

UNIVERSAL PICTURES Presents

A EUROPACORP Production

In Co-Production with TF1 FILMS Productions

With the Participation of CANAL+, CINÉ+ and TF1

LUCY

SCARLETT JOHANSSON

MORGAN FREEMAN

CHOI MIN-SIK

AMR WAKED

Executive Producer

MARC SHMUGER

Produced by

VIRGINIE BESSON-SILLA

Written and Directed by

LUC BESSON

DIRECTOR'S DEPARTMENT: ADDITIONAL CREW

2nd Assistant Directors FÉLIX BAUDOIN
KÉVIN FRILET
3rd Assistant Director CRISTINA FREITAS
Script Supervisors—2nd Unit DIANE BRASSEUR
MARIE LeCONTE-HENRIET
Paris Location Scout PHILIPPE LETODÉ
Blocking Coordinator GUILHEM MALGOIRE

CASTING

Casting Assistant PIERRE-FRANÇOIS CRÉANCIER
Extras Casting SANDRA CHÉRIFI MARTHON
Extras Casting Assistants PABLO BARBETTI
TOM CLÉMENT

PRODUCTION

Production Coordinator ALIX SIDEM
Production Secretary KATHLEEN SIL
Production Assistant SANDRINE PARENT

ACCOUNTING

Production Accountant NOUR RAKOTOBE
Assistant Accountants JULIE BIRNBAUM
SONIA DUCLOS

UNIT AND LOCATION MANAGING

Location Manager—France MARC GUIDETTI, AFR
Location Manager—Taiwan CLAUDE DELFOUR, AFR
Assistant Location Managers ADRIEN ADRIACO, AFR
SÉBASTIEN BOUDET, AFR
CYRIL MUND
SYLVAIN SASTRE MIRALLES
WILLIAM TRILLAUD, AFR
Production Assistants PIERRE ACCOLAS
CORINE ARTRU
RONNIE AVENEL
SARAH BONNET
MATTHIEU LE CAISNE
KARELLE CIANA
JULIEN DELMAS

COSTIA DUFOUR
JÉRÉMY FERNANDEZ
ALEXANDRE GOUVEIA
BENOIT MAGNE
ANTOINE MEZAN DE MALARTIC-ROUANET
MICKAËLA MOURIER
SÉBASTIEN TOUJAN

UNIT AND LOCATION MANAGING: ADDITIONAL CREW

Production Assistants ROBIN GACHON
MATHAIS LePAGE
SVETOSLAV PETROFF
BENJAMIN TILLIER
Personal Assistant to Scarlett Johansson
MEAGAN ROGERS
Personal Assistant to Morgan Freeman
QUENTIN PIERRE
Interpreter to Choi Min-Sik YE-JIN KIM
Extra—Interpreter CÉLINE HONG

CAMERA DEPARTMENT

Steadicam Operators LORENZO DONATI
LARRY McCONKEY
1st ACs VINCENT RICHARD
RENÉ-PIERRE ROUAUX
1st AC—IMAX JEAN-MARIE DELORME
2nd ACs ÉLODIE BOULARD
BENOIT MEIGNAN
Video Assistants JOSÉPHINE DROUIN-VIALLARD
VINCENT TULASNE
Trainee Video Assistant AMÉLIE RAOUL
Digital Imaging Technicians JULIEN BACHELIER
DAVID GOUDIER
GUILLAUME POIRSON
Data Manager EDOUARDO FRASCHINI
“Making Of” Directed by LARBI AARAB
Still Photographer JESSICA FORDE

CAMERA DEPARTMENT: ADDITIONAL CREW

1st AC BORIS ABAZA
FABRICE BISMUTH
FANNY COUSTENOBLE

2nd AC XAVIER BOMPARD
Video Assistant..... ROBIN CASSIAU
Colorist..... MARJOLAINE MISPELAERE

SOUND

Boom Operator..... LIONEL DOUSSET
Sound Assistant..... CLAIRE BERNENGO

WARDROBE DEPARTMENT

Wardrobe Supervisor..... CORINNE BRUAND
Personal Costumer to Morgan Freeman
CATHERINE VALDOVINO
Set Costumers CAPUCINE MARTIN
FRÉDÉRIC TOURNANT
Runner EDOUARD GIRAUDO
Dressers SARINA CLUDY
ÉLISE CRIBIER-DELANDE
CORINNE DUBOIS
STÉPHANIE WATRIGANT
Sewing Unit HÉLÈNE BOISGONTIER
GHÉNAELLE BROSSARD
SOPHIE LALEU
GWEN VAN DEN EIJNDE
Sheen Unit MIREILLE TOUDONOU

MAKEUP AND HAIR

Makeup and Hair for Scarlett Johansson.....
CHRISSIE BEVERIDGE
Key Makeup Artist STÉPHANE ROBERT
Personal Makeup Artist for Morgan Freeman.....
NANCY WORTHEN-HANCOCK
Assistant to Chrissie Beveridge MARTHE FAUCOUIT
Key Hairstylist..... GUILAINE TORTEREAU
Personal Hairdresser to Morgan Freeman .. DEENA ADAIR

GRIP

Key Grip JEAN-PIERRE MAS
Best Boy Key Grip STÉPHANE BIRZIN
Grips..... FRANCK BOUCHOUCHA
RÉMY FREES
PIERRE GARNIER

Crane's Grip MAXENCE BOTTREAU

GRIP: PRELIGHT

Key Grip FRANCK BONOMI
Best Boy Key Grip CHRISTOPHE SURBIER
Grips..... THOMAS BRAZIER
BRUNO DRANSART
REMY DUMAS
LAURENT DUQUESNOY
DANY LALLEMAND
PHILIPPE MOURIER
FELIPE VINCENOT

ELECTRICAL

Gaffer GRÉGORY FROMENTIN
Assistant to Gaffer JEAN-BAPTISTE FELIX
Electricians..... NICOLAS LABROUSSE
STÉPHANE ROCHERA
FRÉDÉRIC THUROT
Genny Operator ERIC THUROT

ELECTRICAL: PRELIGHT

Gaffer PASCAL LOMBARDO
Electricians..... ANSEL ARBOGAST
THIBAUD CHARLES
STÉPHANE CRY
ROLAND DONDIN
MARC NOVÉ
RENATO VICINI

