

UNIVERSAL PICTURES and GOLD CIRCLE FILMS Present

A GOLD CIRCLE FILMS / BROWNSTONE Production

PITCH PERFECT

ANNA KENDRICK

SKYLAR ASTIN

REBEL WILSON

ADAM DEVINE

ANNA CAMP

BRITTANY SNOW

with

JOHN MICHAEL HIGGINS

and

ELIZABETH BANKS

Executive Producer

SCOTT NIEMEYER

Produced by

PAUL BROOKS

MAX HANDELMAN

ELIZABETH BANKS

Based on the Book by

MICKEY RAPKIN

Screenplay by

KAY CANNON

Directed by

JASON MOORE

CAST

Beca ANNA KENDRICK
Jesse SKYLAR ASTIN
Benji BEN PLATT
Chloe BRITTANY SNOW
Aubrey ANNA CAMP
Fat Amy REBEL WILSON
Stacie ALEXIS KNAPP
Cynthia Rose ESTER DEAN
Lilly HANA MAE LEE
Jessica KELLEY ALICE JAKLE
Denise WANETAH WALMSLEY
Ashley SHELLEY REGNER
Mary Elise CAROLINE FOURMY
Kori NICOLE LOVINCE
Bumper ADAM DEVINE
Donald UTKARSH AMBUDKAR
Unicycle MICHAEL VIRUET
Kolio DAVID DEL RIO
Gail ELIZABETH BANKS
John JOHN MICHAEL HIGGINS
Dr. Mitchell JOHN BENJAMIN HICKEY
Luke FREDDIE STROMA
Kimmy Jin JINHEE JOUNG
Justin JACOB WY SOCKI
Timothy JAWAN HARRIS
Football Player—ATO RICHARD KOHNKE
Frat Boy—ATO SCOTT SHILSTONE
Howie—ATO BROCK KELLY
Emcee at Regional's DREW BATTLES
Barden Greeter KATRINA DESPAIN
Tom CAMERON STEWART
Alice KETHER DONOHUE
Barb KAREN GONZALES
RIAC Representative #1 LAUREN GROS
RIAC Representative #2 ALEX BIGLANE
Jewish Student MICHAEL ALEXANDER

High Note #1 TYLER FORREST
Clef #1 JOE LO TRUGLIO
Clef #2 HAR MAR SUPERSTAR
Clef #3 JASON JONES
Clef #4 DONALD FAISON
Emcee—Opening JABARI THOMAS
Emcee at Semifinals JUDD LORMAND
Tommy CHRISTOPHER MINTZ-PLASSE
Treble #1 STEVEN BAILEY
Treble #2 MICHAEL ANAYA
Treble #3 GREGORY GORENC
Treble #4 BRIAN SILVER
Treble #5 WES LAGARDE
Opening Treble #1 JONATHAN BRANNAN
Opening Treble #2 DONALD WATKINS
High Note #2 JESSICA JAIN
High Note #7 NATE HOWARD
BU Harmonics #1 BEN HAIST
BU Harmonics #2 ROSE DAVIS
BU Harmonics #3 CHIARA PITTMAN
BU Harmonics #4 EMMA GRAVES
BU Harmonics #5 EMILY RODRIGUEZ
BU Harmonics #6 SAWYER MCLEOD
BU Harmonics #7 CHASE COOKSEY
BU Harmonics #8 ADAM GILBERT
Opening Bellas #1 MEGAN DUPRE
Opening Bellas #2 BRITTNEY ALGER
Opening Bellas #3 MONIKA GUIBERTEAU
Opening Bellas #4 JESSICA POUMAROUX
Opening Bellas #5 JACKIE TUTTLE
Opening Bellas #6 ELIZABETH CHANCE
Opening Bellas #7 MARGO MELANCON
Opening Bellas #8 BROOKE FONTENOT
Opening Bellas #9 CJ PERRY
Sockapella #1 MAYA ESTEPHANOS
Sockapella #2 BRIAN MASON
Sockapella #3 XAVIER JOE WILCHER
Sockapella #4 JULIA FRIEDMAN

Sockapella #5	ESTHER LONG	ND Auditioner #9	FELIPE FUENTES
Sockapella #6	AAKOMON H. JONES	Beatboxer	GLEN AUCOIN
Footnote #2	SORA CONNOR	Male Voice #1	DEKE SHARON
Footnote #3	ELISE WILSON	Male Voice #2	ED BOYER
Footnote #4	SEAN BANKHEAD	Male Voice #3	BRANDON KITCHEL
Footnote #5	CJ PERRY	Male Voice #4	JASPER RANDALL
Footnote #6	MATTHEW LARAWAY	Male Voice #5	DREW SEELEY
Footnote #7	MADISON BENSON	Male Voice #6	JEFF LEWIS
Footnote #8	KENNETH TIPTON	Female Voice #1	LAURA DICKINSON
Footnote #9	JEREMY STRONG	Female Voice #2	CANDICE HELFAND
Footnote #10	DYLAN CHEEK	Female Voice #3	WINDY WAGNER
Footnote #11	NAEEMAH MCCOWAN	Female Voice #4	JESSICA ROTTER
Footnote #12	ALLISON SAHONIC	Female Voice #5	KARI KIMMEL
Footnote #13	CODIE L. WIGGINS	Female Voice #6	KALA BALCH
Hullabahoo #1	KELLY SNOW	Female Voice #7	EMILY BENFORD
Hullabahoo #2	NATHAN SWEDBERG	Stunt Coordinator	BILL SCHARPF
Hullabahoo #3	MATTHEW SAVARESE	Stunt Double—Donald	REGIS HARRINGTON
Hullabahoo #4	SANFORD WILLIAMS		
Hullabahoo #5	CHARLES MILLER		
Hullabahoo #6	BRANDON BORROR-CHAPPELL		
Hullabahoo #7	SEAN McDONALD		
Hullabahoo #8	NICHOLAS CAFERO		
Hullabahoo #9	ALEXANDER FABIAN		
Hullabahoo #10	PAUL RUESS		
Hullabahoo #11	ANDREW O'SHANICK		
Hullabahoo #12	SAMUEL BRENNAN		
Hullabahoo #13	THADDEUS POTTER		
Hullabahoo #14	JACOB MAINWARING		
Hullabahoo #15	ALEXANDER SNEIDER		
Hullabahoo #16	WILLIAM LAVERACK		
Rapper #1	RENALDO McCLINTON "RENO NEVADA"		
ND Auditioner #1	RICHARD COLEMAN		
ND Auditioner #2	MARGARET OSBURN		
ND Auditioner #3	DAN IWREY		
ND Auditioner #4	ALI BLOOMSTON		
ND Auditioner #5	SHAWN BARRY		
ND Auditioner #6	ALEXANDRA WEINROTH		
ND Auditioner #7	CIERA DAWN WASHINGTON		

CREW

Directed by	JASON MOORE
Screenplay by	KAY CANNON
Based on the Book by	MICKEY RAPKIN
Produced by	PAUL BROOKS
	MAX HANDELMAN
	ELIZABETH BANKS
Executive Producer	SCOTT NIEMEYER
Director of Photography	JULIO MACAT ASC
Production Designer	BARRY ROBISON
Edited by	LISA ZENO CHURGIN ACE
Choreography by	AAKOMON "AJ" JONES
Costume Designer	SALVADOR PEREZ
Co-Producer	JEFF LEVINE
Music by	CHRISTOPHE BECK
	MARK KILIAN
Executive Music Producers	JULIANNE JORDAN
	JULIA MICHELS
Music Supervisor	SARAH WEBSTER

Casting by	KERRY BARDEN	ELIZABETH CHANCE
	PAUL SCHNEE	Assistant to Paul Brooks
Assistant Choreographer	KYNDRA "BINKIE" REEVEY	JENNIFER HOFFMAN
Unit Production Manager	CHARLES RAPP	Assistant to Scott Niemeyer.
First Assistant Director	GEORGE BAMBER	HELEN TOLOUEY
Key Second Assistant Director.	TOMMY MARTIN	Assistants to Jason Moore.
Line Producer	MICHAEL P. FLANNIGAN	LULU MARCIL
Associate Producers	JONATHAN SHORE	BETSY ROSENBLOOM
	SIAN MCARTHUR	LEIGH ANNE MAYNARD
Additional Editor	DON BROIDA	Assistant to Elizabeth Banks and Max Handelman.
Supervising Music Mixer	JOSEPH MAGEE	NATALIA ANDERSON
Production Music Assistant	KATIE ANNE CLARK	Production Accountant
Art Director	JEREMY WOOLSEY	ROBERT C. CAMPION
Set Decorator	DAVID HACK	First Assistant Accountant
Assistant Art Director	MATT GATLIN	LAURA TIZ
Art Department Coordinator.	GERALD LEHTOLA	Second Assistant Accountant
Graphic Designer	BEAU CHANEY	ALEXIS TIPPIN
Set Decoration Leadman	JOHN RICHOUX	Payroll Accountant
Gang Boss	MATT HARRIS	DEBRA BURGESS
On-Set Dresser.	ELLIOT WESTFALL	Accounting Clerk
Buyer	ANDREW BOFINGER	MICHELLE HUX
Set Dressers	RYAN LEBLANC	"A" Camera Operator/Steadicam. . . .
	JONATHAN CAPPEL	CHRIS TJ MCGUIRE
	DEXTER POINDEXTER	"A" Camera—1 st A.C.
Set Decoration Production Assistant	MIRANDA SINK	IGNACIO MUSICH
Second Second Assistant Director	BEN LEDOUX	"A" Camera—2 nd A.C.
Production Coordinator	EMILY MORROW CHENEVERT	JEFF TAYLOR
Assistant Production Coordinator	JAX BAKER	"B" Camera—1 st A.C.
Production Secretary	HARRISON HUFFMAN	RICHARD LACY
Key Set Production Assistant.	CHELSEA DONISON	"B" Camera—2 nd A.C.
Set Production Assistants	WILL HIGGINS	TOM HUTCHINSON
	MARK "WILDCAT" BROWN	"C" Camera Operator.
	GENE SMITH	JOSEPH "RIGGS" MURDOCH
	CALLIE MARTIN	"C" Camera—1 st A.C.
	JOE STATHAM	ZACK SIEFFERT
	ASHLEY FARRELL	"D" Camera Operator.
Office Production Assistants	ADAM GAMBREL	DOUG SCHWARTZ
	BEN EVERETT	DIT
		NATE BORCK
		Digital Utility
		STEPHEN FOUASON
		Additional Digital Utility
		AUTUMN BOH
		Camera Production Assistant.
		DJ PHILIPS
		Still Photographer.
		PETER IOVINO
		Script Supervisor
		WILMA GARSCADDEN-GAHRET
		Costume Supervisor.
		LISA COFFEY
		Key Set Costumer
		JENNIFER KAMRATH
		Shopper/Costumer.
		MICHELLE TOLEDO-SANCHEZ
		Set Costumers
		BRITANY VIGUERIE
		CARYN FRANKENFIELD
		Additional Costumer.
		MOLLY KAMRATH
		Seamstress/Costumer
		KIZZIE MARTIN
		Seamstress.
		DAWN HUERTAS AREVAL
		Costume Production Assistant.
		JUAN GARZA
		Makeup Department Head.
		DEBBIE ZOLLER
		Key Makeup
		KIMBERLY AMACKER

Third Assistant Makeup	AIMEE STUIT	Special Effects Coordinator	KEN GORRELL
Additional Makeup Assistant	MELANIE DEFORREST	Special Effects Assistant	MATTHEW ZAFF
Additional Makeup Assistant	DEBBIE SCHREY	Location Manager	DAWSON WARNER
Hair Department Head	ROXANNE WIGHTMAN	Assistant Location Manager.	BILLY MAURSKY
Key Hair	MARGEUX FOX	Key Location Assistant.	CURT JACKSON
Third Assistant Hair	CARL VARISTE	Location Assistants	WILLARD PENNINGTON
Additional Hair Assistant	THERESA FLEMING		RYAN CHASE LEE
Additional Hair Assistant	KATHERINE PERCY	Construction Coordinator.	JOHN BLANCHARD
Additional Hair Assistant	ALLISON SHEPHERD	Lead Scenic	KEN DEUBEL
Production Sound Mixer	LEE ORLOFF CAS	Scenic Foreman	TERRY DEUBEL
Production Sound Mixer	PAUL LEDFORD	Scenic Painters	AARON DORNHOEFER
Boom Operator.	RYAN FARRIS		DINA NI
Sound Utility	RACHEL GRISSOM	Construction Foreman	KEVIN ELLERBEE
Additional Sound Utility	CARLOS WILKERSON	Propmaker	WILLIAM BURCK
Gaffer	RICHARD ULIVELLA	Carpenters	NICHOLAS ELLERBEE
Best Boy Electric	EARL WOODS		DOUG BERNARD
Third Electric	BYRON MARIGNY	Utility	JANE BLANCHARD
Lamp Operator.	SCOTT MORRISON	Set Medic.	STEVE FINNERTY
	TERRANCE CLAY	Transportation Coordinator	DOUG WILSON
	JACOB BORCK	Transportation Captain.	CHARLIE WRIGHT
Rigging Gaffer	GREG TRAVIS	Local Captain.	TACK JOHNSON
Rigging Electric Best Boy.	CEDRIC BONIER	Dispatcher	VEVI WILSON
Rigging Electric	DANIEL GREENUP	Drivers	BENNETT BUNCH
Rigging Electric	JOE GREENUP		MARK HINDMAN
Key Grip	JIMI RYAN		SHELIA KIRTLEY
Best Boy Grip.	MICHAEL SATTERFIELD		EMMITTE BERGERON
Dolly Grips	LUKE CAUTHERN		JAMES CEDOTAL
Company Grips	RACHEL PERLIS		BERNARD JONES
	ROBERT ZAS		BOBBIE SKINNER
	SCOTT LUTTRELL		BUDDY PINE
	CHAD NAREMORE		CHARLES LANOUE
	SCOTT THUMPER WELLS		DANNY MARIONNEAUX
Key Rigging Grip	JAMES "TRAPPER" MCEVOY		DARREL JEANSONNE
Rigging Best Boy Grip	CHRIS STRONG		DAVEY VANCE
Rigging Grip	NICK NICOLAY		LEROY "SMITTY" SMITH
Property Master	SCOTT REEDER		JIMMY HAYES
Assistant Property Master	JAIME FERNANDEZ		MARK NELSON
Property Assistant	LUCIEN FERNANDEZ		MIKE BERRYMAN

