

Pitch Perfect

by

Kay Cannon

Revision by

Jeff Roda

Revision Date: 10/04/11

Date: 10/21/11

Based on the Book:

"Pitch Perfect: The Quest for Collegiate A Capella Glory"

By

Micky Rapkin

WHITE	10/21/11
BLUE REVISED	10/25/11
PINK PAGES	10/27/11
YELLOW PAGES	10/28/11
GREEN PAGES	11/1/11
GOLDENROD PAGES	11/16/11
BUFF PAGES	11/21/11
SALMON PAGES	11/27/11
CHERRY PAGES	12/12/11
TAN PAGES	12/13/11
SECOND REVISED BLUE	12/14/11

OVER BLACK: We hear the sound of a pitch pipe.

VOICE  
One, two, three, four --

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

FADE IN:

1 INT. LINCOLN CENTER - STAGE - CONTINUOUS 1

On stage, the Barden Treblemakers, an all-male a cappella group dressed in matching smoking jackets, conclude singing Universal's theme song.

BARDEN TREBLEMAKERS  
BRRMP BRRMP!

The audience cheers. Then, the Trebles begin Rihanna's, "Don't Stop The Music," and the place goes apeshit.

BARDEN TREBLEMAKERS (CONT'D)  
PLEASE DON'T STOP THE MUSIC, MUSIC,  
MUSIC/PLEASE DON'T STOP THE MUSIC,  
MUSIC... (song continues)

2 INT. DRESSING ROOM - NIGHT 2

CREDITS ROLL as a gorgeous girl, CHLOE (20), dressed like a 1970's flight attendant, frantically rummages through a swanky dressing room.

CHLOE  
Shitballs, where is it?

Chloe stops, reaches into her jacket pocket, and pulls out a red scarf. Relieved, she DASHES out of the room.

3 INT. STAGE - SAME TIME 3

As the BU Treblemakers sing, we WIDEN TO REVEAL: A sold out audience at Lincoln Center. The atmosphere is reminiscent of an American Idol finale. PROUD PARENTS, COEDS, and A CAPPELLA FANATICS hold up signs: "I HEART BELLAS", "I'LL TREBLE 4 YA!", and "A CAPPELLA IS MY CO-PILOT!"

4 INT. BACKSTAGE STAIRWELL - SAME TIME 4

A winded Chloe runs up a set of stairs, clumsily wrapping the scarf around her neck.

5 INT. ANNOUNCER BOOTH - SAME TIME

5

GAIL and JOHN, a cappella alums, color-commentate.

JOHN

This is exactly the type of performance you would expect to see at "The International Championship of Collegiate A Cappella." Isn't that right, Gail?

GAIL

John, you're so right that everything else seems wrong. This is what the ICCA's are all about.

ANGLE ON: The Barden Treblemakers. The guys are crushing it.

JOHN (O.C.)

The Barden University Treblemakers never disappoint. It is their showbotage that is re-defining modern a cappella. And the ladies, well, they just can't get enough.

GAIL

Yes. Nothing makes a girl feel more like a woman than a man who sings like a boy.

A TREBLE steps forward to solo the next lyric.

TREBLE SOLOIST

I WANNA TAKE YOU AWAY.

On the word, "Away", he goes flat.

GAIL/JOHN

Whoa!/Boom!

JOHN

That was flatter than my ex-wife's chest. The Asian one. [get alts]

6 INT. BACKSTAGE OF LINCOLN CENTER - SAME TIME

6

Chloe runs past a variety of A CAPPELLA GROUPS readying themselves to compete, stopping at the all-female Bellas: A group of model-esque ladies dressed exactly like her. Chloe lifts up her scarf and comes face to face with Alice.

(CONTINUED)

CHLOE  
I found it!

On stage the BU Treblemakers continue singing.

ALICE  
Chloe, look at you. You're a mess.

ALICE, the aggressive leader, undoes Chloe's scarf and then methodically re-ties it.

ALICE (CONT'D)  
You're unreliable. You're unfocused. And your breath smells like egg. Like, all the time.

Alice pushes the knot up to Chloe's throat. Chloe winces. Then, Alice turns to address both Chloe and AUBREY, an exceptionally focused girl standing next to her.

ALICE (CONT'D)  
I can't believe the Bellas are in the hands of you two slut bags after we graduate.

Alice gets right up in Aubrey's face.

ALICE (CONT'D)  
Eff up your solo, and I'll tell everyone you were born without a butthole and it all just comes out the front.

AUBREY  
I won't disappoint you. My dad always says if you're not here to win, get the hell out of Kuwait.

The Trebles end their performance to wild applause.

JOHN  
With a couple of shaky notes in there, it's anybody's game now. Next up, BU's other group, The Barden Bellas.

BACKSTAGE: The Trebles brush past the Bellas. BUMPER, the Trebles outspoken ringleader, stops to address them.

BUMPER

("genuine")

Good luck out there. Seriously. I mean that. You guys are awesome...ly horrible. I hate you. Kill yourselves.

(all girly)

Girl Power! Sisters before  
Misters! Go get 'em gang!

Bumper crosses away. An infuriated Alice turns to the ladies.

ALICE

Now or never, bitches! HANDS IN!

Alice puts her fist out. Nine others meet hers.

ALICE (CONT'D)

One, two --

ALL

(Mariah Carey-high note)

-- AHHH!

EMCEE (O.C.)

Please give it up for the Barden  
Bellas!

The ladies run out on stage and take their position. Alice steps up to the microphone.

JOHN (O.C.)

The Bellas. Making history as the first all-female group to ever advance to the ICCA finals.

GAIL (O.C.)

John, why do you think it's taken so long for an all-lady group to break through the glass ceiling of a cappella?

JOHN

Well, women typically can't hit the low notes that round out a musical arrangement and that limits them. They're about as good at a cappella as they are at being doctors.

ON STAGE: Alice blows the pitch pipe. It's red with a large cursive "B" on it.

(CONTINUED)

ALICE

One, two, three, four...

They begin the arrangement and choreography to Ace of Base's, 'The Sign'. The performance is over-polished and safe.

ALICE (CONT'D)

RAMBOON NA BOO YEAH!/I, I GOTTA NEW  
LIFE, YOU WOULD HARDLY RECOGNIZE  
ME, I'M SO GLAD... (song continues)

GAIL (O.C.)

So just how did the Bellas make it  
to the finals?

JOHN (O.C.)

Hard work, Gail. When it comes to  
the technical aspects of the  
performance, they never falter.  
Plus they are very good looking.

ALICE

IT'S ENOUGH, ENOUGH.

BELLAS

OO-OOOOOH!

ALICE

IT'S ENOUGH TO KNOW THAT I...

"The Sign" rendition has lulled the audience into a coma-like state. One JUDGE even yawns.

GAIL (O.S.)

Feels like we all just took a left  
turn into Snoozeville, John.

JOHN

And parked in a lot where they do  
not validate.

GAIL

At this level of competition  
they're a little *too* traditional,  
don't you think? No surprise  
factor.

JOHN (O.C.)

Yes. It's like after nine years of  
marriage knowing exactly what my  
Orthodox Jewish wife will be  
wearing to bed.

(CONTINUED)

7 CONTINUED: (3)

GAIL  
The wig, John?

JOHN  
And the wool skirt.

John and Gail wince. Aubrey steps up to solo.

AUBREY (INTO MIC)  
UNDER THE PALE MOON WHERE I SEE A  
LOT OF STARS/IT'S ENOUGH TO KNOW/I  
SAW THE SIGN AND IT OPE(NED)...

Aubrey projectile PUKES and we FREEZE. The puke hangs there frozen in mid-air.

TITLE CARD: PITCH PERFECT. END OPENING CREDITS.

8 EXT. HIGHWAY - DAY

8

We hear Kansas's, "Carry On Wayward Son" as a Prius travels down the highway, passing a sign: "Barden Univ., Next Exit."

TITLE CARD: FOUR MONTHS LATER.

9 EXT. BARDEN UNIVERSITY - ENTRANCE - CONTINUOUS

9

Move-In Day. GREETERS in polo shirts direct traffic. A taxi pulls up carrying BECA MITCHELL, a pretty freshman with heavy eyeliner. Beca listens to a dub step remix of Sia's "Titanium" on a pair of DJ-style headphones.

GREETER  
(super chipper)  
Hi there! Welcome to Barden  
University. What dorm?

Beca takes off her headphones.

BECA  
Baker Hall, I think.

The Greeter pulls out a map.

GREETER  
Okay, here's what you're going to  
do. Take that first right...

The Prius pulls into BU. A MOM drives and a DAD sits shotgun. JESSE, a confident underdog with boyish good looks sits in the back and sings "Wayward" out the window.

(CONTINUED)

JESSE  
CARRY ON MY WAYWARD SON...

The Prius pulls right along side Beca's taxi, near the greeters. Beca turns to see Jesse singing in the backseat. They lock eyes. You think he'll stop singing. He doesn't.

JESSE (CONT'D)  
CARRY ON, YOU WILL ALWAYS  
REMEMBER!/CARRY ON, NOTHING...

Beca stares in confused wonderment as Jesse continues to sing. After a beat, the Prius pulls away. The Greeter's voice snaps Beca back to reality.

GREETER  
... And your official BU rape  
whistle. Don't blow it unless it's  
actually happening. Nobody likes  
that.

Beca reluctantly takes the whistle as the taxi pulls away.

10 EXT. BAKERS RESIDENCE HALL - MOMENTS LATER 10

On the lawn, FRAT GUYS use numbered paddles to rate the Freshmen girls as they walk by. A GAY COUPLE helps their SON unload IKEA-like furniture from a mini-van. Beca takes it all in, not looking particularly enthused.

A11 OMIT A11

11 INT. DORM ROOM - CONTINUOUS 11

Beca's shy, KOREAN ROOMMATE is already there. She sits at the edge of her bed, silent.

BECA  
You must be Kimmy Jin. I'm Beca.

KIMMY JIN just stares back. Awkward.



11 CONTINUED:

11

BECA (CONT'D)  
 No English? Yes English? Just  
 tell me where you're at on English?

12 EXT. KENNEDY HALL - CONTINUOUS

12

Jesse stands outside the Prius with two large duffel bags.  
 His mom won't release him from a long embrace.

JESSE  
 Okay. Can't breath.

Mom lets go. Dad hugs him just as hard.

JESSE (CONT'D)  
 Here we go.

13 INT. BAKER HALL DORM ROOM - CONTINUOUS

13

Kimmy Jin hasn't moved. Beca nervously talks as she unzips  
 her suitcase, pulling out a set of turn-tables and assorted  
 deejay equipment.

BECA  
 (re: equipment)  
 Well, this is it. My music is  
 everything to me, Kimmy Jin. So  
 please don't touch, cool? Like  
 ever, okay?

Kimmy Jin just stares. Beca tries to read her for a moment.

BECA (CONT'D)  
 It is extremely important to me  
 that you acknowledge this  
 interaction.

14 EXT. DORM ROOM/INT. DORM ROOM - MOMENTS LATER

14

Jesse opens the door to find BENJI APPLEBAUM hanging a Tie-  
 Fighter mobile over his bed. Benji's a benevolent nerd who  
 makes Jesse look studly by comparison.

BENJI  
 There he is. You must be Jesse.

(CONTINUED)

JESSE

And you must be kidding.

WIDEN TO REVEAL: A room decorated with huge amounts of sci-fi memorabilia: A life-sized Darth Vader, a twenty-sided die chair, a Battlestar tribute wall, and a big box with swords sticking through it. A beat, as Jesse and Benji take it in.

BENJI

Looking at it now, I can see that it's a lot. I'll take it down --

JESSE

No way! Took me a second for my eyes to adjust but I can roll with this.

BENJI

Just so you know. I'm not a total nerd. I also happen to be super into close-up magic.

Benji pulls a hamster out of his sleeve.

JESSE

Dude! That's awesome!

Benji nods, "I'm pretty good." Then:

JESSE (CONT'D)

How long was the little guy in there?

Beca finishes converting her desk into a musical workstation. (Turntables, keyboard, laptop). There's a KNOCK on the door. A MAN speaks in falsetto.

MAN (O.S.)

It's Missy, your R.A! You guys keep it down in there!

Beca opens the door to reveal DR. FRANCIS MITCHELL, (49), a sweet-faced man with JFK hair and a corduroy blazer.

DR. MITCHELL

I'm kidding. It's just your ol' man trying to make a funny.

BECA  
 (sarcastic)  
 Chris Rock, everybody.

Dr. Mitchell enters. Kimmy Jin is still sitting there.

DR. MITCHELL  
 (to Kimmy Jin)  
 Hi. Dr. Francis Mitchell, Beca's  
 dad. I'm a professor here...(beat)  
 JOB TITLE TBD.

\*

There's no response. Dr Mitchell turns back to Beca.

DR. MITCHELL (CONT'D)  
 So when did you get here? *How* did  
 you get here?

BECA  
 Took a cab from the airport.  
 Didn't want to inconvenience you  
 and Sheila. *How is* the  
 stepmonster?

DR MITCHELL  
 She's great. She's on her way to  
 Vegas. Never been before. Gave  
 her my lucky...

BECA  
 Don't really care, dad. Just  
 wanted to say "stepmonster."

DR. MITCHELL  
 Fair enough. Well do I at least  
 get a hug? It's been a while since  
 I've seen you!

Dr. Mitchell forces a hug on Beca. Beca doesn't hug back.

\*

BECA  
 Well, that's what happens when you  
 leave your wife and daughter and  
 move 3000 miles away for some  
 hooker.

\*

\*

\*

\*

\*

DR. MITCHELL  
 (to Kimmy)  
 Sheila's a pharmaceutical sales  
 rep. That's very different than a  
 hooker. So, you been on the quad  
 yet?

\*

\*

\*

\*

\*

\*

(MORE)

(CONTINUED)

15 CONTINUED: (2)

DR. MITCHELL (CONT'D)

In the springtime, students study  
on the grass.

\*  
\*  
\*

BECA

I don't want to study on the grass.

\*

(MORE)

15 CONTINUED: (3)

BECA (CONT'D)

I don't need college. What I need is to live in LA, work at a music label, start paying my dues --

DR. MITCHELL

Oh boy. Here we go again. Beca, DJ'ing is not a profession. It's a hobby. Unless you're Rick Dees or someone awesome like that --

BECA

I don't want to just deejay. I want to produce music. Make music --

DR. MITCHELL

You're getting a college education. For free, I might add. End of story.

BECA

Great. So instead of getting real world experience in what I actually want to do with my life, I'll spend four years studying on the grass.

There's an awkward beat of silence.

KIMMY JIN

I'm going to the Activities Fair.

She speaks. Beca is surprised but seizes the opportunity.

BECA

Well then so am I. I'm going to go with my super-good friend, Kimmy Jin.

Beca grabs her bag and they exit, leaving Dr. Mitchell.

16

EXT. ACTIVITIES FAIR - BARDEN QUAD - LITTLE LATER

16

A series of recruiting booths are set up throughout the quad. Anything and everything is represented: One booth reads, "F-Word: A Collection of Feminist Voices," another says, "Barden Newspaper," another reads "Dudes With Ponytails. Est. 1988."

Beca, headphones around her neck, and Kimmy Jin are at the booth: "RIAC: Running in a Circle." Two REPRESENTATIVES give Beca the hard sell.

RIAC REPRESENTATIVE #1

Basically what we do is we join arms in a large ring and we run clockwise and sometimes we'll do variations on that.

RIAC REPRESENTATIVE #2

It's really about movement and, health, circulation, mimicking the earth's orbit around the sun.

BECA

So you run around in a circle?

RIAC REPRESENTATIVE #1

And so can you.

He holds out a pen for Beca to sign up.

BECA

Yeah. I'm gonna look around --

RIAC REPRESENTATIVE #2

-- Around!

RIAC REPRESENTATIVE #1

You would do so well here.

Kimmy Jin spots the "Korean Students Association" booth and makes a beeline for it. The KOREAN STUDENTS welcome her with open arms. Beca, now alone, puts her headphones on.

17

EXT. ACTIVITIES FAIR - BARDEN QUAD

17

ACROSS THE FAIR: Jesse and Benji stride through, stopping at the gratuitously rowdy Sigma Beta Theta FRAT booth. Good-looking, bare-chested, beefy GUYS party and chant.

FRAT GUYS

"Drinking beer, smoking dope,  
sucking on a tit!

(MORE)

(CONTINUED)

17 CONTINUED:

FRAT GUYS (CONT'D)

If you ain't pledging SBT, then you ain't worth no shit!"

BENJI

That's a double negative.

JESSE

That's a lot of negatives.

BENJI

Follow me. There's only one group on this campus worth joining.