ART DEPARTMENT

Art Directors..... GILLES BOILLLOT
STÉPLANE ROBUCHON
THIERRY ZEMMOUR

DRAWING—PLAN

Art Director—Plan DOMINIQUE MOISAN
Art Director—Illustrator..... PATRICK TANDIANG
2nd Art Directors—Plan ANNE-SOPHIE DELAUNAY
KATIA ESPINAD
VIRGINIE IRDEL

DRAWING—ILLUSTRATION

Art Director—Illustrator PATRICK CLERC
2nd Art Director—Graphic Artist CHARLIE CLERC
Art Department PA—Graphic Artist
TAMARA VARDANIAN

FURNITURE AND PROPS

Set Decorator EVELYNE TISSANDIER
Set Decorator Buyer GUY MONBILLARD
Props Master AXEL MAUGE
Propmakers PIERRE BANDINI
RICHARD GUILLÉ
STÉPHANIE LINET
BENOÎT SQUIZZATO
Buyers OMID GHARAKHANIAN
EMILIE ROBUCHON
Art Department PAs CHARLES BERNARD
CAMILLE FREYCHET
On-set Dresser OLIVIER NGUYEN
On-set Dresser Assistant LAURENT PESSON
Art Department Trainee LISA DELLIOU

DECORATION COORDINATION

Art Department Coordinator CAMILLE GRUMAN
Art Department Coordinator Assistants
GÉRALDINE DIAGREMONT
PATRICIA TISSANDIER

UNIT DECORATION AND TRANSPORT

2nd Art Director PAULO GONCLAVES
Buyer ABDELNABI KROUCHI “DEDEN”
Swing Gangs MARTIN ASTICH BARRE
KARIM FAQUIR
JULYAN GIRAUX
JEAN-BERNARD MULOT
ANTONIO NOGUEIRA
CLARISSE PROVIN

CONSTRUCTION

Construction Manager HERVÉ LESPERS
Key Builder BERNARD OLIVIER
Assistant Key Builder RONY PELMARD
Construction Riggers FRÉDÉRIC ARNULF
PATRICK BRETONNIERE

JEAN-PHILIPPE DA BENTA
MICHAEL EYNAUDI
SÉBASTIEN HOULLIER
BAPTISTE LÉBOUVIER
JULIEN LÉBOUVIER
TEDDY LETANT
FRANCIS NOCTURE
YANN PARUSSIE
PHILIPPE TARDIF
YOANN VARIN
Locksmith PASCAL PILLAS

2ND UNIT—CONSTRUCTION

Construction Manager LUDOVIC ERBELDING
Construction Riggers JEAN-PIERRE AGAESSE
LAURENT BESSOU
MARTIN BOUTILIE
CHRISTIAN JOLY
THOMAS KRAMKIMEL
GUY LACROIX
MATTHIAS NAVARRO

CARPENTRY

Head Carpenter OLIVIER GUERLOT
Carpenters LAURENT CHALMANDRIER
CHRISTIAN LETANT
LOÏC MASSE
ERIC PETIT-JEAN
Art Department PA—Carpenter THÉO RIVALIN

PAINTING

Head Painter FRANÇOISE MALAPLATE
Sheen Painters VÉRONIQUE JIMINEZ-PAROT
ALEXIS JORAND
GUILLAUME LEGRAND
MARGUERITE OTS
PATRICIA ROBIN
Painters STÉPHANIE BILLET
MARIANNE CAPDEVILLE
AURÉLIE CHASSIER
THÉO CLERC
ROGER DANG VAN SUNG
JACKY FRANKIEL
KEIJI HATANO

CHRISTOPHE PETROT
FELIPE VINCENOT
Art Department PA—Painting PAULINE BERGER
ANTOINE LEROUX
LAETITIA SABLE

SCULPTURE

Head Modeler GILLES GUERBER
Modelers ANNE DOLET
PASCAL LE HENAFF
CHRISTIANE LOHEZIC
BRIGITTE RENARD
CATHERINE WEINTZEM

STAFF

Head Plasterer DIDIER BAUTZ
Plasterers PATRICK BERTRON
PIERRE IMBERTECHE

UPHOLSTERY

Head Upholsterer JACQUES KAZANDJIAN
Upholsterers FRANCINE CROLBOIS
SÉVERINE DEPYE
HÉLÈNE HEITZ-BINOTH
PAULA MELETOPOULOS

PHYSICAL STUNTS

Stunt Choreographer ALAIN FIGLARZ
Stunt Coordinator LAURENT DEMIANOFF—
FLIGARZACTION STUNT TEAM
Rigger DAVID GENTY
Scarlett Johansson's Stunt Double . . . LAURAINÉ ROUAULT
Stunts ARNAUD BALENCI
CHRISTIAN BERGNER
MARC BIZET
RAFIQ BRAYANE
AMADEO CAZZELLA
MAURICE CHAN
MARC DAVID
OUMAR DIAOURE
MICHELLE FIGLARZ
JÉRÔME GASPARD
VINCENT GATINAUD
SAMUEL KEFI ABRIKH

IBRAHIMA KEITA
CATHERINE LEBEGUE
JEAN-PAUL LY
MIN MAN MA
PATRICK MEDIONI
PHILIPPE MOREL
HAJIME NARIYOSHI
HOANG NGHI
DAREN NOP
DAVID NOP
STEPHAN ORSOLANI
CHRISTOPHE OUTTRABADY
SÉBASTIEN PERES
VIBOL-JOSEPH SOK
THIERRY THIA
HÉLÈNE TRAN
ALEXANDRE VU
PHILIPPE YTHOR
Driver CAN-AM LOIC SAINTILLAN

MECHANICAL AND PHYSICAL SFX

SFX Supervisor PHILIPPE HUBIN
SFX General Coordinator
JEAN-CHRISTOPHE MAGNAUD
SFX Pyrotechnist SYLVIE ROUSSELIN
SFX Technicians BOUALEM BEHNOUS
HUBERT DEVINCK
DENIS LE DOYEN
FRANÇOIS GAUBERT
JEAN-YVES THOREAU
SFX 1st Art Director JEAN-MARC DELAHAIE
SFX Construction Manager FRANCK SCALA
SFX Set Decoration Buyer SOPHANARETH SOK
SFX Key Carpenter EMMANUEL TEISSEIRE
SFX Wood Machinist BERTRAND TERREYRE
SFX Carpenters JUAN ANDRES BARRENECHEA
BENAMAR BOUKSSESSA
FLORENT COULBOUEE
THÉOPHILE DE MONTALIVET
DENIS MISURA
FRANÇOIS SCALA
SFX Head Painter Designer COLAS LAMBERT
SFX Sheen Painters COLAS LAMBERT
FRÉDÉRIQUE NOLLET