MIKE RUSSELL	Additional Vocal Arrangements by	BEN BRAM
RUSSELL HICKS		ALANA DA FONSECA
WIL COLLINS	Beca's Re-Mixes and Mash-Ups by	THE OUTFIT
Video Playback Operator	VICTOR BRUNETTE	Vocal Contractor.
New York Casting Associate	ALLISON ESTRIN	MUSIC EDITORS
New York Casting Assistant	MICHAEL FREDLUND	ANGIE RUBIN
Los Angeles Casting Associate	RICH DELIA	Additional Music Editor
Los Angeles Casting Assistant.	ADAM RICHARDS	MUSIC COORDINATORS
Louisiana Casting by	THE CASTING OFFICE INC	JESSICA NEILSEN
Louisiana Casting Supervisor.	TRACY KILPATRICK	Assistant Mix Engineer.
Extras Casting by	CABALLERO CASTING	Score Mixed by
Extras Casting Supervisor	BRENT CABALLERO	Additional Score Mixing by
Assistant to Brent Caballero.	CHARLOTTE GALE	Score Coordinator
Extras Casting Co-Coordinator	HANK LANGLOIS	MUSIC ASSISTANTS
Assistant to Hank Langlois.	DAVID STERX	MATTHEW JANSZEN
Catering	GALA CATERING TOO	Re-recording Mixers.
Caterers	FRED GABRIELLI	BOB BEEMER
	ROSS GABRIELLI	Supervising Sound Editors.
Executive Chef	MOISES MEANA	SEAN MCCORMACK MPSE
Craft Services.	JOHN LANDERS	ERIN OAKLEY MPSE
Assistant Craft Services.	TYLER SAMARADICK	Supervising Assistant Sound Editor.
Studio Teacher	LAURIA MILLS	TIM TUCHRELLO
Magic Consultant.	CHRIS MILLER	SOUND EDITORS.
BTS Videographer	JASON MARVEL	BENJAMIN L. COOK MPSE
Postproduction Supervisor.	KOAH KRUSE	SCOTT G.G. HALLER MPSE
1 st Assistant Editors.	MEGHAN NOBLE	HECTOR C. GIKA MPSE
	CHRISTOPHER OAKS	JEFFREY A. PITTS
2 nd Assistant Editor	CHRIS MCCALED	WILLIAM RILEY
Editorial Production Assistants	JERRY LIGGINS	BRIAN J. ARMSTRONG MPSE
	ZACHARY CHAMBERLIN	Foley Supervisor.
Vocals Produced by	DEKE SHARON	KAMI ASGAR MPSE
	ED BOYER	Postproduction Sound Services by
	TOM KITT	424 POST
ALI "DEE" THEODORE FOR DEETOWN ENTERTAINMENT	THE UNDERDOGS	Foley Artists
	DEKE SHARON	DAN O'CONNELL
	ED BOYER	JOHN CUCCI
	TOM KITT	Foley Mixers.
		RICHARD DUARTE
		BLAKE COLLINS
		Foley by
		ONE STEP UP
		Re-recording Sound Services Provided by
		UNIVERSAL STUDIOS SOUND
		Re-recording Mix Tech.
		STEVE SCHATZ
		Stage Engineers.
		DAVE BERGSTROM
		MIKE MORONGELL

Dolby Sound Consultant	JIM WRIGHT	Cranes and Dollies Provided by	
ADR Coordinator	CHER HANUSIAK		CHAPMAN-LEONARD STUDIO EQUIPMENT
ADR Recorded at		Grip and Electric Equipment Provided by	
	SONY PICTURES ENTERTAINMENT, CALIFORNIA		TM EQUIPMENT RENTALS
	BROADWAY VIDEO, NEW YORK	Walkies Provided by	ROCKBOTTOM RENTALS
	SWELLTONE, LOUISIANA	Security Services Provided by	LOFTON SECURITY
Digital Intermediate by	LOCAL HERO POST	Travel Provided by	ASSOCIATED TRAVEL
Digital Intermediate Colorist	LEANDRO MARINI	Car Rental Provided by	HERTZ RENT-A-CAR
Additional Digital Intermediate Colorist	ROBBIE RENFRO	Payroll Services Provided by	PAYEES, LLC
Digital Intermediate Producer	RAIN VALDEZ	Extras Payroll Services Provided by	
Digital Intermediate Technologist	ANDREW WAHLQUIST		ENTERTAINMENT MEDIA SPECIALISTS
Digital Intermediate Editor	LEE HULTMAN	Postproduction Accounting by	TREVANNA POST, INC.
Digital Intermediate Operator	RYAN GEE		DEE SCHUKA
Visual Effects by	THE VFX CLOUD		LOIS THEOBALD
Visual Effects Supervisor	BRETT KEYES	Accommodations Provided by	CROWNE PLAZA
TDs	DMITRY VINNIK		TOWNEPLACE SUITES
	GRAHAM HOUSTON		HOMEWOOD SUITES
Compositors	ANUJ PATIL		HOLIDAY INN
	KAREN WATSON	Travel Services Provided by	ASSOCIATED TRAVEL
	GEORGE CUDDY	Stock Footage Provided by	
	KEAGAN WILLIAMS		SILVERMAN STOCK FOOTAGE
	ANDREA HERNANDEZ		GETTY IMAGES
	DENNIS FITZSIMMONS		SONY PICTURES ENTERTAINMENT
Main and End Titles Designed and Produced by	SHINE	Insurance Provided by	ARTHUR J. GALLAGHER & CO.
Gold Circle Head of Business Affairs	ADAM MEHR		INSURANCE BROKERS OF CALIFORNIA, INC.
Gold Circle Chief Financial Officer	COURTNEY COLMAN		KONRAD DOWLING
Gold Circle Legal Coordinator	LESLIE DAVIS	Production Financing	UNION BANK, N.A.
Production Legal	SUSAN NEZAMI		BRYAN LACOUR
Music Legal	LAURA CAULFIELD		JASON FEUERSTEIN
Script Research		Union Bank Counsel	AKIN GUMP
	MARSHALL/PLUMB RESEARCH ASSOCIATES, INC.		MARISSA ROMAN GRIFFITH, ESQ.
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The Filmmakers Wish to Thank

JOHN BUZZETTI

ANDREW CANNAVA

ROB CHRISTENSEN

CHRIS DONNELLY

BARBARA DREYFUS

MIKE ESOLA

ED FELLOWS

BYRD LEAVELL

ISAAC LEICHT

JOE MACCARTHY

VIRNA LISI ROMERO DE VIGIL

CHRIS SANGER

ADAM SIRAK

STEVE WARREN

PRESENTED IN ASSOCIATION WITH DENSTU INC.

SONGS

“DON’T STOP THE MUSIC”

Written by Michael Jackson, Mikkel Storleer Eriksen,
Tor Erik Hermansen, Frankie Storm

“THE SIGN”

Written by Buddha, Malin Berggren,
Jenny Berggren, Joker

“212”

Written by Jef Martens, Azealia Banks
Performed by Azealia Banks feat. Lazy Jay
Courtesy of Interscope Records/
Be Yourself Catalogue BV
Under license from Universal Music Enterprises

“BUST A MOVE”

Written by Marvin Young, Matt Dike, Michael Ross,
Luther James Rabb, Jim Walters
Performed by Young MC
Courtesy of Delicious Vinyl

“CARRY ON WAYWARD SON”

Written by Kerry A. Livgren
Performed by Kansas
Courtesy of Epic Records
By arrangement with Sony Music Licensing

“LOST IN IT”

Written by Michael Corcoran,
Eric Goldman
Performed by Eroc
Courtesy of Format Entertainment

“LET IT WHIP”

Written by Reginald Andrews,
Leon Ndugu Chancler

“PUNCHING IN A DREAM”

Written by Aaron Short, Alisa Xayalith, Thomas B. Powers
Performed by The Naked and Famous
Courtesy of Republic/Universal Records
Under license from Universal Music Enterprises

“KEEP YOU”

Written by Natalie Bergman, Elliot Bergman

Performed by Wild Belle

Courtesy of Columbia Records

By arrangement with Sony Music Licensing

“DON’T MOVE”

Written by Sarah Barthel, Josh Carter

Performed by Phantogram

Courtesy of Barsuk Records

By arrangement with Bank Robber Music

“TITANIUM”

Written by David Guetta, Giorgio Tuinfort,

Nick Van De Wall, Sia Furler

Performed by David Guetta feat. Sia

Courtesy of EMI France SA

Under license from EMI Film & Television Music

“I’M GONNA BE (500 MILES)”

Written by Charles Stobo Reid, Craig Morris Reid

Performed by The Proclaimers

Courtesy of Comic Relief Limited

Under exclusive license to Chrysalis Records Ltd.

Under license from EMI Film & Television Music

“TITANIUM”

Written by David Guetta, Giorgio Tuinfort,

Nick Van De Wall, Sia Furler

“SINCE U BEEN GONE”

Written by Lukasz Gottwald, Max Martin,

Martin Karl Sandberg

“CUPS”

Written by A.P. Carter, Luisa Gerstein

“BEFORE WE FALL IN LOVE”

Written by Jason French Muniz,

Daniel Mestanza, Colton Fisher, Jason Rabinowitz

Performed by Damato

Courtesy of Movie Song Vault

“KEEP YOUR HEAD UP”

Written and Performed by Andy Grammer

Courtesy of S-Curve Records

By arrangement with

Secret Road Music Services, Inc.

“STARSHIPS”

Written by Wayne Anthony Hector,

Carl Anthony Falk, Onika Tanya Maraj,

Rami Yacoub, Nadir Khayat

Performed by Nicki Minaj

Courtesy of Cash Money Records/Universal Records

Under license from Universal Music Enterprises

**“TURN THE BEAT AROUND
(LOVE TO HEAR PERCUSSION)”**

Written by Peter Jackson Jr., Gerald Jackson

“ROME”

Written by Christopher Keating, Ira Tuton, Anand Wilder

Performed by Yeasayer

Courtesy of Secretly Canadian

By arrangement with Bank Robber Music

“MICKEY”

Written by Michael Donald Chapman,

Nicholas Barry Chinn

“LIKE A VIRGIN”

Written by Tom Kelly, Billy Steinberg

“HIT ME WITH YOUR BEST SHOT”

Written by Edward Schwartz

“IT MUST HAVE BEEN LOVE”

Written by Per Gessle

“S&M”

Written by Sandy Wilhelm, Ester Dean,
Tor Erik Hermansen, Mikkel Eriksen

“LET’S TALK ABOUT SEX”

Written by Herbie Azor

“I’LL MAKE LOVE TO YOU”

Written by Kenneth Edmonds

“FEELS LIKE THE FIRST TIME”

Written by Michael L. Jones

“NO DIGGITY”

Written by Chauncey Andre Hannibal,
Teddy Riley, William Stewart,
Richard S. Vick III,
Lynise Walters, Bill Withers

“BULLETPROOF”

Written by Eleanor Jackson, Benedict Langmaid
Performed by La Roux
Courtesy of Interscope Records
Under license from Universal Music Enterprises

“RELEASE ME”

Written by Anders Hansson, Sharon Vaughn,
Agnes Carlsson
Performed by Agnes
Courtesy of Interscope Records
Under license from Universal Music Enterprises

“DON’T YOU FORGET ABOUT ME”

Written by Keith Forsey, Steve Schiff
Performed by Simple Minds
Courtesy of EMI Music Canada Film & Television
Placement Division

“FK YOU”**

Written by Lily Rose Allen, Greg Kurstin

“ETERNAL FLAME”

Written by Susanna Lee Hoffs,
Thomas F. Kelly,
William E. Steinberg

“RIGHT ROUND”

Written by Lukasz Gottwald, Allan Grigg,
Tramar Dillard, Phil Lawrence, Bruno Mars,
Jimmy Franks, Timothy Lever, Michael Percy,
Peter Burns, Stephen Coy

“BOOTY WURK (ONE CHEEK AT A TIME)”

Written by Faheem Rasheed Najm, Christopher Brown,
Bryan Levar Jones, Joseph Williams,
Tramaine Michael Winfrey, Orlando Woods, Jr.