NEEDLE DROP: A HEAVY GUITAR LICK kicks in as the camera FLIES over the fair, table after table, finally landing on...

THE Barden Treblemakers: A motley crew of eight confident nerds sitting under a tree: DONALD, a cool dude with black glasses, UNICYCLE, a guy always astride a unicycle, a few other thin, unathletic DWEEBS, and BUMPER, the outspoken ringleader.

Jesse and Benji stand nearby. Benji gestures to the guys.

BENJI (CONT'D)

As far as Barden goes, *that's* what being a man is all about.

Bumper blows an iPhone pitch pipe. The Trebles suddenly rise and sing the gayest version of The Dazz Band's "Let It Whip." Amazingly, a HANDFUL OF PRETTY GIRLS gather around to listen.

BENJI (CONT'D)

The Treblemakers. The rock stars of a cappella, the messiahs of Barden. Well, you know, not including athletes, frat guys, or actual cool people.

JESSE

Organized nerd singing! Is this for real?

BENJI

You bet it is. How's your voice?

Jesse joins the Trebles in "Let It Whip." Benji's impressed.

18

EXT. ACTIVITIES FAIR/BELLAS BOOTH - SAME TIME

18

Aubrey and Chloe stand in front of their tiny "Bellas" booth handing out flyers. Aubrey scoffs at the Trebles.

(CONTINUED)

AUBREY

I will stop at nothing to take down those dicklicks. [ALT: suck butts]

A homely girl, BARB, walks up.

CHLOE

Hey, Barb! Gonna audition this year? We have openings.

Chloe tries to hand her a flier but Barb won't take it.

BARB

Oh, now that you've puked your way to the bottom, you might actually consider me? I've auditioned three times and never got in because you said my boobs look like baloney.

Barb puts her hands on her hips. Her cardigan is pulled back, revealing two huge, baloney-like areolas beneath her t-shirt.

BARB (CONT'D)

The word's out. The Bellas's are the laughing stock of a cappella. Good look recruiting this year, douche-b's.

Barb leaves. Chloe looks a tad shaken.

CHLOE

This. Is.

(singing)

A TRAVESTY!

(then)

If we can't recruit Baloney Barb, we can't get anybody.

AUBREY

Take the dramatics down a notch.

CHLOE

You're the one who got us into this hot mess!

AUBREY

We'll be fine. I'm confident we'll find eight super-hot girls with bikini ready bodies who can harmonize and have perfect pitch.

A PACK OF HOT GIRLS walk by. Aubrey offers a flyer. They PUSH her away and keep walking. Aubrey dons her "game face."

(CONTINUED)



AUBREY (CONT'D)  
Keep flyer-ing. We have a tradition  
to uphold.

CHLOE  
How about we just get good singers.

A chubby GIRL walks up and takes a flier from Chloe.

CHLOE (CONT'D)	CHUBBY GIRL
Hi! Can you sing?	Yep.
Can you read music?	Yep.
Can you match pitch?	

Chloe sings three notes. The girl matches them, perfectly.

CHUBBY GIRL  
You want me to do it in "A"?

CHLOE  
Your name?

CHUBBY GIRL  
Fat Amy.

AUBREY  
You call yourself Fat Amy?

FAT AMY  
Yep. So you twig bitches don't do  
it behind my back.

AUBREY  
See you at auditions... Fat Amy.

Fat Amy walks away.

AUBREY (CONT'D)  
That was oddly satisfying.

ANGLE ON: Beca, who has now stopped at a booth called "CAMPUS  
DJ'S". She excitedly picks up a flier. It reads: "BARDEN  
DJ's ("Deaf Jews. A Club For The Hearing Impaired Children  
of Israel.") Beca reacts, bummed. Fat Amy walks up as a  
JEWISH STUDENT signs and mumbles excitedly.

JEWISH STUDENT  
Shalom!

FAT AMY

(loudly, to Student)  
That's not a real word! Keep  
trying! You'll get it!

BECA

(laughs, to Fat Amy)  
Not a lot of Jewish people where  
you're from, huh?

Beca continues on, passing near the Bella booth. Chloe sees Beca and points her out to Aubrey.

CHLOE

Hey, what about her? She could be  
made cute.

AUBREY

Are you blind, Chloe? That girl's  
a freak. She's so not a Bella.

Ignoring her, Chloe hands Beca a flyer. Beca takes off her headphones.

CHLOE

Hi! Any interest in auditioning  
for our a capella group?

Beca eyes the flier, then Chloe and Aubrey.

BECA

A capella. Oh right, this is a  
thing now.

CHLOE

Totes. We sing covers of songs but  
do it without any instruments.  
(over sell)  
It all comes from our mouths!

Beca reacts, "Wow."

CHLOE (CONT'D)

There are four groups on campus.  
the Bellas. That's us. We're the  
tits. The BU Harmonics...

ANGLE ON: THE BU HARMONICS BOOTH: A CO-ED GROUP where HOMELY GIRLS, including Barb, give back rubs to GUYS who don't know they're gay yet.

CHLOE (CONT'D)

The High Notes.

(CONTINUED)

18 CONTINUED: (4)

ANGLE ON: THE HIGH NOTES: A GROUP that's always high. A couple of them laugh too hard. Three or four fall over.

CHLOE (CONT'D)

Their, um, not particularly motivated. And then there's --

ANGLE ON: The Treblemaker's big finish.

BU TREBLEMAKERS

LET IT WHIP! (LET'S WHIP IT BABY)

Beca watches as The Trebles bow to applause. In the distance, she spots Jesse and recognizes him as the "Singing guy in the Prius." Just then, a stray football hits Uni in the head, knocking him to the ground. BACK TO the ladies...

Beca grabs the flier, revealing a tattoo: A preying manthus. Chloe sees this.

CHLOE

Hey! I have a tattoo!

BECA

Oh yeah?

CHLOE

I sorta went through a punk phase. I was listening to a lot of "Evanescence."

Beca reacts, "O...kay."

CHLOE (CONT'D)

(hopeful)

So are you interested?

BECA

I don't know. Seems pretty lame.

Hearing this, Aubrey steps up to Beca.

AUBREY

Aca-scuse me? Synchronized lady dancing to a "Mariah Carey"-chart topper is not lame.

CHLOE

We sing all over the world and compete in national championships.

BECA

On purpose?

(CONTINUED)

AUBREY

We played the Cobb Energy  
Performing Arts Center you bitch!

Beca reacts, "Settle." Chloe plays peacekeeper.

CHLOE

What Aubrey means to say is that  
we're a close-knit, talented group  
of ladies whose dream is to return  
to the national finals at Lincoln  
Center this year.

(offering sign up sheet)

Help us turn our dreams into a  
reality?

BECA

(to Chloe)

Sorry, I'm not really a singer  
so... It was nice meeting you.

Beca walks away. Aubrey starts to lose it.

AUBREY

What are we going to do?! The  
Bellas are finished! Our lives are  
ov[er]--

(recoils and covers mouth)

Uhp. Wait, I got it.

CHLOE

Did you almost vomit again?

AUBREY

Yeah. It's the stress.

CHLOE

You need some water?

AUBREY

No. It didn't come up that far.

Benji and Jesse walk towards The Trebles.

BENJI

I'm going to introduce myself.

(covering nervousness)

Everybody be cool. It's just a  
normal day...

Benji approaches Bumper and the gang.

BENJI (CONT'D)

Hi. Benjamin Applebaum.

He firmly shakes Bumper's hand.

BENJI (CONT'D)

I saw you guys perform at the "Mall of America" like three years ago. Changed my life. Haven't stopped thinking about you since.

BUMPER

Thanks, man.

FOOTBALL GUY (O.C.)

Hey, vagina! Throw the ball back!

Uni throws the ball back like a little girl, loses his balance, and once again falls to the ground, hard.

BENJI

Bumper, huge fan. Your arrangement of Lovin' Spoonful's "Do You Believe in Magic" inspired me to become a certified illusionist.

Benji stuffs a red scarf into his fist, and then holds up his empty hands. A little piece of the scarf protrudes from Benji's enormous fake thumb. He fails the trick a couple of times. Bumper just stares.

BUMPER

(to the gang)

I feel like I'm too important for this. [ALT: The smell of your "weird" is affecting my vocal chords."]

DONALD

You are.

BENJI

So why don't we exchange emails or maybe totally hang out right now?

JESSE

Too far.

Jesse grabs Benji and hurries him away.

(CONTINUED)

19 CONTINUED: (2)

19

BACK ON: Beca at the CAMPUS INTERN booth. She grabs an application for the "Campus Radio Station," puts on her headphones and we DISSOLVE TO:

OMIT 20 - 26

A27 EXT. CAMPUS RADIO STATION - DAY

A27

Beca crosses a street and enters the campus radio station.

27 INT. CAMPUS RADIO STATION - DAY

27

A hot MASHUP-STYLE REMIX pumps as we're tight on Beca, her eyes transfixed. BECA'S POV: Inside the deejay booth is LUKE, the smoking-hot, tattooed Station Manager. Beca's smitten. The guy, the music... Everything.

After a beat, Luke turns, catching Beca staring. He smiles, lowers the volume, and opens the deejay booth door.

LUKE

Hey. You been there long?

BECA

(flustered)

Um, no, I was, uh... I just got here. Like now. I wasn't standing here for a while or anything...

She awkwardly approaches the booth. Luke stands, official.

LUKE

Sorry, but freshman aren't allowed in the booth.

He steps out and extends his hand. She shakes it like a nerd.

LUKE (CONT'D)

Luke. Station Manager. You must be Beca.

Jesse enters, in a rush.

JESSE

And I'm Jesse.

LUKE

I'm Luke. And you're late.

(CONTINUED)

Jesse turns to Beca. A look of realization crosses his face.

JESSE

Hey, I know you!

BECA

No, you don't.

(to Luke, pointed)

He doesn't.

LUKE

Okay. You two can figure it out while you're stacking CD's.

Luke points to several crates of CD's.

LUKE (CONT'D)

When you're done, there's more. You're gonna be spending a lot of time together, so please... No sex on the desk. I've been burned before.

Luke exits back into the booth. Beca watches him, then exhales heavily.

JESSE

I do know you. I sang to you. I remember because you were in a taxi. Wait, is your dad a taxi driver?

Ignoring him, Beca starts stacking CD's. He follows suit. Beca steals a glance at Luke. Jesse clocks this.

JESSE (CONT'D)

So... Luke's attractive. Excellent bone-structure. Full head of hair. Fancy undershirt. I think we just met my nemesis.

Beca, frustrated, plops down behind the desk.

BECA

Man, this sucks. I came here to play music, not stack it.

JESSE

Not me. I'm here for one reason only. I love stackin' cd's.

(MORE)

JESSE (CONT'D)

I was offered a job at a lab that tests the effects of marijuana on your appetite but I said no. I want to stack cd's, hopefully in the vicinity of a semen smeared desk -- That's what we think happened here, right?

BECA

(playing along)

Too bad I didn't bring my black light. Then we'd know for sure.

JESSE

So what's your deal? You one of those girls who's all dark and mysterious until she takes off her glasses and that amazingly scary ear spike and you realize she was beautiful the whole time?

BECA

I don't wear glasses.

JESSE

Then you're halfway there.

(re: stacking)

I am loving this.

BECA

You're a weirdo.

JESSE

Yes I am. And so are you. It's a good thing we're going to be best friends and/or lovers.

BECA

Please don't say "lovers."

JESSE

You know, I wouldn't pass this up. Once I'm a Treble, I probably won't have time for you.

BECA

You know, I didn't think you could find a way to be less attractive to me, but congrats, you just did.



27 CONTINUED: (3)

27

JESSE

Ha! You're terrific. Just wait.  
You'll go all squidy and drape  
yourself all over me. It'll be  
fun. You'll see.

Beca reacts, "Who is this guy?"

28 EXT. ON THE GREENS - LATER

28

Beca sits alone, eating. She scans the quad, noticing the SBT guys happily playing ultimate frisbee. Next to them, a group of SCIENCE NERDS enjoy studying. Then, the "Running in a Circle" group literally runs in a circle and loves it. [SLOW MOTION] Feeling the pangs of loneliness, Beca puts her headphones on, lies down, and finds solace in Sia.

SIA (IN HEADPHONES)

I'M BULLETPROOF/NOTHING TO  
LOSE/FIRE AWAY, FIRE AWAY...

FADE TO BLACK. Over black, we hear -

DR. MITCHELL (V.O.)

Beca? Beca? Wake up, Beca...

FADE IN:

29 INT. BECA'S DORM ROOM - THE NEXT DAY

29

Beca is in bed, asleep. ANGLE ON: A hand, unplugging the headphones plugged into her computer. Once unplugged, the music plays loudly (TITANIUM). Beca JOLTS awake. REVEAL: Dr. Mitchell, trying to turn the music off. He can't. Beca, unamused, gets out of bed and does it for him.

DR. MITCHELL

This doesn't look like your "Intro  
to Philosophy" class.

BECA

I'm posing an important  
philosophical question: If I don't  
actually go to class, will that  
class still suck?

\*

(CONTINUED)

Beca sits down, and fiddles with some equipment. \*

DR. MITCHELL

Okay, I know you're mad at me. I get it. But I can't just let you waste your life in this room while you fiddle around with technical equipment I know nothing about. For God sake, you look like a roadie from  
(mispronouncing)  
Def Lep-paard!

BECA

I don't understand why you won't support me?

DR. MITCHELL

The music industry is a seedy place, Bec. I mean, have you seen those VH1 Behind the Musics? \*

BECA

Man, ever since you got cable --

DR. MITCHELL

College is the transition period that prepares you for all the scary things life is gonna throw at you. You create memories here. I see it everyday. Beca, you've been here a month. Do you even have any friends? \*  
\*  
\*  
\*

BECA

Kimmy Jin is my friend.

REVEAL: Kimmy Jin, quietly studying in a corner.

KIMMY JIN

Nope.



30

INT. BATHROOM/SHOWER AREA - CONTINUOUS

30

In one stall, we see two pairs of feet. There's whispering.

MALE VOICE

You said we'd try it.

FEMALE VOICE

I'll get electrocuted!

MALE VOICE

How?

Beca walks in, holding a shower caddy and singing Sia's "Titanium." She looks upbeat in a way we haven't seen before. The feet freeze.

(CONTINUED)

BECA  
I'M BULLETPROOF/NOTHING TO  
LOSE/FIRE AWAY, FIRE AWAY...

Beca doesn't notice them, gets into another stall, and turns the water on. As she waits for the water to warm, the camera pans over Beca's shoulder. REVEAL: Chloe, listening, all-smiles. Then:

CHLOE  
You *can* sing!

Beca SCREAMS and attempts to cover her bits with her loofa.

CHLOE (CONT'D)  
How high does your belt go?

BECA  
My what?!

CHLOE  
The tone of your voice is  
beautiful. You have to audition  
for the Bellas!

Beca grabs a shampoo bottle and holds it over her chest.

BECA  
I can't concentrate on anything  
you're saying til you cover your  
junk.

CHLOE  
Just consider it. One time we sang  
back up for *Prince*. His butt is so  
tiny, I can hold it with one hand.  
[get alts]

Beca closes the curtain. Chloe opens it again.

BECA  
Seriously, I am *nude*.

CHLOE  
You were singing "Titanium" right?

BECA  
(pulled up)  
You know David Guetta?

CHLOE  
What, have I been living under a  
rock? That song is my jam.  
(MORE)

(CONTINUED)

30 CONTINUED: (2)

CHLOE (CONT'D)  
(coyly)  
My "diddle" jam.

BECA  
That's nice.

CHLOE  
Yeah it is! That song builds.  
(then)  
Sing it for me?

BECA  
Ew! No! Get the hell out of here!

CHLOE  
Not for that reason! Look, I'm not  
leaving here until you sing so...

BECA  
This is ridiculous.

CHLOE  
Maybe.  
(defiant)  
But I can stand here all day.

Beca rolls her eyes. Then, reluctantly starts singing.

BECA  
I'M BULLETPROOF/NOTHING TO  
LOSE/FIRE AWAY, FIRE AWAY....

Chloe jumps in, harmonizing.

BECA/CHLOE  
BRICK OF SHAME TAKE YOUR AIM/FIRE  
AWAY, FIRE AWAY/YOU SHOOT ME DOWN  
BUT I WON'T FALL/I AM TITANIUM/YOU  
SHOOT ME DOWN BUT I WON'T FALL/I AM  
TITANIUM.

They sound awesome. Beca finds herself unexpectedly moved.  
There's a long beat of them looking at each other, naked.

CHLOE  
Yeah, I'm pretty confident about...  
(motions around her body)  
All this.

BECA  
You should be.

Chloe hands Beca a towel. Then, Tom pops into frame.