SFX Grips AMINE ALILARROUM
KILLIAN HARPER-DERÔME

WEAPONS

Armorer MARC LEROYER
MARATIER

ANIMALS

Animal Trainer—Mice
PIERRE CADEAC—FAUNA & FILMS
Animal Trainer—Dogs PATRICK PITTAVINO

PICTURE CARS

Assistants Picture Cars ANTONIO CIDES
ÉRIC GUINOT
Drivers—Extras OLIVIER CHENEVAT
JEAN-CHARLES MANUEL
PHILIPPE MILLOT
ERIC NAVECH
RICHARD ROGGERO
CHRISTOPHE TOLAZZI

TAIPEI SHOOTING

PRODUCTION

Services in Taipei Provided by FILMAGIC (add logo)
Local Line Producer AILEEN LI
Production Coordinator LIU ICHA
Assistant Production Coordinators
CHRIS CHIANG NAI-YUN
KUO HSIAO-FEN
AVA WEN
Production Assistants TING CHANG
HOLLY CHEN
Equipment Coordinators NIU JIAO
KATE LIU
ROBIN TSAI
Unit Manager EDISON WU
Production Assistant Transportation YE JIE-FANG
Location Manager CHEN CHIEN-YU
Location Scouting LU YEN-CHIU
Location Scouting Assistant LIN JING-YIN
Meal and Beverage Coordinator FENYUAN LIU

Meal and Beverage Assistant LIU YI-JUN
Assistant to Unit Manager PIN PENG
Production Assistants SUN CHENG
CHANG GAWII
WU YU-HAN
HAO YI-JHAN
WU YU-WEN
WU XUECHENG

ACCOUNTING

Production Accountant ANGEL JEN
Production Bookkeepers CHEN CHUN-HUNG
 TSAI I-TING

INTERPRETERS

ZOE CHOW MING CHIA
CHANG CHUTI
CATHY LIU
LEE HYUN JU
JOSEPHINE WO
CARRIE GUO YI SHUAN
TENG YU-CHING

DIRECTOR'S DEPARTMENT

1st Assistant Director HSUN-WEI DAVID CHANG
2nd Assistant Directors KUAN WEI CHIEH
CHEN YI TING
Continuity Girl JOSEPHINE WANG

CASTING

Casting Director FINN WU
Assistant Casting Director CELINE LIAO

CAMERA DEPARTMENT

Focus Puller ANDRE WAN
2nd Assistant Camera PEI CHI WEI
Camera Assistants KAZE CHEN
KUO TSE-TING
Digital Imaging Technicians YE H CHEN-WEI
WEI HUNG-TA

CINEFLEX

Cineflex Operator MARK PETER GERASIMENKO

Production Coordinator ANNA KLAUSING
Assistant Production Coordinator . . . JENS MATTHIASCHK
Production Driver TIMO DOBBERT
2nd Assistant Camera. YOUNES LABDI

VÉRONIQUE LAMBERT DE GUISE
EMMANUELLE NOWAK
LAURE REGNIER
CHARLOTTE REICHENBACH

This film was filmed on location at Airport Berlin Tegel
“Otto Lillienthal” Airport, Germany

EUROPACORP TEAM

Production Accountant ROMUALD DRAULT
Assistant Production Accountant
ALEXANDRE FOURNIER DES CORATS
Legal Department. OLGA FRAUDEAU
VINCENT LEBEGUE
GLADYS PERSONNAT
ELISE PROUX
Luc Besson’s Assistant SOPHIE FLODERER

POSTPRODUCTION

Head of Postproduction AGNÈS BERGER-SEBENNE
Postproduction Coordinator. ELODIE GLAIN
Editor Assistant YSEULT HURET
Sound Designer AYMERIC DEVOLDERE
Additional Sound Editor SÉBASTIEN JEANNEAU
Sound Editor Assistant. HORTENSE BAILLY
Dialogue Editor MATTHIEU DALLAPORTA
Co-Sound Re-recording Mixer MATTHIEU DALLAPORTA
Pro Tools Operator JÉREMY BABINET
Foley Artist PASCAL DEDEYE
Foley Artist Assistant YVAN MARIZY
Foley Recording Mixer DIDIER LOZAHIC
Foley Recording Mixer Assistant JÉREMY BABINET
Additional Postproduction Sound Services by
SKYWALKER SOUND, A LUCASFILM LTD. COMPANY,
MARIN COUNTY, CALIFORNIA
Sound Designer SHANNON MILLS
Re-recording Mixer. DAVID PARKER
Additional Sound Designer. NIA HANSEN
Sound Effects Editor JEREMY BOWKER
Postproduction Runners JOSÉ DA SILVA
ANTOINE MEZAN DE MALARTIC-ROUANET
Research Coordinator MÉLODIE ROBERT
Researchers MORGANE BARRIER

VISUAL EFFECTS

Visual Effects Producer SOPHIE LECLERC
Visual Effects Manager. ASHLEY BETTINI
Associate Visual Effects Supervisor ARNAUD CHELET
Visual Effects Coordinator AMELIE PEYRACHE
Assistant Visual Effects Coordinator ROMAIN RIOULT
Visual Effects Editor LYSSIA LE GALL
Assistant Visual Effects Editor RODOLPHE FABLET
Designers BEN MAURO
EDUARDO PENA
Concept Artist DANIEL AUBER
Livepaintings by PERRY HALL

VISUAL EFFECTS & ANIMATION BY INDUSTRIAL LIGHT & MAGIC, A LUCASFILM LTD. COMPANY

Visual Effects Supervisor RICHARD BLUFF
Visual Effects Producer RYAN WIEDERKEHR
CG Supervisor DANIEL FERREIRA
Compositing Supervisor. TAMI CARTER
Layout Supervisor JOHN LEVIN
Animation Supervisor JAKUB PISTECKY
Roto and Paint Supervisors BETH D’AMATO
MICHAEL VAN EPS
Creature Supervisor ERIC WONG
VFX Art Director BRETT NORTHCUTT
Visual Effects Editor NIC ANASTASSIOU
Visual Effects Production Manager HUI LING CHANG
Lead Digital Artists STEVE DELUCA
CHRIS DOERHOFF
GERALD GUTSCHMIDT
RYAN HOPKINS
JOHN WALKER
FLORIAN WITZEL
Digital Artists JESSICA ALCORN
JACOBO BARREIRO DOMINGUEZ
KEVIN BELL
STEVE BEVINS
LANDON BOOTSMA