“HIP HOP 911”

Written by Richard Vick
Performed by Stocks McGuire
Courtesy of City Housing

“PARTY IN THE USA”

Written by Jessica Cornish,
Lukasz Gottwald, Claude Kelly

“SOBRE LAS OLAS (OVER THE WAVES)”

Written by Juventino Rosas

“BLAME IT ON THE BOOGIE”

Written by Clark Michael George Jackson,
Rich David John Jackson, Elmar Krohn,
Hans Kampschroer, Thomas Meyer

“OPEN SEASON”

Written by Jack Milas, Oliver Chang

Performed by High Highs

Courtesy of Rocket Music Entertainment

By arrangement with Windish Music Licensing

“GET YOU OFF”

Written by Michael Corcoran, Eric Goldman,

Jordan Infinity Suecof

Performed by Stan Carrizosa

Courtesy of Format Entertainment

“CHELSEA DAGGER”

Written by Jon Fratelli

Performed by The Fratellis

Courtesy of Interscope Records

Under license from Universal Music Enterprises

“(WHOOOMP!) THERE IT IS”

Written by Stephen Gibson, Cecil Glenn

“JUST THE WAY YOU ARE”

Written by Khari Cain, Peter Gene Hernandez,

Bruno Mars, Philip Martin Lawrence II, Ari Levine,

Khalil Walton, Tamar Dillard

“JUST A DREAM”

Written by Cornell Haynes, James Scheffer,

Richard Butler, Jr., Frank Romano

“FINAL COUNTDOWN”

Written by Joey Tempest

“BRIGHT LIGHTS BIGGER CITY”

Written by Benjamin Heyward Allen III,

Tony Reyes, Thomas Decarlo Callaway

“MAGIC”

Written by Rivers Cuomo, Lukasz Gottwald,

Bobby Ray Simmons, Jr.

“PRICE TAG”

Written by Jessica Cornish, Lukasz Gottwald,

Claude Kelly, Bobby Ray Simmons, Jr.

“GIVE ME EVERYTHING”

Written by A. Perez, S. Smith, N. Wall

“WE CAME TO SMASH (IN A BLACK TUXEDO)”

Written by Martin Picandet, Julien Jabre, Devin Tailes

Performed by Martin Solveig feat. Dev

Courtesy of Atlantic Recording Corp., Temps D’Avance,

Universal Music France, Mercury Division

By arrangement with Warner Music Group Film

& TV Licensing

Soundtrack on Universal Music Enterprises

NO. 47754



MOTION PICTURE ASSOCIATION
OF AMERICA

THIS PICTURE MADE UNDER
THE JURISDICTION OF



AFFILIATED WITH
A.F.L. - C.I.O.

TEAMSTERS



LOCAL HERO POST



UME

LOUISIANA ENTERTAINMENT

This film was shot on location in Baton Rouge, Louisiana.

Special Thanks to

Louisiana State University

Ashley Territo

Southern University

Baton Rouge Community College

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Credits as of August 21, 2012.



(L to R) Denise (WANETAH WALMSLEY), Ashley (SHELLY REGNER), Cynthia Rose (ESTER DEAN), Fat Amy (REBEL WILSON), Stacie (ALEXIS KNAPP), Beca (ANNA KENDRICK), Chloe (BRITTANY SNOW), Lilly (HANA MAE LEE) and Jessica (KELLEY ALICE JAKLE) perform as The Barden Bellas in Pitch Perfect.

PITCH PERFECT

Beca (Oscar®- and Tony-nominated actress ANNA KENDRICK of *Up in the Air*, *ParaNorman*) is that girl who'd rather listen to what's coming out of her headphones than what's coming out of anyone's mouth. Arriving at Barden University, she finds herself not right for any clique but somehow is muscled into one that she would never have picked on her own: alongside mean girls, sweet girls and weird girls whose only thing in common is how good they sound when they sing together, in the new out-loud comedy *Pitch Perfect*.

When Beca takes this acoustic singing group out of their world of traditional arrangements and perfect harmonies into all-new mash-ups, they fight to climb their way to the top of the cutthroat world of college music competitions. This could wind up either the coolest thing they'll ever do or the most insane, and it will probably be a little of both.

Loaded with new takes on old favorites, to hits of right now that are seamlessly mixed together, mashed-up and arranged like you've never heard before, *Pitch*



ANNA KENDRICK is college freshman Beca.

Perfect is directed by JASON MOORE, who opened our eyes to the very misbehaved life of puppets in the surprise Broadway sensation *Avenue Q*.

Joining Kendrick as the unconventional members of Barden's all-female a cappella group, The Bellas, are REBEL WILSON (*Bridesmaids*) as Fat Amy, the super-confident, self-professed best singer in Tasmania; ANNA CAMP (*The Help*) as Aubrey, a stubborn traditionalist who masks her anxiety with bitchiness; BRITTANY SNOW (*Hairspray*) as Chloe, the eager-to-please morale booster of The Bellas; ALEXIS KNAPP (*Project X*) as Stacie, the oversexed musical dynamo; singer ESTER DEAN (*Ice Age: Continental Drift*) as Cynthia Rose, the tomboy who proves herself as a vocal force to be reckoned with; and HANA MAE LEE (television's *Mike & Molly*) as Lilly, who is as meek as a mouse but eager to break out and freestyle her riffs.

SKYLAR ASTIN (television's *Girls*) joins the cast as Jesse, who competes for Beca's affections just as hard as he does the championship title, and ADAM DEVINE (television's *Workaholics*) plays the self-obsessed Bumper, lead singer of rival group The Treblemakers. British performer FREDDIE STROMA (*Harry Potter* franchise) comes aboard as Luke, Beca's smoking-hot manager at the campus radio station,

and newcomer BEN PLATT joins the production as Benji, Jesse's magic-loving roommate who is a bit too eager to become a part of The Treblemakers. UTKARSH AMBUDKAR (television's *House of Lies*) and newcomer MICHAEL VIRUET co-star as Donald and Unicycle, additional members of The Treblemakers.

The wonderfully odd commentators of the International Championship of Collegiate A Cappella (ICCA) are played by accomplished comedic performer JOHN MICHAEL HIGGINS (*Best in Show, Yes Man*) and actress/

producer ELIZABETH BANKS (*The Hunger Games, Role Models*).

Moore's behind-the-scenes creative team includes director of photography JULIO MACAT (*Wedding Crashers, Our Family Wedding*), production designer BARRY ROBISON (*X-Men Origins: Wolverine, The Change-Up*), editor LISA ZENO CHURGIN (*One for the Money, Priest*) and costume designer SALVADOR PEREZ (*Think Like a Man, Zack and Miri Make a Porno*). CHRISTOPHE BECK (*This Means War, The Watch*) and MARK KILIAN (*The Matrix Reloaded, Red*) compose the music, and JULIANNE JORDAN (*New Year's Eve, Hop*) and JULIA MICHELS (*Hope Springs, Alvin and the Chipmunks: Chipwrecked*) join as the executive music producers. SARAH WEBSTER (*Apollo 18, television's Endgame*) serves as *Pitch Perfect's* music supervisor, while AAKOMON JONES (*Dreamgirls, The Rum Diary*) choreographs the film.

Pitch Perfect is written by KAY CANNON (television's *30 Rock, New Girl*) and based on the book by MICKEY RAPKIN. The film is produced by PAUL BROOKS (*My Big Fat Greek Wedding, Life As We Know It*), MAX HANDELMAN (*Surrogates*) and Banks, and it is executive produced by SCOTT NIEMEYER (*The Fourth Kind*).

ABOUT THE PRODUCTION

Aca-scuse Me?:

Bringing Pitch Perfect to Life

Producing partners and husband-and-wife team Elizabeth Banks and Max Handelman were given Mickey Rapkin's book "Pitch Perfect: The Quest for Collegiate A Cappella Glory" by a friend who thought the story would be perfect for a movie adaptation. Banks and Handelman grew excited at the idea of bringing Rapkin's story about the funny, eccentric and popular world of college a cappella to the big screen.

Explains Banks: "The book reminded us of our favorite films like *Superbad*, *Mean Girls* and *Bring It On*, which always include quirky people in a subset of a larger social system. We thought it would be fun to explore people who get really obsessed about something and translate that into a very broad comedy that plays to a wide audience."

"It's rare that we've been able to work on something together," adds Handelman. "*Pitch Perfect* is a project we've been working on for three years and is the second film our company produced after Disney's *Surrogates*. Elizabeth and I are a good team, and we complement each other. She has a tremendous amount of experience with different directors and actors and is a true asset to the film."

The book follows a season of college music competition and focuses on three groups, including a new all-female group trying to overcome a loss at the previous ICCAs. "It's the story of these girls' march to the finals," explains Handelman, "and our story starts with our girl group, The Bellas, who meets with an untimely disaster during the ICCAs. The film starts the following year with them needing to recruit a new batch of girls. Their

group has been decimated. They've all either graduated or left because they were so embarrassed, and they have to rebuild a new group, which includes this Bad News Bears collection of girls. Once they form The Bellas, they have to compete with the popular guys' group, The Treblemakers, who won the championship the previous year. The focus is The Bellas' pursuit for the chance to get back in the finals and their rivalry with the guys."

Banks and Handelman commissioned writer Kay Cannon, an Emmy-nominated writer and producer on NBC's award-winning show *30 Rock* and co-executive producer and writer on FOX's *New Girl*, to pen the treatment and pitched the story to studios. After Universal Pictures acquired Cannon's script, it was sent to producer Paul Brooks, head of Gold Circle Films, who further developed and prepared it for the start of principal photography.

Brooks, who has worked with Universal on films including the cult classic *Slither*, the comedies *Because I Said So* and *The Wedding Date* and the thriller *White Noise*, was excited to develop another project with the studio. "I thought the script was a fantastic piece of material," says Brooks. "It had that rare combination of great heart and great humor. It was funny, and I thought the landscape was original and felt incredibly accessible and relatable. The film is about relationships,



(L to R) Beca is approached by The Bellas' Aubrey (ANNA CAMP) and Chloe.



(L to R, center) *Bumper* (ADAM DEVINE), *Donald* (UTKARSH AMBUDKAR) and *Jesse* (SKYLAR ASTIN) are otherwise known as *The Treblemakers*.

kids starting the next big step in their lives at college, and it's got great songs in it. I'd known Elizabeth as an actress because I'd produced *Slither*. She's got great instincts, as does Max."

While searching for a director for their comedy, Banks and Handelman looked for a filmmaker who could tackle the many elements that the script demanded, including the quirky comedic tone, musical numbers and choreography. They sat down with Jason Moore, whose work on the hit Tony Award-winning Broadway musical *Avenue Q* exemplified what they wanted for *Pitch Perfect*.

"When Max and I first started looking for a director for this film, we knew we had a very tricky situation on our hands because there's a lot of music elements here," says Banks. "It's a very theatrical picture. It's also a very funny movie, and we wanted to make sure that we sold the comedy first. The writing has a specific tone that we were trying to achieve, and the right person to tackle it was Jason."

"This had to be a film that didn't explicitly make fun of a cappella but also didn't take it too seriously," adds Handelman. "If you've seen *Avenue Q*, you understand that tone that Jason gets so perfectly, and

then you layer on top of that his expertise within musical arrangement, choreography and putting together a massive musical endeavor. If we'd had almost anyone else other than Jason, we would never have gotten the music and the comedy right."

In 2003, the coming-of-age parable *Avenue Q* opened on Broadway and went on to win three Tony Awards, including Best Musical. The comedy musical, created by Robert Lopez and Jeff Marx—who also wrote the music and lyrics—was written by Jeff Whitty and directed by Moore. Seamlessly weaving together

performers, puppets, live stage action, singing and animation, Moore helped launch *Avenue Q* into one the longest-running shows in Broadway history. Since its debut, the critically acclaimed show has been produced in Las Vegas and on the West End, has had two national tours and has been produced internationally.

Brooks and Moore discussed the director's passion for the comedy and his ability to mix genres. "I knew of Jason's Broadway work," says the producer. "I thought he had a complete take on the script, and he clearly knows the world of musical theater. I was confident that he knew exactly what to do from a pure performance perspective, and he understands the architecture of the musical world in a very specific way."

Moore was a fan of Kay Cannon's from her work on *30 Rock*, and he was drawn to the script right away. He reflects: "Kay has such a specific voice, and she has a great way with wit and language and creating characters. I had never experienced this part of the music world before, and it's a huge underground world of people who love music and getting on stage and having a good time. She captured this world in such a special and funny way that it caught my attention immediately."

With a script and director in place, the filmmakers looked to cast the perfect band of misfits to sing, dance and perform in the oddly fascinating world of competitive college music competitions.

Marshal the Crazy: *Casting the Comedy*

Not only were the filmmakers tasked with looking for talented actors, the performers had to have the ability to sing and learn choreography. Explains Brooks: “First and foremost, we were looking for actors who had comedic instincts and thought we’d get lucky with terrific actors who happened to be funny and can actually dance and maybe sing. It turns out we *did* get lucky with our cast!”