(CONTINUED)

TOM

You have a lovely voice.

BECA

Thanks?

An awkward moment. Chloe pulls Tom out. Beca stands there stunned. PUSH IN ON Beca, smiling, a look of realization crosses her face. We move TIGHTER on Beca, and PRE-LAP...

TOMMY (V.O.)

Listen up, everybody. For your audition, each of you will sing...

Audition day. In the hallway outside the auditorium, a long line of CO-ED'S warm up their voices. TOMMY MARTIN and his sidekick JUSTIN, a cappella super-fans address the group.

TOMMY

... Sixteen bars of Kelly Clarkson's "Since U Been Gone." If a group likes you, they'll contact you directly. My tone deaf sidekick Justin will collect your info.

JUSTIN

If I could carry a tune in any possible human way, I would. But I can't. I resent myself dearly.

TOMMY

I've been picked on, wedgied, ridiculed, upper-decked, and cyber-bullied by elected officials. I am also currently failing out of this university. And though I too cannot sing a drop, there is nowhere I'd rather be than in the welcome embrace of Barden a cappella. But if you think this is like some high school club where you sing and dance your way through big social issues you've come to the wrong place. It's *nothing* like that. That's high school. This shit is *real life*.

JUSTIN

Real life!!

31 CONTINUED:

31

TOMMY  
(He claps twice)  
Alright people. Don't just bring  
it! Sing it!

32 INT. AUDITORIUM - CONTINUOUS

32

All four a cappella groups are there. The Trebles sit in  
back. Aubrey and Chloe sit in front.

(CONTINUED)



## BUMPER

Hey Bellas, remember how you tried to play in the big leagues and choked? Let that be a lesson to everybody. Sing the same girlie shit every year, you'll blow chunks all over the place.

The rest of the Trebles snicker. Donald does a "too slow" slap to himself. Aubrey braces herself, then stands to address the room.

## AUBREY

My fellow aca-people. As most of you know, it is a make or break year for the Bella ladies. But make no mistake. We will not let egotistical, big-headed, garbage dicks, whoever they may be, get in our way.

(then, to Bumper)

I promise you. The Bellas will return to the ICCA's and finish what we started last year.

Tommy steps in, getting down to business.

## TOMMY

First up today...

He presents CYNTHIA ROSE, a butch looking girl wearing a leather jacket and boots.

## DONALD (INTO MIC)

Whenever you're ready, dude.

## CYNTHIA ROSE

Hi, my name's Cynthia Rose.

ANGLE ON: Donald, reacting, "Oops."

## CYNTHIA ROSE (CONT'D)

(begins singing)

BUT SINCE U BEEN GONE...

BEGIN "AMERICAN IDOL"-TYPE AUDITION MONTAGE:

-- We see QUICK POPS of AUDITIONERS. Some good, some bad.

-- A smart-looking plain-faced girl wearing Tina-Fey glasses introduces herself as MARY ELISE. She has an adequate voice.

-- More AUDITIONERS.

(CONTINUED)

-- Jesse nails his audition.

-- More AUDITIONERS. Sprinkled in, we meet four quirky, awkward ladies named JESSICA, ASHLEY, DENISE, and KORI.

-- Fat Amy walks on stage and takes the mic. She's crazy loud, but great.

FAT AMY  
BUT SINCE U BEEN GONE/I CAN BREATHE  
FOR THE FIRST TIME...

-- A beautiful girl walks up to the mic. Chloe and Aubrey perk up. She looks like a "Bella."

STACIE  
Hi. My name is Stacie. My hobbies  
are cuticle care and the E!  
Network.  
(then, singing)  
I'M SO MOVING ON, YEAH, YEAH...

When Stacie sings, she closes her eyes and makes a strange, "Jessica Simpson" weird singing face. It's disturbing. For everybody.

-- More pops of PEOPLE, including LILLY, a very shy girl who is often inaudible when speaking.

LILLY  
Hello. My name is Lilly Onakuramara. I  
was born with gills like a fish.

The groups react, "What did she say?"

LILLY (CONT'D)  
THANKS TO YOU/NOW I GET WHAT I  
WANT...

-- Benji auditions. He's Sinatra-good and a crowd favorite.

BENJI  
... SINCE YOU BEEN GONE!  
(through applause)  
Ah, thank you. Performing live  
gives me such a rush!

-- More AUDITIONERS. KOLIO, a cute hispanic guy, sings and sounds exactly like Aaron Neville. It works on him.

-- We see QUICK POPS of audition highs and lows until we land back on Fat Amy. As she walks off stage, we hear...

32 CONTINUED: (3)

FAT AMY  
I crushed it! [get alts]

END MONTAGE.

TOMMY  
Okay. That's everybody.

Chloe hears the exit door OPEN and sees Beca peeking in.

CHLOE  
Wait! There's one more.

Chloe excitedly WAVES her in. Beca walks up on stage.

BECA  
I didn't have time to prepare the  
song.

CHLOE  
It's okay! Sing anything!

Beca sings a kick-ass version of "MISS ME WHEN I'M GONE,"  
while playing the cups.

BECA  
YOU'RE GONNA MISS ME WHEN I'M GONE  
YOU'RE GONNA MISS ME WHEN I'M GONE  
OH I KNOW/YOU'RE GONNA MISS ME WHEN  
I'M GONE...

Applause. REVEAL: Jesse, in the wings, loving it.

33 OMIT 33 33

34 INT. THE BELLAS REHEARSAL ROOM - UNVEILING - LATER 34

A series of red hoods are pulled off ten girls. Aubrey reads  
off the name of each girl as her hood comes off.

AUBREY (O.C.)  
The Sopranos: Jessica, Mary Elise,  
Lilly. The Mezzos: Cynthia Rose,  
Denise, Kori. And our Altos: Fat  
Amy, Stacie, Ashley, and... Beca.

As Beca's hood is pulled off, she looks totally disoriented.

FROM BECA'S POV: The ladies stand in a room lit by a  
hazardous amount of candles.

(CONTINUED)

On a table rests a chalice of wine and ten red scarves. Aubrey and Chloe stand before them in Bella attire. Aubrey blows the pitch pipe.

AUBREY (CONT'D)

As your music director and possessor of the pitch pipe, I'd like to welcome you to the Bellas' initiation night. We shall begin by drinking the blood of the sisters that came before you.

Chloe grabs the chalice and presents it to Beca.

BECA

Hell no.

AUBREY

It's tradition.

CHLOE

(whispers)

Don't worry. It's Boone's Farm.

Beca takes the chalice, barely taking a sip.

Brown hoods are removed from the heads of Jesse and Kolio. JESSE'S POV: The Trebles sit around in smoking jackets. A hot tub sits in the middle of the room. Bumper approaches.

BUMPER

Well, well. Look who's in "Treble."

DONALD

Classic pun.

Jesse looks around.

JESSE

Where's Benji?

Donald crosses over and hands Jesse a smoking jacket.

BUMPER

This is your Treble jacket. We wear these when we perform. On stage. And in bed.

DONALD

It means you're one of us. A brother forever.

JESSE

I don't know what to say. I'll never lose this.

DONALD

You can. We have more. It's not a big deal.

BUMPER

Uh, it's kind of a big deal. Pretty big deal. I don't like it when you undermine me.

(then)

Okay, time to prove your Treble loyalty by getting stupid-drunk while committing a minor felony.

(Timberlake falsetto)

LET'S ROCK IT TO THE BREAK OF DONG!

DONALD

(to no one in particular)

He's like a male Josh Groban.

CHLOE

Now, if you'll all place your scarf in your right hand.

Chloe and Aubrey demonstrate with their scarves.

AUBREY

I, sing your name.

ALL LADIES

I, [INSERT OWN NAME]!

AUBREY

Promise to fulfill the duties and responsibilities of a Bella woman. (repeat) Neither sickness, nor midterms, nor my lady times will prevent me from her-monizing with my sisters. (repeat) And I solemnly promise never to have sexual relations with a Treblemaker or may my vocal chords be ripped out by wolves.

36 CONTINUED:

36

They look around to each other, struggling to repeat it.

AUBREY (CONT'D)  
You are all Bellas now.

All but Beca erupt in cheers. Chloe turns to Aubrey.

CHLOE  
We did it.

AUBREY  
(looks around, concerned)  
Did we?

37 EXT. PARKING LOT - LATER

37

The Trebles stand in front of a van whose license plate reads "TNHNGRS." On the side of the van, there's a magnetic decal of four guys: professional, elder-statesmen of a cappella (Ed Helms-types). Jesse and Kolio spray paint the van a neon blue color while chugging beers.

DONALD  
Every year, the Tone Hangers come back to party on initiation night. And every year we mess with their van.

BUMPER  
When are these losers going to realize nobody should be singing a cappella after college? There's just some things you should give up before you start to look sad.

Uni unicycles into frame.

UNICYCLE  
Totally.

38 EXT. BARDEN QUAD - MOMENTS LATER

38

The "Hood Night" party. Justin mans the kegs as the aca-groups and their new recruits all file in. The Bellas, led by Aubrey, walk up together. Beca, Fat Amy, and Stacie bring up the rear.

AUBREY  
Ladies, prepare to soften the beach.

(CONTINUED)

The ladies, react, "huh."

BECA  
(to Fat Amy)  
What am I doing here?

FAT AMY  
Livin' the dream! I still can't  
believe they let my fat ass in.

STACIE  
Me too! For some reason, girls are  
usually threatened by me.

Stacie WHIPS off her top exposing a smokin' body. Jesse,  
drunk, stumbles up to Beca.

JESSE  
Beca. Beca...  
(like a chicken)  
Be-caw! Be-caw! Are my eyes  
deceiving me?

Jesse wipes his eyes and makes squeaking noises.

JESSE (CONT'D)  
You're a Bella?! Think of all the  
memories we're going to create  
together!

BECA  
And you're drunk! You won't  
remember anything tomorrow.

Beca does something physical to Jesse. (i.e. Punches him.)

JESSE  
(laughing)  
Oh no she didn't!

Beca shakes her head and laughs. Aubrey clocks this. A  
tipsy Chloe gives Beca a big hug and puts her face right up-  
close.

CHLOE  
I'm so glad I met you! I know  
we're going to be fast friends.

BECA  
Yeah, I mean, you've seen me naked.  
Hard not to bond after that.

CHLOE

And don't you worry about Aubrey. She's a good girl. Her parents just never took her out of the shrink wrap.

(then, yelling)

Okay, Mama's thirsty! [get alts]

ANGLE ON: Cynthia Rose and Stacie, talking.

STACIE

If I drink too much tonight, will you promise to hold my hair back when I puke?

CYNTHIA ROSE

(a beat, taking Stacie in)

Yes. Yes, I can be trusted to do that.

ANGLE ON: Bumper and Donald filling their cups at the keg.

NEEDLEDROP: Andy Grammer's "Keep Your Head Up" comes on and everybody SCREAMS! They all sing along.

BUMPER

Who would win in a fight? Captain America or a great white shark.

DONALD

Great white shark.

BUMPER

Nuh-uh.

DONALD

Yes huh. All the shark has to do is lure him to international waters. Captain America has no jurisdiction out there. Next question. Who is easiest to sleep with? Captain America or a great white shark...?

Fat Amy walks up.

FAT AMY

What are you turds talking about?

BUMPER

You are the single grossest human I've ever laid eyes on.

(CONTINUED)



FAT AMY

You're no panty-dropper yourself,  
chief.

A beat.

BUMPER

You want to make out?

Fat Amy reacts, "Not in a million years" and walks away.  
Donald laughs. Bumper shoots him a look and elbows him in  
the ribs.

39 INT. JESSE AND BENJI'S DORM ROOM - SAME TIME

39

Benji, still wide-awake and fully clothed, lays on his bed.  
Hearing the music from a distance, he sadly sings.

BENJI

BUT YOU GOT TO KEEP YOUR HEAD UP  
OH, OH/AND YOU CAN LET YOUR HAIR  
DOWN...

40 BACK TO THE PARTY,

40

Bumper, Donald, and Uni sing directly to a group of HOT  
GIRLS. Kori makes eyes at Donald. Donald breaks off and  
dances with her. Fat Amy comically dances in the middle of a  
circle of Bella ladies. Outside the circle, Jesse dances  
wildly. Beca barely moves.

Jesse hands Beca a red cup.

JESSE

Isn't this awesome?

BECA

It's definitely something.

JESSE

(shouts to the heavens)  
We are the kings of campus!

We PULL BACK from Beca to an aerial view of campus: The party  
is a tiny speck on the campus grid compared to the frat  
surrounding it. TIME LAPSE: We transition to MORNING...

OMIT 41-44

45 INT. BELLAS REHEARSAL ROOM - FIRST REHEARSAL - SAME TIME 45

The Bellas are assembled in a classroom/rehearsal space. Fat Amy and Cynthia Rose peruse the framed photos of past Bellas groups hanging on a wall.

Aubrey writes the words "NEW BELLAS" on a whiteboard. Beca casually strolls into the room. Aubrey, still facing the board, freezes, and then writes Beca's name on the board with a tally mark next to it. Beca rolls her eyes.

AUBREY

As you can see, Kori is not here.  
Last night, she was Treble-boned.  
She's been dis-invited from the  
Bellas.

BECA

That oath was serious?

AUBREY

Dixie Chicks-serious. You can fool  
around with anyone you want, just  
not a Treble.

STACIE

That's not going to be easy (refers  
to crotch): He's a hunter.

(CONTINUED)

AUBREY

Stacie, the Trebles don't respect us. They treat us like we're one big joke. And if we let them penetrate us, we're giving them our power.

FAT AMY

Not a good enough reason to use the word penetrate.

Aubrey moves toward Mary Elise.

AUBREY

Anybody have anything to confess?

Mary Elise crumbles under the pressure and nods, yes.

AUBREY (CONT'D)

Turn in your scarf and go.

MARY ELISE

But... it was an accident. It landed in my hand.

Aubrey doesn't waver. Mary Elise stands up to leave, very slowly. Every few steps, she looks back, desperately wanting to be stopped. She grabs a chair and drags it across the floor. She finally leaves, crying loudly through the hall.

BECA

Was that necessary?

AUBREY

This is a war, Beca. It's my job to make sure my soldiers are prepped at go time with three kick ass songs sung and choreographed to perfection.

(MORE)

(CONTINUED)

45 CONTINUED: (2)

AUBREY (CONT'D)

We only have four months til  
regionals so if you have a problem  
with how I run the Bell--ah!

(recoils and covers mouth)

Oh God.

CHLOE

Aubrey, relax. We can't have a  
repeat of last year.

LILLY

Umm. What happened last year?

CHLOE

(leans in)

What are you asking?

LILLY

(a little louder)

What happened last year? And do you guys  
want to see a dead body?

A beat, "What did she say?" Then:

FLASHBACK: a grainy image of Aubrey as she projectile pukes  
straight into camera while the audience gasps in horror.

We PULL BACK to reveal Lilly holding up her ipad while the  
new Bellas watch in awe. Aubrey's grief-stricken by the  
memory. Stacie leans into Lilly.

STACIE

Ooh, click on "Guy pukes on Cat."

AUBREY

Enough! It happened. It's over.  
Now, this is how we'll become  
champions.

(CONTINUED)

Aubrey pulls up a screen to reveal a really complicated flow chart on another dry erase board. It's pretty intense.

AUBREY (CONT'D)  
First things first, we need a vocal percussionist. Does anyone know how to beatbox?

FAT AMY  
I do!

She "Beatboxes." It's not great. There's a lot of spit involved. ANGLE ON: Lilly watching her intently.

AUBREY  
So that would be a "no." We practice everyday for at least two hours. Seven days a week. We trust you'll add your own cardio.

FAT AMY  
Why cardio?

AUBREY  
Why cardio? I'll tell you --  
(sings)  
WHYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYY...

They wait for her to stop. She doesn't

AUBREY (CONT'D)  
YYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYY...

As she continues, jaws drop and eyes gape. At some point, Fat Amy starts applauding. Others join her.

BECA  
Holy shit!

AUBREY  
YYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYY  
YYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYY!

Done making her point and as if nothing happened, Aubrey distributes papers.

AUBREY (CONT'D)  
This is a list of all the songs we've ever performed. You'll notice that we only do songs made famous by women.

Beca looks disdainfully at the list.

BECA

There's nothing from this century  
on here.

AUBREY

Because we don't stray from  
tradition. Our focus is perfecting  
our repertoire. It's why we're the  
best all-female group in the  
country. Now, let's start with  
some vocal warm-ups, practice  
scales, followed by arpeggios and  
then work our way up to  
choreography. Any questions?

STACIE

You said scales and then something  
about spaghetios? [get alts]

AUBREY

*Arpeggios.* God help me.