GREGORY BOSSERT	JOE WOODWARD STEVENSON
MATT BRUMIT	TIFFANY YUNG
BRIAN S. CLARK	CHRISTIAN ZURCHER
JAY COOPER	Visual Effects Coordinator KIM WASSON
GLENN COTTER	Visual Effects Production Assistants GRETTEL BATOON
MICHELLE DEAN	HAZEL INTAL
MICHAEL DEBEER	Production Support MAURA HOGAN
MARCO DI LUCCA	BRENDA HUEY
RAUL ESSIG	BRAD ISDRAB
KATHARINE EVANS	CHRISTOPHER MEDLEY-POLE
CONNY FAUSER	Technology RONALD MALLET
WILLI GEIGER	NICK MULREAN
TAU GERBER	SHEM NGUYEN
CODY GRAMSTAD	MICAH RUSSELL
DAVE HANKS	JILL THOMAS
DREW HARRISON	REUBEN UY
TC HARRISON	Executive Staff JOHN KNOLL
ADAM HAZARD	GRETCHEN LIBBY
JESSICA HEE	PAUL RYAN

In Memoriam: Jack Mongovan (ILM Years: 1981–2014)

VISUAL EFFECTS BY RODEO FX, MONTREAL

JOHANES KURNIA	Visual Effects Executive Producer SÉBASTIEN MOREAU
EUISUNG LEE	Visual Effects Supervisor FRANÇOIS DUMOULIN
MELISSA LIN	Visual Effects Producer MARIE-CECILE DAHAN
JENNIFER MACKENZIE	Head of Production ISABELLE LANGLOIS
RICH MCBRIDE	Visual Effects Coordinator NANCY LAMONTAGNE
JACK MONGOVAN	Visual Effects Production Assistant WILLIAM CÔTÉ
CHRIS MOORE	VFX Director of Photography ROBERT BOCK
TIMOTHY MUELLER	Head of Technology JORDAN SOLES
MATTHIAS MULLER	CG Supervisor MIKAËL DAMANT-SIROIS
KARLA ORTIZ	Concept Artist OLIVIER MARTIN
NICK RASMUSSEN	Matte Painters SAMANTHA COMBALUZIER
ROBERT ROSSELLO	FRANÇOIS CROTEAU
CRAIG ROWE	ARNAUD HAVART
ROMAN SCHMIDT	Matte Painters TD. DOMINIC DAIGLE
JEROEN “J” SCHULTE	SIMON MERCIER
ERIK SHEPHERD	CG Artists GUILLAUME CHAMPAGNE
MARK SIEGEL	VINCENT DUDOUET
DANIEL TRBOVIC	ALAN FREGTMAN
DOUG TUBACH	CARL GAGNON
YUSEI UESUGI	MANUEL GAUDREAU
LEE UREN	SOAL GIVORD

JOCELYN HUDON
 SAMUEL JACQUES
 VIKTOR KOKORUZA
 JONATHAN LABORDE
 CHRISTINE LECLERC
 RAPHAËL LETERTRE
 VALÉRIE LOYER
 ALEXANDRE MENARD
 DOMINIQUE MOISAN
 IRENE SMIRNOVA
 FABRICE VIENNE
 JEAN-PHILIPPE VOYER
 Matchmovers LOÏC BEGUEL
 DANIEL LOWENBERG
 DAVID MCKAY
 ETIENNE POULIN ST-LAURENT
 Digital Compositors ALEXIS BÉLANGER
 OLIVIER BLANCHET
 ELOI BRUNELLE
 ANDRÉANE DODIER-VILLENEUVE
 JÉRÔME FOUCOUT
 XAVIER FOURMOND
 JULIEN KLEIN
 LYNE LEPAGE
 CHRISTIAN MORIN
 PHILIPPE PELLETIER
 LAURENT SPILLEMAECKER
 JEAN-FRÉDÉRIC VEILLEUX
 SÉBASTIEN VEILLEUX
 Rotoscope Artists FRANCIS CLÉMENT
 XAVIER DOYON
 SIMON GRAVEL
 ERIC LARIVÉE
 XENIA PIROJENKO
 STEVEN RICCIO
 CEDRIC TREMBLAY
 Senior Staff MARJOLAINE TREMBLAY
 System Administrators VINCENT BLANCO
 KAR HUNG TOM
 JEAN-SÉBASTIEN JASENOVIC
 ROBERT MASON
 Programmer CARINE TOURAILLE
 Production Support Team JENNIFER ELENA
 ROXANNE GEOFFROY
 GUILLAUME POULIN
 AMÉLIE THOMAS

VISUAL EFFECTS BY DIGITAL FACTORY

VFX Supervisor KÉVIN BERGER
 VFX Producer SIMON DESCAMPS
 Digital Compositors VICTOR CARLIER
 ESTELLE CHESNEAU
 OLIVIER DEBERT
 LAURENT FRADET
 GILLES GIORDAN GLOUK
 CRISTINA GOMES
 YOHAN HAYS
 JÉRÔME LIONARD
 OLIVIER LUCASZCZYK
 FRED ROZ
 JEAN-FRANÇOIS THEAULT
 CG Artists CLAUDE CHABOT
 BENOIT DELONGLEE
 Matchmover XAVIER GOUBIN

VISUAL EFFECTS BY SAVAGE VISUAL EFFECTS

Visual Effects Supervisor JAMES PASTORIUS
 Visual Effects Producer BRICE LIESVELD
 2D Artists SHANE FLAHERTY
 TIM TURNER
 ANDY WITKOWSKI
 Junior Artist ANDREW ROBERTS

VISUAL EFFECTS BY MAKE INC.