Cast as Beca, an incoming freshman and a young woman allergic to joining any student activities group, was Academy Award®- and Tony Award-nominated actress Anna Kendrick. Though her character starts off as a bit of a loner, Beca’s innovative deejay skills and ability to “mash” traditional and modern music make The Bellas believe they might have a shot as they pursue a championship title.

“Beca is the eyes and ears of the audience,” explains Moore. “She considers herself a serious musician and doesn’t want to be a part of this weird world. Anna Kendrick brings real warmth to a character that might be considered an outsider. She gives the movie a strong center.”

“The character Beca required someone who was grounded, who has a strong point of view on the world, who is funny and empathetic and someone who we can all relate to and root for,” says Banks. “Anna is all those things, and there was no other choice for the movie.”

Brooks echoes Banks’ praises of Kendrick: “I saw Anna in *Up in the Air* and thought it was the most exquisite, elegant, balanced, sublime performance. Anna was our first choice for the role of Beca.”

Kendrick’s background in theater helped with developing her character, who is discovered singing (really well) by Brittany Snow’s character, Chloe, when they shower next to each other. “I did theater when I was a little kid, and I’ve basically been singing in the shower since then,” laughs Kendrick. “I was in choir when I was in high school and would take vocal lessons once a week, but it’s not like I have had conservatory training. Taking on the role was a little scary, but lots of fun.”

When it came to casting Jesse, a college freshman and naturally talented singer who joins The Treblemakers and chases after Beca, the filmmakers thought they might have a slightly harder time than casting the other characters. Explains Handelman: “We were looking for a young John Cusack-type guy. We needed to find someone who was kind of awkward but not a geek, but not so cool that you’re not rooting for him.” The filmmakers discovered their guy in Skylar Astin.

Says Banks of Astin’s audition: “When Skylar and Anna read together before we started shooting, the chemistry was clear and they were able to riff off



(L to R) Aubrey, Lilly, Chloe, Beca and Stacie get ready to pitch slap.



Fat Amy gives Beca some odd advice.

each other. We wanted their dialogue to go fast, and we wanted them to be two intellectuals and two wits that went head-to-head.”

Astin was ready to tackle a movie filled with musical elements. “I come from theater, so in a lot of ways this has been a perfect blend for me. I was up to the challenge. Anna adds this intellectual spirit, which is fun because my character has to break down her character’s wall.”

Of her co-star, Kendrick comments: “Skylar is so witty and sharp, and he’s charming when he sings. In the riff-off scene, when we’re in the pool, it was cold and we were all tired. Every time he came into the middle and did his solo, it brightened us up.”

For the role of Fat Amy, the irrepressible Aussie who’s sure she’s a star, the filmmakers went after comedic actress Rebel Wilson, who nearly stole her scenes in 2011’s comedic blockbuster *Bridesmaids*. Not your typical member of The Bellas, Fat Amy coined her own nickname so that “twig bitches like you don’t do it behind my back.” While she hates participating in cardio activities, Fat Amy puts on a mean singing performance. Says Handelman: “Rebel is someone that we knew could be counted on to improv and come up with all sorts of crazy, hilarious lines.”

Moore recalls Wilson’s audition: “Rebel came in to audition for Fat Amy, and she sang Lady Gaga’s ‘Edge of Glory’ while beating on her chest with her fists. I didn’t even hear the end of the song because I was laughing so hard. There’s this beautiful openness to the way Rebel approaches everything, and that’s what works great for the character. She’s fearless.

“She originally auditioned with an American accent,” continues the director. “But Rebel has such a command of the comedy and her own vernacular that her natural accent made

her character feel more like an outsider, which is good for the story.”

Of her character, Wilson jokes: “Fat Amy really likes The Bellas because they’re going to be a vehicle for her to show her talents, to show how good she is at singing, and how good she is at doing the half splits. She’s going to use this experience in The Bellas to then go to Broadway...or top-level pageants. I’m talking Miss America, Miss World, Miss Outer Space.”

Up-and-coming actor Adam DeVine, star of Comedy Central’s *Workaholics*, was cast as Bumper, the lead soloist of the all-male group The Treblemakers, whose showboating redefines modern a cappella. The ladies can’t get enough of him, and Bumper helped lead The Treblemakers to last year’s ICCAs. Says Banks: “My husband and I are big *Workaholics* fans. We were watching the show one night while we were casting the movie, and we immediately thought Adam would be great for Bumper. At first, Adam resisted because he said he wasn’t a singer. Sure enough, at his audition, he took himself and all of us by surprise with his vocal skills. He even sings on the track that opens our movie.”

DeVine discusses his character: “Bumper is a stone-cold maniac. He’s serious about a cappella to the point that it’s weird. The Treblemakers rule the school...

minus all the popular kids and the jocks and the cool kids and the kids that like to surf and the kids that smoke. Basically, everyone else is cooler than them, but as far as the 30 people that are into a cappella at the school, they're the best."

The role of The Bellas' exceptionally focused music director and demonic possessor of the pitch pipe, Aubrey, is played by Anna Camp, recently seen on CBS' *The Good Wife* and HBO's *True Blood*. Aubrey is a bundle of nerves, and her stomach issues (and boring choice of music) torpedoed The Bellas' placement in last year's ICCAs. Explains Handelman: "Elizabeth and I were huge fans of Anna's from *True Blood*. Aubrey is set up as the antagonist for Beca, and Beca's already a bit hard-edged, so it was so important to find an actress who could play Aubrey as someone who could marshal the crazy but also was sympathetic."

Camp describes her character: "Some would say that Aubrey is a little uptight. She likes to keep things in order, she has her own way of doing things and she wants to uphold tradition. She's steadfast in her opinions and very passionate about vocal music. Aubrey and Beca don't get along right away, and she sees Beca as rebelling against what Aubrey considers is the traditional way of doing things. Our characters butt heads instantly."

Cast in the role of Chloe, a member of The Bellas who is eager to regroup the team with pretty much any woman who can sing, was Brittany Snow, whose past singing-on-film experience includes the hit *Hairspray*. "Brittany was on the short list to play Chloe all along and nailed her audition," says Banks. "We wanted Chloe to have a cheerleader essence but also have a little edge to her."

Snow recalls that the comedy was an easy one to join: "I remember putting the script down and saying that

I have to be in this movie and will play any character. I didn't care if I had two lines. It was such a unique story about these girls and how their differences unite them. Coming from a singing and dancing background, I thought it would be great to be a part of something where I get to do all three of my favorite things."

The rest of The Bellas include up-and-coming young actresses Alexis Knapp as Stacie, a sexy new member of the group whose hobbies include cuticle care; Hana Mae Lee as Lilly, a shy new member with an almost inaudible speaking voice (it's possible she just whispered something about seeing a dead body) and surprising beat-boxing skills; and singer/songwriter Ester Dean as Cynthia Rose, a tough chick who is accidentally mistaken for a boy during the auditions.

Though she is new to acting, the filmmakers felt Dean's music background lent authenticity to the musical comedy. "Ester is an incredible songwriter," comments Moore. "She's written hit songs for Katy Perry and Nicki Minaj, and she's an incredible performer in her own right. I wanted to make sure that we had some authentic musicianship in the movie."

Rounding out the cast as the ICCA commentators are comedic actor John Michael Higgins, known to audiences for his roles in Christopher Guest's



Jesse flirts with Beca in her dorm room.



Fat Amy and Aubrey work on their breathing exercises.

films *Best in Show* and *For Your Consideration*, and actress/producer Elizabeth Banks, recently seen in the blockbuster *The Hunger Games*.

As *Pitch Perfect* was shot in Baton Rouge, Louisiana, with locations including Louisiana State University, the filmmakers helped complete their cast with local students, including many extras from Tulane University.

Building Musical Sets: *Sounds of the Film*

A number of songs were reimaged by only using vocals during performance sequences, from the vocal version of Universal Pictures' title theme to the ICCA finals. The Bellas, who go from "traditional" to the 21st century, have a song list that includes "The Sign" (Ace of Base), "Turn the Beat Around" (Gloria Estefan), "S&M" (Rihanna), "No Diggity" (Blackstreet) and "Party in the U.S.A." (Miley Cyrus), and mash-ups of "Just the Way You Are" (Bruno Mars) and "Just a Dream" (Nelly), among others.

Reigning national champions The Treblemakers' repertoire of songs include "Don't Stop the Music" (Rihanna), "Let It Whip" (The Dazz Band), "Mickey"

(Toni Basil), "Right Round" (Flo Rida), "Bright Lights Bigger City" (Cee Lo Green) and "Magic" (B.o.B).

"When we were casting the movie, I knew that I wanted the actors to all do their own singing," explains Moore. "The story is about everyone bringing their own special voice, the way that they sound and the way they perform into the movie, so I needed genuine performances. What's interesting about this genre is that there are no drums and there's no piano to cover up the mistakes, so everybody has to be able to carry the musical tune and do what it

takes to make the overall sound work."

In the early stages of building their crew as the filmmakers searched for music arrangers, they kept coming across two names. With so many musical performances and arrangements weaved throughout *Pitch Perfect*, the filmmakers chose music arranger and music director ED BOYER, whose credits include FOX's *Glee* and NBC's a cappella competition *The Sing-Off*, and music director DEKE SHARON, who also worked on *The Sing-Off*, to join the team. "They are the godfathers of a cappella," explains Banks. "They are also in the book 'Pitch Perfect.' Ed and Deke sing on a lot of our tracks, and they're the most authentic people in the business."

Filming and song recording took place in Baton Rouge, and the filmmakers had the added benefit of a recording studio on set. Says Banks: "The on-site recording studio helped us manage everybody's time and allowed us to coach the actors through everything. We needed to be able to change things on the fly, make edits to songs or make complete song changes."

Boyer and Sharon's expertise in the world of a cappella was a huge asset. Says Boyer, "Deke and I were the resident a cappella nerds." Sharon and Boyer's work together dates back to 2001, when Boyer, who

was still in college, asked Sharon to come to his alma mater and produce his group's CD.

However, arranging music sequences for a film would prove much more challenging for the music directors. Explains Boyer: "Usually, the only rule of arranging is to take a piece of music, match it to a group of singers and have it sound good. What's new about this, for us, is that there's a movie plot in the mix. We have to take into account what's occurring and which actors are being highlighted in the scene. Musically, things get moved around to match what's happening with the visuals and what's been happening with the plot."

Continues Sharon: "We helped cut down the songs to be the right length and then taught that music to the musicians and the singers and then recorded the music. We also went through the process of editing and mixing it to make sure that it all worked for the movie itself."

Says Moore about having Deke and Sharon work on this film: "We were so lucky to have them on the movie because the art of creating this kind of sound is so specific. They helped us choose songs for the movie and made demos of the arrangements so we knew that they would work in a cappella form. Each actor's skill has to come out in creating a sound. One person was really good at sounding like a guitar, another person was really good at beat-boxing, and we started to use those skills and integrated them into the way that the music is made. Having Ed and Deke on-site and working with the actors was crucial to getting it to seem organic and real."

The soundtrack of the comedy includes a mix of contemporary and current music, a few classics and different styles of popular music, a process that the music directors found similar to putting together puzzle pieces. Finding the perfect marriage

between the song choice and the group style was an important primary consideration.

Says Sharon about choosing the music: "It was clear from the outset that we wanted to have a number of songs that were very current, as well as some older classic hits that parents who bring their kids to the movie (or someone who doesn't listen to current pop radio) would enjoy. We have a little hip-hop woven in, some rock and some pop. Some cheesy songs were important because, of course, The Bellas historically haven't done current music; they're stuck in the '80s. Finding the songs that worked from that period, and the guilty pleasures that people like but don't respect, was important."

"Every time I heard a great song on the radio, I'd scribble it down," says Brooks. "I probably did that for six weeks and drove everybody mad. What I learned was that some songs that are great songs don't necessarily lend themselves to the world of a cappella. At the end of the day, we had great music supervisors, who did all the heavy lifting. I listened to them and said, 'That seems really great; let's buy that.'"

For his feature film debut, Moore enlisted Broadway's TOM KITT to craft some of the vocal arrangements of *Pitch Perfect*'s show-stopping riff-



(L to R, foreground) Lily, Fat Amy, Cynthia Rose, Beca and Stacie bring out the big guns.



John (JOHN MICHAEL HIGGINS) and Gail (ELIZABETH BANKS) judge the contestants at the ICCAs.

off, as well as the signature sound of The Bellas prior to their performance at the end of the film. Kitt, who was formerly in an a cappella group, is a composer, conductor, orchestrator and musician who received the Pulitzer Prize for Drama for the Tony Award-winning *Next to Normal*, and also worked on *American Idiot* and Broadway newcomer *Bring It On: The Musical*.