46 REHEARSAL MONTAGE BEGINS. (SPECIFICS OF MONTAGE MAY CHANGE) 46

- Mic technique
- All but Fat Amy run the stairs.
- Teaching moments to learn how to make instrument sounds  
with their mouths.
- Learn how to dance in heels.
- Dr. Mitchell looks through the rehearsal door's window.  
He smiles, pleased.
- Rehearsal of beatboxing. Failing miserably.
- Choreography of each person trying to do a specific step.
- Dealing with Stacie's bad singing face.

(CONTINUED)

46 CONTINUED:

AUBREY  
You're only going to do bump, bump,  
ba bump...

END MONTAGE.

47 INT. BELLAS REHEARSAL HALL - DAY

47

The "New Bellas" look exhausted.

AUBREY  
Okay, I'm callin' it.

LILLY  
Thank God. I asked to go the bathroom  
three hours ago.

AUBREY  
Nothing. I hear nothing.

BECA  
Did we just learn the same  
choreography you did in that video?

AUBREY  
(ignoring her)  
Don't forget to pick up your  
performance schedules. We have a  
gig next week. That's right. *Next  
week.*

CHLOE  
You guys! It's Sigma Beta Theta's  
Fall Mixer. SBT hires us every year  
as their entertainment. It pays  
for our entry fee into regionals.

AUBREY  
Hands in, Bellas!

Aubrey puts her fist out. The ladies stare at her.

AUBREY (CONT'D)  
Hands in, aca-bitches!

They all sloppily put their hands in.

AUBREY (CONT'D)  
Sing AHHH on three --

(CONTINUED)

FAT AMY

AHHH!

AUBREY

On three, Fat Amy. One, two--

AUBREY (CONT'D)

AHHH!

HALF THE LADIES

AHHH!

OTHER HALF

AHHH!

It's a mess. As they shuffle out...

AUBREY

Beca, a word.

Beca spins around.

AUBREY (CONT'D)

You know you'll have to take that ear monstrosity out for the Fall Mixer.

BECA

You really don't like me, do you?

AUBREY

I don't like your attitude...

BECA

You don't even know me.

AUBREY

I know you have a Toner for Jesse.  
(off Beca's blank stare)  
A "Toner." A musical boner. I saw it. At Hood Night. It's distracting.

BECA

You're not in charge of me, Aubrey.

AUBREY

You took an oath!

BECA

That oath cost you two girls already. I'm pretty sure you need me more than I need you.

Beca heads for the door. Aubrey calls after her.

(CONTINUED)



47 CONTINUED: (2)

AUBREY

I can see your toner through those jeans.

BECA

That's my dick.

Beca exits.

AUBREY

(to Chloe)

We better have our shit together for SBT.

CHLOE

I'm not worried. I'm sure we'll be awse!

WE SMASH CUT TO:

OMIT AA48

A48 EXT. SIGMA BETA THETA HOUSE - BACKYARD - A WEEK LATER A48

A well-decorated garden packed with FRAT GUYS AND SORORITY GIRLS. QUICK POPS of Bellas, in unmatched outfits and red scarves, singing "Turn The Beat Around". It is decidedly *not* awesome.

FAT AMY

LOVE TO HEAR THE PERCUSSION...

THE BELLAS

TURN IT AROUND, TURN IT AROUND...

QUICK CUTS of party-goers.

FRAT GUYS

This makes my beer taste bad!

The girls mercifully finish the song to dead silence. CLOSE ON SBT's president, HOWIE, standing in the front row, shakes his head.

B48 EXT. SIGMA BETA THETA HOUSE - FRONT PORCH - MOMENTS LATER B48

Howie herds the girls to the front door.

HOWIE

I wanted the hot Bellas, not this nonsense. I'm not paying for this, Aubrey.

(CONTINUED)

B48 CONTINUED:

B48

Howie escorts the girls out. CLOSE ON Aubrey, fuming.

C48 EXT. SIGMA BETA THETA HOUSE - STREET - MOMENTS LATER C48

An angry Aubrey leads the Bellas down the sidewalk. Chloe's mind is elsewhere.

AUBREY

I hope you all remember the way you feel right now so you will *never* want to feel this way again.

The Bellas gang mutters 'Sorry', etc.

AUBREY (CONT'D)

And Chloe, your voice did not sound "Aguilerian" at all.

BECA

How are we gonna pay for Regionals?

Aubrey stops, taking in this hot mess of ladies.

AUBREY

Well a 'Bikini Car Wash' is out of the question...

FAT AMY

I'll give up my body for a good cause.

AUBREY

(to herself)

Think, Aubrey, think.

(then)

Maybe we could start a singing telegram business. Thoughts, Chloe?

Chloe stares off into space.

AUBREY (CONT'D)

Chloe. For serious! What is wrong with you?

CHLOE

I HAVE NODES!

AUBREY

What? Oh my God!

The ladies all turn to Chloe. A beat.

(CONTINUED)

C48 CONTINUED:

CHLOE  
I just found out this morning.

BECA  
What are nodes?

AUBREY  
Vocal Nodules. The rubbing together of your vocal cords at above-average rates without proper lubrication.

CHLOE  
They sit on your windpipe and crush your dreams.

BECA  
Isn't that painful? Why would you keep performing?

CHLOE  
Because I love to sing.

STACIE  
It's like when my lady doctor told me not to have sex for six weeks and I did it anyway.

FAT AMY  
You should really listen to your doctor.

CHLOE  
(overly-dramatic)  
The key is early diagnosis. I'm living with nodes. I'm a survivor. I just have to pull back. Because I'm limited. Because I have nodes.

FAT AMY  
And the Oscar goes to... [get alts]

D48 EXT. ON THE GREENS - A WEEK LATER

D48

Beca sits on the grass, working on her laptop. Jesse walks up, carrying a duffle bag. He takes a seat and makes himself at home. He lays down a bath towel. On it, he puts two juice boxes, an ugly candle, and a can of Pringles.

BECA  
(laughs)  
What's all this?

(CONTINUED)

JESSE

As much as I love spending time with you stacking cd's. And I do, like, more than life. I thought we could do other fun things that wouldn't make us want to kill ourselves.

Jesse pulls out a stack of dvd's from his duffle.

JESSE (CONT'D)

"Up," "Slumdog," "Breakfast Club," "Star Wars," and "Rocky." Best scored and sound-tracked movies of all time.

(then)

That's what I want to do when I grow up. Score movies. Bring people to tears. Blow people's minds. Only music can do that.

Beca's interest is piqued.

BECA

Wow. You must sweep your girlfriend off her feet.

JESSE

I don't have a girlfriend.

BECA

(mock aghast)

What? But you have juice boxes and "Rocky"!

JESSE

Okay. Fair enough. Not all of us can be Luke. Man that guy looks great in a fedora.

BECA

Luke gets under your skin, huh?

JESSE

I don't like how much cooler he thinks he is than me. Even if he is, in fact, much cooler than me.

(then, holding up a dvd)

What do you want to watch first?

Beca looks through the dvd's and furrows her brow.

BECA

Umm... Maybe we could do something else like talk about our feelings or go to the gynecologist?

JESSE

What, you don't like movies?

Beca shrugs. Jesse is beside himself.

JESSE (CONT'D)

Any movies?

BECA

I watched a porno at a high school party once. The music was okay if you're big into sax solos --

JESSE

What is wrong with you? Not liking movies is like not liking...shapes!

BECA

I mean, they're fine. But I get bored and never make it to the end.

JESSE

The endings are the best part!

BECA

Hey, you don't have to cry. It's just they're so predictable. The guy gets the girl, the kid sees dead people, Darth Vader is Luke's father...

JESSE

Right. You just *happened* to guess the biggest reveal in cinematic history.

BECA

Vader in German means father. His name is Darth Father.

Jesse puts his DVD's back into his duffel.

JESSE

Huh, you know German. Well, now I see why you don't like fun things.

Beca smiles, pretty pleased with herself.

(CONTINUED)

D48 CONTINUED: (3)

JESSE (CONT'D)  
You need a movie education.

BECA  
I'd have to schedule it around  
Bellas rehearsals which are always.

JESSE  
Getting ready for the riff-off?

BECA  
What the hell's a riff-off?

OMIT 48, A49, 49 & 50

51 EXT. BARDEN ATHLETIC FACILITY - EMPTY POOL 51

We PAN OVER an empty swimming pool filled with Barden's a cappella groups, partying. The Trebles hold court.

A crowd of fans have formed around the pool. STUDENTS scale ladders to get into the pool area.

Across the pool, Jesse joins Benji.

JESSE  
Hey, man, here to help out?

BENJI  
Yep. I'm ready to tag in.

BUMPER  
Dude! You can't be in here.

BENJI  
(sings)  
I KNOW! Just wanted to hear myself  
in the sweet spot.

Benji climbs out. Aubrey leads the Bellas to their corner.

To get everyone's attention, The BU Harmonics make police siren noises. Justin stands next to a huge pinwheel.

(CONTINUED)

51 CONTINUED:

ON THE WHEEL: A handful of varied musical categories. "Songs About Sex", "Ugly Lead Singers", "Ladies Of The 80s", "Hair Bands", "Christian Rock." Justin addresses the room.

JUSTIN

Welcome to the riff-off! Our 17th annual singing elimination contest. The winning team wins the greatest prize of all.

(holds up a microphone)

The microphone used by Hoobastank when they rocked out at the Schnee Performing Arts Center.

The crowd goes nuts.

JUSTIN (CONT'D)

To win, you must steal the song away from the group that is singing by picking off a word of their song and making it the first word of yours. If you can't think of a song, you are...

(claps twice)

Cut off. If you repeat a song, you are...

More people clap with Justin.

JUSTIN/SOME PEEPS

Cut off.

JUSTIN

If you suck, you are...

Everyone claps twice.

ALL

Cut off.

CYNTHIA ROSE

This is really intricate.

Jesse waves to Beca. Then, he mouths and gestures:

JESSE

I'm taking you down.

(CONTINUED)

51 CONTINUED: (2)

Beca mouths back, "I don't care."

JUSTIN

Last year's ICCA champions, will  
you please do the honor.

Bumper steps up and spins the wheel.

JUSTIN (CONT'D)

Good Luck. God, I wish I could do  
what you do... Okay, the first  
category of songs will be...

Justin abruptly stops the wheel. It's landed on "Ladies Of  
The 80s." Everyone cheers! Bumper immediately starts  
singing Toni Basil's, "Mickey." The Trebles join him.

BUMPER

OH MICKEY YOU'RE SO FINE YOU'RE SO  
FINE YOU BLOW MY MIND...

BU TREBLEMAKERS

HEY, MICKEY! HEY MICKEY!

ALL TREBLES

OH MICKEY YOU'RE SO FINE --

The song is quickly stolen by Barb and the BU Harmonics who  
sing Madonna's, "Like A Virgin."

BARB

YOU'RE SO FINE, AND YOU'RE MINE,  
I'LL BE YOUR YOURS TILL THE END OF  
TIME, CAUSE YOU MADE ME FEEL...

BU HARMONICS

YEAH YOU MADE ME FEEL, SHINY AND  
NEW. LIKE A VIRGIN. HEY! TOUCHED  
FOR THE VERY FIRST TIME. LIKE --

Aubrey steals with Pat Benatar's "Hit Me With Your Best  
Shot."

AUBREY

LIKE THE ONE IN ME. THAT'S OKAY  
LET'S SEE HOW YOU DO IT! PUT UP  
YOUR DUKES, LET'S GET DOWN TO IT!

BELLAS

HIT ME WITH YOUR BEST SHOT! WHY  
DON'T YOU HIT ME WITH YOUR BEST  
SHOT! HIT ME WITH YOUR BEST SHOT,  
FIRE AWAY --

(CONTINUED)



51 CONTINUED: (3)

A MEMBER from The High Notes steals with Roxette's "Must Have Been Love." He/She can't help laughing.

STONER  
(laughs hysterically)  
AWAY! IT MUST HAVE BEEN LOVE...

THE HIGH NOTES  
BUT IT'S OVER NOW! MUST HAVE  
BEEN... LOVE...

STONER  
BUT WE'RE IN A SWIMMING POOL. I  
HAVEN'T SHOWERED TODAY!

The CROWD boos.

JUSTIN	ALL
The negative effects of medicinal marijuana, folks. You are... (claps twice) Cut off!	(claps twice) Cut off!

BECA  
(to Chloe)  
You can pick any song that works?  
(off Chloe's nod)  
And you just go with it... Nice.

Justin spins the wheel. This time it lands on "Christian Rock." Barb, baloney boobs a bouncin', jumps in with "ONE DAY."

BARB  
BECAUSE/ ALL MY LIFE I'VE BEEN  
WAITING FOR I'VE BEEN PRAYING FOR  
FOR THE PEOPLE TO SAY THAT WE DON'T  
WANNA FIGHT NO MORE THEY'LL BE NO  
MORE WARS AND OUR CHILDREN WILL  
PLAY/ ONE DAY/ ONE DAY/ ONE DAY/  
ONE DAY/ ONE DAY/ ONE DAY

The crowd boos.

JUSTIN  
"ONE DAY" By Matisyahu. Bonus  
props for trying to sneak a Hasidic  
Jew into the Christian Rock  
category but, you are...  
(claps twice)  
Cut off! Two groups remain!  
(MORE)

(CONTINUED)

51 CONTINUED: (4)

JUSTIN (CONT'D)  
(out-of-his-mind)  
Don't just bring it, sing it!!

The wheel spins and lands on "Songs About Sex." Chloe immediately starts to scream sing, Rihanna's, "S&M."

(CONTINUED)

51 CONTINUED: (5)

CYNTHIA ROSE

NA NA NA NA NA COME ON/CAUSE I MAY  
BE BAD, BUT I'M PERFECTLY GOOD AT  
IT/SEX IN THE AIR, I DON'T CARE, I  
LOVE THE SMELL OF IT/STICKS AND  
STONES MAY BREAK MY BONES BUT  
CHAINS AND WHIPS EXCITE ME...

CYNTHIA ROSE (CONT'D)

CAUSE I MAY BE BAD BUT I'M  
PERFECTLY GOOD AT IT/SEX --

Bumper sings, Salt n Pepa's, "Let's Talk About Sex."

BUMPER

SEX BABY/LET'S TALK ABOUT YOU AND  
ME/LET'S TALK ABOUT ALL THE GOOD  
THINGS AND THE BAD THINGS THAT MAY  
BE...

BU TREBLEMAKERS

LET'S TALK ABOUT SEX/LET'S TALK  
ABOUT SEX/LET'S TALK ABOUT SEX BABY -

-

Stacie steps up singing BOYZ II MEN'S, "I'll Make Love To  
You." ANGLE ON: Everyone's reaction.

STACIE

BABY ALL THROUGH THE NIGHT/I'LL  
MAKE LOVE TO YOU, WHEN YOU WANT ME  
TO/AND I --

Jesse steals with Foreigner's, "Feels Like The First Time."  
He sings to Beca. Aubrey rolls her eyes.

JESSE

I GUESS IT'S JUST THE WOMAN IN YOU,  
THAT BRINGS OUT THE MAN IN ME/I  
KNOW I CAN'T HELP MYSELF, YOU'RE  
ALL IN THE WORLD TO ME...

CLOSE ON Beca, locked in, focused in a way we haven't seen  
her around a cappella. She begins mouthing words to the song.

BU TREBLEMAKERS

IT FEELS LIKE THE FIRST TIME/  
IT FEELS LIKE THE VERY FIRST  
TIME/IT --

Beca jumps in, LOUD, rapping Blackstreet's "No Diggity."

(CONTINUED)

BECA

IT'S GOING DOWN FADE TO  
BLACKSTREET/THE HOMIES GOT RB,  
COLLAB' CREATIONS/ BUMP LIKE ACNE,  
NO DOUBT/I PUT IT DOWN, NEVER  
SLOUCH/AS LONG AS MY CREDIT CAN  
VOUCH/A DOG COULDN'T CATCH ME ASS  
OUT/TELL ME WHO CAN STOP WHEN DRE  
MAKING MOVES/ATTRACTING HONEYS LIKE  
A MAGNET/GIVING EM EARGASMS WITH MY  
MELLOW ACCENT/STILL MOVING THIS  
FLAVOUR/WITH THE HOMIES BLACKSTREET  
AND TEDDY/THE ORIGINAL RUMP  
SHAKERS...

Stunned by Beca's performance, no one moves. Beca goes deeper into the song...

BECA (CONT'D)

SHORTY GET DOWN, GOOD LORD  
BABY GOT EM UP OPEN ALL OVER TOWN  
STRICTLY BIZ, SHE DON'T PLAY AROUND

Fat Amy joins her.