CG Sequence Supervisor RUSTY IPPOLITO
 Visual Effects Producer VALERIE DELAHAYE
 Modeling Lead SEBASTIEN CHARTIER
 2D/3D Artist KELLEN HENRY

MATTE PAINTINGS BY HATCH

Senior Matte Painter DEAK FERRAND
 Executive Producer CHERYL BAINUM

PREVISUALIZATION BY PLUG FX

Visual Effects Supervisor LAURENS EHRMANN
 Visual Effects Producer NICOLAS BONNELL
 Additional Visual Effects by LOLA
 Graphics by NORDBECK CREATIVE
 Green Screens by COMPOSITE COMPONENTS
 Eye Photography by SUREN MANVELYAN
 Lidar and Cyber Scanning by 4DMAX

Head of 3D Operations. LOUISE BRAND
3D Scanning Specialists. JEAN-MARC RULIER
JOSEPH SEVERN
Texture Photography MATT HICKS

Footage supplied courtesy of NHNZ Moving Images:
Les animaux amoureux,
directed by Laurent Charbonnier © MC4
Footage provided by T3Media: *The Mad Magician*,
courtesy of Columbia Pictures

PRE-EXISTING WORKS

VIDEO

AP Archive

From pitstop on board—The film includes Ferrari trademarks and cars, which are used with the permission of Ferrari S.p.A.

Shots of the Ariane launcher © ESA, CNES,
ARIANESPACE

Bovines ou la vraie vie des vaches, a film by Emmanuel Gras © Bathysphere Productions, 2012

Le lac des cygnes, directed by Andy Sommer
© Bel Air Media

Zurich Opera House—2009

Aircraft Carrier Operation—USS Enterprise (CVN65)
at sea (June 20, 2011)

The Checkmates of Strike Fighter Squadron (VFA) 211
fly sorties during Enterprise’s 21st deployment
(U.S. Navy video by Lt. Ian Schmidt)
Released by Lt. j.g. Michael Hatfield

Clips from the feature film *Home*,
directed by Yann Arthus-Bertrand

Indian rhino mating—Film Image—
Howard Hall Productions

Clip from the feature film *Atlantis*, directed
by Luc Besson © 1991 Gaumont (France)/
Cecchi Gori Group Fin Ma. Vi. (Italy)

Clip from *Le premier Cri* © Mai Juin Productions,
written and directed by Gilles De Maistre

Baraka and Samsara—Stock footage from
the films *Baraka* and *Samsara*
provided courtesy of Magidson Films, Inc.

“1,000 Hands” dance from *My Dream*,
by China Disabled People’s Performing Art Troupe,
Tai Lihua—President, Art Director

Le syndrome du Titanic, written and
directed by Jean-Albert Lièvre and Nicolas Hulot
© Mandarin Cinéma/WLP

Action Sports Footage—MotoCross Jump—
© X-tremedia Ltd. All Rights Reserved

Wilderness Films India Ltd.

GurgenB/POND5

Prairies Pictures—Martin Lisius/StormStock

Scott McPartland

GPA

One Planet

Footage Search

Framepool

Doclights

Getty Images

Getty Images/BBC Motion Gallery

PICTURES

RMN

Space Telescope—ESA/NASA,
ESO and Danny LaCrué

Corbis

FNAL

Fotolia.com. FOTOLIA
© Erni, Fotolia.com
and © andrejabali

Fotolia. Abstract color background
Italian flag vector © simbos

American Fashion Model in Military Pin-up Style
© jorgo photography

Pasta spaghetti, vegetables and spices
© Africa Studio

Pin-up girl in American style showing blank signboard
© Margarita Borodina

Red American Football Helmet © lalilele13

Vintage New York Poster © avniunsal
Young female dancer against white background
© Sergey Nivens
Leremy Vecteur © Can Stock Photo Inc.
Galerie Itinerrance Alapinta Crew
Aner and Meher
Fresco “Tierra Madre”

MUSIC

Original song “SISTER RUST” by Damon Albarn

Original music composed,
arranged and produced by Eric Serra

Symphonic parts performed by
The Paris Symphonic Orchestra

Conducted by Eric Serra

Solo Violin: Christophe Guiot, Orchestrators:
Eric Serra and Geoffrey Alexander,

Librarian: Tony Stanton, Fixer: Philippe Nadal

Recorded by Jérôme Devoise at Studios Guillaume Tell

Assistant: Adrien Bloko

All other parts performed and recorded
by Eric Serra on board of the X-PLORER

Mixed by Jérôme Devoise in the X-PLORER

Assistant Sound Engineer TONI DI ROCCO
Music Editor SAMUEL POTIN
Production Coordination for X-Plorians . . . HÉLÈNE LEBEAU
Legal Coordination PIERRE HENRIOT

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Head of Music Department ALEXANDRE MAHOUT
Production Assistant BARBARA BRIGHT
Publishing Management CATHERINE ROUYEZ

THE MUSICIANS

Violins EMMANUEL ANDRE
CÉCILE BOURCIER
FLORENT BRANNENS
VINCENT BRUN

NADINE COLLON
HÉLÈNE CORBELLARI
ANNE-SOPHIE COURDEROT
MICHEL DIETZ
LAURE FRANZ
DANIEL GARLITSKI
LOUISE GRINDEL
RAPHAEL JACOB
CLARA JASZCZYSZYN
SOPHIE KALCH
JEAN-PHILIPPE KUZMA
KAREN LESCOPI
CLAIRE LISIECKI
CLAIRE LUGAN
JOCELYNE MAUBRE
SOPHIE MAUREL
PHILIPPE MAZEAU
LAURENCE MONTI
PHILIPPE MOREL
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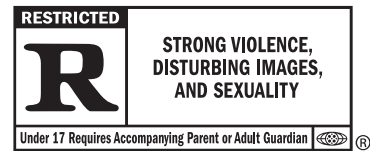
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SCARLETT JOHANSSON stars in *Lucy* as a young woman who is accessing the furthest reaches of her mind.

LUCY

From *La Femme Nikita* and *The Professional* to *The Fifth Element*, writer/director LUC BESSON has created some of the toughest, most memorable female action heroes in recent cinematic history. Now, Besson directs SCARLETT JOHANSSON (*Captain America: The Winter Soldier*, *The Avengers*) and Academy Award® winner MORGAN FREEMAN (*The Dark Knight Rises*, *Oblivion*) in *Lucy*, an action-thriller that examines the possibility of what one human could truly do if she unlocked 100 percent of her brain capacity and accessed the furthest reaches of her mind.

It has long been hypothesized that human beings only use a small percentage of our cerebral capacity

at any given time. For centuries, speculative science has postulated what would occur if mankind could actually evolve past that limit. Indeed, what would happen to our consciousness and newfound abilities if every region of the brain was concurrently active? If each one of the 86 billion densely packed neurons in a human brain fired at once, could that person become, in fact, superhuman?

