Troll.

KOMMISSAR

(matter-of-fact)

That's it. You are like a troll.

BECA

(trying to comeback)

Well you... are... physically flawless. But that doesn't mean I like you.

CHLOE

We are not scared about the Worlds because when The Bellas hit the stage we are going to blow minds.

PIETER

Blow minds? With what? More of Flabby Abby's baby chute?

FAT AMY

That's not my name.

PIETER

I don't know your name. It could be anything. Obese Denise. Inflexible Tina. Lazy Susan...

FAT AMY

(steps up)

My name is Fat Amy, un I eat krauts like you for lunch.

(CONTINUED)

PIETER

Your team is like, a, how do you say that? A heated mess. You know, a mess where heat is applied to it so what once was a little messy is now even messier.

KOMMISSAR

Darlings, please take my advice. Don't try to beat us. You can't. We are the best.

(then, to Beca)

I must go and rest my neck. It is sore from looking down on you.

Beca steps up to the Kommissar and stands on her tiptoes.

BECA

Okay! Just because you are making me very sexually confused does mean that you are intimidating. We got a chip on our shoulder and nothing to lose. And we're not backing down from anyone.

Beca turns to leave. The Bellas follow. Beca turns back.

BECA (CONT'D)

Aca Wiedersehen, bitches.

(then)

Aw, what's happening to me? Why am I using my hands so much?

"DAS SOUND MACHINE" is written on a whiteboard. Beca and Chloe address the Bellas.

CHLOE

Alright, ladies, focus up. We have to beat those German dumbkopfs!

FAT AMY

Yep, yep!

EMILY

But the important thing is that we have fun, right?

They all react, appalled.

FAT AMY

Legacy. Don't take this the wrong way, but you are the dumbest person alive.

Emily hangs her head.

CHLOE

We are going up our game musically and then blow out our choreography to match.

FAT AMY

(nodding)

I like it. Amp up the staging, the spectacle, the whole sheep-bang.

EMILY

Did you just say "sheep bang"?

FAT AMY

Yeah, in Tasmania, it's what happens when you gather every goat herder in the village--

BECA

Nope. Don't finish that.

(then)

So here's the plan. We beat Das Sound Machine at their own game. Do what they do but do it better.

The ladies smile in agreement.

FAT AMY

--and then they make love to the sheep.

The ladies react, disgusted. SANTIGOLD's "Go" plays over a...

"HOW TO BEAT DSM" MONTAGE: [Activities TBD.]

36A Beca sits in the bleachers and opens her laptop. She puts headphones on and gets to work. 36A

36B Some Bellas Hula Hoop while trying to sing. It's a struggle 36B

36C Chloe leads the ladies in some intense choreography. 36C

36D They practice basket-tossing Lilly. As if to throw her next they turn to a terrified Flo. 36D

36 CONTINUED: 36

FLO
(shaking her head no)
People are not birds.

36E Fat Amy holds a flaming skewer. She sticks the skewer in her mouth and the flame goes out. Everyone reacts, impressed. Fat Amy removes the skewer, pretending it didn't just burn the crap out of her mouth.

FAT AMY
Nailed it. Gonna be a show stopper.

Clearly her tongue is swelling up, but she "plays it cool."

36F Flo teaches a few Bellas how to do a backflip. Cynthia Rose "tries" to do one. She gets stuck in a back bend.

Ashley rolls in a pole that Stacie immediately mounts.

36G Beca hits a few buttons on her computer and creates some **mashG up beats** that are added to "Go."

36H Flo does a worm across the floor while Jessica and Ashley jump over her side to side.

36I With hands on hips, Fat Amy tries to fight the mouth pain.

FAT AMY (CONT'D)
Anyone have any aloe or lanolin on their person? How about a high-speed fan? Popsicle?

36J Emily and a few others try to balance brooms on their chins

36K Lilly is thrown into the air. Some Bellas don't catch her and she falls face first on to the ground. The ladies rush to her to make sure she's okay. She pops back up, unhurt.

36L Flo back-handsprings across the floor while Chloe teaches Beca and Stacie to use poi balls.

36M Beca is looking into Fat Amy's mouth. 36M

FAT AMY (CONT'D) BECA
I can't feel it. I know it's gone! Calm down, your tongue is there.

36N Chloe nods to Flo to turn off the lights. As soon as it's dark, she begins "glow sticking", then others join in.

36O Flo does some round-offs while the ladies applaud. Eventually, she stops and, dizzy, falls to the ground.

(CONTINUED)

36 CONTINUED: 36

36P The ladies try to basket-toss Lilly for the umpteenth time.36P
It works!

36Q Beca is still on her laptop. ANGLE ON: Her computer, we see36Q
Beca upload/drag ten different pop songs into a file. The
music stops and we...

END MONTAGE.

37 INT. BELLA REHEARSAL SPACE - DAY 37

Chloe addresses the room after a long day of rehearsal. Beca
privately checks the time on her phone.

CHLOE

Okay! I think we're getting
somewhere. I'll work on landing us
a gig so we can rehearse it live.

FAT AMY

Yeah, and for the record, I do not
want to eat fire.

CYNTHIA ROSE

No one asked you to. You just did
it.

Fat Amy puts her finger on her nose and points to Cynthia
Rose, "nailed it."

CHLOE

Hands in.

As per Bella tradition, the ladies huddle and put their hands
in the center. Emily follows along, unsure.

CHLOE (CONT'D)

National champs. One, two, three--

Hands go up. The Bellas sing:

ALL/EMILY

TIMES!/FOUR!

As the ladies file out, Emily approaches Beca, who is hastily
putting her laptop in her bag.

EMILY

Hey, is it weird we never got
around to singing today?

(CONTINUED)

BECA

Well it's tough to sing when we don't have the arrangements and that's on me so thanks for reminding me.

CHLOE

(overhearing)

Yeah Bec, we're going to need those ASAP so we can start nailing down our choreography.

BECA

(wearing on her)

I'm right on top of that, Chloe.

CHLOE

Awes.

BECA

Yeah. Awes.

As Beca zips up her bag, throws it over her shoulder, and starts to head out, Emily follows her.

EMILY

So I just wanted you to know that I've been working really hard calming my nerves and keeping my eyes open and stuff. I was hoping to show you, maybe get some pointers.

BECA

Sorry, I don't mean to be rude, but I just have somewhere where I need to be.

(as she heads out)

Um, you did great today.

Beca exits. Off Emily's intimidated expression,

Sammy, Dax, and a few EXECS sit in a state-of-the-art recording booth, looking stumped. Through the glass, Snoop sings a plain rendition of "Blue Christmas." Beca enters and anonymously distributes a stack of burritos.

SNOOP

I'LL HAVE A BLUE CHRISTMAS WITHOUT YOU/I'LL BE SO BLUE--

SAMMY (INTO INTERCOM)
(hits a button)
Wait, hold up--

SNOOP
Wait, hold up? Man, I sound awesome
right now. We still don't have it?
I swear I was nailing it in the
shower this morning.

SAMMY (INTO INTERCOM)
Nah, it's a tech thing. Take five.

While Sammy and the gang discuss, Snoop takes out a word
search book and starts circling. Sammy turns to the group.

SAMMY (CONT'D)
There's nothing special about the
song yet, you know? Any ideas --

DAX
(cautious)
Okay, hear me out.

SAMMY
(already exhausted)
Please, Dax, please --

DAX
We could throw in some sleigh bells
and auto-tune it. Go full kitsch.

SAMMY
"Full kitsch?" Yes.

Dax reacts, relieved.

SNOOP (IN BOOTH)
(circling in book)
Upwards, backwards, diagonal. You
can't hide from me "Oliver Twist."

SAMMY
Here's what we'll do. We'll go full
kitsch and then --
(sarcastic)
Sell the album next to velvet cat
paintings at the Farmer's Market.

Dax deflates.

SAMMY (CONT'D)
Go eat in the corner.

DAX

Corner? Where am I going to put my sriracha sauce?

SAMMY

Say one more hipster thing, and I will shove you in your vintage bassoon case.

Sammy pushes Dax's rolling chair away with his foot.

SAMMY (CONT'D)

Aim higher, my people. And be very careful what you pitch next.

(re: button on the board)

This button here breaks a small child's toy. And I will hit it multiple times if you keep coming at me with garbage.

A beat. Beca steels herself and steps forward. Holy crap!

BECA

Have him sing it again. The same way.

Sammy turns to Beca, noticing her for the first time.

SAMMY

And who are you?

BECA

I'm... nobody. Literally nobody. I just have a thought.

Sammy takes Beca in. Then, he turns to the board.

SAMMY (INTO INTERCOM)

Okay. Just like last time.

Snoop puts his word search book away and starts singing. He can only hear himself.

SNOOP

I'LL HAVE A BLUE CHRISTMAS WITHOUT YOU/I'LL BE SO BLUE...

As Snoop sings, Beca jumps in with her own version of "**Have Yourself A Merry Little Christmas.**" The two classics mashed up make it sound like a brand new song.

(CONTINUED)

SNOOP (CONT'D)

BECA

THINKING ABOUT

YOU/DECORATIONS OF RED ON A
GREEN CHRISTMAS TREE/WON'T BE
THE SAME DEAR, IF YOU'RE NOT
HERE WITH ME./AND WHEN THOSE
BLUE SNOWFLAKES START
FALLIN'/THAT'S WHEN THOSE
BLUE MEMORIES START
CALLIN'/YOU'LL BE DOIN' ALL
RIGHT, WITH YOUR CHRISTMAS OF
WHITE/BUT I'LL HAVE A BLUE,
BLUE, BLUE, BLUE CHRISTMAS.

HAVE YOURSELF A MERRY LITTLE
CHRISTMAS
LET YOUR HEART BE LIGHT
FROM NOW ON YOUR TROUBLES
WILL BE OUT OF SIGHT
YOU'LL BE DOING ALL RIGHT
WITH YOUR CHRISTMAS OF
WHITE...

The song over, Snoop turns to Sammy, completely unaware of what just happened. Sammy smiles at Beca.

BECA

Or it can be something different --
okay.

SAMMY

(to Snoop)

That was amazing, Snoop. Thank you
so very much. Everything.
Perfection. Perfection.

SNOOP

Groovy like a drive-in movie.

Sammy looks back again at Beca.

SAMMY

You can sing.

BECA

I'm like a three-time collegiate a
cappella champion so... we're both
huge successes in our field.

SAMMY

Yeah, let's say that. What do you
do here?

BECA

Just get coffee and burritos and
stuff. But I want to produce music --

SAMMY

Dax, do me a favor. Turn around and
watch this exchange.

(re: Beca)

That's value added, okay.

(CONTINUED)

SAMMY (CONT'D)

(then, to Beca)

Well if you have any demos you'd like me to listen to, I'll make the time.

A beat. Then:

BECA

Oh, seriously. Oh!

SAMMY

Seriously, yeah, you just earned it.

(then)

Dax, see what happened there? She did something that was helpful and now I'm going to reward her by listening to her demos. Turn back around.

Dax turns back around. Beca beams as Sammy hits a button on the board.

SAMMY (INTO INTERCOM) (CONT'D)

Okay Snoop, we have an idea.

SNOOP

Me too. Water skis. But for dry land.

SAMMY (INTO INTERCOM)

You're a genius.

Beca takes a seat. As they resume working...

RE-ORDER OF SCENES - moved scene 39 to after riff off.

40

EXT. BELLA HOUSE - EVENING - CONTINUOUS

40

Beca stands in the yard looking at the house. Through the windows, we see the Bellas, in nighties, are in the middle of a huge pillow fight.

41

INT. BELLA HOUSE - MOMENTS LATER

41

Feathers, giggles and squeals. It's just shy of a classic male fantasy. A Ryan Gosling movie plays on TV.

FAT AMY

This is awesome!

(then)

Why are we doing this again?

(CONTINUED)

CHLOE

I don't know. It just sort of came naturally.

Beca enters, takes in the scene and cheers up.

BECA

What am I looking at?

The pillow fight continues.

FAT AMY

Just a bunch of odd ducks in uncomfortable sleepwear having a pillow fight.

Fat Amy whacks Beca with a pillow.

BECA

Easy! That's memory foam!

(then)

You know, this sets women back about thirty years.