FAT AMY

COVER MUCH GROUND, GOT GAME BY THE  
POUND/GETTING PAID IS A FORTE/  
EACH AND EVERY DAY, TRUE PLAYER WAY  
I CAN'T GET HER OUT OF MY MIND...  
I THINK ABOUT THE GIRL ALL THE TIME  
EAST SIDE TO THE WEST SIDE

BECA/FAT AMY/ALL

I LIKE THE WAY YOU WORK IT  
I LIKE THE WAY YOU WORK IT  
NO DIGGITY, I GOT TO BAG IT UP, BAG  
IT UP/HEY YO HEY YO HEY YO HEY...

A beat. The ladies look at each other, "That was awesome."  
Then, the crowd boos.

JUSTIN

Tough blow. The word from the song  
you needed to match was *it*. You  
sang *it's*. I didn't stop you  
because, and I think I can speak  
for everyone, I could not believe  
what I was watching. You are...  
(claps twice) Cut off.

Justin raises Jesse's hand.

(CONTINUED)



51 CONTINUED: (8)

51

STACIE

Why can't we figure this out?

This debate continues as we TRANSITION to...

52 INT. BECA'S DORM ROOM - LATER

52

Beca's at her desk with her headphones on, working on her computer. Jesse's right there, watching her work.

BECA

(yelling)

I find songs with the same chord progressions and create a track that blends them all together. This is the new baseline, this matches up the downbeats and I'm talking really loud, aren't I?

Jesse nods.

BECA (CONT'D)

(kind of shy)

And that's me singing.

Jesse takes the headphones and listens to Beca's "mash-up." His eyes light up, clearly impressed.

JESSE

(extra loud)

This is really good!

(re: volume)

Now I'm yelling, right?

Beca smiles. Jesse takes off the headphones.

JESSE (CONT'D)

How'd you know they'd go together?

Beca shrugs. Jesse holds up a DVD.

JESSE (CONT'D)

I brought this over 'cause I want to watch you watch the end of this movie. Then I can die a hero.

Jesse inserts a DVD into his computer and turns off the lights. Beca and Jesse are now lit by the screen.

(CONTINUED)

52 CONTINUED:

BECA

You have this habit of making  
yourself at home, did you know  
that?

(CONTINUED)

Jesse playfully puts a couple of his fingers on Beca's mouth.

JESSE

Sssshhhhh.

(then)

"The Breakfast Club." 1985.  
Greatest ending to any movie ever.

Jesse cues it to the end where Simple Minds's "Don't You (Forget About Me)" plays.

JESSE (CONT'D)

This song launched Simple Minds in the U.S. It could have been a Billy Idol song but he turned it down. Dummy. Perfectly sums up the movie - equally beautiful and sad.

BECA

Wow. Amazing. What does Judd Nelson like to eat for breakfast?

JESSE

Like all misunderstood rebels, he feeds on hypocrisy. And black coffee. Helps with his morning dumps.

BECA

You're an idiot.

JESSE

It's true. I'm full of fun facts.

BECA

You should let other people tell you they're fun.

ON THE SCREEN: We see each character getting picked up, and as the song crescendos, John Bender raises a defiant, joyful fist. Jesse, so into it, can't help but do a smaller version of it, too. Beca looks at him, more amused by what he's doing than the movie. He turns to her.

JESSE

You're missing the ending.



52 CONTINUED: (3)

52

Inches away from each other's faces, Jesse makes a move.  
Freaked out, Beca shuts the laptop.

The lights come on. ANGLE ON: Kimmy Jin and several Koreans  
at the door, holding take-out.

KIMMY JIN  
(to Korean friends)  
The white girl is back.

Jesse hangs his head.

JESSE  
And I'm out.

As he leaves...

JESSE (CONT'D)  
Always a pleasure, Kimmy Jin!

Jesse exits with several "excuse me's" as he makes his way  
past all of the Koreans. In leaving abruptly, he forgot his  
DVD. Beca reacts, shaking "what just happened" off.

53 INT. DORM ROOMS - DAY

53

BEGIN TIME LAPSE MONTAGE/SINGING TELEGRAMS SEQUENCE:

A dorm room with a skeleton on it, opens, revealing Cynthia  
Rose, dressed as COUNT CHOCULA.

CYNTHIA ROSE  
(singing)  
LYRICS TBD  
LYRICS TBD

ANGLE ON: A couple of STUDENTS, staring at her blank-faced.

A door opens, revealing Lilly, dressed in an oversized  
PILGRIM costume.

LILLY  
(singing)  
LYRICS TBD  
LYRICS TBD

Her Pilgrim hat-buckle begins to droop over her face.

A WREATHED door opens, revealing Stacie, in a barely-there,  
sexy REINDEER costume, with snow falling around her.

(CONTINUED)

53 CONTINUED:

STACIE  
 (weird singing)  
 LYRICS TBD  
 LYRICS TBD

ANGLE ON: STUDENTS, not knowing what to think.

A door opens, revealing Fat Amy, bursting out of a too-small pink CUPID'S costume. Beca, also in costume, awkwardly holds a bow and arrow. REVERSE REVEAL: It's for Benji and Jesse.

FAT AMY/BECA  
 (singing)  
 LYRICS TBD  
 LYRICS TBD

END TIME LAPSE MONTAGE/SINGING TELEGRAMS SEQUENCE.

54 INT. BELLAS REHEARSAL ROOM - SEVERAL DAYS LATER - EVENING 54

The Bellas rehearse "Turn The Beat Around." Chloe solos.

THE BELLAS  
 TURN IT AROUND! TURN IT AROUND!

CHLOE  
 TURN IT AROUND!

Chloe misses a high note. Aubrey winces as they hit their final pose. The ladies look exhausted.

FAT AMY  
 (out-of-breath)  
 I should have taken that cardio tip more seriously.

AUBREY  
 How much have you done?

FAT AMY  
 You just saw it.

AUBREY  
 Ladies, that was *better* but we have a long ways to go before Regionals. Chloe, you have to be able to hit that last note.

CHLOE  
 I can't. It's impossible. Because of...

(CONTINUED)

CHLOE (CONT'D) ALL  
 My nodes. Your nodes.

AUBREY  
 Well if you can't, then someone  
 else needs to step up and solo.

LILLY  
 I think Beca should sing it.

CHLOE  
 Me too.

AUBREY  
 You too, what?

CHLOE  
 Beca should take my solo.

FAT AMY  
 Beca could nail that shit!

All but Aubrey agree with, "Yeah!" and "Do it, Bec!"

AUBREY  
 She'd never want to.

BECA  
 Oh, I'll solo. On one condition.  
 We pick a new song and I get to do  
 the arrangement.

A direct challenge to Aubrey. The girls shift, uneasy.

AUBREY  
 That's not how we do things here.

CHLOE  
 Aubrey, maybe Beca's right. Maybe  
 we should try something new.

AUBREY  
 Aca-what?!  
 (to Beca)  
 You will be singing "Turn the Beat  
 Around" and that's the last I want  
 to hear of this.

BECA  
 That song's tired. We won't win  
 with that song. Look, if we pulled  
 samples from different genres --

AUBREY

Let me explain this to you because you still don't seem to understand. Our goal is to get back to the finals. These songs will get us there. So excuse me if I don't take advice from some alt girl with her Mad Lib beats when she's never even been in a competition. Have I made myself clear?

BECA

(a beat)

Crystal. I guess I won't solo.

AUBREY

Fine. Fat Amy?

FAT AMY

(perks up)

Yes, sir?

AUBREY

You'll solo.

Fat Amy fist pumps, "Yes!" then pulls an "air didgeridoo" out from behind her back and plays it.

Jesse and Beca are stacking cd's. Luke's in the booth. We see a PHYSICAL CAT & MOUSE GAME: THE STACKING OF CD'S. JESSE TRYING TO MAKE BECA LAUGH. Luke shakes his head, "What dummy's." After a while -

JESSE

(to Beca)

This is getting exhausting.

Luke enters from the booth.

LUKE

Hey, Jesse, I'm starving so...

JESSE

You want me to get you lunch. You should lay off the burgers though.

(re: Luke's tight abs)

You won't be twenty-two forever.

Luke lifts his shirt.

55 CONTINUED:

LUKE  
I think I'm good.

BECA  
("on board")  
He's good. He's real good.

Jesse looks Luke in the eyes.

JESSE  
And the chess match continues.

Jesse reluctantly goes. Beca grabs a memory stick off the desk and hands it to Luke.

BECA  
Here. This is my latest mix.  
Maybe you'll play this one?

LUKE  
Yeah, okay, thanks. I'll put it  
with the others.

OMIT 56 - 57

58 INT. BECA'S DORM ROOM - DAY 58

Beca, already dressed, stands in front of her mirror. With less make-up on and the jacket covering her tattoos, she looks like a "Bella." She removes the spike from her ear. A beat. WIDEN TO REVEAL: Kimmy Jin and a room full of Koreans watching a movie with 3-D glasses on.

59 EXT. ZIPPY'S BURRITOS - DAY 59

Bumper, Donald, and UNI, wearing show jackets, exit with big ass burritos and pile into Donald's car.

BUMPER  
I could eat these everyday.

DONALD/UNI  
You do. Jinx, bitch! Double jinx!  
Buy me a coke! Holy crap! Call  
Guinness! Shit! Oh my God!!

59C EXT. KENNEDY RESIDENCE HALL - LATER

59C

Donald's car pulls up. Guys load onto the Trebles "tricked out" bus. Some Trebles, including Jesse, are already inside when Benji jumps on board.

BENJI

Can I hitch a ride? I'd take my car, but... I don't have one.

The Trebles just stare at Benji. After a beat, Jesse gets up and gently escorts Benji off the bus.

JESSE

Benji, I'm sorry. I think only Trebles can ride the bus. It's pretty much a rule.

BENJI

Of course. Good luck tonight.

Benji walks away. Jesse shakes his head, "Poor guy."

60

EXT. GAS STATION - SAME TIME

60

Fat Amy fills up the Bella's van, while Lilly, Cynthia Rose, and Beca keep warm inside.

FAT AMY

Don't you flat butts worry. I got this. My thighs are like Gore-Tex.

We INTERCUT with The Treble's bus cruising toward the gas station. Bumper sees Fat Amy at the pump.

BUMPER

Slow down, Donald.

Bumper lowers his window and sticks his body halfway out. He holds a wrapped burrito in his hand.

LILLY

(inside the van)  
Hey, isn't that?--

BUMPER

Sabotage!

Bumper WHIPS the burrito at Fat Amy. It PEGS her, hard. Fat Amy FALLS up against the van and SLIDES down its side. She GRABS at her stomach.

FAT AMY

I've been shot! I think I've been shot!

The ladies JUMP out of the van to tend to Fat Amy. The guys react, "Aw, shit!" Beca turns to find Cynthia Rose trying to give Fat Amy mouth to mouth.

FAT AMY (CONT'D)

I'm sitting up! I'm talking! You don't need to do that!

Fat Amy looks down at the mess, smells it, then takes a bite.

FAT AMY (CONT'D)

Bumper threw a big ass burrito at me! Ugh! I will kill him! I'll pick my teeth with his bones!

BECA

Get up. We have to clean your shirt and we don't have much time.

Lilly puts the gas pump back. They barely put in six bucks.

(CONTINUED)

60 CONTINUED:

60

FAT AMY

Tell no one what you've seen today.  
 (takes another bite)  
 Damn. These are delicious.

61 Scene 61 has been shot and completed. Editorially it has been changed to now reflect 59C

61

61E INT. TREBLEMAKER BUS - SAME TIME

61E

THE GUYS APPLAUD BUMPER'S TAKE-DOWN.

BUMPER

Oh! She went down like a Tri-Delt!

KOLIO

(to Unicycle)  
 So Tri-Delts go down?

UNICYCLE

Oh, I have no idea. They never talk  
 to me.

62 INT. VAN - LATER

62

The Bellas's van drives down the highway, now with all the ladies packed tightly inside. Fat Amy drives. Aubrey sits shotgun, nervously playing with the pitch pipe. Beca, sitting directly behind Fat Amy, notices a little guacamole stuck in Fat Amy's ear. Beca leans forward and wipes it off.

BECA

You got yourself a little somethin'  
 somethin' in there.

FAT AMY

Back off. It fuels my hate fire.

Beca laughs, goes to put her headphones on, but stops short to enjoy the ride. From the back of the van, Chloe, on earbuds, sings Miley Cyrus's, "Party In The USA."

CHLOE

... I HOPPED OFF THE PLANE AT LAX  
 WITH A DREAM AND MY CARDIGAN

(CONTINUED)



62 CONTINUED:

Instinctively, Cynthia Rose joins her.

CHLOE/CYNTHIA ROSE  
WELCOME TO THE LAND OF FAME EXCESS

FAT AMY  
WOAH...

CHLOE/CYNTHIA ROSE/FAT AMY  
AM I GONNA FIT IN?

ALL EXCEPT BECA  
JUMPED IN THE CAB/HERE I AM FOR THE  
FIRST TIME/LOOK TO MY RIGHT AND I  
SEE THE HOLLYWOOD SIGN/THIS IS ALL  
SO CRAZY/EVERYBODY SEEMS SO FAMOUS

ANGLE ON: Beca, "This is lame."

ALL EXCEPT BECA (CONT'D)  
MY TUMMY'S TURNIN' AND I'M FEELIN'  
KINDA HOME SICK/TOO MUCH PRESSURE  
AND I'M NERVOUS/THAT'S WHEN THE  
TAXI MAN TURNED ON THE RADIO

The girls sing to Beca, nudging her to join.

ALL EXCEPT BECA (CONT'D)  
AND A JAY-Z SONG WAS ON!  
AND THE JAY-Z SONG WAS ON!

Beca can't help but join in at the cheesy song. It's just one of those moments. All the girls sing together, momentarily forgetting their problems.

BECA PLUS ALL  
SO I PUT MY HANDS UP/THEY'RE  
PLAYING MY SONG/AND THE BUTTERFLYS  
FLY AWAY/NOODIN' MY HEAD LIKE, YEAH  
MOVING MY HIPS LIKE, YEAH/AND I GOT  
MY HANDS UP/THEY'RE PLAYING MY SONG  
I KNOW I'M GONNA BE OKAY/  
YEAH, IT'S A PARTY IN THE USA!  
YEAH, IT'S A PARTY IN THE USA!

Suddenly, the van starts to putter.

AUBREY  
What the hell?

Fat Amy looks down at the fuel gauge.

(CONTINUED)

FAT AMY

Whoa. We're almost out of gas?

AUBREY

That can't be right. You just filled the tank.

FAT AMY

Then the fuel indication meter must definitely be broken.

(cackling nervously)

It's suggesting I didn't fill up the tank because of Mexican food!

The van comes to a stop.

FAT AMY (CONT'D)

And... we're out.

AUBREY

You can't be serious!

FAT AMY

(more cackling)

Haaaaa, hee, oh woops! What are we gonna do?

CHLOE

You guys. We could call -

AUBREY

Don't even say it, Chloe! How dare you!?

BECA

Say what?

SMASH CUT TO:

OMIT 63 - 65

66

INT. TREBLEMAKER BUS - LATER

66

Everyone is silent. The Trebles sit on one side of the bus, the Bellas on the other. Lilly sits behind Donald, leaning in to him.

LILLY

I set fires to feel joy.

DONALD

(smiles, no idea)

That's terrific.

CHLOE

Thanks for stopping, Donald.

DONALD

All good, boo. I'm The Driver.

Jesse motions to Beca to come sit next to him by patting his seat. She shakes her head, no, and motions to her girls.

ANGLE ON: Bumper in the back of the bus.

(CONTINUED)

BUMPER

So Bellas, glad we could chauffeur you to your latest Treble-whipping. What boring, estrogen-filled set have you prepared for us today?

FAT AMY

Hey. You're nothing but Manwich in a jacket. And I'm always hungry. So shut. Your. Mouth.

BUMPER

You're a true woman of class and grace. Gentleman, I believe we were in the middle of our warm-up.

Bumper stands, blows the pitch pipe, and sings to Fat Amy...

BUMPER (CONT'D)

(in scales)

YOU CAN SUCK MY BALLS. [ALTS: Eat My Nuts]

A beat. Fat Amy sings back to Bumper in scales.

FAT AMY

YOU CAN LICK MY ASS. [ALT: Lick my can/Spread my vegemite]

All on the bus stare at her.

FAT AMY (CONT'D)

What?

Bumper and The Trebles jump back into singing their "Balls" warm-up, alternating with the Bellas singing "Ass." They try to out warm-up each other as the bus pulls into...

The bus screeches into the parking lot, skidding to a halt.

JOHN (O.C.)