In Besson's story, we meet Lucy (Johansson), a carefree young student living in Taiwan who is tricked by her boyfriend into delivering a briefcase to a business contact. Before she can even comprehend the situation in which she's become ensnared, Lucy is grabbed and



Lucy is held hostage by thugs...temporarily.

held hostage by the merciless Mr. Jang (CHOI MIN-SIK of *Oldboy*, *Lady Vengeance*). When his thugs surgically implant in our heroine a package loaded with a powerful synthetic substance—one that would likely kill her if it were to leak—her terror turns to desperation. Alongside a handful of fellow unwilling hosts, she is sent to the airport with the objective of flying across the world as a transport vessel for material that is priceless to her kidnappers.

When the chemical is accidentally unleashed in and absorbed by Lucy's system, her body begins the unimaginable: her cerebral capacity is unlocked to startling, and previously hypothetical, levels. As she attempts to comprehend and incorporate the incredible changes in her mind and body, Lucy begins to feel everything around her—space, air, vibrations, people, even gravity—and develop superhuman traits including telepathy, telekinesis, expanded knowledge and breathtaking control over matter.

While the substance continues to awaken and unlock every dormant corner of her mind, Lucy races

across the planet to enlist the help of Professor Samuel Norman (Freeman), whose decades of research on the brain's potential makes him unparalleled in the field...and the only person on Earth with the ability to see where this might lead.

Aiding Lucy in her quest to reach Dr. Norman is French police Capt. Pierre Del Rio (AMR WAKED of *Syriana*, TV's *House of Saddam*), a dispassionate officer who commands his bureau. Although disturbed by Lucy's seemingly inhuman powers—ones that are growing by the minute—Del Rio would sacrifice his

own life to protect the young woman who looks to him to retain the last vestiges of her humanity.

Relentlessly pursued by her former captors, who will kill anyone to extract their product from the woman who has become their biggest adversary, Lucy begins to turn the tables and transform into a warrior evolved beyond human logic.

Bringing Besson's story from script to screen is a team of longtime behind-the-scenes collaborators led by producer VIRGINIE BESSON-SILLA (*The Family*, *The Lady*), director of photography THIERRY ARBOGAST (*The Professional*, *The Fifth Element*), production designer HUGUES TISSANDIER (*The Transporter*, *Taken*), editor JULIEN REY (*The Family*, *The Lady*), costume designer OLIVIER BERIOT (*Arthur and the Great Adventure*, *The Family*) and composer ERIC SERRA (*The Fifth Element*, *The Messenger: The Story of Joan of Arc*).

The executive producer of *Lucy* is MARC SHMUGER (*The Spectacular Now*, *We Steal Secrets: The Story of WikiLeaks*).

ABOUT THE PRODUCTION

Secrets of the Universe: *Science and Fiction Unite in Lucy*

The human brain and its capabilities have long puzzled and deeply fascinated the most accomplished of scientists. While it has customarily been understood that we tap into much less of our mind's capacity than we are capable of using, the exact percentage has remained uncertain...and ever fluctuating. With that arresting thought in mind, writer/director Luc Besson took the premise as a starting point for a storyline for his new film. He imagined what it would be like if we could access the furthest reaches of our brain, asking himself how that would affect our understanding of life... and our role in it. He pondered: "Would we have more control over ourselves and others?"

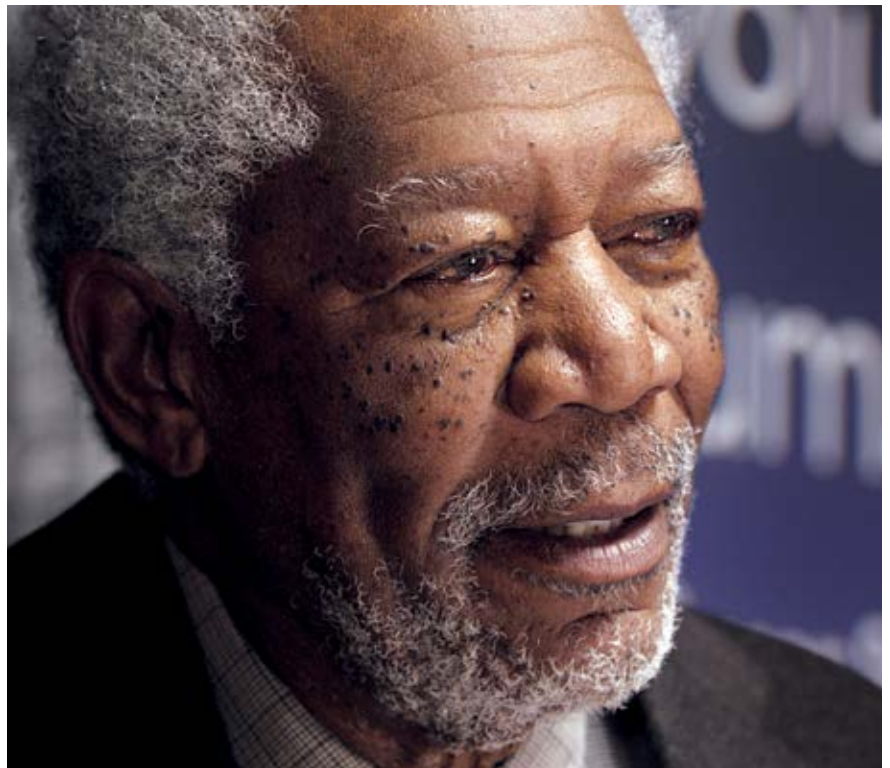
Besson was interested in the notion of having an "average girl," as he puts it, develop superhuman mental and physical capabilities when her mind is unlocked. He surmises: "Lucy has problems, like anyone else, and she doesn't know what to do with her life. Yet she's going to reach the most ultimate knowledge in the universe."

Producer Virginie Besson-Silla, who has worked with Besson on three previous films—*The Family*, *The Lady* and *The Extraordinary Adventures of Adèle Blanc-Sec*—reveals that the writer/director actually tinkered with the concept 10 years ago: "The basis of the story was there, but I don't think Luc was quite ready. I believe he wanted to

let it mature." She pauses, "So he took all those years to finally come back to it."