When Beca comes onto the scene, she utilizes her deejay skills to create mash-ups and to layer songs for The Bellas to sing. Her goal? Take the group out of its usual snoozy tunes and bring the girls into the 21st century. Executive music producers Julianne Jordan and Julia Michels worked with Sharon and Boyer on music choices, and they commissioned music producers L.A. Outfit to create the mash-ups. “The mash-ups were some of the first things we picked songs for and some of the last ones that were finalized,” explains Sharon. “Sometimes we’d have the arrangements exactly how we wanted them creatively, but if a song didn’t clear, we would have to adjust the arrangement. There were constant moving parts, and the mash-ups ended up coming together as the last piece of the puzzle. Any time you change one of the songs in the mash-up, then the whole rest of the movie changed as well.”

All the music for the on-camera performances had to be cleared before the movie was shot. Jordan and Michels were able to call on their career-long relationships in the music business to help secure current hits and iconic catalog songs.

Practice Makes Pitch Perfect: Music Rehearsals

The cast had a rigorous four-week rehearsal schedule in Baton Rouge, and

the music directors and the choreographer, Aakomon Jones, needed to decide how to build the musical numbers around their performers. Each actor had different levels of singing and dancing experience, and it was important for them all to come together in their respective music groups. The filmmakers enrolled the actors in an a cappella “boot camp,” where the actors sang and danced for approximately 10 hours a day. Despite some blisters on their feet and a few tears, everyone bonded and found a harmonious musical sound.

The rehearsal process included spending a few hours in the music room, where The Treblemakers and The Bellas learned one song and practiced their individual singing parts, and then moved on to choreography. After lunch, it was back to the music room to learn a new song. The recording studio and the production offices were housed in the same location, which made it convenient for the actors to go in for vocal coaching to record their individual parts. At the end of a rehearsal week, the entire production crew was brought in so that the cast would feel comfortable performing live in front of an audience.

In addition to singing and dancing, Hana Mae Lee also had to learn how to beat-box, a surprising skill for her character, Lilly, whose speaking voice is as meek

as a mouse throughout most of the film. Says Lee: “The studio set me up with a professional beat-boxer, DJ Spencer. He’s amazing. I thought it would be really fierce if Lilly could scratch. I brought the idea to DJ Spencer, and he taught me some cool ways to do it. When it came down to the finale song, I got to scratch and it sounds awesome. It was great to be able to make Lilly as dynamic as she is, and the beat-boxing just made her that much more aca-awesome.”

Says Kendrick about performing the riff-off between the college’s singing groups at the pool: “It was a little stressful for everyone since the pressure was on to get it right. The day we shot the battle turned out to be fun because we all knew that this was something we could handle. It was incredible seeing everyone’s performance. It was like somebody suddenly did a backflip out of nowhere and you weren’t aware they could do that.”

Astin compared rehearsals to theater camp: “The guys would sit in on the girls’ rehearsals and they would sit in on ours, and when they would do well, we’d be excited. We were proud of each other.”

DeVine admits: “I didn’t know about a cappella at all. But now I’m a damn whiz kid on the subject! I’ve never recorded music professionally, and there was a camera in the booth so that Ed and Deke could make sure we expressed emotion through our voices. At one point after exiting the recording booth, everyone was laughing hysterically because I had lifted my shirt up and was grinding the microphone thinking that no one could see me.”

“The film is fun and invigorating and creates a backdrop to a world that most people don’t know a lot about,” says Moore. “Though, audiences may be a little familiar with it as a function of what’s been on television for the last few years, with the massive reemergence of talent shows both in America and all over Europe.”

To help with vocal production on the film, the filmmakers brought in Grammy nominee HARVEY MASON, JR., and his team of producers (called The Underdogs). Mason, whose credits include arranging and producing music for 2006’s *Dreamgirls*, consulted during production and fine-tuned the sound in postproduction. Says Moore: “Harvey came in with his incredible list of credits and all of the Grammys he’s been nominated for and the incredible artists that he’s worked with. He brought an outsider’s perspective on how to make a cappella music sound cool, especially since we’re doing covers of popular artists. Harvey was able to make the actors relax and sing in a way that let the character come through but also makes the music sound awesome.”

Songwriter Ester Dean, who makes her acting debut in the film, was elated to be able to perform one of the hit songs that she’d previously co-written. Says Dean: “We actually sang a song I wrote in the movie, Rihanna’s ‘S&M.’ It was so dope to have my song in *Pitch Perfect*, and to be able to work with a great cast!”

Recording and producing vocal-only versions of songs proved to be different than producing the full



(L to R) Ashley, Stacie, Fat Amy, Aubrey, Cynthia Rose, Becca, Lilly, Denise, Chloe and Jessica blow away the competition.



ANNA KENDRICK as Beca and director JASON MOORE on the set of *Pitch Perfect*.

group in the movie. I called my friend Halstead and asked how to get these guys to come down to the set. The UVA Hullabahoos raised money, got in a camper and drove all the way out to Baton Rouge. They recorded their version of Europe's 'Final Countdown' and perform their incredible arrangement in the movie."

Adding in the Feet: Choreography on the Set

versions. According to Mason, "You don't have the musicians to rely on, so you have to figure out how to re-create the sound. The songs that we did for this film were covers of songs that most people know, and people are accustomed to hearing them with a full arrangement. As a producer, I had to figure out how I was going to cover the baseline and the strings and how to emulate those instruments with a voice.

"Jason really knows music," continues Mason. "It's not often that you run into a director who not only can direct and get his vision on screen, but he hears everything and knows what he wants it to sound like. He's also familiar with musical terms, so when we spoke, we'd speak in musical terms. He was involved in many of the decisions as far as how actors performed songs, and he was directing in the recording studio."

Moore even had nationally award-winning all-male group the University of Virginia (UVA) Hullabahoos perform in the a cappella championship scene, as well as Tulane's Green Envy and Florida State's All-Night Yahtzee. Rapkin included the Hullabahoos in his book, and it was by happy coincidence that Moore knew one of the founders of the group. He shares: "I thought it would be important to have an authentic, well-known

The filmmakers hired Aakomon "AJ" Jones, famous for choreographing dance moves for Justin Bieber and Usher, to choreograph *Pitch Perfect*. Though he was new to choreographing for a cappella groups, Jones' hip-hop and mainstream dance background was the style the filmmakers felt would blend perfectly with the group performances. "Aakomon is an amazing choreographer who came to our project with some mandates," says Banks. "He had to make a cappella seem cool, but he also had to make it realistic. If you watch the actual ICCA finals on YouTube, the kids do amazing choreography. We wanted to make sure that we took people and brought them to the next level. He created choreography that everyone was able to learn. We had a lot of confidence that AJ would know how to break it down for our actors."

Moore wanted to make sure that the dancing in the movie was not dated. "The songs the guys are singing in the movie are Flo Rida and Rihanna, so we needed something that matched the music that they were singing and not just a lot of snapping and step touching. AJ and his incredible assistant, KYNDRA 'BINKIE' REEVEY, were able to come in and take the ideas of a cappella, which is old-school, and make it feel new. Sometimes singing and dancing at the

same time is hard, and the actors were each singing a different part while they were dancing. It was a Rubik's Cube puzzle for them to make everyone look like they could dance together effortlessly while still making the sound with their mouths."

Jones, Moore, Sharon and Boyer discussed specific points in each scene where dancing would take place and where each character would be staged. Knowing what was happening during the story line and collaborating with the music directors were of the upmost importance. Says Jones: "What's great about Ed and Deke is that they said that if we felt a certain way about the arrangements, we should give them feedback. On this film, we were able to go directly to the music directors and ask them to make tweaks to some of the sound. They made a first pass of the arrangement and then went back and forth with Jason about the sounds and how it felt. Then they got it to us, and we'd work on it together."

Jokes Wilson of the choreography: "I felt like they could have used some of my signature moves because I had a lot of moves. I suggested the sprinkler to AJ and Binkie. 'What about the cancan girl? What about the pancake shake?' Which is a move I invented. And then they said, 'We've choreographed for Usher so we know what to do.' I said, 'Okay, I'm putting my faith in your hands.' One time they gave us a lesson in how to dance like a stripper. It was traumatic."

Jones' background is hip-hop, a genre of dance he felt was perfect for the film's audience. "That's the reference that I pulled from, as far as material and vocabulary," says the choreographer. "Whether it's a dance that everyone's doing right now that just hit the streets, or a nod to a cleaner line that would be impressive to the eye on stage, there's a vast array of styles in the film. There's hip-hop, a bit of locking, a bit of jazz and some ballet."

Knapp explains the dance rehearsal process: "After we warmed up, we'd knock right into it. We learned the choreography step-by-step, and it was

amazing to see AJ creating it in his head as we went along. The guy's talented."

Though none of them were trained professional dancers, Knapp's fellow actors echo their praises for their choreographer. "AJ is incredible," sums Camp. "He listened to us and worked with each girl individually as to what her level of dance was. He's a very patient man."

Admits DeVine: "I was kind of worried about doing all the dancing because I'm not a dancer at all. But AJ had a lot of confidence in me. He didn't give me a lot of moves because that would be a lot to remember, but he was encouraging and told me to make some of it up as I went along."

Brooks was blown away the first time he saw the cast's performances. "They gave me goose bumps. I found myself singing along and tapping my feet. I'm an Englishman and we're acutely shy, so for me to even go halfway there is a big thing."

Universal Pictures and Gold Circle Films present a Gold Circle Films/Brownstone production: *Pitch Perfect*, starring Anna Kendrick, Skylar Astin, Rebel Wilson, Adam DeVine, Anna Camp, Brittany Snow with John Michael Higgins and Elizabeth Banks. The comedy's music supervisor is Sarah Webster, and the executive music producers are Julianne Jordan, Julia Michels. The music is by Christophe Beck, Mark Kilian. The film's costume designer is Salvador Perez, and the editor is Lisa Zeno Churgin, ACE. *Pitch Perfect's* production designer is Barry Robison, and the director of photography is Julio Macat, ASC. The film's executive producer is Scott Niemeyer, and the producers are Paul Brooks, Max Handelman, Elizabeth Banks. The comedy is based on the book by Mickey Rapkin, and the screenplay is by Kay Cannon. *Pitch Perfect* is directed by Jason Moore. ©2012 Universal Studios. www.pitchperfectmovie.com

ABOUT THE CAST

ANNA KENDRICK (Beca) has a slew of new



projects that showcase her impressive range as an actress. She voiced the character of Courtney in the creepily entertaining Focus Features animated film *ParaNorman*, which opened on August 17, 2012. She also stars in the David Ayer film

End of Watch, opposite Jake Gyllenhaal. The intense crime drama is slated to open nationwide on September 21, 2012.

Kendrick recently wrapped filming Dylan Kidd's comedy *Get a Job*, with Bryan Cranston, as well as the Robert Redford drama *The Company You Keep*. She was recently in Chicago filming the comedy *Drinking Buddies*, opposite Olivia Wilde and Ron Livingston.

Last year, Kendrick starred in Summit Entertainment's dramatic comedy *50/50*, with Seth Rogen and Joseph Gordon-Levitt. The film received rave reviews from fans and critics and garnered several prestigious award nominations.

In 2010, Kendrick starred opposite George Clooney and Jason Bateman in the lauded film *Up in the Air*, directed by Jason Reitman. For her performance, Kendrick earned a Best Supporting Actress Oscar® nomination and was honored as Best Supporting Actress by the National Board of Review and Best Breakout Star at the MTV Movie Awards. She also earned award nominations from the Broadcast Film Critics Association, the Golden Globes, BAFTA and the Screen Actors Guild.

Kendrick was also seen in the action-packed, genre-bending film *Scott Pilgrim vs. the World*, opposite Michael Cera, and in the blockbuster *Twilight* and its sequels *New Moon*, *Eclipse* and *Breaking Dawn—Part 1*. She was last seen in Lionsgate's ensemble romantic comedy *What to Expect When You're Expecting*, based on the best-selling book series.

Kendrick also notably starred in Picturehouse Entertainment's *Rocket Science*, directed by Jeffrey Blitz. Her performance as an ultracompetitive high-school debate team member garnered critical acclaim, and the film received a nomination for the Grand Jury Prize at the 2007 Sundance Film Festival. For her work in the film, Kendrick was nominated for a Film Independent Spirit Award for Best Supporting Female.

Kendrick made her feature-film debut in director Todd Graff's *Camp*, a darling of the 2003 Sundance Film Festival. Her performance in the cult hit earned her a Best Debut Performance nomination at the 2004 Independent Spirit Awards, as well as a Best Supporting Actress nomination at the 2004 Chlotrudis Awards.

An accomplished theater veteran, Kendrick began her career as Dinah Lord in the 1997 Broadway musical production of *High Society*, for which she received a Tony Award nomination for Best Featured Actress in a Musical. At 12 years old, she was honored as the second-youngest Tony nominee in award history. Kendrick also garnered Drama League and Theatre World awards, as well as Drama Desk and Friends of New York Theatre award nominations.

Kendrick's additional theater work includes a featured role with the New York City Opera's production of *A Little Night Music*, starring Jeremy Irons, *My Favorite Broadway: The Leading Ladies (Live at Carnegie Hall)* and Broadway workshops of *Jane Eyre* and *The Little Princess*.

She currently resides in Los Angeles, California.