The 2012 Southeastern Regional competition is officially underway.

A68 INT. CAROLINA UNIV. PERFORMING ARTS CENTER - CONTINUOUS A68

Face-painted BARDEN FANS hold signs. Benji's already there, hoisting a big foam musical note. The entry doors open and the Trebles and Bellas run in, late, and stand in the back.

(CONTINUED)

A68 CONTINUED:

ON STAGE: The SOCKAPELLAS perform Lilly Allen with sock puppets. At a table, Gail and John talk to camera.

JOHN

The Sockapellas, proving that it doesn't "get better" for everyone after high school.

The Bellas wait in the back of the theatre, watching the Sockapellas.

FAT AMY

A cappella out of a sock puppet.  
Genius.

STACIE

Look at the white one with the black sock.

CYNTHIA ROSE

It's making a statement.

AUBREY

They're complete idiots. There's no craft there. Watching them will make you worse.

BECA

At least they're different.

AUBREY

Hands in...

The Bellas sloppily puts their hands in.

AUBREY (CONT'D)

Remember. "AHHH" on three. One, two...

MOST LADIES/FAT AMY/STACIE

AHHH!/All of us?/On three.

CYNTHIA ROSE

(after three)

AHHH!

Aubrey reacts, "I give up."

(CONTINUED)

A68 CONTINUED: (2)

EMCEE

Let's give it up for the Barden  
Bellas!

The Bellas runs onstage. John and Gail react, shocked.

JOHN

Wow. This does *not* look like the  
fresh-faced and nubile Bellas we  
know.

GAIL

You're walking the line, John.  
What a nice surprise to see them  
mixing things up. It's refreshing  
yet aesthetically displeasing to  
the eye.

ON STAGE: Aubrey, at the mic, blows the pitch pipe and counts  
off. Bellas begins "The Sign" with Chloe stepping forward.

CHLOE

RAMBOON NA BOO YEAH!/I, I GOTTA NEW  
LIFE, YOU WOULD HARDLY RECOGNIZE  
ME, I'M SO GLAD... (song continues)

JOHN (O.C.)

Well this recruiting free-for-all  
has got to be a direct result of  
"Vomitgate" from last year.

CHLOE

IT'S ENOUGH, ENOUGH.

BELLAS

OO-OOOOOH!

CHLOE

IT'S ENOUGH TO KNOW THAT I...

Aubrey takes over the mic, and the solo.

AUBREY

UNDER THE PALE MOON/FOR SO MANY  
YEARS I'VE WONDERED WHO YOU ARE/HOW  
COULD A PERSON LIKE YOU BRING ME  
JOY?

(CONTINUED)

A68 CONTINUED: (3)

GAIL (O.C)

All eyes are on Senior Aubrey  
Posen. Her voice is in rare form  
but she could blow at any moment.

AUBREY

UNDER THE PALE MOON WHERE I SEE A  
LOT OF STARS/IT'S ENOUGH TO KNOW/I  
SAW THE SIGN AND IT OPENED UP MY  
EYES I SAW THE SIGN...

GAIL

She held on to her lunch, folks.  
But there's a lot of song left...

QUICK TO: Back of theatre. Jesse pulls back the curtain and  
watches Beca. Bumper taps him on the shoulder.

BUMPER

Never seen a train wreck before?

Aubrey stays at the mic, and the ladies TRANSITION to The  
Bangles, "Eternal Flame." They sound very pretty, but  
there's still no "wow" factor.

CHLOE

IS IT BURNING, AN ETERNAL FLAME...

BACKSTAGE with Donald and Uni...

DONALD

Aubrey sounds pretty good.

UNICYCLE

I guess. I'm not really into hot  
chicks with talent.

The Bellas TRANSITIONS to their final song. The now familiar  
"Turn The Beat Around" kicks in. Fat Amy takes the solo.

FAT AMY

TURN THE BEAT AROUND/LOVE TO HEAR  
THE PERCUSSION!/TURN IT UPSIDE DOWN  
LOVE TO HEAR THE PERCUSSION...

Fat Amy sings strongly, while the rest of the girls back her  
up. The girls dancing is a little cheesy but they sell it.

JOHN

If I close my eyes and imagine them  
as what they used to look like, I'd  
say they're doing an okay job.

(CONTINUED)



A68 CONTINUED: (4)

The performance seems like its peaked, until Fat Amy suddenly lets loose, dancing her ass off, playing with the crowd. The song ends and everyone loves it. As Bellas hits their final pose, even Aubrey can't help a little smile.

The Bellas runs off stage. Back to Gail and John.

GAIL

The Barden Bellas went deep into the archive for that song. I remember singing it with my own a capella group twenty -- ten years ago.

JOHN

And what was the group you performed with, Gail?

GAIL

The Minstrel Cycles, John.

EMCEE

Ladies and gentleman. Barden U's Treblemakers.

The lights go all the way down. IN BLACK: The Trebles start their arrangement to Flo Rida's, "Right Round."

BUMPER

YOU SPIN MY HEAD RIGHT ROUND...

The choreography is ridiculously silly. Beca looks on, amused at Jesse's performance. Aubrey clocks this, *again*.

JOHN

The bad boys of a cappella just got a little badder.

GAIL

They sure did, John. I might have to excuse myself to freshen up the downtown.

Benji, in the audience, is enthralled.

(CONTINUED)

A68 CONTINUED: (5)

BENJI  
 (eyes wet)  
 Happy tears!!

68 OMIT

68

69 INT. LOBBY - PERFORMING ARTS CENTER - POST SHOW

69

Patrons filter out of the theatre while the Tone's sing T-Pain's "Bootywork."

      TONE HANGERS  
 NOW LET ME SEE THE BOOTY WURK,  
 BOOTY WURK/BOOTY BOO BOO BOOTY  
 WORK/LEFT CHEEK, RIGHT CHEEK, LEFT  
 CHEEK, RIGHT CHEEK.

The Trebles bursting onto the scene. Bumper is holding the 1st place trophy over his head. The Bellas are not far behind. The Trebles are loud and celebratory and ultimately interrupt the Tones' performance.

      BUMPER  
 When are you clowns going to quit  
 pretending you're in college and  
 get a life?

      DONALD  
 Yeah! That's what we call a...  
 (cupping mouth, mocking)  
Sonic. Boom.

FAISON faces off with Donald.

      FAISON  
 Hey, just because we've graduated  
 doesn't mean we can't still get off  
 performing our oral magic.

      JOE LO TRUGLIO  
 (pointing)  
 And don't think we don't know what  
 you did to our van!

ANGLE ON: Just outside the lobby, the Tone van is parked in the street. It's been turned into the Scooby-Doo "Mystery Machine."

      BUMPER  
 A lot of "don't" in that sentence.  
 (then to Jason)  
 (MORE)

(CONTINUED)

BUMPER (CONT'D)  
 Sounds like your wife on your  
 birthday.

JASON JONES  
 Are you looking for what I think  
 you're looking for?

JOE LO TRUGLIO  
 Fight! Fight!

Bumper hands the trophy over to Jesse. The Bellas and members  
 of other groups gather to watch this unfold.

BUMPER  
 I ...  
 (realizing Jason's size)  
 ... would but I pulled a quad  
 during our performance ... but if I  
 did fight you, I would ...

Bumper goes to "punch" Jason but stops just short of actually  
 hitting him.

BUMPER (CONT'D)  
 OH! That was a kill shot!

JASON  
 I would beat the talent out of you  
 but I respect the ICCA's too much  
 to taint the floor with your  
 blood... But if I did I would -

Jason does the same "near-miss" swing at Bumper's head.

JASON (CONT'D)  
 ARRR! Right to the E.R. For  
 reconstructive head surgery!

ANGLE ON: JOE, taunting Jesse.

JOE LO TRUGLIO  
 Hey, you, hit me! Hit me!

JESSE  
 I'm not going to hit you, dude.

JOE LO TRUGLIO  
 C'mon, nancy boy! Hit me! I want  
 to feel something!

DONALD FAISON steps to Donald and pokes him in the shoulder.

FAISON

We doing this? Huh? This is for America. For 9-11!

DONALD

Are you for real? I'm Indian.

Donald pokes him back.

FAISON

Well, I hate curry! And your glasses!

ANGLE ON: HAR MAR steps up to Stacie.

HAR MAR

How's it going, foxy moxy? Wanna see something sexy?

He lifts up his shirt and rubs his belly.

STACIE

I like your confidence but don't like your face or body. I'm not sure how to play this.

ANGLE ON: Fat Amy watching it all go down. She is desperately trying not to jump in on the action.

FAT AMY

(to Aubrey and Chloe)

If I get in there, there's going to be dork parts caught in the storm drains of these streets for months.

Chloe puts her hand on Fat Amy, "You're not going anywhere."

ANGLE ON: The two Donalds. Not wanting to actually fight, they just grapple with each other, moving back and forth. It looks like intense dancing.

FAISON

Seriously, I can't hit you if you don't take off your glasses!

DONALD

I'm not just making a style-statement, these are prescription!

FAISON

Well, then you better keep them on so you can see me punch you.

(MORE)

69 CONTINUED: (3)

FAISON (CONT'D)

Except I can't punch you if you  
keep them on!

DONALD

Classic Catch-22!

They continue. Jason takes Bumper down in a head lock. Joe gets in Jesse's face. UNI rides around in circles. Gail interviews socks. *It's chaos.*

ANGLE ON: The Bellas, watching. Some in horror. Some confused.

CHLOE

Aubrey, should we try to stop them?

CYNTHIA ROSE

They are our ride.

AUBREY

No. The enemy of my enemy is my  
friend.

BECA

I don't think anyone's actually  
fighting?

Fat Amy makes her way to JOE.

JOE, really starting to lose it, taunts Jesse, Uni, Kolio,  
and any of the other Trebles to go after him.

JOE LO TRUGLIO

Hit me anywhere! I don't care!  
(re: his chest)  
Right in the bread basket! Make it  
worth it!

Back with Bumper and JASON, now wrestling on the ground.

JASON

You remind me of me when I was your  
age!

BUMPER

I am nothing like you... am I?

Back with HAR MAR and Stacie:

HAR MAR

You can't resist this. Right now,  
the "danger" is sending blood  
straight to your woo-woo.

(CONTINUED)

Har Mar puts Stacie's hand on his belly. Stacie smiles.

STACIE

You're so confusing to me. Are we  
both getting lucky, little man?

HAR MAR just sticks his tongue out suggestively. After a beat, Stacie makes tongue swirls as well.

ANGLE ON: JOE ripping open his shirt.

JOE LO TRUGLIO

I've been unemployed since the Bush  
Administration, and am living out  
of *that* van. I deserve it! I'm  
spiritually numb. Give it to me!

To settle him down, Jesse finally half-punches Joe.

JESSE

Ok, there you go, guy.

JOE, loving it, grabs the Treble trophy and whips it around like an obsessed man.

JOE LO TRUGLIO

Yes! Now hit me with the trophy!  
Use the sharp part!

Jesse stands there, speechless. Fat Amy, unable to help herself, CHARGES at JOE and grabs the trophy. Beca goes after her.

FAT AMY

The Kracken has been unleashed!

BECA

Oh boy.

She goes to hit JOE with the trophy. Beca lunges for her, grabbing part of the trophy.

BECA (CONT'D)

Noooo! Stop! Let go!

Beca and Fat Amy push and pull on the trophy. Finally Fat Amy lets go. By doing so, Beca can't help but jerk the trophy back. A piece of it flies off, smashing the lobby window! Everyone looks on, stunned.

A police officer happens to be ticketing the Tone van right outside. When the window smashes, he looks up, right at Beca.

(CONTINUED)

CONTINUED: (5)

Beca is standing there red-handed. Everyone else comically darts in every direction.

70

EXT. POLICE STATION - LATE NIGHT

70

A proud Beca walks down the steps of the Police Station. Jesse is there, waiting with arms wide open.

JESSE

Hey Hillary Swank in Million Dollar Baby.

BECA

You just have to say "Million Dollar Baby." You don't have to reference the actress.

JESSE

I wanted to make sure you got it.

BECA

Thanks for bailing me out.

JESSE

I didn't.

Jesse stops, gesturing down the way. ANGLE ON: DR. MITCHELL, standing outside of his car. Beca does a 180.

BECA

You called my *dad*?! Why?!

JESSE

They put you in handcuffs, Bec. It looked pretty serious --

BECA

That doesn't mean you call my Dad!

(CONTINUED)



JESSE

What, do you have another parent I don't know about?

(then, confused)

Why are you yelling at me? I'm the only one here.

BECA

I didn't ask you to be.

Jesse reacts, stunned.

JESSE

I was trying to help.

BECA

I don't want your help. You're not my boyfriend!

Beca starts walking toward Dr. Mitchell. Jesse follows.

JESSE

Yeah, you've made that very clear.

BECA

(to Dr. Mitchell)

Dad, it's not a big deal --

DR. MITCHELL

It is a big deal. I get a call in the middle of the night telling me my only daughter got arrested for destruction of property!

BECA

It was a misunderstanding. I was protecting my friends! Putting myself out there! "Making memories"!

DR. MITCHELL

If you think I'm paying for you to live in LA after you pull a stunt like this? Well, I'm not. Get in the car.

BECA

Wait, don't you want to listen to what I have to say?

DR. MITCHELL

Not tonight I don't.

(CONTINUED)

70 CONTINUED: (2)

70

Beca shoots Jesse daggers.

DR. MITCHELL (CONT'D)  
Jesse gets shotgun.

71 OMIT

71

72 INT. BECA'S DORM ROOM - NIGHT

72

The Bellas and Kimmy Jin are already there when a defeated Beca enters.

FAT AMY  
Did they spray you with a hose?

CYNTHIA ROSE  
Find yourself a bitch?

LILLY  
I did a turn at county.

BECA  
(touched)  
You waited up for me?

CHLOE  
Of course we waited up for you.

ANGLE ON: Beca, clearly moved by this gesture.

KIMMY JIN  
(getting up)  
They've been here for hours. It's  
a real inconvenience, Beca.

Kimmy Jin exits. Aubrey blows the pitch pipe.

AUBREY  
I'm calling an emergency Bella-  
meeting.

Beca rolls her eyes as the girls gather.

AUBREY (CONT'D)  
First up? Our score sheet revealed  
that The Sockappellas almost beat  
us. We need to bust our asses if  
we're going to make it to the  
Finals.

(CONTINUED)

BECA

Or try a new approach...

AUBREY

*Enough* with that, Beca.

BECA

Wait, listen, the reason why we almost lost to sock puppets is because they took a risk. Being good isn't enough to win.

CYNTHIA ROSE

Beca's right. The Trebles never sing the same song twice.

BECA

The audience loves the Trebles. They tolerate us. Aubrey, we could seriously change the face of a cappella if you would just let me teach you my music!

(hearing herself)

That sounded so queerballs.

Subtle nods can be seen amongst the girls as Beca moves to her workstation and turns on her computer, keyboard, etc...

BECA (CONT'D)

Look, I've been working on this arrangement...

She starts playing the keyboard, and multi-tasking with her equipment. The music plays and the song gets more and more layered.

CHLOE

I didn't know you were into all this.

The rest react, intrigued. Finally, Aubrey SNAPS BECA'S COMPUTER SCREEN SHUT.

AUBREY

You've caused enough distractions for one night. I have the pitch pipe, and I say we focus on the set list.

(to group, forceful)

From now on, we eat, sleep, and pee rehearsal. No more wasting our time with work, school, boyfriends ...

(MORE)

(CONTINUED)

72 CONTINUED: (2)

AUBREY (CONT'D)  
 (looks to Cynthia Rose)  
 Sorry, Cynthia Rose. *Partners*.

Cynthia Rose reacts, confused.

AUBREY (CONT'D)  
 Last year we were the first all-  
 female group to get to the finals.  
 I promise you that I'll get us back  
 there again.

CHLOE  
 I don't know. Maybe Beca --

Aubrey holds up the 'Zip it' gesture. Chloe cowers.

AUBREY  
 Let's get started.

Aubrey marches out the door. The rest of the ladies follow her out. Beca just stands there, frustrated.

73 INT. CAMPUS RADIO STATION - DEEJAY BOOTH - SEVERAL DAYS LATER

Luke is in the booth. Jesse is busy, working on the second level. Over the PA, we can hear Beca's music. Beca, dressed in her performance attire, RUNS in, super-psyched!

BECA  
 Holy Crap, it's my song!

Luke, unable to hear her, steps out of the booth.

BECA (CONT'D)  
 You're finally playing it!

LUKE  
 (pointing up, re: music)  
 Tight Beats.

JESSE  
 I've always thought her beats were tight.