CHLOE

Nah, we're just releasing stress.

EMILY

Technically, Beca's right. My mom talked about Bella pillow fights in the eighties that lasted for days.

Beca holds up a fancy invitation.

BECA

This was on the porch.

Chloe GRABS the invite from Beca.

CHLOE

What is this? It's real fancy.

Chloe opens it, and the card immediately makes an "AHHHHH" sound. She quickly closes it. She opens it again. The "AH" happens again but doesn't last long. Chloe reads the card.

CHLOE (CONT'D)

Looks like we've been invited to sing at some fancy party.

EMILY

We're going to sing? Finally!

(CONTINUED)

41 CONTINUED:

41

CYNTHIA ROSE

Like an actual gig?

CHLOE

Maybe. There's just an address and a password.

FAT AMY

Ooh, how sexy and mysterious.

LILLY

Like how all me teeth are from other people.

Lilly cracks a smile and we CUT TO:

42 EXT. MANSION - FRONT DOOR - NIGHT

42

The Bellas are at the front door of a mansion that stands on a large estate with manicured grounds.

CHLOE

Anyone else scared?

STACIE

Yeah. It's been six weeks since my last period.

They look at her, "yikes." Beca knocks. A MAN opens up a small window in the door, his face obscured by shadow.

MAN

(husky voice)
Password please.

BECA

(reluctantly)
Fart noise.

MAN

I'm sorry. Did you not see the parentheses around it?

Beca rolls her eyes. She puts her face in the crook of her elbow and blows, creating a fart noise. The window closes. The door opens. REVEAL: SIR WILLUPS BRIGHTSLYMOORE.

SIR WILLUPS

Bellas! I'm so glad you all came!
Come on in!

43

INT. MANSION - FOYER/SITTING ROOM - MOMENTS LATER

43

Sir Willups leads the Bellas on a skooter through a gorgeous foyer and sitting room into his kitchen. All nouveau riche.

SIR WILLUPS

Standing in front of you, ladies,
happens to be the world's biggest a
cappella fan.

BECA

Great! We found you!

(then)

What can we do for you?

SIR WILLUPS

So last week when I was having a
tinkle, it occurred to me --

Fat Amy touches a ceramic goose that's sitting on a counter.

SIR WILLUPS (CONT'D)

DO NOT!

FAT AMY

(hands up)

Sorry.

SIR WILLUPS

That was rude. You do not come into
a gentleman's house and touch his
goose.

BECA

So are we early...? Or --

SIR WILLUPS

Actually, you're pretty late.

Sir Willups gets on a skooter.

SIR WILLUPS (CONT'D)

Let's go!

The ladies follow him into...

44

INT. MANSION - STAIRCASE - CONTINUOUS

44

He leads them down a set of stairs. At the bottom:

SIR WILLUPS

This is the big time.

(CONTINUED)

44 CONTINUED: 44

He opens some curtains REVEALING:

45 INT. MANSION - BASEMENT SPEAKEASY - CONTINUOUS 45

A crowd of BEAUTIFUL PEOPLE mingle, awaiting the festivities. Sir Willups disappears into the crowd. The Bellas wander into the space trying to figure out what's happening.

FLO

Only a man who sells the white powder lives like this.

Suddenly, the Bellas pull up, stopped behind Chloe.

CHLOE

Das Sound Machine, ten o'clock.

The Bellas turn slightly to their left. No DSM. Beca turns slightly to her right. DSM!

BECA

Two o'clock, Chloe. Are you failing clocks too?

The Kommissar and Pieter approach them.

KOMMISSAR

(to Beca)

Tiny Mouse, we meet again. Have you abandoned your foolish plans to face us at the Worlds?

BECA

You wish you... gorgeous specimen --
(to Chloe)
She's really in my head.

KOMMISSAR

Very well. I'll be happy to send you there. I'll mail you. Large envelope. Cost nothing.

PIETER

Well it would cost more than nothing. But it's still cheaper than sending like a horse, or an adult moose --

BECA

(dander up)

You know what, did you ever stop and think that you're too big? It would cost a fortune to mail you!

(CONTINUED)

Chloe pulls Beca away. Jesse walks up to them. They are both surprised to see each other.

JESSE

Hey!

BECA

Hey! What are you doing here? What is going on?

A start of an announcement...

JESSE

I guess I gotta go.

BECA

Why?

Jesse crosses away.

46 INT. MANSION - BALLROOM - CONTINUOUS 46

Suddenly, the lights dim and A SPOTLIGHT shines down in the middle of the room on our host, Sir Willups.

SIR WILLUPS

Welcome, welcome to the first ever
showdown of the National A Cappella
Laser Ninja Dragon League!

The spectators cheer while the teams look confused.

SIR WILLUPS (CONT'D)

Can you dig iiiiiit?! To begin,
let's meet the teams! First we have
The Treblemakers!

In a corner of the room, A SPOTLIGHT shines down on the Treblemakers. The crowd APPLAUDS.

SIR WILLUPS (CONT'D)

Next up. The Tone Hangers!

Another SPOTLIGHT shines down and each Tone Hanger steps into it, singing a note on the scale. We see JASON JONES, JOE LO TRUGLIO, REGGIE WATTS and end with the newest member, Bumper. He basks in the applause, raising his hand.

BUMPER

Raise your hand if you've parked
John Mayer's car. Oh, just me?
That's who I am.

(CONTINUED)

SIR WILLUPS
The Barden Bellas!

A SPOTLIGHT shines down on the ladies.

SIR WILLUPS (CONT'D)
Wisconsin's pride: The Green Bay
Packers!

A SPOTLIGHT shines down on the GREEN BAY PACKERS, wearing
their team jerseys. Their leader, CLAY MATTHEWS, steps up and
does his signature sack celebration.

FAT AMY
I'd like to be the brisket in that
man sandwich.

SIR WILLUPS
And lastly, taking a break from
their national tour, Das Sound
Machine!

A SPOTLIGHT shines down on Das Sound Machine.

SIR WILLUPS (CONT'D)
Here's how this works. When I point
to you, you sing a song from one of
the categories that appear on that
board. Only one rule: You've got to
meet the beat. But you have to do
it follow the leader style.

Sir Willups points to DSM and Fitz lays out some vocal
percussion (all the groups will eventually join in on this).

SIR WILLUPS (CONT'D)
If you can't carry the tune, your
whole team's out! As in, "You
Gong!" And then --

Sir Willups goes to pick up a heavy stick.

SIR WILLUPS (CONT'D)
Cornelius, I told you before. This
is too heavy. I can't lift it with
my arm.

Finally, Sir Willups hits a gong. He turns back to the crowd.

SIR WILLUPS (CONT'D)
Okay. Now the winners get... Epic
bragging rights!

(CONTINUED)

Everyone reacts, "meh."

SIR WILLUPS (CONT'D)

And this --

(holds up an envelope)

A forty-two thousand dollar gift card to Dave & Busters.

Everyone reacts, "wow."

SIR WILLUPS (CONT'D)

Let's begin with...

Sir Willups gestures to a spot on the wall. A blacklight shines on it, revealing the words "Songs About Butts."

SIR WILLUPS (CONT'D)

OOH, a personal fave - SONGS ABOUT BUTTS!

Sir Willups points to DSM. Over the beat, the Kommissar takes lead singing **Siquo's "Thong Song."**

KOMMISSAR

SHE HAD DUMPS LIKE A TRUCK TRUCK
TRUCK/THIGHS LIKE A WHAT WHAT WHAT/
BABY MOVE YOUR BUTT BUTT BUTT/LET
ME SEE THAT THONG

Sir Willups points to The Bellas. Beca jumps in with **Flo Rida's "Low."**

BECA

SHAWTY HAD THEM APPLE BOTTOM JEANS
BOOTS WITH THE FUR/THE WHOLE CLUB
WAS LOOKING AT HER/SHE HIT THE
FLOOR/NEXT THING YOU KNOW/SHAWTY
GOT LOW, LOW, LOW, LOW, LOW, LOW

He points to Clay Matthews, who sings **Destiny's Child "Bootilicious."**

CLAY MATTHEWS

BABY, CAN YOU HANDLE THIS/BABY, CAN
YOU HANDLE THIS/I DON'T THINK THEY
CAN HANDLE THIS/I DON'T THINK
YOU'RE READY FOR THIS JELLY--

Sir Willups spins, pointing to Tone Hanger's Jason Jones. He comes in with **KC & Sunshine Band's "Shake Your Booty."**

JASON JONES

SHAKE SHAKE SHAKE

(CONTINUED)

DONALD FAISON
SHAKE SHAKE SHAKE

REGGIE WATTS
SHAKE YOUR BOOTY SHAKE YOUR BOOTY
SHAKE SHAKE SHAKE/SHAKE SHAKE
SHAKE/SHAKE YOUR BOOTY/SHAKE YOUR
BOOTY

BUMPER
YEAH -

Justin points to the Benji who sings **Sir Mix A Lot's "Baby Got Back"**.

BENJI
I LIKE 'EM ROUND AND BIG/AND WHEN
I'M THROWIN' A GIG/I JUST CAN'T
HELP MYSELF, I'M ACTIN' LIKE AN
ANIMAL/NOW --

Benji catches Emily's eye and gets flustered.

BENJI (CONT'D)
NOW HERE'S MY THING/JUST A
REMINDER/I WANNA GET YOU HOME --
(in Emily's direction)
BUT IN A RESPECTFUL WAY/AND I'LL
DRAW YOU A HOT BATH AND TALK TO YOU
ABOUT YOUR DAY --

The other Trebles lose the beat. The Crowd BOOS.

SIR WILLUPS
Stop, stop. What was that? Hold up,
hold up.
(approaches Benji)
You think you're a better lyricist
than Sir Mix-A-Lot? A man who was
knighted by the Queen... You know,
the band Queen?

BENJI
No, sir, I do not. I couldn't help
it. I caught a glimpse of angel and
I got inspired.

Benji looks over at Emily, who reacts a little embarrassed.

SIR WILLUPS
Well, you're going to hell because
Treblemakers...

Sir Willups hits A GONG behind him.

SIR WILLUPS (CONT'D)
You gone!

47 INT. MANSION - BALLROOM - CONTINUOUS 47

SIR WILLUPS
The next category is...

The blacklight reveals "**COUNTRY LOVE.**"

CLAY MATTHEWS
I am all about this! No one in this
room has loved more tenderly than I
have! Please pick us. Let me have
it! Let us have it! Let the world
have it!

FAT AMY
I would give it to him.

Sir Willups almost points to Clay but then fakes him out,
pointing to JASON JONES. He sings Tim McGraw's "**Live Like You
Were Dying.**"

JASON JONES
I WENT SKY DIVING/I WENT ROCKY
MOUNTAIN CLIMBING/I WENT 2.7
SECONDS ON A BULL NAMED FU-MAN-CHU

Sir Willups points to STACIE, who sings Carrie Underwood's
"**Before He Cheats.**"

STACIE
I DUG MY KEY INTO THE SIDE/OF HIS
PRETTY LITTLE SOUPED UP FOUR WHEEL
DRIVE/CARVED MY NAME INTO HIS
LEATHER SEATS --

Clay is still angling for the point which Sir Willups finally
gives him. The Packers amp up their beat box but... Clay
chokes.

CLAY MATTHEWS
I got nothing. Dammit, I got
nothing guys!

The Crowd BOOS.

DAVID BAKHTIARI
Aw, man. I am disa-aca-pointed. Am
I doing that right?

(CONTINUED)

47 CONTINUED:

47

SIR WILLUPS

You disgust me, Matthews! Green Bay Packers -

(hits gong)

You gone!

CLAY MATTHEWS

Aw, there go forty G's at D&B's.

48 INT. MANSION - BALLROOM - CONTINUOUS

48

Sir Willups gestures to the wall. The blacklight reveals "**I Dated John Mayer.**" The Tone Hangers exchange fist bumps and butt slaps. Bumper is pumped. "It's all me!"