Actor **SKYLAR ASTIN** (Jesse) can next be seen



starring as a lead character in Relativity Media's college comedy *21 and Over*. He plays Casey, a college senior who takes his straight-edge best friend out for a 21st birthday that he won't forget. *21 and Over* is written by *The Hangover* writers Jon Lucas and Scott Moore. Astin

also provided the voice for Roy in Disney's upcoming animated feature *Wreck-It Ralph*, which is scheduled for release on November 2, 2012.

Astin previously appeared as John Roberts, co-founder of Woodstock Ventures, in *Taking Woodstock*. The film depicted the events that happened before, during and after the Woodstock Music Festival in the '60s. In 2008, he starred in the indie comedy and Sundance darling *Hamlet 2*.

On television, Astin recently made guest appearances on FOX's *House M.D.*, HBO's *Girls* and NBC's *Love Bites*.

Astin broke out in 2006 in the role of Georg in the Tony Award-winning play *Spring Awakening*. A winner of eight Tony Awards, the show tells the story of late 19th-century German students as they navigate through a journey of self-discovery.

A New York native, Astin currently splits his time between New York and Los Angeles.

REBEL WILSON (Fat Amy) has quickly



emerged has one of the film industry's go-to young talents. Her on-screen presence and comedic timing have made the Australian native's transition to U.S. cinemas a seamless one.

Wilson's breakout role was as Kristen Wiig's hilarious roommate Brynn in Judd Apatow's blockbuster sensation *Bridesmaids*. Although Wilson's character only had a few scenes, the young Australian left audiences curious and wanting to see more.

Hot off the success of *Bridesmaids*, Wilson started to attract a great deal of exciting new projects. In January 2012, her film *Bachelorette*, also starring Kirsten Dunst and Isla Fisher, premiered at the Sundance Film Festival. *Bachelorette* was released on September 6, 2012 through The Weinstein Company.

Wilson recently filmed Michael Bay's *Pain and Gain*, alongside Mark Wahlberg and Dwayne Johnson. The film is slated for release in 2013.

Wilson's other credits include *Ice Age: Continental Drift*, *Small Apartments* and *Struck by Lightning*.

Best known for his role as Adam Demamp



on Comedy Central's hit comedy *Workaholics*, **ADAM DEVINE** (Bumper) began a career in stand-up comedy after he graduated from high school in Omaha, Nebraska. Having recently wrapped its third season, *Workaholics* averaged two million viewers and was the

highest-rated television series in its time slot among men ages 18–24 and 18–34.

His sketch-comedy group, Mail Order Comedy, has headlined sold-out comedy shows all across the nation. DeVine acts, writes and produces all of Mail Order Comedy's material.

DeVine has performed in the "New Faces" show at the Montreal Comedy Festival. Shortly after his festival appearance, he was cast opposite Jon Heder and Diane Keaton in the Warner Bros. movie *Mama's Boy*. He then appeared on Comedy Central's *Live at Gotham* and on TBS' *Frank TV* and ABC's *Better Off Ted*. Additionally, DeVine was a recurring guest star on ABC's *Samantha Who?*

This fall, **ANNA CAMP** (Aubrey) will appear as



Mindy Kaling's best friend, Gwen, in FOX's new comedy *The Mindy Project*.

Camp played Jolene French in last summer's smash hit *The Help*, and recently, she had a recurring role on the critically acclaimed series *The Good Wife*. Prior to that, she starred

on the second season of the supernatural drama *True Blood*, whose cast received a Screen Actors Guild Award nomination for Outstanding Performance by an Ensemble in a Drama Series. Her other television credits include *Glee*, *The Office*, *House of Lies* and *Mad Men*.

Camp's Broadway credits include playing Jill Mason, opposite Daniel Radcliffe, in the 2008 Broadway revival of *Equus*, as well as a role in *The Country Girl*, starring Morgan Freeman and Frances McDormand, and directed by Mike Nichols.

Camp grew up in South Carolina and currently resides in Los Angeles.

BRITTANY SNOW (Chloe) is one of the brightest



and most engaging acting talents to emerge in recent years. She has wrapped production on additional films awaiting release, including *Syrup*, starring Kellan Lutz and Amber Heard; the thriller *Would You Rather*, for which she also took on the role of executive producer; and

Petunia, starring Thora Birch.

More recently, Snow played the lead role in the indie suspense thriller *96 Minutes*. She also starred with Abigail Breslin in the film *Janie Jones*, as well as the Film Independent Spirit Award-nominated feature *The Vicious Kind*, which premiered to rave reviews at the Sundance Film Festival in 2009. Prior to that, Snow starred in the box-office hit *Prom Night* and the well-received independent film *Finding Amanda*, opposite Matthew Broderick. Snow's other notable film credits include New Line Cinema's *Hairspray*, in which she played Amber Von Tussle, the daughter of Michelle Pfeiffer's character, Velma Von Tussle; 20th Century Fox's *John Tucker Must Die*, in which she played her first leading film role; and Disney's box-office hit *The Pacifier*, which she starred opposite Vin Diesel in her big-screen debut. Snow has also starred on NBC's dramedy *Harry's Law*, opposite Kathy Bates, and appeared in a recurring role as Matt's neo-Nazi girlfriend on FX's hit original series *Nip/Tuck*.

A native of Tampa, Florida, Snow began her acting career appearing in and lending her voice to numerous national commercials. She also starred in theater productions, including a national tour of *Joseph and the Amazing Technicolor Dreamcoat*.

Snow made the transition to television when she landed a starring role on the long-running daytime drama *Guiding Light*. She commuted on the weekends from Florida to New York City, where the show was

taped. Her additional television credits include *Safe Harbor*, *SeaQuest 2032* and the pilot *Murphy's Dozen*. Her next project was the NBC series *American Dreams*. Snow played Meg Pryor, a teen living in the '60s who struggled to find balance between her family's strict upbringing and her own desires as a young woman.

In September 2010, Snow co-founded the movement Love Is Louder, in association with MTV and The Jed Foundation, to build on the outpouring of online support after the lives of multiple teenagers were lost to suicide that same month. Having already impacted the lives of millions, this movement invites anyone who has ever felt mistreated, misunderstood or isolated into the conversation.

ALEXIS KNAPP (Stacie) has all the makings



of a star on the rise: beauty, humor and, of course, serious talent. With three high-profile projects coming out this year, she is garnering a lot of attention.

Knapp was last seen starring as the female lead in Warner Bros.' *Project X*, produced by Todd Phillips.

The film is centered on a high-school party that spins out of control.

Knapp will next be seen in Tom Vaughan's *So Undercover*, starring opposite Miley Cyrus and Jeremy Piven. The action comedy revolves around a tough, street-smart private eye (Cyrus) who is hired by the FBI to go undercover in a college sorority. The film will be released by The Weinstein Company in December 2012.

Knapp's previous film credits include *Percy Jackson & the Olympians: The Lightning Thief* and *Couples Retreat*.

Knapp currently resides in Los Angeles.

After having spent the last several years writing hit



singles for some of music's biggest names, five-time Grammy Award-nominated **ESTER DEAN** (Cynthia Rose), one of the music industry's most in-demand and sought-after hit makers, is finally ready to step into the spotlight. She has penned top-10 singles across all

genres, and in 2012, she has been adding roles on the big screen and her own self-titled EP to her already impressive list of accomplishments.

A true personification of the phrase "triple-threat," Dean possesses an infectious and unique personality that has made her transition from behind the scenes to in front of the camera a natural one.

Signed to Interscope Records and managed by Jay-Z's Roc Nation, Dean is a standout star possessing one of music's most distinctive, versatile voices—that spans from raspy to demure without losing its ultra-emotive tone.

Dean began 2012 with an appearance on the Machine Gun Kelly track "Invincible" and set about making sure that 2012 would be a banner year for her as an artist. While working in the studio with numerous artists, she also recorded her upcoming solo EP. Dean teamed up with fabled production team Swedish House Mafia on the track "Bam Bam," which features her signature vocal style, mixed with a driving rhythm section and one of her trademark hooks.

The studio is not the only place Dean has demonstrated the full extent of her range. Dean voiced Female Siren in the smash film *Ice Age: Continental Drift*, to which she also lent her writing talents for the title song, "We Are."

The Oklahoma-born artist has demonstrated an ability and versatility to craft catchy pop hits since 2009, when her first single, "Drop It Low,"

featuring Chris Brown, became an instant *Billboard* Top 40 success. Originally recorded for the LeBron James documentary *More Than a Game*, the single showed Dean's undeniable vocal talent and electric personality.

Following hot on the heels of her successful introduction as a vocalist the previous year, 2010 proved that Dean's talents extended far beyond the recording studio when she lit up the charts with her work as a songwriter. Her collaborations with Rihanna ("Rude Boy," "What's My Name?"), Katy Perry ("Firework") and Robin Thicke ("Sex Therapy") all rocketed to No. 1 on the *Billboard* charts, with "Firework" and "What's My Name" having the honors of simultaneously being No. 1 and No. 2. Dean also contributed to albums by Usher, Mary J. Blige, Chris Brown and Monica, netting a total of five Grammy nominations in the process.

Dean's success continued into 2011, when she co-wrote the infectiously upbeat "Super Bass," which appeared on pop sensation Nicki Minaj's album "Pink Friday." The song further solidified Dean's standing as one of the most respected and sought-after songwriters in the business, with "Super Bass" reaching No. 3 on the U.S. *Billboard* Hot 100. Soon after, she appeared on the soundtrack for the film adaptation of the beloved Dr. Seuss story "The Lorax," with the song "Let It Grow." Her foray onto the big screen continued with the animated comedy *Rio*, in which she sang "Let Me Take You to Rio" and "Take You to Rio."

With so many accomplishments already under her belt, and many more to come, Dean is just getting started and looking forward to reaching an even wider audience.

HANA MAE LEE (Lilly) is definitely one to watch.



She is a comedienne, an artist and a fashion designer. Lee began her career modeling and appearing in commercials at the age of 16. She booked more than four dozen national campaigns and modeled in campaigns for such companies as Jeep, Honda, Verizon, Apple,

Sebastian, American Express and Nokia, working with some of the world's top photographers, including Ellen von Unwerth.

On the small screen, Lee got her start as a guest star on CBS' *Mike & Molly*. She played Soo-Jin, Abe's high-maintenance girlfriend who hates manual labor and was forced to fill in as a waitress at Abe's Hot Beef. She also guest-starred on the ever-popular Comedy Central television series *Workaholics*.

Lee began performing stand-up comedy in 2009. Her comedy sets are known to be fierce, avant-guard and ballsy. That same year, Lee helped create the comedy duo Get Gaysian with Matthew John Daly, her good friend and fellow alumnus of Baron Brown Studio, where they met. Their comedy styling includes stand-up, sketch, impersonations, original characters and singing.

Lee is an alumnus of Otis College of Art and Design, where she earned a BFA in fashion design. In 2001, she began her own jewelry line, called Hanamahn ("just one" in Korean). In 2010, Lee expanded into apparel and outerwear. She says her designs "dare to inspire" rather than follow trends that quickly come and go. The one-of-a-kind pieces have been worn by collectors, musicians, actors and business creatives.

A California native, Lee brings a fresh take on life and what it means to be creative in everything she does. Staying away from the adjective "normal," Lee grew up in Los Angeles, loving the intricate details

of life. She puts her authentic touch on anything she creates, be it a garment or a character on screen. Lee currently resides in Santa Monica, California, with her bearded dragon, Emmanuel.

The New York Times has called **JOHN MICHAEL**



HIGGINS (John) “one of the most skilled actors of his generation.” An incredibly diverse artist, he often surprises audiences with his chameleon-like character changes. The guy who played David Letterman in HBO’s highly acclaimed film *The Late Shift* is indeed the same

guy who played the flamboyantly gay shih tzu handler in Christopher Guest’s *Best in Show*.

Higgins is currently starring in TV Land’s *Happily Divorced*, opposite Fran Drescher. Based on Fran Drescher’s real life, *Happily Divorced* centers around a Los Angeles florist as she deals with dating after finding out her realtor husband of 18 years (played by Higgins) is gay.

In 2011, Higgins starred in Cameron Crowe’s dramedy *We Bought a Zoo*, opposite Matt Damon, Scarlett Johansson and Thomas Haden Church. He also starred in the Columbia Pictures comedy *Bad Teacher*, directed by Jake Kasdan. In the film, he plays Principal Wally Snur, opposite Cameron Diaz, Jason Segel and Justin Timberlake.

Higgins was previously seen in the Columbia Pictures romantic comedy *The Ugly Truth*, opposite Katherine Heigl and Gerard Butler, as well as the Universal Pictures comedy *Couples Retreat*, alongside an all-star cast that included Vince Vaughn, Jason Bateman and Jon Favreau. In addition, Higgins co-starred in the Warner Bros. comedy *Yes Man*, opposite Jim Carrey, and in Screen Gems’ cheerleading-themed comedy *Fired Up!* He co-starred with Vince Vaughn in

Fred Claus, was seen opposite Steve Carell and Morgan Freeman in *Evan Almighty*, and had a memorable role in *The Break-Up*, with Vince Vaughn and Jennifer Aniston. He starred in the latest Christopher Guest film, *For Your Consideration*, which reunited him with his cast mates from *Best in Show* and *A Mighty Wind*.