Beca and Luke loop up to Jesse on the second level. Then:

LUKE  
 This is a killer vocal track. The  
 deejay at "The Garage" does a  
 brilliant mix of this song as well  
 but yours is better.

(CONTINUED)

BECA  
(cocky)  
Yeah it is.

LUKE  
I'm going to hear her play tonight.  
You should come with and check her  
out.

BECA  
Ugh, I can't. I have this thing.

Luke takes in Beca's outfit.

LUKE  
Flight attendant training?

BECA  
(smiles, sarcastic)  
Yeah, it's a three-year program. I  
learn how to distribute pretzels  
and wave goodbye.  
(then)  
No, I'm a Barden Bella. Tonight's  
the semi-finals.

LUKE  
Really? I would have never pinned  
you as one of those a cappella  
girls.

JESSE  
That's 'cause you don't know Becky  
like I do.

73 CONTINUED: (2)

Jesse gets up and walks past Beca.

JESSE (CONT'D)  
 (to Beca)  
 See you tonight.

74 INT. BARDEN U. PERFORMING ARTS CENTER - SEMI-FINALS - NIGHT 74

ON STAGE: The Co-ed group, THE FOOTNOTES, are on stage, in vests. A pint-sized freshman prodigy, TIMOTHY, has the mic and rocks out to The Jackson 5's, "Blame It On The Boogie."

TIMOTHY  
 BLAME IT ON THE BOOGIE/  
 BLAME IT ON THE BOOGIE...

The Bellas watch from the wings next to Benji, who wears a P.A.'s headset and a Barden Performing Arts Center jacket.

BENJI  
 Five minutes, Bellas.

The ladies are captivated by Timothy's performance.

STACIE  
 Where did he come from?

FAT AMY  
 It's over. The season's over. We can't beat The Footnotes *and* The Trebles.

CYNTHIA ROSE  
 Wonder where they get their vests made?

Aubrey turns to Beca, who looks like she's hatching a plan. She rallies the troops.

AUBREY  
 Aca-huddle! Now! The top TWO teams go to the finals. We just have to beat one of them.  
 (MORE)

(CONTINUED)

CONTINUED:

AUBREY (CONT'D)

If we do it exactly as we  
rehearsed, we'll get there.

(to Beca)

Exactly.

As The Footnotes finish performing, TIMOTHY BOWS SEVERAL  
TIMES. BACKSTAGE: The ladies circle up to do "Hands in."  
It's still a struggle.

GAIL (O.C.)

That little peanut can sing!

JOHN (O.C.)

He sure can. Sounds like his boys  
haven't dropped, if you know what I  
mean.

GAIL

If you mean his testicles, then  
yes. Yes I do, John. We all do.  
The Barden Bellas are up next.

As the Bellas takes the stage, ANGLE ON: Beca, looking out  
into the audience. The ladies begin "The Sign."

CHLOE

RAMBOON NA BOO YEAH!/I, I GOTTA NEW  
LIFE, YOU WOULD HARDLY RECOGNIZE...

JOHN

And in true Bella style the ladies  
are sticking with what they know.

AUBREY

AND IT OPENED UP MY EYES...

Beca's eyes bounce from the low-energy audience, to the  
judges, to the audience. Finally, she makes a decision.  
From the back of the line and *much* to the Bellas's surprise,  
Beca pipes in with La Roux's, "Bulletproof." It matches  
perfectly. Aubrey shoots her a look.

JOHN/GAIL

Whoa./Boom!

GAIL

This. Is. Different.

Beca's "mash-up" revitalizes the audience. The judges lean  
forward. ANGLE ON: Luke, impressed. It's awesome, until  
flustered, Aubrey flubs up a little choreography.

(CONTINUED)

74 CONTINUED: (2)

JOHN

You know, it's so important at these competitions to remember that it's just a friendly collegiate contest and we're all just out here to have fun.

GAIL

So true, John. But a misstep here can haunt you for the rest of your life and affect your children.

75 INT. BACKSTAGE HALLWAY - POST BELLAS PERFORMANCE

75

The Trebles sit around, goofing off, as the next group can be heard on stage. A beat. An obviously upset Aubrey flings the backstage door open. The rest of the Bellas amble in behind her.

AUBREY

What the hell, Beca, were you *trying* to screw us up?

BECA

Are you serious?

The Trebles, including Jesse, stop to listen.

AUBREY

This isn't the Beca show!

BECA

Hey, in case you hadn't noticed everyone pretty much dozed off during our set!

AUBREY

It's not up to you to decide what we do and when we do it. Why don't you ask the rest of the group how they felt about your little improvisation?

The gang shuffles awkwardly for a beat, saying nothing.

BECA

(frustrated)  
Fat Amy?

(CONTINUED)



FAT AMY

I mean, it was cool and all, but...  
I guess it sorta took us a little  
by surprise.

The other girls mumble reluctant agreement.

AUBREY

A *lot* by surprise.  
(to Chloe)  
I told you she wasn't a Bella.

CHLOE

Aubrey, don't --

BECA

It's okay, Chloe. I mean...  
(sarcastic)  
You don't actually think you have a  
say in the group, do you?

AUBREY

Your attitude sucks, you're a Grade-  
A pain in the ass, and I know  
you're hooking up with Jesse!

Hearing his name, Jesse crosses over and chimes in.

JESSE

Aubrey, calm down. She's not. I  
swear.

BECA

God, Jesse! You are always trying  
to help me! I don't need helping!  
Just get out of my face!

Jesse throws his hands up in the air, "I'm done." Benji  
enters from backstage.

BENJI

Trebles? Time to bring the pain.

The Trebles head for the door, save for Bumper. Beca looks  
at Aubrey and the ladies. There's a sense that it's them  
versus her.

BECA

(breaking down)  
Man, this is what I get for trying!  
You know what? I'm done.

(CONTINUED)

75 CONTINUED: (2)

75

Beca tears off her scarf and goes. ANGLE ON: Bumper, who starts a slow movie-clap.

BUMPER

Now *that* was a performance.

FAT AMY

Oh, I will eat you.

76 INT. BACKSTAGE SCENE DOCK - MOMENTS LATER

76

An upset Beca blows past Benji.

BENJI

Beca?

Benji starts to follow but stops when he notices TIMOTHY being picked up by his mom. Benji clocks the mom's tote bag that reads: MY CHILD IS AN HONOR STUDENT AT JFK HIGH SCHOOL.

77 INT. BECA'S DORM ROOM - LATER

77

Beca, still dressed as a Bella, enters to find a bunch of Koreans playing Wii on Kimmy's bed.

She catches sight of herself in her closet mirror, and makes a decision. She takes out her phone and sends a text, CLOSING her closet door.

The closet door OPENS to REVEAL Beca, now dressed to the nines. Behind her, even more Koreans play animated Wii in the middle of her room. Beca ducks around them and out the door.

78 EXT. CLUB - THE GARAGE - NIGHT

78

Luke is there waiting with a BOUNCER.

LUKE

Everything okay?

(CONTINUED)

BECA  
 (a little emotional)  
 I'm so done with those girls.

Luke nods, then turns to the bouncer.

LUKE  
 She's with me.

CUT TO:

78A INT. GARAGE - LOUNGE AREA

78A

Luke and Beca stand close to each other, holding beers.

BECA  
 (Over the music)  
 I can't believe how much time I  
 wasted on that silly a cappella  
 shit!

LUKE  
 Maybe it's good you're done with  
 that.

BECA  
 (re: DJ booth)  
 Yeah, I'd rather be up there  
 anyway. This music is dope!

LUKE  
 Yeah, right? You have good taste.

BECA  
 (blushing)  
 Thanks.

Luke picks up on Beca's energy and realizes he needs to say something. He leads Beca across the floor and waves up to DJ CJ who flirts back.

BECA (CONT'D)  
 You know her?

LUKE  
 Yeah, she's my girlfriend. I'm sure  
 I mentioned her before.

BECA  
 No.

(CONTINUED)

They take seats in the lounge, off the dance floor. Beca's deflated. Luke takes this in. Then:

LUKE

Hey, spring break, at the station, take the night shift. Play your own stuff. Whatever you want. The place is all yours, Becky.

A beat.

BECA

Thanks. You know my name's actually Beca.

LUKE

What?

BECA

My name. It's Beca. Not Becky.

LUKE

That's weird. Why didn't you say anything?

BECA

I really don't know.

An awkward beat between them.

BECA (CONT'D)

Hey, why'd you finally decide to play my music?

LUKE

I listened to it, and I thought it was solid.

(a beat)

Plus, Jesse wouldn't stop bothering me about it. That kid is relentless.

Beca takes this in, "Jesse."

LUKE (CONT'D)

(gesturing to the booth)

Alright, I'm gonna go hang. You can take care of yourself for a bit, yeah?

BECA

Oh, uh, sure. I'm good.

78A CONTINUED: (2)

78A

Luke heads for the booth where he kisses DJ CJ. PUSH IN on Beca, once again all alone.

79 OMIT

79

A80 INT. REHEARSAL SPACE - BARDEN UNIVERSITY - CONTINUOUS A80

Aubrey, stone-faced, eyes the "Finals Rehearsal Plan" that hangs on the wall. A beat. Then, she rips it down, hits the lights and exits, slamming the door behind her.

B80 INT. BECA'S DORM ROOM: B80  
Kimmy Jin exits with beach gear. Beca watches out her window as cars pull away for Spring Break. Kimmy Jin gets in one with a bunch of friends and drives off, leaving Beca by herself.

C80 EXT. BARDEN UNIVERSITY - VARIOUS - SPRING BREAK C80  
Empty shots of campus. The school is deserted.

D80 EXT. RADIO STATION: D80  
Beca arrives to an empty station.

80 RADIO STATION BOOTH: 80  
Beca enters the booth and sits at the console.

81 A CAPPELLA HEADQUARTERS: 81  
Benji, envelope in hand, knocks on a door marked "I.C.C.A.: International Championship of Collegiate A Capella."

OMIT 82 & 83

84 JESSE'S CHILDHOOD HOME: 84  
Jesse enters to his parent's embrace, Regionals trophy in hand. Jesse looks clearly depressed. They won't let go.

85 RADIO STATION BOOTH: 85  
Beca's alone at the console, surprisingly unsatisfied. She thumbs through a binder full of CD's and lands on the soundtrack to "The Breakfast Club." CLOSE ON Beca, the wheels turning.

86 BECA'S DORM ROOM - NIGHT 86

Beca, fighting back tears, wears her headphones. ANGLE ON: Her computer. It's the ending to "The Breakfast Club."

87 INT. TIMOTHY'S HOME/LIVING ROOM - SAME TIME 87

Timothy, from The Footnotes, enters. His jaw drops. From TIMOTHY'S POV: Gail, looking authoritative, sits next to Timothy's mother. CLOSE ON: Timothy. Oh, shit.

88 INT. GYM - CONTINUOUS 88

Aubrey works out and reads, "The Seven Habits of Highly Effective People." Her cell rings. She answers it.

AUBREY  
This is Aubrey Posen.

Aubrey gets the good news and remains poised.

AUBREY (CONT'D)  
Thank you, sir. I look forward to  
seeing you again at Lincoln Center.

She hangs up and then jumps up and down.

AUBREY (CONT'D)  
HELLLLLLL YESSSSSSSS!!!!

89 CLOSE UP 89

On a cell phone buzzing. A hand picks it up. We see Chloe lying in a hospital bed, reading a text. She cries like she's at a funeral. The heart monitor she's connected to beeps faster.

90 CLOSE UP 90

On a vibrating cell phone in the arm of an inflatable pool raft. A hand picks it up. WIDE TO REVEAL: Fat Amy, lying on the raft, totally chilled, surrounded by HOT GUYS and GIRLS in a clearly exotic locale.

FAT AMY  
Zut alors!

91 OMIT 91

92 CLOSE UP 92

On a cell phone being pulled out of a pair of tight jeans.  
REVEAL: Lilly, in a parking garage, watching a "Rap Battle."  
She puts her finger to her ear to listen.

93 CLOSE UP 93

On a vibrating cell phone resting on a poker table. REVEAL:  
Cynthia Rose playing poker in an underground poker game. She  
reads the text, then moves a large pile of chips.

CYNTHIA ROSE  
I'm all in.

94 CLOSE UP 94

On a text coming through on Beca's cell phone. We see Beca  
with her headphones on, surrounded by all the movies Jesse  
has mentioned.

95 INT. BELLAS REHEARSAL ROOM - POST SPRING BREAK 95

The ladies slap high fives and give congratulations. Fat Amy  
picks everyone up, squeezing each girl a little too hard.

AUBREY  
The aca-gods have looked down on us  
and given us a second chance.

FAT AMY  
Shalom!

AUBREY  
Let's get working.



95 CONTINUED:

CHLOE  
(chest out)  
I texted Beca.

AUBREY  
You did what?!

CHLOE  
She makes us better.

AUBREY  
That's not an opinion for you to  
have, Chloe.

CHLOE  
Why? Because it's different than  
yours? You're not always right,  
you know.

The ladies react, sensing the tension.

FAT AMY  
So what now?

AUBREY  
We win without her.

Aubrey blows the pitch pipe and we CUT TO:

96 EXT. JESSE AND BENJI'S DORM - HALLWAY - SAME TIME 96

Beca knocks on the door.

BECA  
Jesse, I know you're in there. I  
can smell the popcorn.

A97 EXT. JESSE AND BENJI'S DORM - SAME TIME A97

Jesse, alone, lays on his bed, watching a movie.

BECA  
Jesse, c'mon. Open the door.

He begrudgingly gets up and opens the door.

BECA (CONT'D)  
I've been trying to call you. I  
left you a bunch of messages.

(CONTINUED)

A97 CONTINUED:

JESSE  
(trying to stay strong)  
Yeah. I got em'.

An awkward beat.

BECA  
I'm sorry we fought. I was mad and  
I overreacted. It's just, Aubrey  
drives me --

JESSE  
-- Seriously? You think I'm mad you  
yelled at me?

BECA  
I know --

JESSE  
No you don't know. You think you  
know, but you don't. You push away  
anyone who could possibly care  
about you. Why is that?

Beca reacts, hurt, but takes this in.

BECA  
(shrugs, quietly)  
I don't know.

JESSE  
Well, you better go figure it out,  
because I'm done with  
(gestures to the two of  
them)  
Whatever this is.

BECA  
Jesse --

JESSE  
Done!

Jesse closes the door on Beca, leaving her in the hall. Just  
then, Benji comes out of a box full of swords. Jesse grabs  
his jacket.

BENJI  
Word.

JESSE  
Yeah.

97 INT. TREBLE HOUSE - LATER

97

The Trebles are there, hanging out in the hot tub. It's a tight fit and not gay in any way.

DONALD

Who do you think would make a better dad? Captain America or a great white shark?

Bumper enters.

BUMPER

Trebles, listen up.

DONALD

If this is about the Bellas getting into the finals, we already know.

BUMPER

I don't give a crap about those bitches. I'm being brought up to the musical big leagues.

Jesse enters.

BUMPER (CONT'D)

I just got asked to sing back-up on the new John Mayer album. I leave tomorrow for Los Angeles.

KOLIO

But, dude, what about the ICCA's? They're this weekend.

BUMPER

Sorry, buddies. I won that shit like a hundred times. I'm out of here. I gotta go buy myself a collarless leather jacket.

Bumper strides out. Unicycle gets worked up.

UNICYCLE

Bumper's a jerk. There, I said it!

DONALD

Well, we need to replace that jerk. Pronto dente.

Jesse gets an idea.

98 INT. JESSE AND BENJI'S DORM ROOM - MOMENTS LATER 98

Benji stands in front of his mirror. He SNAPS his fingers and makes a dove appear from underneath a handkerchief. Jesse enters, all smiles, and holds up a brown hood. It stops Benji in his tracks.

JESSE

A spot opened up, and it's yours if you want it.

Benji's eyes well up with tears.

JESSE (CONT'D)

Just one condition. Promise me you won't get all weird. We're just a group of guys singing covers of songs. If you're weird, they won't let you stay.

BENJI

Deal. Although I'm not so sure what you mean by weird.

The dove lands on his shoulder.

BENJI (CONT'D)

Got it.

A99 OMIT A99

99 INT. BELLAS REHEARSAL ROOM - SEVERAL HOURS LATER 99

The ladies look frustrated and tired. Aubrey is on a tear.

AUBREY

What is happening to us? Chloe, you sound like you smoke three packs a day. Stacie, you're behind on the choreography. And Jessica and Ashley, it's like you haven't even been around all year!

Jessica and Ashley, who we've barely seen, look at each other and shrug.

FAT AMY

Aubrey, give us a break. It's not the same when we're not all here.

(CONTINUED)

CYNTHIA ROSE  
We need Beca.