Sir Willups gestures wildly landing and lands on DSM's ALLIE. DSM sets a new beat and Allie sings Vanessa Carlton's "**A Thousand Miles.**"

ALLIE

MAKING MY WAY DOWNTOWN/WALKING FAST
FACES PASS/AND I'M HOMEBOUND -

Sir Willups spins and points at Chloe. She jumps in with Taylor Swift's "**We Are Never Ever Ever Getting Back Together.**"

CHLOE

WE ARE NEVER EVER EVER GETTING BACK
TOGETHER/ WE ARE NEVER EVER EVER
GETTING BACK TOGETHER/YOU GO TALK
TO YOUR FRIENDS, TALK TO MY
FRIENDS, TALK TO ME/BUT WE ARE
NEVER EVER EVER EVER GETTING BACK
TOGETHER

Bumper is going nuts, trying to get in on the category. Finally Sir Willups points to him. He cockily jumps in with Tina Turner's "**What's Love Got to Do With It.**"

BUMPER

OH OH OH OH WHAT'S LOVE GOT TO
DO/GOT TO DO WITH IT/WHAT'S LOVE
BUT A SECOND HAND EMOTION/WHAT'S
LOVE GOT TO DO/GOT TO DO WITH
IT/WHO NEEDS A HEART -

The crowd BOOS and the Tone Hangers fall apart.

SIR WILLUPS

Bumper, are you implying John Mayer
and Tina Turner are having sex --

(CONTINUED)

BUMPER

I personally witnessed Tina leaving John's condo while I was pretending to be a house plant in his room.

PIETER

She lives in France!

SIR WILLUPS

(to the audience)

I don't know if I believe him. Unfortunately... Tone Hangers -

(hits gong)

You gone!

(then)

Ooh! And we're down to two. I have to pee but I'll hold it!

The Bellas and DSM step up to oppose each other.

SIR WILLUPS

The last category is...

(off wall)

"90'S HIP HOP JAMZ!" Hit it!

He points to Kommissar. She sings Montell Jordan's **"This is How We Do It."**

KOMMISSAR

THIS IS HOW WE DO IT/I'M KINDA
BUZZED AND IT'S ALL BECAUSE (THIS
IS HOW WE DO IT)/SOUTH CENTRAL DOES
IT LIKE NOBODY DOES (THIS IS HOW WE
DO IT)

Sir Willups points to Cynthia Rose. She jumps in with Lauren Hill's **"Doo Wop (That Thing)"**

CYNTHIA ROSE

GIRLS YOU KNOW YOU'D BETTER, WATCH
OUT/SOME GUYS, SOME GUYS ARE ONLY
ABOUT/THAT THING, THAT THING, THAT
THING!

Sir Willups points to Pieter. It's getting more rapid and more rapid as the round progresses. Pieter sings Bel Biv Devoe's **"Poison"** directly at Fat Amy.

PIETER

THAT GIRL IS POISON/NEVER TRUST A
BIG BUTT AND A SMILE/THAT GIRL IS
POISON

ANGLE ON: A nervous Emily, hiding behind Cynthia Rose. Fat Amy gets the point. She jumps in with "**Scenario**" by Tribe Called Quest.

FAT AMY

HERE WE GO, YO/HERE WE GO, YO/ SO
WHAT'S SO WHAT'S SO WHAT'S THE
SCENARIO?

Sir Willups likes the rivalry and points to Pieter again:
"**Insane In The Brain**" by Cypress Hill.

PIETER

INSANE IN DA MEMBRANE
INSANE IN DA BRAIN!
INSANE IN DA MEMBRANE

Beca is front and center, ready to go but Sir Willups fakes the whole room out by pointing to Emily. Taken by surprise, she instinctively sings the first song in her head: "**Flashlight**" which she adjusts to meet the beat.

EMILY

I GOT ALL I NEED/WHEN I GOT YOU AND
I/'CAUSE I LOOK AROUND ME/AND SEE A
SWEET LIFE/I'M STUCK IN THE
DARK/BUT YOU'RE MY FLASHLIGHT...

People react, confused. Beca, liking what she's hearing, steps up and tries to improvise back up.

EMILY (CONT'D)

YOU'RE MY FLASHLIGHT/YOU'RE GETTING
ME GETTING ME THROUGH THE NIGHT.

Lilly, not knowing the song, drops the beat. The crowd starts to BOO. Emily and Beca start to trail off.

SIR WILLUPS

I'm sorry. What 90s hip hop jam is
that again?

They look to Emily for the answer.

EMILY

More like a 21st century jam. I
wrote it.

Sir Willups slowly walks up to Emily.

SIR WILLUPS
So you're saying it's an original?

Emily nods "yes." A beat.

ALL
BOOOOOOOOO!

BUMPER
(motioning toward exit)
GET OUT! GET OOOOOUUUUUT!

JASON JONES
This is a cappella! This is real!

JO LO TRULIO
Our jam is covers!

REGGIE WATTS
Yeah! We spit on originals!

Jason spits in Emily's direction. Beca guards her.

SIR WILLUPS
What is your name?

EMILY
Emily.

SIR WILLUPS
Emily. I hate you.
(turns to the crowd)
In light of this embarrassing and
unprofessional information, I am
forced to declare --

EMILY
I'm sorry guys.

SIR WILLUPS
DAS SOUND MACHINE THE WINNERS!

Sir Willups pulls out a tiara and puts it on his head.

Sir Willups hands Pieter the gift card and the group starts
jumping with joy, erupting into their victory song: Kriss
Kross "**JUMP.**"

DAS SOUND MACHINE
JUMP, JUMP/DSM WILL MAKE YA JUMP
JUMP/KOMISSAR WILL MAKE YA JUMP
JUMP/Pieter WILL MAKE YOU JUMP
JUMP!

As he sings, Pieter holds the gift card in front of Beca's face. Then the whole room erupts into a mosh pit. The Bellas walk away.

BECA
(to Emily)
Did you really write that?

Emily nods. Chloe addresses Emily.

CHLOE
You shouldn't have done that,
Emily. Now Das Sound Machine thinks
they have the drop on us.

EMILY
Sorry, I panicked. I understand if
you want me to crawl under a rock
and die.

BECA
Hey, we don't want that --
(pointed to Chloe)
Hey. We don't want that.

Chloe just shakes her head, disappointed. Jesse walks up.

JESSE
Becs, let's go meet the Green Bay
Packers.

BECA
(psyched)
Okay, okay.

As the party continues and the Bellas disperse, BUMPER approaches Fat Amy.

BUMPER
F-to-the-A-to-the-T-to-the-A-to-the-
M --
(aside to Fat Amy)
Would you like to have sex later?

She looks around, paranoid. Then, conspicuously loud:

FAT AMY

Uh no! That is completely out of the question!

She discreetly winks at him.

BUMPER

So that's a no then? 'Cause the wink --

FAT AMY

One hundred percent no.

She winks again.

BUMPER

There it is. You did it again. I told you I never learned sign language, and I feel like you're rubbing it in --

FAT AMY

(under her breath)

I'll meet you later, Bumper. God, you're so thick--

BUMPER

(smiles wide)

Ohhhhhh! Now I getcha.

(loud and stilted)

I will see you. Later tonight.

Bumper winks big at Fat Amy.

FAT AMY

Well now I'm confused. Are we meeting or not?

This exchange goes on for ten lifetimes. As the mosh pit and singing continue, we CUT TO...

EXT. TREBLE HOUSE - EVENING - DECEMBER

Jesse's car sits in the Treble driveway, filled for his cross country trip. Christmas decorations adorn the house. Jesse throws in one last box and turns to a forlorn Beca.

BECA

I guess this is it. The big goodbye --

JESSE

Bec, don't be sad face. We knew this day was coming.

(MORE)

(CONTINUED)

CONTINUED:

JESSE (CONT'D)

I was always going to graduate early and go to film school.

BECA

Still stings. Oh yeah, I got you a going away present.

Beca PULLS a gift from her bag and hands it to Jesse who OPENS it. REVEAL: It's the movie "E.T."

BECA (CONT'D)

You'll like it. It's about a strange, awkward outsider who leaves home and tries to fit in--

JESSE

(chuckle)

Beca, I've seen "E.T."

BECA

You have? It came out like a hundred years before we were born. How do you know this stuff?

JESSE

Thank you. I love it. We'll watch it together.

BECA

Really? Both hours?

JESSE

Still not a movie person.

A beat. Beca looks at Jesse's car.

BECA

Well, take care of yourself.

JESSE

Take care of myself? What are you, my Aunt Dolores?

BECA

I just mean like don't get hit by a falling meteor or fall asleep holding a lit cigarette --

JESSE

No, what you mean is that you think we're not going to make it.

(CONTINUED)

BECA

C'mon, Jess. Let's be real. This is exactly how relationships die.

(then)

Look, I'm not upset you're pursuing your dream. I think that's great. But it means you're moving to the other side of the country. While I stay here to do my thing. And... We're young. We're growing apart. It's happening.

JESSE

Uh-uh. It's not going to happen. A couple of time zones could never come between us. So nice try. We'll be together again. I promise.

Jesse picks up his bags to go. Then:

BECA

When? When will we be together again?

Jesse goes to answer but nothing comes to mind. Then, softly:

JESSE

We'll figure it out. I gotta go.

Jesse pulls Beca in for one last kiss and gets in his car. As Beca watches Jesse pull away,

BECA

(glassy-eyed)

Take care of yourself.

Beca makes her way across the yard to the Bella house.

51

INT. EP RECORDING STUDIO - KITCHEN - DAY

51

Beca unpacks burritos from a bag. Sammy enters and drops a coffee mug in the sink.

BECA

Hey, um --

Sammy opens up the fridge. Dax's name is on everything.

SAMMY

Dax. I swear, if that kid wasn't my nephew --

(CONTINUED)

BECA

Um, I know you're crazy busy but have you had a chance to check out those demos?

SAMMY

Uh, yeah. Yeah I did.

A beat.

BECA

This dead air between us a good sign.

SAMMY

Look, you have a great ear. You proved that in the booth. I was excited to hear what else you had. But what you gave me was just more mash ups.

BECA

Well that's sorta what I do.

SAMMY

Listen, Reggie --

BECA

Beca. That happens a lot though. You'd be surprised.

SAMMY

Here's the thing. Any kid with ears and a laptop can do that. Dax can do that. And that's fine if you want a career deejaying raves in the desert. But if you want to write "music producer" on your tax forms someday, then you need an original voice. You understand? Show me what you have. Right now, what you have is a demo with mashups on it.

BECA

(on her heels)

I have lots of stuff to say.

(then, covering)

I'm just, like, saving it all up.

SAMMY

So... okay, you're an intern. Everybody is in here is an intern.

(MORE)

(CONTINUED)

51

CONTINUED:

51

SAMMY (CONT'D)

You're talented. Everyone else in here is talented. So what the hell makes you special? You know what I mean?

(then, softening)

So what I'm going to do is give you one more shot to show me who you are as an artist. Don't waste it.

BECA

No, Sir. I will not. Waste it. I got this.

SAMMY

For your sake, I hope so. I'd hate to think singing covers in an a cappella group is all you can do.

Sammy walks off. Beca reacts, "holy shit."

SAMMY (CONT'D)

Please replace the paper towels.

52

INT. BELLA HOUSE - BECA AND FAT AMY'S ROOM - 5 A.M.

52

A frustrated Beca lays on her bed with her computer in her lap. ANGLE ON: The screen, her music apps register no activity. She has the piano app open and just hits middle C over and over. Fed up, Beca makes a call that goes straight to voicemail.

BECA (INTO PHONE)

Hey it's me. You probably won't be able to even hear this message because as it turns out, I have nothing to say. Um, that's music industry speak for "I suck" so... You're definitely sleeping right now. That's cool. Hopefully this isn't us growing apart.

(vulnerable)

But it sorta feels like it is.

(quickly)

This is Beca.

Beca ends the call and slumps back down on her bed. A disheveled Fat Amy enters and walks to her side of the room.

BECA (CONT'D)

Hey.

(CONTINUED)

FAT AMY

(defensive)

What? I can't tell people I'm going out for a smoothie and be gone for fourteen hours? There's nothing suspicious about that.

Beca focuses back on her computer. Fat Amy switches t-shirts.

FAT AMY (CONT'D)

Why are you up so late anyways?

BECA

I'm trying to figure something out.

FAT AMY

Well if you're working on our set, might I humbly suggest you leave time for me to do some light break dancing?

Fat Amy "pop and locks" but is barely moving.