Although Besson believed that the idea of expanding one's brain capacity made for tremendous action-thriller material, he was particularly intent on grounding—at least in part—*Lucy* in scientific fact. The filmmaker offers: "After I met with a few scientists, I was amazed by what they told me: about cancer, about cells, about the fact that we have hundreds of billions of cells that communicate with one another. Apparently, each cell sends out something like 1,000 signals per second. The Web is nothing compared to that. It took me a few years to find the right balance between what is real and what is fantasy."

As he delved further into the concept, Besson reached out to a number of scientists, including world-renowned neurologist YVES AGID, who co-founded the Brain & Spine Institute (ICM) that is based at the Pitié-Salpêtrière Hospital in Paris, of which Besson is a founding member. Agid



Professor Samuel Norman (MORGAN FREEMAN) is an expert in brain function.



Lucy's captor has severely underestimated her.

remembers the conversation he had with Besson about a story that was “a combination of fact and fiction.” He says: “When Luc told me about the screenplay, I found it extraordinary. Still, I had to rein in his creativity a bit with facts, which was easy in the end, because he understands everything so quickly.”

As the neurologist helped Besson walk the line between theoretical reality and imagination, he began to see that creativity for a filmmaker is not dissimilar to the skills needed to work as a scientist. Agid says: “That’s what I find splendid in the film: There are true facts. For instance, *Lucy* deals with the number of cells in the brain, the number of signals per second produced by one cell, etc. By taking advantage of all these figures, Luc implements a fascinating dynamic throughout the film. Of course, the more Lucy advances through the movie, the more the story becomes fictional, which I find extremely robust. When you see the film, you believe it. It grabs you because it is grounded, to some extent, in reality.”

Besson walks us through the research that informed his ultimate story: “There’s a combination of factors that make this possible, involving really

bad people and a new kind of drug. Well, actually, it’s not exactly a drug. In fact, it’s a natural substance that pregnant women produce in the sixth week of natal development called CPH4. I came up with this idea, which according to some doctors I spoke with, is not entirely illogical. At some point, when you open up the capacity of your brain, if you can access 20 percent, you can open 30 percent. When you reach 30 percent, you can open 40 percent, and so on. It’s a domino effect. So Lucy is colonizing her own brain, and she can’t stop it.

She doesn’t want it, and she doesn’t even know what to do with it.”

Earth’s New First Woman: *Lucy Is Reborn*

With such strong, unique female characters as *La Femme Nikita*’s titular character, Mathilda in *The Professional* and Leeloo in *The Fifth Element*, Besson has created some of the most ruthless, toughest female action heroes in modern film. To portray the lead in his latest film, he needed to find an actress who could be believable as extremely vulnerable, as well as superpowered, when her exposure to an illicit substance inadvertently makes her acquire incredible skills.

Besson-Silla describes the unlikely heroine of this story: “Lucy is an average girl who’s having fun with her friends in Asia, and there’s a lot of partying going on. She’s discovering life, but she’s going to discover it the hard way...and go much further than she would ever expect.”

For the role, Besson and his producer reached out to Scarlett Johansson, who has starred in intimate

films such as *Lost in Translation* and *Her*, as well as action blockbusters including *Iron Man 2*, *The Avengers* and, most recently, *Captain America: The Winter Soldier*. Besson was impressed by the actress' discipline. He explains that she was precise and professional from the get-go: "When we first met, Scarlett had read the script and I enjoyed the way she talked about it. She was excited for the right reason, which was the story. At that moment, it was a done deal for me. She was definitely the one."

Johansson explains that one of her interests in portraying Lucy is based on the fact that the character "is in a transient phase in her life when we find her. She's figuring out who she is, and she's feeling like she should probably get her life on track." The actress was not only attracted to the material, but to Besson's vision. She notes: "The film poses some complex existential questions. It would have been hard to imagine how the script has evolved because so much of that is Luc's vision. Anything I could imagine the film to look like, just from reading the descriptions in the script, pales in comparison to the actual life that Luc breathed into this project."

Johansson acknowledges that even though she was initially disoriented by the screenplay's nonlinear structure, she knew that she could trust the director. Quite familiar with Besson's work, she cast aside caution and signed on to the film. "This is actually what drew me to this project," she insists. "I had to trust Luc's vision. I remember meeting him and he said, 'You have to trust that I know what this is about because it can be vague at times. But if you see what I'm seeing, you'll believe in it.' So, I took a leap of faith. He's a formidable guy who knows what he sees in his mind and wants that vision to be executed perfectly."

Everyone involved in the production acknowledges that Lucy was a highly demanding role. Still, Johansson went beyond everyone's expectations. Commends Besson-Silla: "It was all the more difficult, as Lucy starts off as a plain girl and turns into, as it were, a superhero. She goes through so much. Scarlett was able to take that journey easily."

With such a clear vision of his protagonist, Besson was able to devise a method to help his leading lady get in character. He explains: "We created something very funny, which Scarlett had on her wall, to allow her to understand what reactions I wanted from her when I asked her to play, say, 25 percent, or 50 percent, or 70 percent of her brainpower.

"For every 10 percent, we charted out what you could do with that percentage—your level of knowledge and possibilities," Besson continues. "It was a very good guide. Every morning she'd look at the chart to see which girl she had to play. If you look at the Lucy at the beginning and the Lucy at the end, they have little in common. When we arrived on set, Scarlett was exceptional. You can ask for whatever you want and she says, 'Okay.' She's always willing to try."



Our heroine locks and loads.



The merciless Mr. Jang (CHOI MIN-SIK) assembles his men.

The actress admits that the most challenging part was to portray Lucy as a truly relatable character, despite the psychological and physical changes that she's experiencing: "As the drug kicks in, Lucy gradually loses the ability to empathize and to feel pain. Even though she can delve deeply into someone's memory and eventually control him physically, she doesn't have any opinion. She loses her preconceived ideas or judgment about the other person. It was difficult to avoid making my performance flat and monotonous. You have to see the humanity behind her circumstances."

Evolution to Revolution: *Supporting Cast of the Action-Thriller*

As her abilities keep evolving, Lucy reaches out to Professor Samuel Norman, an expert on the human brain, to try to understand what is happening to her. Soon after she is supercharged, she finds herself able to do anything from learning Chinese in an hour to

beginning to control space and time. The production was fortunate enough to have Academy Award® winner Morgan Freeman join the team as the world-renowned neurologist whose lifelong focus is how we access the information stored in our brain.