CHLOE  
Maybe if Aubrey loosened up the  
reins --

AUBREY  
Shut it, Chloe!

STACIE  
Whoa.

AUBREY  
I'm sorry. That was rude. Chloe,  
could you please get your head out  
of your ass? It's not a hat.

FAT AMY  
Awww, dip!

A100 EXT. DR. MITCHELL'S HOUSE - NEXT MORNING A100

Beca knocks on a door. It opens, revealing Dr. Mitchell.

BECA  
I need you.

He smiles. We JUMP CUT TO:

100 INT. BREAKFAST NOOK - LATER 100

BECA  
No one's more surprised than me,  
but I liked those weirdos.

Dr. Mitchell gets up to freshen his coffee.

DR. MITCHELL  
And you thought quitting was the  
answer? After you made a  
commitment to them?

BECA  
Oh, you're going to talk to me  
about the sanctity of commitments?

DR. MITCHELL  
C'mon, Bec. That's unfair.

A beat.

BECA

You left us. Me.

DR. MITCHELL

(nods, owning it)

I did. Not my finest moment. But I tried to call you. I even learned how to text, but you just shut me out.

BECA

Yeah, well, I pretty much shut the whole world out. Don't take it personally.

Dr. Mitchell smiles. She's letting him in.

BECA (CONT'D)

Sometimes it's just easier.

DR. MITCHELL

But it's also really lonely.

This hits Beca.

DR. MITCHELL (CONT'D)

Look, your mom and I... we didn't work. So I made a really hard decision. But Beca, leaving you was one of the saddest days of my life. I should have...

(shakes head)

Well, I'm trying to make up for it now. Which is probably why I've been so stingy about you going to LA. So if that's what you still want, I'll support you.

Beca puts her head in her hands.

BECA

What do I do?

DR. MITCHELL

That's up to you. This is one of those hard decisions. But, speaking from personal experience, if you're going to leave something you care about behind, make sure you do it the right way.

Beca nods, "Okay."

(CONTINUED)

100 CONTINUED: (2)

DR. MITCHELL (CONT'D)  
You know I'm proud of you, right?

BECA  
Proud? Of me?

DR. MITCHELL  
Yes, proud of you, ya weirdo.

A beat.

BECA  
Do we have to hug now?

DR. MITCHELL  
Yes. Yes we do.

They hug. Beca, grateful to have her dad uses BOTH ARMS.

101 INT. BELLAS REHEARSAL ROOM - LATER

101

The ladies are still in the middle of a heated argument.

FAT AMY  
I joined this group so I could hang  
with a bunch of broads I thought I  
could trust. But this is some  
horseshit. I don't want to be like  
those girls on the wall.

CYNTHIA ROSE  
Yeah! I want to be who we are now.

LILLY  
Me too!

CHLOE  
We should have listened to Beca.

AUBREY  
Oh, so it's *my* fault.

CHLOE  
No, that's not what I'm saying --

AUBREY  
Well that's what you're all  
thinking, right? I'm the jerk.  
The girl obsessed with winning!

Aubrey recoils and covers her mouth.

(CONTINUED)

CHLOE  
You're too controlling, Aubrey!  
It's ruining us!

AUBREY  
Hey, I can lose control if I want  
to! I can let go! This time I'm  
not going to choke it down!

Aubrey puts her hand on her stomach and digs deep.

STACIE  
Been there before -- wait, what are  
you talking about?

CYNTHIA ROSE  
I think she's gonna hurl!

AUBREY  
Here it comes!

Aubrey HURLS all over the floor. A beat of shock.

CHLOE  
We could be champions!!

The hurling lasts for a crazy long period of time, most of it  
dry. Aubrey's body convulses. A beat. Then, Chloe LUNGES  
for the pitch pipe in Aubrey's hands.

CHLOE (CONT'D)  
Give me the pipe, you bitch!

AUBREY  
Never!

Fat Amy tries to break them up by picking up Aubrey.

AUBREY (CONT'D)  
Let go of me, butterball!

FAT AMY  
Now you must die!

Fat Amy manhandles Aubrey. Lilly JUMPS on Fat Amy's back and  
mumbles. Cynthia Rose turns to Stacie.

CYNTHIA ROSE  
Don't worry. I'll protect you.

She puts her hand directly on Stacie's breast. Stacie PULLS  
out her Barden rape whistle and blows it.



CYNTHIA ROSE (CONT'D)

No! False alarm! Nobody likes that!

Cynthia Rose tackles Stacie, trying to pull the whistle from her mouth. The rest of the ladies jump in, wrestling without hitting. It's complete mayhem.

BECA (O.C.)

GUYS! GUYS! GUYS, STOP!

They all FREEZE then turn to find Beca standing at the door.

BECA (CONT'D)

What the hell's going on in here?

AUBREY

Nothing.

(wiping vomit off herself)

This is a Bellas rehearsal.

BECA

I know...

Beca steps in the room as the ladies regroup.

BECA (CONT'D)

Okay, here goes. I blew it. What I did was a dick move. I should never have changed up our set without asking the group, and I should never have walked out. I let you guys down, and I'm sorry. Aubrey, if you'll have me, I want back in.

All eyes on a stone-faced Aubrey. Beca turns to leave, then looks back. Nothing. As she walks, she GRABS a chair and SCRAPES it across the floor. Right before she exits...

AUBREY

Wait.

Beca turns around.

BECA

Thank you. That would have been embarrassing.

AUBREY

I know I've been hard on you, Beca. On everybody. But I'm my father's daughter.

(MORE)

(CONTINUED)

101 CONTINUED: (3)

AUBREY (CONT'D)

And he always said, "If at first  
you don't succeed, pack your bags."

The ladies react, "that's rough."

BECA

I get it. Mine gets on me, too.

AUBREY

I got scared. There's so many of  
you and Chloe is... um...

CHLOE

I don't know if you guys know this  
but I can be emotionally unstable!

BECA

Yeah, I would have guessed that.  
But there's other stuff about you  
that I don't know. About any of  
you really?

The ladies looks around, "Do we?" Stacie stands.

STACIE

Well I'll share something about  
myself that none of you know.

Everyone perks up, interested.

STACIE (CONT'D)

I have a lot of sex.

FAT AMY

No duh, Stacie. [Alt: uh doi]

BECA

Wait, this is a good idea. That  
was a terrible example but a good  
idea. Let's go around the room.  
Everyone say something about  
yourself that no one knows.

Cynthia Rose stands.

CYNTHIA ROSE

Okay, I have something. This is  
hard for me to admit to you guys.

FAT AMY

I think we know where this is  
going.

(CONTINUED)

CYNTHIA ROSE

For the last two years... I... have had a serious gambling problem.

ALL

(genuinely shocked)

What?!

CYNTHIA ROSE

It started when I broke up with my girlfriend.

FAT AMY

There it is!

LILLY

I ate my twin in the womb.

They all react, pretty sure they heard her but pretending they didn't.

BECA

Okay, I'll go. I... was nominated for a Tony when I was twelve.  
[several alts]

The ladies applaud. Aubrey stands, closes her eyes and blurts out --

AUBREY

I've been in love with Unicycle for four years now.

ALL

What?!

AUBREY

I never acted on it because of the oath. But I've wanted him ever since we met at Clown Camp.

BECA

Aubrey! You and Uni should be together if that'll make you happy. And forget that stupid oath.

AUBREY

But --

CHLOE

Aubrey. Let it go.

Aubrey nods, sits next to Chloe and mouths, "I'm sorry."

(CONTINUED)

BECA

Fat Amy?

FAT AMY

I'm an open book. For God sakes,  
you all call me Fat Amy. If I'm  
not being honest, I'm not living.  
(then, a beat)  
My real name is Fat Patricia.

CHLOE

(stands, overly dramatic)  
My turn. Over spring break, I made  
the courageous decision to remove  
my nodes. The doctors tell me I  
can't sing for five weeks.

ALL

What?!

CHLOE

(breaking down)  
I thought. The season. Was over.

Aubrey looks around the room.

AUBREY

FUBAR. It's time for the nuclear  
option. Beca?  
(re: ladies)  
How are we doing this?

Aubrey hands Beca the pitch pipe. Beca beams.

BECA

(re: puke)  
Okay, but not here.

The ladies stand inside the empty swimming pool. Beca leads  
them.

BECA

We're going to remix this shit.  
Aubrey, pick a song.

AUBREY

Bruno Mars, "Just The Way You Are."

BECA

Bruno Mars. Okay. Tricky, but I  
can do it.

Beca blows the pitch pipe. She conducts the group, having each lady use their mouth to sing the instruments. She points to Aubrey to sing the lyrics. After a couple of verses, Beca jumps in singing Nelly's "Just A Dream." It mashes up, perfectly and they sound better than ever. In the moment, the ladies improvise downbeats, counterbeats, feet stomping, etc... The song ends, ringing out of the pool. A beat.

AUBREY

Hands in!

Ten fists meet in the middle of the huddle.

THE BELLAS

One, two --

They do it right for the first time.

ALL

(Mariah Carey-type note)  
AHHH!

CHLOE

(Barry White-type note)  
AHHHH!

FAT AMY

What was that?

CHLOE

I don't know. I've never made a  
sound like that before.

CYNTHIA ROSE

With your messed up vocal chords,  
you can hit the lower register!

AUBREY

Do you know what that means?

Lilly raises her hand.

AUBREY (CONT'D)

Yes, Lilly.

They all lean in.

LILLY

I think I have something that can  
help us.

(CONTINUED)

102 CONTINUED: (2)

102

The acoustics of the pool allow Lilly to be clearly heard for the first time. Lilly smiles, proud.

FAT AMY

Geez bitch, you don't have to shout!

103 EXT./INT. LINCOLN CENTER - THE ICCA FINALS - NIGHT

103

On stage, the Bedfellows perform, "Final Countdown."

BEDFELLOWS

IT'S THE FINAL COUNTDOWN!

HULLABAHOOS (CONT'D)

DAH-NA-NAH-NAH/DA-NAH-NAH-NAH-  
NAH... (song continues)

JOHN (V.O)

Welcome to the finals of the  
2012 International  
Championship of Collegiate A  
Cappella.

We see a sold out AUDIENCE. DR. MITCHELL and his nebbishy wife, SHEILA, happily take their seats. In the ORCHESTRA PIT, Gail and John are in rare form.

JOHN

If you cut through all the "aca"  
politics, the finals at Lincoln  
Center is a beautiful thing. Isn't  
that right, Gail?

GAIL

John. If being correct was a  
crime, I'd visit you on death row.

104 INT. BACKSTAGE - CONTINUOUS

104

The camera PANS ACROSS other a cappella groups warming up. [GREEN ENVY, GLISSANDO...]. As the Trebles make their way to places, Jesse passes Becca.

BECCA

Good luck, Jess.

Jesse doesn't turn around, ignoring her.

BEDFELLOWS (O.C.)

THE FINAL COUNTDOWNWWWWWN!

The audience cheers and the Bedfellows exit. The Trebles run on stage. Jesse plays the iPhone pitch pipe and they begin with Flo Rida's "Right Round." It's very entertaining.

(CONTINUED)

BU TREBLEMAKERS  
 YOU SPIN MY HEAD RIGHT ROUND, RIGHT  
 ROUND/WHEN YOU GO DOWN, WHEN YOU GO  
 DOWN DOWN... (song continues)

The audience loves it. ANGLE ON: A GIRL in the audience,  
 fainting. TRANSITION TO: The Trebles sing The Cars, "Magic."

THE TREBLES  
 OH OH IT'S MAGIC/OH OH IT'S TRUE...

Within the song, Benji steps forward and PULLS a dove out of  
 his jacket. Then, makes it disappear again. Jesse steps up.

JESSE  
 ... BUT I BET YOU DIDN'T THINK THAT  
 THEY WOULD COME CRASHING DOWN...

At some point, Donald changes the downbeat.

TREBLES  
 (a la Britney Spears)  
 HIT ME BABY ONE MORE TIME --

Donald shifts it back into "Cry Me..." Jesse vocally  
 improvises around the chorus.

JESSE  
 CRY ME A RIVER-ER/CRY ME A...

The place goes BANANAS.

Beca peeks through the curtain, sees Kimmy Jin and a large  
 GROUP OF KOREANS. Beca scans the audience, spots her dad  
 with Sheila, smiles, and takes her place within the Bellas.

Beca takes in the group's new, edgier, "Beca-ish" look: black  
 button down shirt, black capri pants, heels, and the Bellas'  
 signature red scarf. Beca puts her hand out.

BECA  
 I love you awesome nerds.

FAT AMY  
 (psyched)  
 Yeah! You bunch of dicks! [alt:  
 douche-b's]

Everyone laughs.

106 INT. LINCOLN STAGE - MOMENTS LATER

106

Last to perform, The Bellas are now on stage, looking hot!

JOHN

The Bellas are putting on a short skirt and asking for it tonight.

ANGLE ON: The Trebles, sitting in the front row of the audience. Jesse feigns disinterest by looking at his playbill. ON STAGE: Beca blows the pitch pipe.

BECA

One, two, three, four...

The Bellas begins with Jessie J's "Pricetag" -

CYNTHIA ROSE/STACIE

IT'S NOT ABOUT THE MONEY, MONEY,  
MONEY/WE JUST WANNA MAKE THE WORLD  
DANCE/FORGET ABOUT THE PRICE TAG

TRANSITION TO: Beca at the mic. A blinding spotlight shines only on her as she sings, "Don't You Forget About Me." FROM BECA'S POV: Jesse, seated in the audience.

BECA

WILL YOU RECOGNIZE ME/CALL MY NAME  
OR WALK ON BY

Jesse, hearing the song, drops his playbill.

BECA (CONT'D)

RAIN KEEPS FALLING/RAIN KEEPS  
FALLING

Teary-eyed and vulnerable, Beca sings right to Jesse. The look on his face says it all. ANGLE ON: Dr. Mitchell, taking Beca in, proud of his little girl. Lights up on Bellas.

THE BELLAS

DOWN, DOWN, DOWN, DOWN/DON'T  
DON'T DON'T DON'T

BECA

DON'T YOU FORGET ABOUT ME

At some point, the girls raise their fists in honor of "The Breakfast Club" ending. The audience laughs. TRANSITION TO: Chloe at the mic. Bellas clumps together.

THE BELLAS

DO DAH DO DAH DUM DUM/DO DAH DO DAH  
DUM DUM...(repeating)

(CONTINUED)



AUBREY  
 LYING IN MY BED I HEAR THE  
 CLOCK TICK AND THINK OF  
 YOU/CAUGHT UP IN CIRCLES  
 CONFUSION IS NOTHING  
 NEW/FLASHBACK, WARM  
 NIGHT/ALMOST LEFT  
 BEHIND/SUITCASE OF MEMORIES/  
 TIME AFTER SOOOOOME TIIIIIME.

JOHN

Well, Gail. Looks like  
 Divisi's keeping the house  
 turned down low for their  
 final number.

GAIL  
 John, if right was sick, you'd be  
 in the ICU, with dozens of tubes  
 keeping you alive.

ALL  
 TIME AFTER TIME...

A beat of silence. Then, Lilly busts out some hard-core  
 beatboxing skills and the crowd cheers! Chloe, with her  
 "new" sound, adds a killer bass.

JOHN/GAIL  
 Whoa!/Boom!

The ladies perform a "mash-up" of songs we've heard  
 throughout the movie with a few new ones scattered in.

We CUT TO Gail and John, krump-dancing. The Bellas  
 breathlessly hits their final pose.

ANGLE ON: The audience on their feet, cheering! The ladies  
 take it all in. Aubrey winks at Uni. Stacie grabs a pitted-  
 out Cynthia Rose's outstretched hand. Beca looks out at  
 Jesse. Unable to help himself, Jesse JUMPS on stage and  
 KISSES her! More applause!

JESSE  
 I told you you'd get all squidy and  
 drape yourself all over me!

She rolls her eyes, laughs, and they kiss again.

TITLE CARD: SIX MONTHS LATER

An empty stage. TOMMY enters with his clipboard.

TOMMY

Listen up aca-ballers, I've been rejected by the army, shoved into a Dora backpack, and pushed into the girl's locker room wearing nothing but suspenders. But no matter. I am in the world that I love. So, with the assistance of my boy, Justin -

JUSTIN

- My liege.

TOMMY

- I launch this year's auditions.

(applause)

And as a tribute to our most recent ICCA national champions, their team leaders will pick the audition song. Bellas?

ANGLE ON: Beca and Fat Amy sit in the chairs that Aubrey and Chloe previously occupied. They smile to each other.

BECA

Alright nerds, let's go with ...

We hard cut to black as the End Credits song kicks in.

CREDITS ROLL. THE END.