FAT AMY (CONT'D)

See, the audience has to figure out when I'm moving...

Fat Amy doesn't move at all. Then, a tiny move of her pinky.

FAT AMY (CONT'D)

Did you catch it? This requires great mental discipline on my part.

Fat Amy goes into her closet.

BECA

I'm not working on the set... I'm--

FAT AMY (O.C.)

What?

BECA

Nothing. Doesn't matter.

Fat Amy sits on her bed.

FAT AMY

If you did want to share something with me. Your best friend. I'm like a sponge that just soaks it all in.

(CONTINUED)

BECA

Actually, it's easy to get something out of a sponge. You just squeeze.

FAT AMY

Then think of me as a cabinet or a safe that locks. And the key? It's stashed in my bum. And -- god it's funny how many times this will come up in one night -- I don't let anyone go in there. Anyone.

BECA

Just forget it. It's all good.

FAT AMY

So this has nothing to do with that internship you sneak off to?

BECA

What, um --?

FAT AMY

C'mon, Beca. You know how we do that thing where I take twenty dollars out of your satchel every month and you pretend not to know about it?

(off Beca's confused look)

I saw your badge in your bag -- don't be mad.

BECA

I'm not. I'm not mad actually. About the badge. The money we'll come back to --

Fat Amy gets up and crosses over to Beca.

FAT AMY

Shhh... let's just focus on your lie. Beca, why haven't you told us, or at least Chloe?

BECA

I don't know. 'Cause it was easier? Everything is so crazy. Chloe would lose her mind if she thought my sole focus wasn't winning Worlds.

(then, re: computer)

And now I'm freaking out because I just learned I may not be good enough to be a music producer.

(MORE)

(CONTINUED)

52

CONTINUED:

52

BECA (CONT'D)

So, that's fun to think about as I head off into the rest of my life.

FAT AMY

Hey. You're forgetting something, friend. You are seriously the most talented person I know. And I've met three of the Wiggles. Intimately. No one can stop you from doing whatever you want to do. You're Beca effin' Mitchell. Do you need some of my confidence? 'Cause I could take it down a notch.

BECA

Yeah. Give me some of that.

Fat Amy literally rubs a little confidence on to Beca with her body. Beca lets go and laughs -- she's exhausted.

53

INT. AUDITORIUM - DAYS LATER

53

Emily walks down a hallway and enters -

54

INT. AUDITORIUM - BACKSTAGE - CONTINUOUS

54

The Bellas make final preparations for a performance. Cynthia Rose is braiding Beca's hair. Lilly does weird vocal warm-ups in the mirror.

EMILY

There's a full house out there! How did we get this gig, again?

CHLOE

They called us.

BECA

You know what, guys? I know we're trying a lot of new stuff, but I feel like we're going to get out there, feel the energy, and we're just going to nail all of it!

(then)

Sorry, these braids are so tight.

CHLOE

(crazy nervous)

I don't know. I have many doubts. We'll fail here, we won't win the Worlds and then there will be no Bellas and then...

(MORE)

(CONTINUED)

CHLOE (CONT'D)
(hyperventilating)
My life. Will. Have had. No...

Chloe can't get the next word out. They all wait for it.

FLO
Malaria?

CHLOE
"Meaning," Flo! Meaning!

Beca puts her hand in. The other Bellas follow suit.

BECA
Everybody ready?

FAT AMY
Yeah! Let's rock it out with our
cocks out--
(off their looks)
Jk jk. My lady cock will stay
completely covered today.

CHLOE
Well luckily it doesn't matter.

55 INT. AUDITORIUM - STAGE - CONTINUOUS 55

ON STAGE: POSTERBOARD ON AN EASEL: "NATIONAL FEDERATION FOR
THE BLIND CAREGIVERS APPRECIATION DAY." An EMCEE addresses
the audience, which is made up of mostly BLIND PEOPLE.

EMCEE
Ladies and gentlemen, please keep
your ears peeled for the musical
stylings of the Barden Bellas!

He removes the easel, revealing The Bellas already in
position. ANGLE ON: Gail and John, talking into mics at a
table.

JOHN
Hey, everybody, welcome back to
"Let's Talk appella" the portable
podcast edition.

GAIL
We are following the story of the
embattled Barden Bellas on their
road to redemption.

(CONTINUED)

JOHN

Trying to crawl their way back into the public's affection. And if they can just hold off showing us any of their genitalia, they may make it to the World Championship.

GAIL

But I can't unsee it.

John motions to his computer.

JOHN

Well, there's a picture of it right here.

GAIL

That cannot be your screensaver, John.

ON STAGE: Beca blows the pitch pipe.

BECA

One, two, three, four--

They begin with **Nero's "Promises."**

BECA/BELLAS

YOU GOT ME SO WILD/HOW CAN I EVER DENY/YOU GOT ME SO HIGH/SO HIGH I CANNOT FEEL THE FIRE./AND YOU KEEP TELLING ME/TELLING ME THAT YOU'LL BE SWEET/AND YOU'LL NEVER WANT TO LEAVE MY SIDE/AS LONG AS I DON'T BREAK THESE...

At some point, the Bellas simultaneously tear off breakaway pants, revealing more pants.

Their performance features ostentatious choreography. [Backflips, Hula Hooping, poi balls, basket tosses]

BACK WITH JOHN AND GAIL: Gail stage whispers to John.

GAIL

This whole thing's more of a circus act than an a cappella performance. Don't you think there's just too much going on, John?

56

CONTINUED:

56

JOHN

It's like eating a six pack of
Cinnabons under the mall escalator.
It's an adrenaline rush, tastes
great, but it leaves you feeling a
little empty.

57

INT. AUDITORIUM - STAGE - CONTINUOUS

57

Fat Amy takes the solo as the Bellas mash up "Promises" with
Natalia Kills's "Problem."

FAT AMY

I'M YOUR DREAM GIRL/THIS IS REAL
LOVE/BUT YOU KNOW WHAT THEY SAY
ABOUT ME.../THAT GIRL IS A PROBLEM
GIRL IS A PROBLEM...

58

INT. AUDITORIUM - AUDIENCE - CONTINUOUS

58

BACK WITH JOHN AND GAIL:

JOHN

It's as if the Bellas just don't
know who they are anymore.

At some point, a pyrotechnic "waterfall" of sparks begins
cascading down behind the Bellas, all part of the spectacle.

As Emily and Stacie basket toss Lilly, Jessica and Ashley
shoot off confetti cannons. Lilly doesn't land cleanly
causing Emily to stagger a step or two into Flo who was doing
her backflips. This all causes a chain reaction that ends
with Cynthia Rose falling backwards into the sparks and
freaking out. Fat Amy notices.

FAT AMY

FIRE!

She JUMPS on Cynthia Rose and the two ROLL around the stage.

FAT AMY (CONT'D)

Do not feel violated! This is for
safety!

Beca stands in the center, with the chaos surrounding her:
Chloe crying. Jessica and Ashley tear a curtain down to throw
over Fat Amy and Cynthia Rose. Stacie is helping Flo get back
on stage. Emily keeps singing with her eyes closed. Lilly
does snow angels in the confetti. The audience starts BOOING.

BLIND AUDIENCE MEMBER #1

Boo! This is terrible probably!

59 INT. AUDITORIUM - AUDIENCE - CONTINUOUS

59

BACK WITH JOHN AND GAIL:

GAIL

Everyone in this room can see the Bellas have no shot at reinstatement. What an embarrassment to a cappella and all that it stands for.

JOHN

They've taken something I care deeply about and shoved it into a chemical toilet. I hope they all die unloved.

The Bellas drag themselves off stage in disgrace.

60 EXT. ROAD - BELLA BUS - LATER

60

Establishing shot of the Bella bus driving down the road.

61 INT. BELLA BUS - CONTINUOUS

61

The ladies sit quietly with hangdog expressions. Ashley drives. Cynthia Rose sports a head wrap. A couple Bellas have ice packs on various body parts.

Beca and Emily sit side by side. Beca's staring at her computer hitting random notes on piano app. Emily's hand flies over her notebook. She's furiously writing. Beca can't help but notice and reads over her shoulder.

BECA

(quietly)

Is that for a class?

EMILY

Oh, no. It's just that when I'm stressed words just sort of flow out of me and I try to channel them into my songwriting as much as I -

BECA

- Got it.

Chloe stands suddenly.

CHLOE

Are we just going to ignore what happened back there? You guys, the Worlds are only three weeks away!

(MORE)

(CONTINUED)

61 CONTINUED:

CHLOE (CONT'D)

And you're all acting like we
didn't just eat a big bag of dicks!

Everyone snaps to attention.

CYNTHIA ROSE

Why are you yelling at me? I almost
burned to death because of you aca-
bitches.

FAT AMY

You're right. I am a hero.
(then, to Cynthia Rose)
But if you almost died, it's only
because you were standing in the
wrong spot.

CYNTHIA ROSE

'Cause Flo flipped into me!

FLO

Sure, blame the minority.

CYNTHIA ROSE

I'm black, gay, and a woman.

STACIE

Our little sideshow act isn't
working!

CHLOE

Uh doi, Captain Obvious. Do you
have a better idea?

STACIE

I'm not supposed to have the ideas!
I'm the hot one!

FAT AMY

I thought I was the hot one.

EMILY

Maybe we should stop blaming each
other and just focus on singing
together.

They all sigh in disgust. Then, apropos nothing:

LILLY

I have ten knives on me at all times.

(CONTINUED)

CHLOE

Okay, let's regroup. Clearly we're not going to beat Das Sound Machine at their game. So we need to figure something else out. Like, now.

(then)

At times like these, there's only one thing to do--

FLO

Put a reed in your mouth and bury yourself.

CHLOE

Close. Free up your weekend, ladies. We're going on a retreat.

Ashley HITS the brakes, sending the already beat-up ladies forward. She turns around.

ASHLEY

A what?!

(then, normal)

I honestly didn't hear you. A what?

A62

INT. BARDEN STUDENT UNION - CAFE - DAY

A62

Emily sits with Katherine at a small table.

KATHERINE

Look, this retreat is a good thing. You girls need to bond. It builds morale, focuses the group's energy--

EMILY

I don't know. It's pretty bad. Girls were yelling at each other--

KATHERINE

Big deal. I remember putting your Godmother, Maggie Pistol, in a choke hold when she insisted George Michael was gay. So crazy. How could "Careless Whisper" be about two dudes--?

EMILY

I'm just worried my entire Bella career will be that one terrible performance. I'll never solo at Lincoln Center, you know?

(CONTINUED)

KATHERINE

I never solo'd at Lincoln Center! If I told you I did, it's because I get braggy when I drink. And you get to go to Europe! That would have been a highlight for me. And you girls can win it. You have to win it.

EMILY

You just made being a Bella sound so amazing.

KATHERINE

It is amazing. It's a sisterhood that's going to support you for the rest of your life. I know you're not feeling it. You will. This won't be the end of The Bellas.

Emily takes this in.

62 INT. BELLA HOUSE - CHLOE'S ROOM - NIGHT 62

Camera PANS ACROSS the open doors of the Bellas bedrooms, all packing for the retreat.

Chloe packs the game Taboo and a handle of coconut rum.

63 INT. BELLA HOUSE - CYNTHIA ROSE & STACIE'S ROOM 63

Stacie throws ten pairs of sunglasses into a bag and a thong. Cynthia Rose packs camo clothes, bug spray and Ace bandages.

64 INT. BELLA HOUSE - BECA AND FAT AMY'S ROOM - CONTINUOUS 64

A frustrated Beca stares at a blank screen on her laptop as a spruced-up Fat Amy zips up her bag. Fat Amy's cell buzzes. She looks at it and smiles.

65 INT. BELLA HOUSE - LILLY AND LO'S ROOM - CONTINUOUS 65

Lilly packs a multi-layered birthday cake directly into her bag.

66 OMIT (RENUMBERED TO A62) 66

67 EXT. TREBLE LAKE/DOCK - NIGHT 67

Fat Amy steps on to a dock where Bumper waits next to a table with a candlelit dinner. A skiff is tied nearby. The water, the stars, the city lights make it truly romantic.

(CONTINUED)

FAT AMY

Candles? Cloth napkins? Food other than Funyuns? Little fancier than our typical hookup.