Higgins is no stranger to television, having recently guest-starred on the CBS drama *The Good Wife*. He previously starred opposite Selma Blair and Molly Shannon in NBC’s *Kath & Kim*. Higgins has a multitude of other television credits, including roles on TNT’s *Raising the Bar*, *Arrested Development* and *Ally McBeal*. Additionally, he provided countless over-the-top voices for Cartoon Network’s *Harvey Birdman, Attorney at Law* and for FOX’s CGI-animated show *Game Over*. Higgins was also the spokesperson for DirecTV and was seen starring in its commercials.

Higgins played the title role in Lincoln Center Theater’s Broadway premiere of the A.R. Gurney play *Big Bill*, a searing drama about the fall from grace of the great American tennis champion Bill Tilden. He reprised this role from his triumph at the Williamstown Theatre Festival, where he is a very popular fixture.

When planning his comic triumph *A Mighty Wind*, Christopher Guest asked Higgins not only to star as Terry Bohner, the color-cult leader of the New Main Street Singers, but also to write razor-sharp parody songs and create the complex vocal and instrumental arrangements for the film and its best-selling soundtrack. He also toured to instantly sold-out dates with the New Main Street Singers at the most prestigious music venues in the United States.

Higgins currently resides in Los Angeles with his wife and two children.

ELIZABETH BANKS (Gail/Produced by) has



become one of Hollywood's most sought-after and versatile actresses. This year, she appeared as Effie Trinket in the international hit *The Hunger Games*. She also starred in *What to Expect When You're Expecting*, *Man on a Ledge*, opposite Sam Worthington, and *People*

Like Us, opposite Chris Pine and Michelle Pfeiffer.

Banks will next begin production on *Catching Fire*, the highly anticipated sequel to *The Hunger Games*, reprising her role as Effie Trinket.

In August 2011, Banks was seen in *Our Idiot Brother*, opposite Paul Rudd, Emily Mortimer and Zooey Deschanel and directed by Jesse Peretz. She was also seen in *The Details* with Tobey Maguire. *Our Idiot Brother* and *The Details* premiered at the Sundance Film Festival in January 2011, and both were purchased for distribution by The Weinstein Company.

In 2010, Banks starred opposite Russell Crowe in *The Next Three Days*. In 2008, Banks received critical acclaim for her role as First Lady Laura Bush, opposite Josh Brolin, in Oliver Stone's *W*. The impressive cast included James Cromwell, Richard Dreyfuss, Ellen Burstyn and Jeffrey Wright. In Kevin Smith's *Zack and Miri Make a Porno*, Banks (Miri) and Seth Rogen (Zack) play two broke friends who decide to cure their financial ills by making an X-rated movie.

Banks' additional feature credits include her breakthrough roles in the Academy Award®-winning films *Seabiscuit*, in which she starred, opposite Jeff Bridges and Tobey Maguire, as Marcela Howard, and Steven Spielberg's *Catch Me If You Can*. She has also appeared in *Role Models*, *Meet Dave*, *Invincible*, *The 40-Year-Old Virgin*, *Fred Claus*, *The Sisters*, *Slither*, *Heights*, *The Baxter*, *The Trade*, *Ordinary Sinner*, *The Uninvited*, *Daltry Calhoun*, *Sexual Life*, John Singleton's

Shaft and the cult hit *Wet Hot American Summer*, starring Janeane Garofalo and David Hyde Pierce.

Banks also appeared as journalist Betty Brant, a role that director Sam Raimi created for her, in Columbia Pictures' three blockbuster *Spider-Man* films with Tobey Maguire as the title character.

For her work on the small screen, Banks earned an Emmy Award nomination in 2012 for Outstanding Guest Actress in a Comedy Series for her performance as Avery Jessup on *30 Rock*. She has also appeared on ABC's *Modern Family* and in a recurring role as Dr. Kim Briggs on NBC's *Scrubs*. In 2007, she appeared in the CBS miniseries *Comanche Moon*, Larry McMurtry's prequel to *Lonesome Dove*.

In addition to producing *Pitch Perfect*, Banks produced Disney's 2009 sci-fi thriller *Surrogates*, which starred Bruce Willis, through her company Brownstone Productions. Upcoming projects for Brownstone, which Banks runs with her husband Max Handelman, include *Tink*, Disney's live-action romantic comedy in which Banks will star as Tinkerbell, the title character; *Forever 21*, DreamWorks' comedy that Banks will star in and produce; and *Too Far From Home*, a Universal Pictures film about three astronauts who are stranded on the International Space Station.

Banks' extensive theater credits include many roles in American Conservatory Theater productions, as well as the Guthrie Theater production of *Summer and Smoke*, directed by David Esbjornson. In 2006, Banks played Cherie, the female lead in William Inge's drama *Bus Stop*, as part of the Williamstown Theatre Festival.

Originally from Massachusetts, Banks received her bachelor's degree from the University of Pennsylvania and her graduate degree at the American Conservatory Theater. She currently resides in Los Angeles.

ABOUT THE FILMMAKERS

Tony-nominated director **JASON MOORE**



(Directed by) is the creative force behind some of Broadway's biggest hits. Moore previously directed the smash hits *Shrek the Musical*, for which he earned Outer Critics Circle and Drama Desk award nominations; *Steel Magnolias*; and *Avenue Q*, for which he received a

Tony Award nomination. He directed *Jerry Springer: The Opera*, at Carnegie Hall, and the off-Broadway hits *Speech & Debate*, *Guardians* and *The Crumple Zone*. He is currently working on *Tales of the City*, with music by the Scissor Sisters, which premiered last year at the American Conservatory Theater and will open off-Broadway in 2014.

Moore's television directing credits include episodes of *Dawson's Creek*, *Everwood*, *One Tree Hill* and *Brothers & Sisters*.

Moore divides his time between New York and Los Angeles and received a BA in performance studies from Northwestern University.

MICKEY RAPKIN (Based on the Book by) is a monthly columnist at *Elle* magazine and a contributing editor to *Bon Appétit*. His first book, "Pitch Perfect: The Quest for Collegiate A Cappella Glory," about the competitive world of collegiate a cappella groups, was published by Gotham Books in 2008 and was immediately optioned by Universal Pictures. In 2010, Rapkin's second book, "Theater Geek," was published by Free Press and was featured on *CBS Sunday Morning* and in *Vanity Fair*.

In 2012, Rapkin co-wrote stylist Brad Goreski's memoir "Born to Be Brad: My Life and Style, So Far," which was published by It Books. For seven years, Rapkin was a senior editor at *GQ* magazine, where he covered the entertainment industry. His work has appeared in *The New York Times*, *Entertainment Weekly* and *Details*.

Rapkin lives in Manhattan.

KAY CANNON (Screenplay by) writes and co-executive produces FOX's hit comedy *New Girl*. Prior to writing on *New Girl*, Cannon completed six seasons as a writer and producer on NBC's acclaimed comedy *30 Rock*. She has also had cameo roles on the series. For her writing on *30 Rock*, Cannon won three Writers Guild Awards for Television Comedy Series and a Peabody Award. She was nominated for an Emmy twice for her work as a producer on the series and also individually for Outstanding Writing for a Comedy Series. This year, Cannon was voted one of *Variety*'s "10 Scribes to Watch."

Cannon expanded to feature films, both as a writer and an actor. She co-produced the movie *Baby Mama* and recently wrapped production as the female lead in the independent movie *The Little Tin Man*. She can be seen performing at the Upright Citizens Brigade Theatre, the iO West Theater and The Second City.

PAUL BROOKS (Produced by) has been producing and distributing films in both England and the United States for almost 20 years. His films have crossed all genres and have generated more than \$800 million worldwide. Most notably, he executive produced the top-grossing romantic comedy of all time, *My Big Fat Greek Wedding*. In continuation of Brooks' diversified slate, his recent films include the romantic comedy *Life as We Know It*, starring Katherine Heigl and Josh Duhamel, and the heartbreaking documentary *In the Land of the Free...*, narrated by Samuel L. Jackson.

Brooks is president of Gold Circle Films, where he oversees and produces for the company, and leads

all projects from inception to release. His partners include Scott Niemeyer and Norm Waitt. Brooks is involved in all areas of development, production and distribution. His Gold Circle Films producing credits include *My Big Fat Greek Wedding* (Oscar®-nominated for Best Original Screenplay), *White Noise*, *The Wedding Date*, *Because I Said So*, *New in Town*, *The Haunting in Connecticut* and *The Fourth Kind*. Brooks also executive produced *Shadow of the Vampire*, which garnered two Oscar® nominations including one for Best Supporting Actor.

Gold Circle's upcoming projects include *The Haunting in Georgia*, the next supernatural thriller in the *Haunting* series.

Brooks attended the University of London, where he received a humanities degree in English/philosophy/psychology and sociology. An architecture enthusiast, Brooks went into real estate development, where he focused on commercial buildings and high-end residential development in London. After experiencing an accelerated rise and fall in the real estate business at a young age, Brooks sought out his other passion—filmmaking. In 1992, he executive produced his first film, *Leon the Pig Farmer*, a comedy that quickly became a cult hit in the U.K. The film received several awards throughout Europe, including the FIPRESCI Prize at the 1992 Venice Film Festival. Following this accomplishment, Brooks founded the U.K.-based production and distribution company Metrodome Group, which he took public in 1995.

Never having left behind his passion for architecture, Brooks currently owns and develops properties of historic interest in London. An avid sportsman, Brooks was a pole vault coach for British international athletes and British decathletes, including 1980 and 1984 Olympic Games gold medalist Daley Thompson.

MAX HANDELMAN (Produced by) holds a BA from the University of Pennsylvania and an MBA from the UCLA Anderson School of Management.

Before switching gears to become a producer, the native of Portland, Oregon, worked as an investment banking analyst at Salomon Smith Barney. While he was an associate at News Corporation News Digital Ventures group, Handelman helped launch FOX Sports' fantasy sports division. The group conducted investments and acquisitions in the digital arena, as well as business development for the FOX websites: Foxsports.com, Fox.com and Foxnews.com.

An avid fantasy player, Handelman co-authored "Why Fantasy Football Matters (And Our Lives Do Not)." Simon & Schuster released the book in 2006, and it is in its second printing.

Handelman is currently partnered in the film and television production company Brownstone Productions with his wife, actress/producer Elizabeth Banks. The company's first film was Disney's *Surrogates*, starring Bruce Willis.

Brownstone is developing a slate of projects that includes the romantic comedy *Tink*, for Disney; the action-adventure *Expedition Six*, for Universal Pictures; and several television projects for 20th Century Fox and others.

SCOTT NIEMEYER (Executive Producer) has more than 25 years of entertainment industry experience. He has been involved with the successful financing, production and distribution of more than 200 feature films, including *Dumb and Dumber*, *Kingpin*, *White Noise* and the blockbuster hit *My Big Fat Greek Wedding*, one of the most successful romantic comedies of all time.

Throughout the '80s and '90s, Niemeyer held various executive positions with such companies as Live Entertainment, Triton Pictures, Largo Entertainment, Motion Picture Corporation of America, Orion Pictures and MGM.

In late 2000, Niemeyer partnered with Norm Waitt and Paul Brooks to launch Gold Circle Films, where Niemeyer serves as COO. Since then, the partners have

financed more than \$350 million of production across 35 feature films, and generated nearly \$1 billion in worldwide box-office revenues.

As an executive producer, some of Niemeyer's credits include the theatrical successes *White Noise*, *The Wedding Date*, *Because I Said So*, *The Haunting in Connecticut*, *The Fourth Kind* and the Warner Bros. romantic comedy *Life as We Know It*, starring Katherine Heigl and Josh Duhamel.

The first film lensed by **JULIO MACAT, ASC** (Director of Photography) was the huge box-office hit *Home Alone*. He then went on to photograph *Home Alone 2: Lost in New York*, *Ace Ventura: Pet Detective*, *The Nutty Professor*, *The Wedding Planner*, *Cats & Dogs*, *Bringing Down the House* and *Wedding Crashers*, all of which opened in the No. 1 box-office position in the U.S. The total domestic box-office receipts of the films he has photographed is \$1.5 billion.

Macat's extensive credits include the features *So I Married an Axe Murderer*; *My Fellow Americans*; the remake of *Miracle on 34th Street*; *Because I Said So* and *Smother*, both starring actress Diane Keaton; and the action picture *Ballistic: Ecks vs. Sever*.

In moving away from comedy to more dramatic work, Macat was asked by first-time directors Antonio Banderas and Adam Shankman to photograph their directorial debuts *Crazy in Alabama* and *A Walk to Remember*, respectively. These collaborations were among 12 different efforts in which Macat guided first-time directors on their feature-film debuts. Other directors he's worked with include Tom Shadyac, Raja Gosnell, Vince Di Meglio and Lawrence Guterman. Macat has also photographed the films *Moonlight and Valentino*; *Only the Lonely*; *Columbus Day*; the Morgan Freeman heist drama *Thick as Thieves*, directed by Mimi Leder; and *Our Family Wedding*, starring Forest Whitaker and America Ferrara.

