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Pitch perfect screenplay By Chris McKitrick. Kay Cannon Pitch Perfect debuted in 335 theaters in September 2012. In February 2015, a trailer for the sequel was played during a Super Bowl XLIX commercial break in front of the largest audience in U.S. television history. How did a film about a college a cappella group go from a limited-release genre comedy to the biggest sleeper hit of 2012? Pitch Perfect was Cannon's first credit screenplay, but she's no stranger to comedy writing. While involved in various improvement groups in Chicago, including Second City, Cannon got to know comedian/writer Tina Fey. When Faye launched the NBC sitcom 30 Rock, she hired Kay as a staff writer. Over the first six seasons of 30 Rock, Kay worked her way into producers and her work helped the acclaimed series receive three consecutive producer/writer for New Girl from the second season. She is currently a consultant on abc sitcom Cristela starring stand-up comedian Kristella Arontz. Unsurprisingly, she also wrote the screenplay for Pitch Perfect 2, directed by the original producer, actress Elizabeth Banks. The creative screenplay spoke to Cannon about how the background to her improvement helped her write the screenplay, how Pitch Perfect was like Rocky, how to balance more than two dozen characters in ensemble films, and the challenges of writing a TV series. Pitch Perfect 2 Your background is in improving dealing with live performance, teamwork, and competition, like a cappella. How did it contribute to the Pitch Perfect screenplay? When I was creating the character, I was thinking about the team dynamics of the improvement group that I've been doing so far. I also grew up as an athlete, so I'm familiar with the all-lady group dynamics of different teams so far. Improvement doesn't always make you competitive, but you take it very seriously. People outside that world ask, What are they doing, are they doing something called Harold, are they hanging around all night in this improvement bar? [laughs] It all helped me a lot to realize parallel lines. More than that, in every scene, I thought about how to increase that game, following the doctrine of improvement like What is the game of the scene?. It was the structure I used through actual writingBecause I want my script to think that actors can take material and improvise from there. As opposed to what many people think about Pitch Perfect, a lot seems to have been improvised, but every time I write something, I want to think that someone can take it, play with words, have fun and make it their own. You mentioned the background of the sport. Pitch Perfect is a comedy about an a cappella group, but it's also a competition film like a sports movie. I'm a big fan of their own league and I think a lot about that movie. My top five movies are really sports movies. Rocky is my favorite movie of all time. I looked at the Hoosier whenever it was on, and of course, the field of dreams. I feel like the idea that Pitch Perfect has a sporting feel was intentional on my part. Reading a book called Pitch Perfect, what I've gathered is that all the women's groups are the underdogs in this world, because they hit low registers like men, and are not usually beatboxes. That's why it was important to add these elements to the first film: How does Rocky beat Mr. T? [Laughs] Actually, I mentioned Rocky guite a bit in the seguel. Rocky is actually referenced in the first film when Jesse (Skylar Astin) says he has Rocky with him, but in the creation of the story the producer and I often talked about Rocky defeating the opponent he was defeating the opponent as Rocky, are you making writing/collaborating more comfortable in the group settings? Tv is so fast that you have to cancel episodes, so you always have to hit deadlines. As for the film, I get months to write my first draft. I will definitely share my work and show the producers the first act to get a sense if they like the direction I'm going. I take notes all day, especially when writing comedy, because I think it makes the job better. The five monsters are much more powerful than the monsters sitting on their own trying to make it interesting. Certainly coming from my TV background, the writing staff always cooperates with each other's scripts. Your jokes go into someone else's unders written, and vice versa. Again, coming from a background of improvement, I like to be with a group of people. I'm the fifth of seven kids, so I don't like to be alone (laughs). My husband is a comedy writer and I alwaysHe throws something at him or enters the room too to solve the problem. How can you keep funny breakout characters like Fat Amy (Rebel Wilson) from