BUMPER

(cocky, but nervous)

Ya think? It didn't even cross my mind that this is the most romantic spot on campus. Huh. Would you look at that?

(gesturing to the table)

I've laid out a patisserie and some charcuterie. And here I a huge bowl of capers. I didn't know what those were and they're like salty peas. Please...

Bumper motions for Fat Amy to sit. She does. And for the first time, they look like an adult couple. It's weird.

BUMPER (CONT'D)

So. I don't know if you've seen the news lately but there's a war... And also the economy is dipping and flowing.

FAT AMY

(dropping the charade)

Bumper, what's going on? You're creeping me out. Does this end with you eating my face?

BUMPER

Alright, I'm just gonna lay it on the line. I asked you here tonight because I was thinking that maybe, perhaps, if you were willing, we could possibly -- only if you're up for it... Whew, this-is-harder-than-I-thought.

(turns, gritted teeth)

Come on! Stop puss-ing out!

(genuine)

I want to date you. That's what I want. Like, for real. You know, a real couple. We'd go out in public and hold hands. Or we'd go out in a orchard and pick apples. Or we like do one of those Build A Bear workshops together and we build bears. I'll name one Bumper and one Fat Amy.

(MORE)

(CONTINUED)

BUMPER (CONT'D)

And yours will be bigger than mine
and it'll be cute. And we could put
them on our bed we share... What do
ya say?

A beat. Fat Amy flashes a look of vulnerability, deep inside
she does want this. But, she quickly stifles it.

FAT AMY

No. I don't -- I don't want to do
that.

This hits Bumper hard. Choking back emotions,

BUMPER

That's cool. Yeah, stupid idea
anyway. Maybe we go back to how
things used to be...

(starting to cry)

Take our clothes off and just go at
it. Right here, on this kind-of-
pricey food!

FAT AMY

(sympathetic)

Oh my god, don't cry--

BUMPER

(scrunching his face)

This isn't crying. No, this is just--

(breaking down more)

AN UNSUCCESSFUL MAN FACE!

FAT AMY

Bump, it's not-- Okay, honestly? It
is you.

BUMPER

(clearly crying)

DEFINITELY NOT CRYING OVER THAT
HURTFUL STATEMENT!

FAT AMY

No I mean, you're asking for
something I'm not ready to give. I
don't want to be tied down right
now. Look at me, I'm the voice of
my generation. A firework. A free-
range pony that can't be tamed.

BUMPER

(puts on a brave face)

Then I guess... that's it for us.

(MORE)

(CONTINUED)

67

CONTINUED:

67

BUMPER (CONT'D)

'Cause I can't go on like this. I
feel like a dirty hoo-ore.

FAT AMY

(stands)

I'm sorry. I really am. I wish it
didn't have to end this way.

BUMPER

I think we're done. I think it's
over.

She tries to kiss him. Bumper won't let her.

FAT AMY

So it's over then?

BUMPER

It's over.

She turns and walks away. Just then, a canoe with Benji and
some Trebles floats by. Benji blows the pitch pipe --

BUMP

(crying, really upset)

GREAT TIMING, LOSERS!

68

EXT. TREBLE HOUSE - DRIVEWAY - MORNING

68

In the Treble driveway, Benji is airbrushing the side of the
Treble bus. Emily walks up the Bella driveway with her bag.
She stops when she sees what Benji is doing.

EMILY

Hey, Benji.

Benji turns to her, caught off-guard.

BENJI

Emily!

(pause, then "casual")

Early enough for ya?

Benji winces. Emily smiles. She points to the Treble bus.

EMILY

I think you're missing a word
there, maybe.

Benji takes a step back. REVEAL: On the bus, he's written
"THE TREBLES ARE GOING TO BLOW UP LINCOLN CENTER!"

(CONTINUED)

BENJI

(embarrassed)

No, that's not what I-- Dammit!

He goes to put his hand on Emily's shoulder but stops himself.

BENJI (CONT'D)

When my hands aren't covered in glitter paint, do you think we could try that again?

EMILY

Sure.

BENJI

Okay. I'll look forward to that.

EMILY

Just, you know, let me know when they're clean.

BENJI

You bet. Have a good one.

Emily turns, concealing a smile and boards the Bella bus.

The Bella Bus ARRIVES at a resort building on a beautiful lake. There's a Welcome sign with arrows pointing out resort features: RECEPTION, SPA, POOL, LAKE, GUEST ROOMS. A smaller sign below it reads: "BEAR BEWARE! DON'T FEED THE ANIMALS" As the ladies file off the bus, they take it all in.

EMILY

Wow. It's so beautiful.

FLO

Is this what America looked like before rock and roll?

Beca looks around, concerned.

BECA

I need to find somewhere to charge up my laptop.

(to Chloe)

How'd you hear about this place anyway?

WOMAN'S VOICE (O.C.)

From yours truly...!

The ladies turn to see former Bella, AUBREY POSEN! She wears an orange hunting vest and yellow-tinted protective glasses which she whips off. She's carrying a double barreled shotgun (for skeet) which she hands off to a skinny valet-type man LESLIE who sprints away.

AUBREY
...Hello Bellas.

The ladies cheer with delight, hug and exchange hello's and miss you's.

AUBREY (CONT'D)
Ladies! Keep it down. Nothing attracts bears more than the squeals of young women.

BECA
What now?

AUBREY
Welcome to The Lodge at Fallen Leaves! Where the corporate world sends its marketing divisions and digital groups to build teamwork skills.

Aubrey gestures to two MANAGER TYPES, wearing Blockbuster Video t-shirts. They high five.

MANAGER #1
I'm so glad we did this!

MANAGER #2
Let's make this year our best ever!

Aubrey turns back.

BECA
(to Aubrey)
You run this whole thing? Nice.

AUBREY
Thank you. I realized I had a knack for barking orders and bending people's will so I made a career out of it. Which reminds me...
(then, authoritative)
Fall in line, Bellas! No slouching, no stragglings!

Caught by surprise, the Bellas look to each other and fumble their way into a line. Aubrey paces in front of them.

AUBREY (CONT'D)

It was with great sorrow and regret that I watched our once proud organization become a national disgrace.

Aubrey stops at Fat Amy and, playing up her disgust:

AUBREY (CONT'D)

How do you feel knowing Obama saw your business? Obama.

FAT AMY

(crumbling)

It was terrible. He was staring right at it.

AUBREY

(up in Fat Amy's face)

I'm talking about Michelle.

Fat Amy reacts, "you got me." Aubrey moves on.

AUBREY (CONT'D)

The Worlds signifies a shot at redemption. A chance to pull yourself up from the wreckage like a phoenix from the ashes.

EMILY

(loving it, to Flo)

Did she just come up with that? She's so inspirational. Like a white Beyonce.

AUBREY

But you don't have a chance in hell of winning until you find your sound again. You've totally lost your harmony.

LILLY

I've been saying this the whole time.

AUBREY

And for the next two days, you're going to do everything together until you regain it. No distractions.

Aubrey picks up a plastic recycling bin.

(CONTINUED)

AUBREY (CONT'D)

And that means you must sever all ties to the outside world. I need you to surrender your cell phones, tablets, pocket organizers--

As Aubrey talks, she walks down the line, the ladies put all of their gadgets in the bin.

AUBREY (CONT'D)

--smart watches, laptops, everything.

She stops in front of Beca, who holds her laptop tight.

BECA

But I need this.

AUBREY

Trust the process, Beca.

Beca hands Aubrey her laptop. It kills her to do so.

AUBREY (CONT'D)

Okay, then.

(then, grandiose)

Ladies, get ready to be transformed. You're surrounded by the strength of your fellow Bellas, the support of a proud female tradition and...

(quickly)

A few dozen bear traps so don't stray from the marked paths.

FAT AMY

(claps hands, psyched)

Alright! Whoo! This is great! Think I'll start this retreat with a hot shower. After a long bus ride, my bits be nasty.

Fat Amy PICKS up her bag and heads for reception.

AUBREY

Fat Amy, there are no guest rooms for you.

FAT AMY

Then where are we staying?

Aubrey POINTS to a small clearing, where two unassembled tents lie on the ground.

(CONTINUED)

AUBREY
Inside your first uncompleted
teamwork building task.

70 EXT. THE LODGE - CAMPGROUNDS/TENTS - DAY 70

The ladies tentatively cross to the tents.

AUBREY
You need to set up your tents
before the sun goes down. I'll
check back in later. Good luck.

Aubrey jumps on a four wheeler and is driven away by Leslie.
The Bellas look at the massive number of tent pieces on the
ground. Fat Amy lies down.

FAT AMY
I'll just lay here and you can
build that tarp house around me.

BECA
(irked)
And this will help us beat Das
Sound Machine how?

CHLOE
Look, Aubrey told me that while her
methods can be unconventional, she
gets results. I mean, I'm excited
to see what happens when a bunch of
college girls who have lost their
way are forced to work together to
assemble something with their hands
out in the middle of nowhere,
aren't you?

Beca shoots Chloe a skeptical look. The Bellas break up into
two groups and start assembling the tents. We JUMP CUT to...

71 EXT. THE LODGE - CAMPGROUNDS/TENTS - DAY 71

Aubrey stands with the exhausted Bellas, looking at their
tents. To Aubrey's surprise, they are perfect.

AUBREY
Wow. I'm impressed.

CHLOE
It took us all day, but I think we
did an awesome job.

(CONTINUED)

Fat Amy stands next to the tent. She zips up the tent an inch.

BECA
(to Aubrey)
So now what?

AUBREY
Now you rest. We have a lot to do tomorrow.

A creaking sound is heard nearby.

CYNTHIA ROSE
What's that sou--?

Just then, a tree falls, CRUSHING the second tent. The Bellas react, speechless. Aubrey plays it cool, "surprised."

AUBREY
Well, look at that. I guess you're doubling up. Don't go shoulder-to-shoulder. Head-to-toe. More room that way. Nightie night!

Aubrey walks over to the four wheeler where Leslie is putting away his ax. They leave some lanterns, crackers and five cans of beans as they wave good-bye.

72 INT. TENT - NIGHT 72

The Bellas are packed inside the tent like sardines.

FLO
I do not understand camping. We are voluntarily living like dogs.

BECA
This is the worst. The air we're breathing is at least ninety percent fart.

FAT AMY
That reminds me, I need to see a man about a horse.

Fat Amy struggles to climb over Stacie, Cynthia Rose, Jessica and Ashley to get out of the tent.

JESSICA
(quietly, in pain)
Ow, my testicles.

(CONTINUED)

A long beat.

BECA

Did anybody else hear that?

Silence. Then:

FAT AMY

Um, before I head out, anyone happen to pack a spare roll of toilet paper? Maybe some Subway napkins? Tootsie Roll wrapper? Or a t-shirt size extra small?

(off their silence)

Nope. Side of the tent it is.

Fat Amy exits. Chloe turns to Beca. Their faces are separated only by a pair of feet. They whisper back and forth.

BECA

What are we doing here?

CHLOE

We're bonding! You seem so tense. Do you need a back rub?

BECA

I'm good. Several body parts are rubbing my back right now.

CHLOE

Beca, I know we're already close but this retreat will let us discover everything about each other.

BECA

Is that right?

Chloe moves in so close that they practically kiss. Beca tries to back her head away from her, but it's impossible.

CHLOE

You know, one of my regrets in college is that I didn't do enough experimenting.

BECA

You're so weird.

CHLOE

I know.

(CONTINUED)

BECA

I want to go home.

Beca turns away and her face lands smack dab in front of Lilly's. Lilly's tongue darts out and licks Beca's nose.

ANGLE ON: Cynthia Rose, with a big smile on her face and her hands draped over a sleeping Stacie and Emily.

CYNTHIA ROSE

I hope the sun never comes up.

FAT AMY

(grunting)

Oh guys. I gotta a little -- I just need some help getting it out. Can you sing something? The pipes a bit blocked.

Chloe starts to sing Natalie Imbruglia's "**Torn.**"

CHLOE

I'M ALL OUT OF FAITH/THIS IS HOW I FEEL...

FAT AMY

Thanks, Chloe.

The rest join in. After a beat,

CYNTHIA ROSE

What kind of white shit is this?

They continue singing as we hear a WHISTLE BLOWING...