A native of Argentina and of Italian descent, Macat began his career at age 19, working his way up the ranks

under such distinguished veterans as Mario Tosi, ASC, and Academy Award®-winning cinematographers John Alcott, BSC, and Chris Menges, BSC. After studying filmmaking at UCLA at the age of 26, Macat became a camera operator and collaborated exclusively with Russian director Andrei Konchalovsky on four films, including *Runaway Train*, *Shy People* and *Tango & Cash*.

As a cinematographer, Macat's early work included numerous music videos and concerts for performers such as Melissa Etheridge, Phil Collins, Van Halen and Alanis Morissette. He has shot commercials in Europe, South America, Mexico, South Africa and the U.S. He has also directed many second units for feature films and commercials.

Macat is fluent in Spanish, Italian and French. He lives in Los Angeles with his wife, actress Elizabeth Perkins.

BARRY ROBISON (Production Designer) received an Art Directors Guild Award nomination for his work on the film *The Chronicles of Narnia: The Voyage of the Dawn Treader*.

Robison has worked with *Dawn Treader* producer Mark Johnson on two previous films—the 2002 baseball biopic *The Rookie* and the 1997 romantic comedy *Home Fries*.

A California native, Robison graduated from the University of California, Los Angeles, with a degree in theater arts and design. He began his career in Minneapolis at the renowned Guthrie Theater and the Children's Theatre Company. He relocated to Chicago, where he worked for such renowned theater venues as St. Nicholas and the Goodman Theatre. Moving on to New York City, he continued to design for theater and opera, finally landing in the soap opera world of the 1980s, working on shows such as *Another World*, *All My Children* and *One Life to Live*.

Robison relocated to Hollywood to segue into films, and has enjoyed ongoing associations with such directors as Joe Johnston (*October Sky*, *Hidalgo*), Dean Parisot (*Home Fries*, *Fun With Dick and Jane*), Bill Condon

(*Candyman: Farewell to the Flesh*) and Gavin Hood (*Rendition, X-Men Origins: Wolverine*). He also worked on the ABC telefilms *Deadly Relations* and *The Man Who Wouldn't Die*. Robison has also designed such diverse films as *The Change-Up, Nim's Island, You, Me and Dupree, Wedding Crashers, Bubble Boy* and *Mi Familia*.

Robison became an Australian citizen in 2009 after working on two consecutive projects in Australia.

LISA ZENO CHURGIN's, ACE (Edited by) credits include such films as *Gattaca, Priest, The Ugly Truth, The Last Kiss, In Her Shoes, House of Sand and Fog, Moonlight Mile* and *The Cider House Rules*, for which she received an Academy Award® nomination. She also worked on *Embedded, Dead Man Walking* and *Bob Roberts*, for director Tim Robbins.

Churgin's other films include *Unstrung Heroes* and *Reality Bites*, as well as episodes of Tom Hanks' HBO series *From the Earth to the Moon*.

Born and raised in New Jersey, Churgin graduated from Oberlin College with a Bachelor of Arts in English. She then moved to New York, where she started her editing career as an assistant to Susan E. Morse on *The Warriors*. She was then an assistant editor on *Raging Bull*.

AAKOMON "AJ" JONES (Choreography by) is unmistakably one of today's hottest choreographers for film, television, commercials and live tours. His choreography can best be described by the clean lines, musicality, sharpness and versatility that he brings to the forefront of all his projects.

A native of Decatur, Georgia, Jones' love of music led him to developing artists in Atlanta's music scene. Despite his lack of formal training, Jones was a natural mover and began his dance career performing with artists such as Monica and TLC. Jones joined TLC on their highly successful FanMail Tour.

After establishing himself as a respected dancer, Jones received his first big break as a choreo-

grapher working with the R&B group 112. He has since gone on to choreograph for artists such as Madonna, Justin Bieber, Jennifer Lopez, Will Smith, Jessica Simpson, Kelly Rowland, Mariah Carey, Backstreet Boys, Aaliyah, Justin Timberlake and more. His film credits include *The Rum Diary*, Warner Bros.' *Nights in Rodanthe, Center Stage: Turn It Up* and *Dreamgirls*.

Jones has also worked on several commercials, including iPod and Hewlett Packard, more than 30 music videos, and countless television performances, including the Best Original Song nominees for the 2008 Academy Awards®. He has since segued into creative directing, working with Usher on his intimate One Night Stand U.S. tour in 2008, and Usher's most recent video for "OMG" from the "Raymond v. Raymond" album, which was nominated for a 2010 MTV Video Music Award for Best Choreography.

SALVADOR PEREZ (Costume Designer) designs for both film and television. His television credits include the Lifetime Network film *William & Kate*; the ABC drama *Castle*; the Starz comedy *Party Down*; the vampire drama *Moonlight*; and three seasons of *Veronica Mars*.

His feature film credits include *Think Like a Man*; *Zack and Miri Make a Porno*, directed by Kevin Smith; *Drumline* and *Mr. 3000*, directed by Charles Stone III; and 20th Century Fox's *Chasing Papi*, directed by Linda Mendoza. He also costume designed *Catch That Kid, Soul Food, Men of Honor* and *Faster*.

Before becoming a costume designer, Perez worked as an assistant costume designer and costume manufacturing foreman, running the workrooms and building costumes for films such as *Stargate, The Flintstones, Barb Wire, Casper, The Brady Bunch Movie, Ace Ventura: When Nature Calls, The Phantom* and the Oscar®-winning epic *Titanic*.

Born and raised in California's Central Valley, Perez makes his home in Los Angeles.

In an unprecedented short time span, composer **CHRISTOPHE BECK** (Music by) has scored numerous films in virtually every genre. His talent is evident in a wide range of features from the classic teen comedy *Bring It On* and the film adaptation of best-selling novel “Under the Tuscan Sun: At Home in Italy,” to the highest grossing R-rated comedy of all time, *The Hangover*. Beck’s recent credits include *Tower Heist*, *Burlesque*, *Waiting for “Superman,”* *Red*, *Due Date*, *Date Night*, *What Happens in Vegas*, *Fred Claus*, *Charlie Bartlett*, *The Seeker*, *Year of the Dog*, *We Are Marshall* and *Percy Jackson & the Olympians: The Lightning Thief*.

Beck’s road to film scoring was circuitous. The Montreal native started piano lessons at age five and, by age 11, he was writing music for his first-ever band, Chris and the Cupcakes. During high school, Beck studied the flute, saxophone, trombone and drums, and performed in rock bands.

While studying music at Yale University, Beck had an epiphany: “I discovered my talent for composing was far greater than my talent for performing.” He wrote two musicals with his brother Jason (aka Chilly Gonzales, the Berlin-based hip-hop recording artist), as well as an opera based on “The Tell-Tale Heart,” by Edgar Allan Poe.

Upon graduation from Yale in 1992, he moved to Los Angeles to attend the University of Southern California’s (USC) prestigious film scoring program, where he studied with composer Jerry Goldsmith. Beck was immediately attracted to the creative challenges unique to the marriage of music and picture. A personal recommendation from the legendary Buddy Baker, the head of the USC music department, led to his first assignment at a Canadian television series called *White Fang*. Soon thereafter, he was asked to score a new television series for Joss Whedon, based on the movie *Buffy the Vampire Slayer*. Beck received an Emmy Award for Outstanding Music Composition for a Series (Drama) for his work on *Buffy*, after which he decided to leave television and pursue film work.

Beck had his concerns about the transition: “It was actually quite terrifying and things were slow during that first year, but I had faith in my abilities and it didn’t take too long for things to start rolling.” Beck’s attitude and unique talents set him apart from many composers working today. “I pride myself on being very accommodating to the needs of the film and its creators. Each score I write, I try to make better than all the rest that have come before.”

Since moving to Los Angeles in 1994, South African-born **MARK KILIAN** (Music by) has had a successful and eclectic film scoring career. He is most known for his ethnic-flavored scores, like the Oscar®-winning *Tsotsi*, *Traitor* and *Rendition*. His most recent scores include John Carpenter’s *The Ward*, *Woman Thou Art Loosed: On the 7th Day* and HBO’s *41*, a portrait of George H. W. Bush.

His television series work includes *Don’t Trust the B--- in Apartment 23*, *Body of Proof* and *Day Break*. He has also written music for many television commercial, including Apple, Toyota, Budweiser and American Express. He has released three albums under the name The Gravy Street, which have received airplay in Los Angeles.

JULIANNE JORDAN (Executive Music Producer) started her music supervision career with a bang when director Doug Liman brought her to a little independent movie called *Swingers*. The film ignited the swing craze in the ’90s, spawned a new type of vernacular, and pushed interest in retro swing music into hyperdrive. The soundtrack went gold and Jordan has not stopped music supervising since.

Jordan has enjoyed a fruitful collaboration with Liman on all of the films he directed, including *Go*, *The Bourne Identity*, *Mr. & Mrs. Smith* and, most recently, *Fair Game*. She has also supervised such hit films as *The Italian Job*, *Valentine’s Day*, *Red* and *Yogi Berra*. She recently finished her second Garry Marshall collaboration, *New Year’s Eve*.

In 2007, Jordan supervised the blockbuster family film *Alvin and the Chipmunks*, where she lent her expertise in helping to create an entirely new platinum-selling soundtrack with songs featuring that world-recognized chipmunk sound. Her last animated hit movie was Universal Pictures' *Hop*.

Jordan is currently serving her second term on the board of governors for the Los Angeles chapter of The Recording Academy and, in 2011, was awarded Music Supervisor of the Year by the Guild of Music Supervisors.

No stranger to performing, Jordan is an accomplished violist who studied her craft at Skidmore College.

JULIA MICHELS (Executive Music Producer) is an independent music supervisor who has enjoyed a rewarding career in the film music industry for more than 20 years. She is currently working on the highly anticipated Christmas release *Parental Guidance* (20th Century Fox), starring Bette Midler and Billy Crystal. She recently completed work on the comedy *Hope Springs* (Mandate Pictures), with acclaimed director David Frankel, starring Meryl Streep, Tommy Lee Jones and Steve Carell, as well as *Diary of a Wimpy Kid: Dog Days* (20th Century Fox), the third installment of the family favorite series.

Michels' additional film credits include the box-office successes *Alvin & the Chipmunks: Chipwrecked* (20th Century Fox); the illustrious *Sex and the City* and its sequel *Sex and the City 2* (New Line Cinema/Warner Bros.); the critically acclaimed drama *The Blind Side* (Alcon Entertainment/Warner Bros.); and the indie film *A Single Man* (The Weinstein Company), which was nominated for Best Original Score at the Golden Globe Awards. Other notable films she has supervised include *Marley & Me* (20th Century Fox); the Oscar®-nominated (Best Original Song) and Grammy-nominated (Best Soundtrack) *August Rush* (Warner Bros.); and the 2006 blockbuster *The Devil Wears Prada* (20th Century Fox).

Before her independent status, Michels most recently held the position of senior vice president of music for MGM Pictures, overseeing such films as *Be Cool*, *Beauty Shop* and the remake of *The Pink Panther*. Before working at MGM, Michels was the vice president of soundtracks at EMI Records. In this role, she oversaw soundtracks for all the labels in the EMI family, including Capitol, Virgin, Priority and Blue Note records. Prior to EMI, Michels spent four years as the vice president of music for 20th Century Fox, where she supervised all music for features produced by 20th Century Fox, Fox 2000, Fox Searchlight and Fox Animation film divisions. She was the music executive on such projects as *Daredevil*, *Unfaithful*, *Down With Love* and *The Banger Sisters*. Before joining Fox, Michels was the director of soundtracks for Capitol Records and was instrumental in the creation of such soundtracks as *Hope Floats*, *Good Will Hunting*, *There's Something About Mary* and *Never Been Kissed*. During her extensive career in the film/soundtrack business, she has also been a music editor, a co-owner of an independent record label, and an agent for film composers.

Michel's contribution to films continues to warrant staggering box-office results. *Sex and the City* grossed more than \$415 million. Together, Michel's major box-office hits have totaled more than \$1.7 billion in worldwide ticket sales.

In 2010, Michels received a Hollywood Music in Media Award for Outstanding Music Supervision—Film. In 2011, she received the award for Best Music Supervision in Film from the Guild of Music Supervisors.

SARAH WEBSTER (Music Supervisor) is a Canadian music supervisor who has worked on more than 40 films and television series, most notably *The Imaginarium of Doctor Parnassus*.

Webster got her start in the music business in the '90s, licensing house music for a software development company that created entertainment products for video

game consoles. In 2002, she moved to New York to hone her skills, and ran business development for an independent dance music record label. She then moved back to Vancouver to become vice president of music supervision for S.L. Feldman & Associates (SLFA), Canada's leading and largest music management and booking agency.

During her six years at SLFA, Webster oversaw all aspects of music supervision for dozens of projects, from television documentaries to big-budget feature films, as well as acting as an agent to numerous award-winning score composers. She has supervised countless episodes and seasons of television shows that are broadcast in countries all over the world. In 2007, Webster had seven films in competition at the Toronto International Film Festival.

In 2009, Webster left the corporate environment to start her company, Saraswati Music Supervision. Since then, she has supervised numerous feature films and an award-winning television series.

Webster's credits include Academy Award®- and Palme d'Or-nominated projects, from indie festival darlings to major box-office successes.

— *pitch perfect* —

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