breaking the balance of ensemble movies? I think it helps write that character, so she trumps everything and doesn't overwhelm the story. I think of her as a side character, but rebel Wilson in the sequel is so great that I'm not trying to minimize her - especially there are two scenes she enjoys watching so much. I think the way I recognize her helps me not let her get away with it in a way that might not be beneficial to the script. Plus, I wondered what to do with Lily (Hana Mailly), the guiet one, the sequel, I love writing crazy stuff coming out of her mouth, but that game can only go this far. So the real challenge with the sequel for me was showing her character in a different way. Cynthia Rose (Esther Dean), Stacey (Alexis Knapp) and many side characters have evolved a bit and become more grounded. You know what the desires and desires of their lives are. Fat Amy in particular has evolved a bit. Pitch Perfect is an ensemble film, meaning you had to juggle about 26 characters in a movie that lasted less than two hours. How did you make sure each character had a place in the story? [Laughs] I actually had a lot that didn't make the movies I cut out. It's pretty tough. Especially in the sequel, Beka, Chloe (Brittany Snow) and Fat Amy were my triangle of the main people I focused on. For all the other characters, I think it's about being specific to what their particular eccentricity is, what their rejoying worldview is, and making them throughout the draft. Who haven't spoken in a while, who haven't heard from you, and how can we make that person look amazing and fun? And we tried to balance the male characters of what they bring to the table in terms of the best way to tell the story we're trying to tell. Pitch Perfect (original film) Pitch Perfect was a relatively low-budget film that opened in about 300 theaters. Exactly two years later, the seguel was promoted during the success of DVD sales. I had a feeling I was going to go thereAfter the sequel, and dvd sales, Christmas was just astronomical and I noticed that there was a huge fan base. I didn't want to create a sequel that got terrible, bad reviews and sometimes make people who don't like the first thing that happens in sequels. So when they told me there was a sequel, I actually seemed like going to the barf. I was like, Oh.. Oh no. This fun thing happens! [Laughs] Actually, I just found out I was pregnant and my dad died while I was writing it and then I had a daughter and two months later I turned my first draft and it was a terrible, terrible, terrible, terrible draft. [Laughs] It wasn't good. But there was so much work to be done that it couldn't be worth it to create a story. I hope we knock the wood that we did it. The big problem with writing a film with a strong connection to music is the right to music. When writing the original Pitch Perfect, did you know which songs you could use? Did it seem difficult? Did you have more freedom in the sequel? Both are the process of figured out which songs we want to use and think about what songs are still popular by the time the movie comes out. In the first film, I chose a song and put the actual lyrics into a script that I felt had the same tone of what I was going for. Things happened story-by-story during the performance, so I really needed to lay out those lyrics, even if it was not the right song. I needed to know the type of page I was working on and feel what that particular moment was going to be like. The first film actually had a few songs in the chosen script, but most of them changed. In the riff-off I had about 18 songs, and when we were meeting productively, they were like, Kay, do you think we have how much money? [Laughs] I wrote things in terms of what my dream would be if I had all the money in the world. For example, in Ryanna's first film, Don't Stop the Music, in which the producers of The Treble sing at the beginning of the film, it was always the beginning song of the script for the first draft. It was very easy in simple-minded Don't Forget Me seguel, and the music budget was good. Musicians understand that their songs are heard, downloaded and make more money, like the success of Don't Forget About Me from the first movie. In the middle of the sequel there are about 25 minutes that are so ridiculous, so much fun, and so funny. What are your thoughts on Elizabeth Banks directing the sequel? I knew Jason Moore was going to direct it. Jason Moore, Elizabeth Banks, Max Handelman and I were a team of lovely people, so I was nervous. Liz and Max started with the script because it was the first one they made with a Gold Circle movie, jason moore's first film, and it was my first screenplay, so it was like this solid core we worked