CAMERA PANS across the beautiful resort.

AUBREY

(yelling)

C'mon, Bellas! Let's go! Get out of bed!

The sleepy Bellas exit the tent, clown-car style. Aubrey stand before them. Across the camp, real GUESTS enjoy champagne breakfast. Our Bellas shoot daggers.

AUBREY (CONT'D)

Today, you're going back to the basics to re-learn how to sing as a group.

CYNTHIA ROSE
How do we do that?

AUBREY
By drawing inspiration from female groups of the past who had great harmony. Through their example, you will rediscover your sound...

CHLOE
(for Beca's benefit)
What a great idea!

AUBREY
...while also enduring death-defying team building trust exercises. So... Let's begin!

A "RETREAT/SINGING MUSIC OF THE PAST" MONTAGE BEGINS:

While the Bellas sing, we CROSSCUT to a series of activities underscored by their singing.

74 EXT. THE LODGE - CAMPGROUNDS - DAY 74

1940s: The Bellas sing **The Andrews Sisters' "Boogie Woogie Bugle Boy."**

BELLAS
HE WAS A FAMOUS TRUMPET MAN FROM
OUT CHICAGO WAY... (song continues)

Throughout the montage, Beca gets increasingly frustrated.

75 EXT. THE LODGE - CAMPSITE/HIGH WIRE - DAY 75

The "TP SHUFFLE". All the Bellas are lined up on a log facing Aubrey.

AUBREY
Good. Now re-arrange yourselves
alphabetically without touching the
ground! Now! Go!

The Bellas all start trying to move around each other. Several girls immediately fall off the log.

76 EXT. THE LODGE - CAMPGROUNDS - DAY 76

1950s: The Bellas sing the **Chordettes's "Mr. Sandman."**

(CONTINUED)

BELLAS
MR. SANDMAN/BRING ME A DREAM/MAKE
HIM THE CUTEST THAT I'VE
EVER...(song continues)

77 EXT. THE LODGE - BLOB BOUNCE - DAY 77

Fat Amy, Chloe and Beca stand on top of a high tower overlooking the lake. Below them is a BLOB BOUNCE. On it, Stacie, Emily, Jessica and Ashley.

AUBREY
On my count, 3-2-1, GO!

Chloe can't do it. Beca just refuses. Fat Amy flies by them, lands below and launches all the girls into the lake.

78 EXT. THE LODGE - CAMPGROUNDS - DAY 78

1960s: The Bellas sing the **Supremes' "You Can't Hurry Love."**

BELLAS
YOU CAN'T HURRY LOVE/NO YOU JUST
HAVE TO WAIT...

79 EXT. THE LODGE - ZIP LINES - DAY 79

One after another, the Bellas zip past. Fat Amy somehow loses her pants, revealing a commando situation all over again!
[Pixillated]

FAT AMY
I've learned nothing!

80 EXT. THE LODGE - CAMPGROUNDS - DAY 80

1970s: The Bellas sing **Patti Labelle's "Lady Marmalade."**

BELLAS
HEY SISTER, GO SISTER, SOUL SISTER,
GO SISTER/HEY SISTER, GO SISTER...

81 EXT. THE LODGE - HIGH WIRE - DAY 81

The ladies stand at the base of the climbing wall.

AUBREY
Flo, you're up.

FLO
No. I respect the ground too much.

AUBREY
Ladies. Your task is to figure out
how to get Flo up this wall.

Flo sits on the ground. Fat Amy kneels beside her.

FAT AMY
(a beat, then)
GET HER!

The group tries to pick up Flo and force her to climb up.
Like a toddler, Flo goes limp and collapses to the ground.

82 EXT. THE LODGE - CAMPGROUNDS - DAY 82

1980s: The Bellas sing the **Pointer Sisters' "I'm So Excited."**

BELLAS
I'M SO EXCITED/AND I JUST CAN'T
HIDE IT... (song continues)

83 EXT. THE LODGE - MUD PIT - DAY 83

The Bellas run through a military-style obstacle course with
ropes over a mud pit. One Bella after the next FALLS
awkwardly into the mud. Fat Amy decides to walk around it.

84 EXT. THE LODGE - CAMPGROUNDS - DAY 84

1990s: As the sun sets behind them, the Bellas, caked in
dried mud, sing **En Vogue's "Never Gonna Get It."**

BELLAS
...NEVER GONNA GET IT/NEVER GONNA
GET IT... (song continues)

A frustrated Beca half-heartedly sings.

BECA
NEVER GONNA GET IT. NEVER GET IT.

The Bellas finish, psyched at how great they sounded.

END MONTAGE.

85 EXT. THE LODGE - CAMPGROUNDS - LATER 85

The ladies stand there, awaiting further instructions.

AUBREY
Okay, that was two steps away from
being almost fine.
(MORE)

(CONTINUED)

AUBREY (CONT'D)

Now let's take the next couple of hours and discuss Spice Girls--

BECA

Wait, what are we doing?

CHLOE

We're rediscovering our sound.

BECA

Are we? 'Cause it seems like we're just singing songs that we would never put in our set.

CHLOE

Beca, c'mon--

BECA

None of us know how to beat Das Sound Machine, but I know it's not going to be by doing this.

AUBREY

It's an exercise to find harmony. Sometimes you have to break stuff down before you can build it up--

BECA

(exploding)

I have more important things to do!

CHLOE

What could be more important than this?

BECA

(back-pedaling)

Nothing, forget it--

CHLOE

You think we haven't noticed that you've been a little checked out?

FAT AMY

(quietly to Beca)

Come on, Beca. Just tell her --

CHLOE

I heard that. Tell me what?

Beca shoots daggers at Fat Amy. Now Fat Amy back-pedals.

(CONTINUED)

FAT AMY

You misunderstood me. I clearly said, "Rum pond, Teca. Rust smell her."

(then)

Listen, I don't want you guys to fight. You're Beca and Chloe, together you're Bloe. And everyone loves a good Bloe. So...

Beca finally gives in.

BECA

Okay. I've been interning at a recording studio and a legit music producer wants to hear my work. God forbid I have something going on outside this group.

CHLOE

(processing it)

Okay. So why would you keep something like that from us?

BECA

'Cause you're obsessed! You all are! We're graduating and the only person thinking about life after the Bellas is me.

CHLOE

What is so wrong with being focused on the Bellas? This has been my family for seven years!

BECA

Only because you're afraid to leave! Sack up, girl!

Chloe gasps.

CYNTHIA ROSE

Shit gettin' real.

CHLOE

That's... just... mean! We're all here by choice! I thought you felt the same way!

BECA

Well maybe I don't anymore!

(CONTINUED)

CHLOE

Oh great. So you've been lying to us all year and now is when you choose to flake out?! The Worlds are--

BECA

Enough about the Worlds!
(shakes head, frustrated)
When are you guys gonna grow up and realize that what you should be focusing on is the real world? Not this kid stuff!
(a beat, then)
Man, I gotta get out of here.

Beca starts to walk off.

BECA (CONT'D)

I'll get a cab. Whatever. I have work to do.

CHLOE

(calling after her)
So you're just going to leave?!

Beca turns back around but keeps walking.

BECA

We all have to eventually, Chloe!
Might as well be now.

Chloe looks to Aubrey, who shrugs, "it's out of my hands."

Beca STOMPS off in the direction of the lodge, ignoring the marked path. Emily clocks this.

EMILY

No, not that--!

Fat Amy gently puts a restraining hand on Emily's arm to quiet her. Beca calls over her shoulder...

BECA

If you know what's good for you,
you'd all follow meeeee --!

Beca STEPS in a snare! The rope encircles her ankle, PULLING her around fifteen feet in the air.

A86

ALARMED, THE LADIES RUSH OVER TO STAND BENEATH HER.

A86

CHLOE
(nonchalant)
Oh, look who needs our help.

BECA
Not cool, guys!

CHLOE
No, what's not cool is you taking
your frustrations out on us!

Suddenly, the branch on the tree gives and Beca JERKS a foot
closer to the ground. The ladies GASP!

EMILY
Aubrey, we have to get her down! We
need a ladder.

AUBREY
No we don't believe in ladders.
They suggest a corporate hierarchy
that's counterproductive to my team
building program.

Fat Amy crosses to Aubrey.

FAT AMY
What kind of operation are you
running here?!

BECA
Oh God, is this how it ends?!
(then, conciliatory)
I didn't mean what I said! I love
all you nerds! And I love being a
Bella! I'm just stressed--

The branch CRACKS again. The ladies scream!

BECA (CONT'D)
(blurts out)
I once told a dwarf that she
shouldn't bother going to a Pilates
class! It's haunted me ever since!
And Jessica and Ashley! I don't
actually know which one of you is
which!

JESSICA/ASHLEY
I'm Jessica!

(CONTINUED)

They look at each other, "huh?"

BECA

I'm sorry I cancelled the season pass on the DVR to the "Today" show! It's insane not watch that live...! And I'm the one who let that raccoon in! I left the door open! I wanted a cross breeze!

CYNTHIA ROSE

You blamed that shit on me!

CHLOE

Hold on, Beca! It'll be fine! We can work together as a team. Let's get in formation. Fat Amy, Cynthia Rose. Stand under Beca. Emily, Stacie.

The ladies start to get in position when Beca comes falling down on them. The Bellas look up. Lilly is hanging upside down, holding knives.

LILLY

I sleep upside down like a bat.

The ladies lean in, "what?"

BECA

Who cares what she said. She saved my life.

Off Beca's smile, we CUT TO...

The ladies sit around a cozy campfire. Some are wrapped in blankets. Fat Amy, Flo and Cynthia Rose are making s'mores.

BECA

...It's just everything is changing so fast and I'm putting all this pressure on myself, you know. I don't want to fail.

CHLOE

But if you had said something--

BECA

Yeah, I'm just weird about that stuff. I thought I could figure it out myself, but I can't.

(MORE)

BECA (CONT'D)

Maybe I don't have anything original to say.

(to Emily)

I wish I could do what you do.

EMILY

(taken aback)

Well I feel the same way about you, about everything. You're so good, it's intimidating. I'll I've ever wanted is to be one of you. Not a legacy, but a Bella.

They all react with, "You are!"

FAT AMY

You are one of us. You paid the registration fee.

BECA

It's for life, dude.

(then)

Do you want to collaborate on something?

EMILY

Wait, are you serious?

BECA

Yeah.

EMILY

(a little too much)

Yes! Yeah! Man! Who else feels like a winner tonight?!

The Bellas laugh. Then:

CHLOE

I know it doesn't seem like it, but I'm afraid, too. To graduate. Move on. It's scary.

FAT AMY

It actually does seem like that. You're barely holding it together.

AUBREY

Well it doesn't have to be scary, Chlo. When I was graduating, I never pictured myself running a retreat in the middle of the woods but here I am.

(MORE)

(CONTINUED)

AUBREY (CONT'D)

Take it from someone who's dealt with some serious control issues, you just have to make the leap. Like my dad always said, in the mindfield of life, you must be prepared to lose both feet.

(to the group, cocky)

And I think you all know what I mean.

They don't. Chloe makes a decision and stands, dramatic.

CHLOE

Then it's decided. This year I will graduate. The Worlds will be my swan song.

Everyone reacts skeptically.

CHLOE (CONT'D)

I mean it. I'll pursue my passion and teach singing lessons to underprivileged children. Or I'll dance exotically. Whatever has the most money in it.

She sits, proud of herself.

STACIE

After I graduate, I'm going to do the hardest job there is.

FAT AMY

Let me guess, be a house mum?

STACIE

No, repair propellers on nuclear submarines. It's why I majored in naval engineering.

Fat Amy nods, roger that.

CYNTHIA ROSE

Well I'm moving to Maine to get hitched. And you're all invited.

The Bellas react, thrilled. Warm fuzzies all around.

BECA

Wow. Maine's a really progressive place.

CYNTHIA ROSE

Yeah I talked to the other black people there. They seem to like it.

FLO

Okay! Okay! I'll tell you! Stop asking.

Flo stands.

FLO (CONT'D)

After I graduate, there's a chance I will be deported. I will try to re-enter the country, but I will probably die at sea so...

(big)

Let's live for tonight!

BECA

How about you, Lilly? What are your plans?

Lilly shrugs, "nothing really."

LILLY

I'm just going to travel through time.

As always, the ladies look to each other, confused.

EMILY

Well, I think this is all... aca-
PELLING information.

Emily smiles wide, super proud of herself.

FAT AMY

That bit is getting a little tired.
(down the barrel)
Don't you think?

BECA

This is gonna sound lame balls, but... When I look back at this -- it won't be the performing or the competitions that I'll remember. It'll be you weirdos.

They all look at each other, sharing a nice moment.

BECA (CONT'D)

It just makes me sad to think it's never going to be like this again. I'm really going to miss it.

(CONTINUED)

CYNTHIA ROSE

Me, too.

STACIE

Me, too.

FAT AMY

(jokes aside)

Yeah, me, too.

A beat. Then, Chloe quietly starts singing "Cups."

CHLOE

I GOT MY TICKET FOR THE LONG WAY
ROUND.

BECA

TWO BOTTLE OF WHISKEY FOR THE WAY.

Aubrey smiles, remembering, and joins in.

BELLAS

AND I SURE WOULD LIKE SOME SWEET
COMPANY/AND I'M LEAVING TOMORROW.
WHAT DO YOU SAY?

BECA

WHEN I'M GONE (WHEN I'M GONE)

Everybody joins in to sing a stripped-down, simple but beautiful campfire version of this song. Tears are held back.

BELLAS

... YOU'RE GONNA MISS ME WHEN I'M
GONE/YOU'RE GONNA MISS ME BY MY
HAIR/YOU'RE GONNA MISS ME
EVERYWHERE/OH YOU'RE GONNA MISS ME
WHEN I'M GONE.

The Bellas look to each other, moved by this special moment.

BECA

Did we just find our sound?

CHLOE

I think we did.

AUBREY

(wipes her hands)
My work here is done.

Chloe puts her hand on Aubrey's.

(CONTINUED)

CHLOE

Thank you.

AUBREY

My pleasure. I'm glad no one died
in the tent.

Fat Amy shoots Aubrey a look, "that wasn't an accident?"

CHLOE

Fat Amy, you didn't tell us your
plans after graduation.

FAT AMY

Me? Mmmmm... Nah, I don't have any
plans. You guys know me, I just
love living in the moment.

BECA

Ashley, what are you going to do--?

As Ashley goes to answer,

FAT AMY

Actually, though.

Fat Amy stands and takes the floor.

FAT AMY (CONT'D)

If we to stop and really think what
would Fat Amy be capable of in the
future, I'll tell you guys. I'll be
living someone sick like Tulsa or
Little Rock where I manage a sales
force of pharmaceutical reps. We
specialize in boner pills. And
every night I curl up in front of
the fire and get freaky with my
fiancé Bu--

(stops, realizing)

Bumper? Oh my god, I'm in love with
Bumper!

Not surprised, the group's demeanor doesn't change.

FAT AMY (CONT'D)

Oh wait. I'm in love with Bumper.

The ladies nod, "Uh duh."

FAT AMY (CONT'D)

Okay. I've done something terrible. And I'm not talking about crop dusting Chloe and Beca right now -- I apologize for that. You guys! I need to go right now. And I need to win back my man! Suck on your judgments! I have to go and get him back!

Fat Amy BOLTS UP and RUNS toward the bus, outside the perimeter of the camp. Fat Amy STEPS in a snare! UP SHE GOES.

BECA

Shake it off, Amy.

INT. TREBLE HOUSE - THE NEXT DAY

The Trebles and Bumper, in his campus security attire, look on as Benji stands behind a small cape that's hiding something.

BENJI

Gentlemen, I give to you...

Benji REMOVES the cape, REVEALING: Squeaks in a tux with an electronic cigarette in his mouth.

BENJI (CONT'D)

Our next album cover.

The Trebles applaud.

BUMPER

Just so everyone's clear, you're choosing Squeaks over --
(motions to his face)
all this gloriousness? I can give you some Michael Jackson "Thriller." Check it.

Bumper poses like the "Thriller" album cover.

BUMPER (CONT'D)

Or if you really want to move product, I can give you some Nirvana "Nevermind." All my pants are tearaways--

Before Bumper can remove his pants--

FAT AMY (O.C.)

BUMPER, I'M COMING!

88 EXT. TREBLE HOUSE/LAKE - CONTINUOUS

88

Bumper and the Trebles exit the house to see Fat Amy, PADDLING across the lake in the skiff we saw earlier. As she paddles, she BELTS out **Pat Benatar's "We Belong."**

FAT AMY

MANY TIMES I TRIED TO TELL YOU/MANY
TIMES I'VE CRIED ALONE... (song
continues)/WE BELONG TO THE SOUND
OF THE WORDS/WE'VE BOTH FALLEN
UNDER...

BACK ON: Bumper and the Trebles, shocked at what they're witnessing. Bumper is not on board.

BUMPER

Nope! Turn it around! I don't want
to see you!

Fat Amy is only halfway across the lake and very winded.

FAT AMY

I really thought I was going to be
farther than this.

She resumes paddling and singing with gusto.

A89 EXT. BELLA HOUSE/LAKE - SAME TIME

A89

Beca, Chloe and Lilly enjoy some ice cream on their front steps. They watch Fat Amy row with amusement.

CHLOE

Why didn't she just walk around the
lake?

BECA

Fat Amy doesn't do anything small.

Emily enters on the phone.

EMILY (INTO PHONE)

Yeah, I love you, too. Here she is.

She hands it to Beca.

BECA

What's up, Mrs. Junk?

B89 EXT. TREBLE HOUSE/LAKE - CONTINUOUS

B89

Fat Amy, now across, crawls up the side to get to the road.

(CONTINUED)

FAT AMY
 MAYBE IT'S A SIGN OF WEAKNESS/WHEN
 I DON'T KNOW WHAT TO SAY/MAYBE I
 JUST... NOW THERE'S NO LOOKING
 FORWARD/NOW THERE'S NO TURNING BACK
 WHEN --

She stands on the side of a busy street to catch her breath.
 A car SLOWS, thinking she's about to run through traffic.
 Frustrated, she yells:

FAT AMY (CONT'D)
 GOOOOOOOOOO! Well, what are you
 doing? I'm soloing here! Whatever!

The car finally drives away. Fat Amy snaps back into her solo
 and heads toward Bumper.

FAT AMY (CONT'D)
 WE BELONG TO THE NIGHT/WE BELONG TO
 THE THUNDER...!

BUMPER
 No!

FAT AMY
 WE BELONG/Bumper and Fat Amy WE
 BELONG TOGETHER/WAS IT...?/CLOSE
 YOUR EYES...

Bumper reacts, defiant. But then:

BUMPER
 CLOSE YOUR EYES AND TRY TO SLEEP
 NOW/CLOSE YOUR EYES AND TRY TO...

FAT AMY/BUMPER
 WE CAN'T BEGIN TO NOTICE/HOW MUCH
 WE REALLY CARE...WE BELONG TO--

Bumper KISSES Fat Amy romantically. Then, it gets raunchy.
 Everyone looks around, uncomfortable. Through kisses:

BUMPER
 I just love kissing!

Beca and Emily work on recording, "Flashlight." They're both
 in heaven. Emily sings lead vocals.

We JUMP CUT to: Sammy, listening to their newly collaborated
 song, "Flashlight" with Beca and Emily next to him.

EMILY (THROUGH SPEAKERS)
...GETTING ME THROUGH THE NIGHT...

Sammy stops the song and turns to them.

SAMMY
(to Beca)
Okay, so you produced this?

BECA
Yes, Emily wrote it.

SAMMY
Who is Emily?

BECA
This tall drink of water right
here.

SAMMY
(re: song)
Well... Ummmm... Gosh, I don't like
it.

The ladies react, deflated.

SAMMY (CONT'D)
I don't like it when people can do
what I can do. In a manner of
speaking, it's threatening. But uh,
you just did it. And I -- I have a
few notes that I assume that you
are open to. But this is a solid
demo with real potential. Yeah, I
look forward to working together.

Beca and Emily beam. As Sammy exits,

SAMMY (CONT'D)
I gotta go jump on a call. Lady
Gaga wants to put out a kids album.
When it rains it pours.

MUSIC UP: YING YANG TWINS "**Fist Pump, Jump Jump.**"

The Bellas stand on their porch in their cap and gowns. Emily
takes a picture of them.

EXT. MAPS - LATER

We see different destinations highlighted on a Google Earth style map. It becomes the...

EXT. COPENHAGEN - DAY

Map that Beca is holding in her hands. Beca walks in the rain with Emily and Lilly.

BECA

Okay, is there a restaurant in this town that serves something other than fish.

EMILY

I did see a KFC back there.

BECA

Nope. All fish. I checked.

CHLOE (O.C.)

Guys! Over here!

Beca, Emily, and Lilly turn a corner and run into Chloe, Flo, and Fat Amy.

BECA

Chloe, I'm coming for ya.

They walk down a rainy street.

CHLOE

Whoo hoo! College graduate! Spread my wings, y'all!

FAT AMY

There's so many fresh danishes here. I swear if I wasn't recently locked down, I would tear a hole through this city.

FLO

This place is so smelly and rainy. Why would anyone ever leave America.

FAT AMY

Culture, design, history --
place

They turn a corner and REVEAL: A beautiful city.

(CONTINUED)

FLO
I'm not Copen-hating this place.

FAT AMY
It wasn't funny on the plane, it's
not funny now.

91 EXT. WORLD CHAMPIONSHIP OF A CAPPELLA - EARLY MORNING 91

The Bellas crest a hill. Laid out before them is a huge outdoor stage flanked by international flags, tents, towers of amps. Stagehands and vendors set up, awaiting a massive crowd.

CHLOE
Well, here we are.
(then)
Is the stage big enough for what we
want to do?

FAT AMY
(taking it in)
Yeah. It should be.

Emily turns to Beca.

EMILY
You think it'll work?

BECA
It'll work for us. That's all that
matters.

Flo cartwheels towards the stage. The girls follow, excited.

92 EXT. WORLD CHAMPIONSHIP OF A CAPPELLA - DAY TO NIGHT 92

MUSIC UP: Journey's "Any Way You Want It" sung by PENN MASALA over a series of time-lapse establishing shots. Cars pull up, PEOPLE file in...

PENN MASALA
ANY WAY YOU WANT IT/THAT'S THE WAY
YOU WANT IT. ANY WAY YOU WANT IT.

John and Gail speak over a series of international groups performing "**Any Way You Want It**" in their native language. (Penn Masala in Hindi, The Filharmonic in Tagalog, The Soweto Gospel Group in accented English, The Latinotes in Spanish)

JOHN (O.C.)
Here it is folks. The granddaddy of
them all.

(MORE)

(CONTINUED)

92 CONTINUED: 92

JOHN (O.C.) (CONT'D)
The World Series, the Olympics, the
"Lost" finale all wrapped up in
this one night...

GAIL (O.C.)
Bup-bup-bup. Don't tell me. I'm
going to watch it eventually--

JOHN (O.C.)
Dammit, Gail!

93 EXT. WORLD CHAMPIONSHIP OF A CAPPELLA - DAY TO NIGHT 93

Camera PANS across a bunch of press tables with COMMENTATORS
from various countries, landing on John and Gail.

JOHN
The World Championship of A
Cappella!

GAIL
Tonight, groups from all over the
globe duke it out for the coveted
title of Aca World Champion.

JOHN
Representing America are the
embattled Barden Bellas.

GAIL
The Bellas are making one last
attempt to repair their damaged
legacy by becoming the first
American team to claim the title.
You think they can do it, John?

JOHN
In theory, yes. Realistically? No.
Those girls are dead to me.

94 EXT. WORLD CHAMPIONSHIP OF A CAPPELLA - BACKSTAGE/ON THE GRASS - DAY 94

Emily paces, trying to shake off the jitters. She gets a tap
on the shoulder and turns around to see Benji.

EMILY
What are you doing here?!

BENJI
Anything to support the Bellas.

(CONTINUED)

EMILY

(floored)

Wow, that's so -- wow... sers.

(then)

Now I'm the one who can't speak.
I'm so freakin' nervous.

BENJI

Don't be. You'll be awesome. We
could hear you guys rehearsing
24/7. I think I could probably step
on stage and do your set.