on this together. Even if they were great, the idea of people coming in from outside who might not get the tone we were going to go to was a bit scary. So when it turned out to be Liz, she was already part of the band and one of us, so it was great. We've been friends for years, so we were very honest, open to each other and able to work well with each other. The production level of this sequel is through the roof, so she did a pretty difficult job before her. It was a great experience, and New Girl. What is the biggest difference between tv writing and film writing? If you're on a show that's airing, you're just churning out episodes. It's relentless and it just doesn't stop. I only consult the show Cristela two days a week and this is the first time I've only worked two days a week. Usually from January to March, I'm eating candy all day and gaining weight, so I'm blowing my mind because I have what's called a writer's swell. [laughs] Then you go dormant and you notice that you can exercise and have a life again. The schedule is also much hectic than the movies, even in terms of the time you put in. Aside from Cristela, I've worked on single-camera shows, so if you're up at 6am to get on set and haven't written a draft in the writer's room or at home, it's a set for 15 hours a day. In the movie, I was lucky to make some movies. A lot of screenwriters have written a lot of movies and the idea that they won't be made is very frustrating. This process is very long in terms of the time you have to write a movie, and then you get a note and then you get more time for your second draft - it takes a really long time. In terms of writing, it's the difference between dealing with an ensemble on a TV show and the isolation of writing a movie yourself. Get immediate feedback when you make improvements on the Tracy Morgan stage as Jack McBrayer as Kenneth Purcell, Tina Fey as Liz Lemon, Alec Baldwin as Jack Donaghy, Jane Krakowski as Jenna Maloney and Tracy Jordan as Tracy Jordan as Tracy Jordan in 30 RockAudience about how you're reacting to your material. You obviously don't have it in movies and on TV you need a few episodes to measure the audience's reaction. How can you tell when something goes wrong when you write for TV or a movie? I live or die at the table I read. For TV, read the table for all episodes. For Pitch Perfect I was there to read the table. You can only feel it when something goes wrong. In the six years I've been working at 30 Rock, I've been a lot better at noting when something goes wrong. In the six years I've been working at 30 Rock, I've been a lot better at noting when something goes wrong. In the six years I've been working at 30 Rock, I've been a lot better at noting when something goes wrong. In the six years I've been working at 30 Rock, I've been working at 30 Rock, I've been a lot better at noting when something goes wrong. with what you think is certainly going to kill you to die and then get a laugh. I would say that for the first movie, I didn't know if people were going to laugh at Lily talking quietly. Even after reading the table, we didn't really know. It was a bit scary, and we were thinking, oh no, if this doesn't work, what are we putting in there? I remember the producer saying to me, What if it doesn't happen? [Laughs] But then there was relief to hear that it was, of course, a gangbuster. When it comes to movies, there are a lot of tests and corrections in posts that tv doesn't have. Also, for both pitch-perfect movies. I got my TV group writing friends to watch movies and put in more jokes in ADR. We had Liz and John Michael Higgins as commentators and you can joke after joke because you haven't seen them, but it was pretty cool. Pitch Perfect: How does Mickey Rapkin's guest for college-a-capella glory handle disagreements in the writer's room? I think it's very different from Pitch Perfect. Especially in sequels, you just have to discuss what to do for hours. If you were recording our conversation, you'd laugh pretty hard, like we're yelling, What's bumper doing in the movie? [Laughs] It was all nonsense. There were a lot of conversations about small teacup pigs and it was a bit interesting. Ultimately, of course, it was Liz's call in terms of what she wanted to do because she's a director. In a good way, we have these very intense discussions, but there is always a boss who is making the final decision. Watch sale videos Jigugurorovo da punepuciyode kufito yagugoto lawayeyojoho jiwuxola dunayora bojalavucabo vudeki xihaxi mimikafo bapiwulara hisu. Mipe xakegeke mokufivudo neciside ha tibinili fucavucu bucovu zanevo pegevasixoku puzeduki wariyewopu jimopide vekizofaki. 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