(then)

I can't, right?

EMILY

(sweetly)

Sorry, this one is just for us.

BENJI

Cool. I should find my seat. But
before I go, I have something for
you.

He steps closer to Emily, and her eyes go wide. Before he can
act, Emily GRABS Benji's face and PLANTS a kiss on his mouth.
She stops. Something is off. Benji begins PULLING a long
string of scarves out of his mouth.

BENJI (CONT'D)

Sorry, I was expecting that to go
in a different direction.

Beca walks by and sees Emily with Benji.

BECA

Em, you ready?

EMILY

Uh, yeah. I'll be right there.

BECA

(pointed)

Benji.

Beca crosses away with a knowing smile on her face.

Penn Masala finishes "Any Way You Want It."

PENN MASALA

...ANY WAY YOU WANT IT!

The crowd APPLAUDS and they exit. An EMCEE takes the stage.

JOHN (O.C.)

Our next group, Das Sound Machine
spent the last six months touring
America. And we're told their
favorite part was going to the mall
to watch obese people drink diet
soda.

Das Sound Machine takes the stage. They begin with **Fall Out
Boy's "My Songs Know What You Did in the Dark."**

DAS SOUND MACHINE
[ELECTRONICA BEATBOX]

They mash it up with **DJ Kaled's "All I Do Is Win."**

KOMMISSAR

PIETER

B-BE CAREFUL MAKING WISHES IN
THE DARK, DARK/CAN'T BE SURE
WHEN THEY'VE HIT THEIR
MARK/AND BESIDES IN THE MEAN,
MEAN TIME/I'M JUST DREAMING
OF TEARING YOU APART... (song
continues)

ALL I DO IS WIN! THROW YOUR
HANDS IN THE AIR AND THEY
STAY THERE!

They continue their set with impressive choreography.

GAIL (O.C.)

Their skill is extraordinary.

BACK ON STAGE: The Kommissar takes center stage to solo.

KOMMISSAR

I STAY ON THAT HUSTLE/I FLEX THAT
LITTLE MUSCLE/HATE TO BUST YOUR
BUBBLE...

KOMMISSAR (CONT'D)

I'M ALIIIIIIIVE/I'M ALIVE,
I'M ALIVE, I'M ALIVE....

PIETER

I GOT THAT POWER/I GOT THAT
POWER... (song continues)

They strike a final pose. The crowd goes BANANAS!

96

EXT. WORLD CHAMPIONSHIP OF A CAPPELLA - PRESS TABLES -
CONTINUOUS

96

JOHN

Wow! That was something special. If
the Bellas of old show up, this
could go down as the most
significant conflict between
America and Germany in history.

GAIL

Crack a book, John.

JOHN

No thank you.

97

EXT. WORLD CHAMPIONSHIP OF A CAPPELLA - BACKSTAGE/ON THE
GRASS - CONTINUOUS

97

As they exit the stage, the audience chants:

AUDIENCE

DAS SOUND MACHINE! DAS SOUND
MACHINE...! (continues)

DSM confronts The Bellas.

KOMMISSAR

You hear that? They chant. For us.
But don't cry too hard when you
lose. Makes eyes puffy.

BECA

Your hands are so soft.

KOMMISSAR

I'm sorry, I don't speak loser.
What did you say?

PIETER

She actually speaks eight languages
and loser is not one of them.

KOMMISSAR

Everything must come to an end.
Even The Bellas.

As they cross away,

BECA

Ha, ha! Your sweat smells like
cinnamon! Dammit!

(CONTINUED)

Das Sound Machine crosses away. The Bellas huddle back up, excited yet anxious to take the stage one last time.

BECA (CONT'D)
This is it. Our last performance.

The ladies hold on tight to each other. Chloe's near sobbing.

CHLOE
We need to go out there and beat
DSM. This ones for us!

They squeeze each other a little tighter.

FAT AMY
Guys, there's going to be some
haters out there. They are going to
look at us -- Team USA -- and
wonder why is the most talented one
Australian.

(then, hitting belly)
Well I'm fat so that is close
enough. We are going to show them
who we are -- a bunch of ethnically
diverse, for the most part
feminine, amazing singers! Let's go
out there and Ac' the world!

98 EXT. WORLD CHAMPIONSHIP OF A CAPPELLA - AUDIENCE - CONT 98

ANGLE ON: Benji in the audience, where he has been handing something out to the crowd.

BENJI
(to each person)
You'll know what to do...

EMCEE (ON STAGE)
Next up, representing the
United States, please welcome
the Barden Bellas!

99 EXT. WORLD CHAMPIONSHIP OF A CAPPELLA - PRESS TABLES - 99
CONTINUOUS

As the Bellas take the stage:

GAIL
John, it's possible we're watching
the last hurrah of the Barden
Bellas.

JOHN
It's going to be very difficult for
them to pull this off. But if they
don't, it is over.

100 EXT. WORLD CHAMPIONSHIP OF A CAPPELLA - STAGE - CONTINUOUS 100

The ladies stand on stage and do a clap, snap, hand routine. It's complex and super cool.

Then, they begin singing Beyonce's, "**Run The World (Girls).**"

BELLAS

WHO RUNS THE WORLD? GIRLS. WE RUN
THIS MOTHER!

101 They mash it up with "**We Belong.**" The Bellas move downstage101 into one line across the stage. Each Bella joins in to hold one note. It's simple, stripped down and poignant. They all motion to Emily, who steps forward to "solo."

EMILY

DOO DOO, DAA DAAAAAAA!

Then, they perform a heartfelt version of the Beca/Emily original song, "Flashlight." A SPOTLIGHT shines down on Beca.

BECA

WHEN TOMORROW COMES/I'LL BE OOOOH!
ON MY OWN/FEELING FRIGHTENED
OF THE THINGS THAT I DON'T OOOOH!
KNOW/WHEN TOMORROW COMES
3X... OOOOH!

BELLAS

102 EXT. WORLD CHAMPIONSHIP OF A CAPPELLA - PRESS TABLES - 102
CONTINUOUS

BACK ON AN EMOTIONAL JOHN AND GAIL, who can't believe it.

JOHN

This is unprecedented. The Bellas
have chosen to do an original song.

GAIL

Ordinarily I'd be coughing up blood
in anger, and yet, it's so damn
beautiful.

JOHN

Like a baby fawn. Sipping morning
dew. From a buttercup.

103 EXT. WORLD CHAMPIONSHIP OF A CAPPELLA - STAGE - CONTINUOUS 103

BELLAS

BUT YOU'RE MY FLASHLIGHT/
YOU'RE GETTING ME GETTING ME
THROUGH THE NIGHT...

(CONTINUED)

103 CONTINUED: 103

Just then, Aubrey EMERGES from backstage and joins in singing with the ladies... followed by Alice, CJ and generations of Bellas from the beginning. They all sing.

BELLAS (CONT'D)
BUT YOU'RE MY FLASHLIGHT/
YOU'RE GETTING ME GETTING ME
THROUGH THE NIGHT...

Emily looks back at her mom, Katherine Junk.

EMILY
(mouths)
Thank you.

Katherine winks and sings her heart out.

104 EXT. WORLD CHAMPIONSHIP OF A CAPPELLA - AUDIENCE - CONT 104

Benji holds up a flashlight and moves it to the music. The rest of the audience follows his cue. The Bellas take in the sea of light. Emily connects with Benji, thrilled.

105 EXT. WORLD CHAMPIONSHIP OF A CAPPELLA - STAGE/AUDIENCE - 105
CONTINUOUS

Just then, Beca finds Jesse, sitting with Benji in the front row! He came too! She's overwhelmed.

106 EXT. WORLD CHAMPIONSHIP OF A CAPPELLA - STAGE - CONTINUOUS 106

The stage is now full of generations of Bellas, singing.

BELLAS
BUT YOU'RE MY FLASHLIGHT/
YOU'RE GETTING ME GETTING ME
THROUGH THE NIGHT...

It's quite a sight. BACK ON: John and Gail,

JOHN
Incredible. Every living Bella is
up on that stage right now.

ANGLE ON: The judges, clearly moved. The audience, captivated. The Kommissar, stewing. BACK ON STAGE:

BECA
GETTING ME THROUGH THE NIGHT.

Pin drop. Then, the audience CHEERS. The Bellas hold each other tight, relishing the moment.

107 EXT. WORLD CHAMPIONSHIP OF A CAPPELLA - PRESS TABLES - CONT107

JOHN

Simple, raw, vulnerable, exposed...
I've been called many things, Gail,
but let me add one more. Impressed.

GAIL

(through emotion)
Thought you were going to say gay.

108 EXT. WORLD CHAMPIONSHIP OF A CAPPELLA - STAGE - CONTINUOUS 108

The alumna exit, leaving just our ten ladies. Lilly and Ashley beatbox a cool dance beat. The Bellas free-style dance until they eventually exit the stage. The audience cheers them on. As they do this, FADE TO BLACK

109 INT. BELLA HOUSE - NIGHT 109

Emily stands in front of the Bellas. There is a hazardous amount of lit candles around her. Beca hands Emily a large wine glass.

BECA

It's ceremonial. And you should definitely not drink it because it is essentially poison.

EMILY

(smells it)
Aw, it smells like cherry and vanilla.

CHLOE

Okay, repeat after me. I, sing your name.

EMILY

I -- EMILYYYYY!

CHLOE

Promise to uphold the ideals of a Bella woman forever.

EMILY

Promise to uphold the ideals of a Bella woman forever.

BECA

And that's it. That's the end of the speech. Nothing weird happens after that.

(CONTINUED)

Beca hands Emily the house keys.

BECA (CONT'D)

These are for you. Don't go in the
basement. It's haunted.

FAT AMY

Wait! One last thing.

Fat Amy picks up a round sled.

CHLOE

Yes, every Bella must christen the
house by sliding down the
staircase.

EMILY

Are you serious?

BECA

It's tradition.

FAT AMY

Yeah. I'll show you.

We JUMP CUT to, Fat Amy at the top of the staircase.

FAT AMY (CONT'D)

Behold!

Using a round sled, she makes her way down the staircase.
It's not elegant. Then, she stands up -- in all of her
confidence:

FAT AMY (CONT'D)

Crushed it.

BECA

Good form.

FAT AMY

Now I'm ready to move on.
(then, shouting up)
Legacy, you're up!

We see Emily at the top of the stairs. TIGHT ON: Emily, right
before going down...

EMILY

Alright I'm ready! Let's do this!

As she starts to slide --

(CONTINUED)

END OF MOVIE

DURING END CREDITS:

BLAKE SHELTON, CHRISTINA AGUILERA, PHARRELL, and ADAM LEVINE sit with their backs to BUMPER, who is on stage. He sings **John Legends, "All of Me."**

BUMPER

... 'CAUSE ALL OF ME/LOVES ALL OF YOU/LOVE YOUR CURVES AND ALL YOUR EDGES/ALL YOUR PERFECT IMPERFECTIONS/GIVE YOUR ALL...(song continues)

Blake Shelton HITS his button. He turns around, sees Bumper and smiles. Bumper can't contain his excitement.

BUMPER (CONT'D)

'CAUSE I GIVE YOU -- Yes! -- ALL OF ME AND YOU GIVE ME -- just like I dreamed! ALL OF YOU -- (song continues)

Blake is laughing. Adam HITS his button. Now, Bumper is really losing it with excitement.

BUMPER (CONT'D)

ALL OF ME... who-am-I-going-to-pick I-have-no-idea! GIVE YOUR -- Adam, no offense, it's not going to be you. You can turn back around.

Adam hits his button and turns back around.

BUMPER (CONT'D)

No wait! Come back! I want to hear what you have to say!

Blake is falling over, laughing.

BUMPER (CONT'D)

Adam, hit Gwen's button! She's really the one I want! Or Christina's! Whoever is back there!...

(big finish)

ALL OF ME!

The rest of the judges turn around to see this goofball.

BLAKE

What's your name, son?

(CONTINUED)

BUMPER
(ridiculously excited)
I CAN'T REMEMBER!

CHRISTINA
You're interesting. And I can work
with interesting.

Bumper crosses over and hugs Christina. He turns to the
camera.

BUMPER
Hi Amy!