As Freeman is quite a science buff, and particularly enthusiastic about the mind's capacity, the actor was a natural choice. Besson notes: "Morgan Freeman is the ultimate professor, for two reasons. First of all, he's fascinated by the theory we develop in the movie because he's

very familiar with it, which I didn't know before we met for the film. It was a pleasure for him just to talk about it. And secondly, he's such a good actor that you believe everything he says."

Besson-Silla was also thrilled to see Freeman come aboard. "Morgan is one of the only people who could play God," she enthuses. "So, to play the character of wisdom in the film, it was pretty obvious that he was the perfect actor."

Freeman was equally excited to join the cast, admitting that he holds his character in high esteem. "Professor Norman has written about the brain for years," he says. "He gives lectures all over the world and has been at the Sorbonne, in Paris, for a number of years. Because he's preeminent in the field, he is tracked down by Lucy, who's trying to figure out what's going on with her brain."

The veteran actor offers that Professor Norman is flattered to be contacted by Lucy: "When she calls him up and says, 'I've read everything you wrote,' he replies, 'You can't have.' And when she starts quoting what he wrote, he says, 'We've got to meet.'"

When Lucy's physical and mental abilities are suddenly heightened, she becomes most valuable prey for the mob who started her down this journey,

particularly for local crime boss Mr. Jang, played by South Korean actor Choi Min-Sik. “Mr. Jang is the best villain I’ve come up with since Gary Oldman’s character in *The Professional*,” the writer/director reflects. “Whereas Lucy is the ultimate intelligence, Mr. Jang is the ultimate devil.”

Indeed, Besson wanted to push the envelope when it came to creating Lucy’s nemesis. “In the film business, we’re always a little shy about villains,” he states. “When you see the reality on the news, people are much crueler than we can possibly imagine. So we have a lot of leeway when we work on a villain. Mr. Jang is just a purely villainous businessman. He knows that there’s a 50 percent chance he’ll be dead tonight, so he doesn’t care much.”

The producer agrees that Mr. Jang is the epitome of evil. “He has no limits,” Besson-Silla reflects. “He is the worst of humankind. He has no values, no love and no compassion. He’s just in it for business. I don’t think he has any emotion. Everything around him is just an object.”

Even though the South Korean actor, best known for his role in the critically acclaimed *Oldboy*, did not speak a word of English or French, Besson believed that he would fit the role perfectly. Says the director: “It’s funny because our body language was our communication system. I’d play the scene, and he’d show me what he made of it. We communicated almost like monkeys at first!” Still, Besson can’t speak highly enough of the actor: “I’m fascinated by Choi. He’s one of the greatest actors I’ve ever met, and he’s just adorable and sweet.”

Besson-Silla remembers that it took some time to convince the actor to join the cast. Actually, *Lucy* is the first international film of which

Min-Sik has accepted to be a part. “In the beginning, it wasn’t a sure thing that he was going to do the film,” she recalls. “We had to go and meet him in Korea, talk with him and discuss the story. And it was only at the very end that he said, ‘Okay, I’m interested, I want to be in.’”

As a matter of fact, Min-Sik was baffled at first to hear that Besson wanted to meet him. Needless to say, this was an offer he couldn’t refuse. “As a younger actor, I watched Luc’s movies,” he recalls. “They were always a great inspiration to me. So I thought ‘After being an actor for so many years, I’ll finally meet this great director.’ I think it all came out of my great curiosity. I wondered how he worked on set, what the spirit of the people would be, and what the locations would be like.”

Even though her character was tortured by Mr. Jang and his men, Johansson speaks highly of her on-screen nemesis: “It was wonderful working with Choi,” she says. “We didn’t speak the same language, but we could communicate very well with our expressions. So even though we were doing scenes that were violent and cold and brutal, his presence was so enigmatic that we could communicate in a kind of spiritual way. But he was



Dr. Norman attempts to comprehend Lucy.



Lucy's mind is evolving at an exponential rate.

lovely and warm, and was always happy to be on set. He was also wonderful to watch because he's so incredibly expressive. Although Mr. Jang could easily just be seen as evil or bad, Choi fills out this character and makes him very multifaceted."

While Lucy is on the run from the mob, she contacts Pierre Del Rio, a French police officer to whom she gives a lead on smugglers trying to evade airport security. Del Rio, played by Egyptian performer Amr Waked, is bewildered when the young lady calls him up, and he doesn't initially give much credence to her story. "He thinks it's a prank call, or someone who's just taking the piss out of him," offers Waked, who is best known for his role in Stephen Gaghan's critically acclaimed *Syriana*. "Eventually, he joins her on her journey and finds out that she's got some extra powers, although he doesn't know where they come from. He's basically stunned by her capabilities, and gradually, their relationship grows closer."

Besson explains that Del Rio embodies naiveté and that for a guy like him, who leads a pretty normal life, Lucy seems like an extraterrestrial. "He's Voltaire's *Candide*," says the director. "He realizes that Lucy's powers are so huge that there's

nothing he can do. Del Rio represents the audience; he's basically you and me."

The producer observes that the policeman is the antithesis of Mr. Jang. "As Lucy puts it, Del Rio is a reminder of her humanity because he represents kindness," she shares. "And he's the one who will be next to her until the end and, in a way, protect her. She's lost all her emotions by being exposed to the drug, but when she's with Del Rio,

there's a tiny spark of emotion that's still there."

When his agent called to let him know that Besson wanted to meet and was considering offering him a role for his upcoming project, Waked was thrilled. "Luc Besson is looking for me? I'm looking for him," Waked jokes. "Seriously, it was enough that Luc wrote the script and was going to direct it for me to want to do the film. When you read the screenplay, you find out why Luc is such an important director, writer and producer."

Besson-Silla enjoyed the fact that the Western audience wasn't too familiar with the Egyptian performer: "What I loved about him was that he's a great actor, and we haven't seen him in many films," she states. "I think it's important to have new faces on screen."

With the cast set, the producer reflects upon Besson's interest in making the film one about the way we interact with our environment, and socially as well: "Luc wanted to show the diversity on this planet and a mixture of all those different cultures. So we have Scarlett Johansson, who is Caucasian, Morgan Freeman, who is African-American, Min-Sik Choi, who is from Korea, and Amr Waked, who hails from Egypt."

Time Is Unity: *On Location for Lucy*

Lensing in Taiwan

When Besson wrote the first version of the script for *Lucy* 10 years ago, he intended for the action to be set in Taipei, Taiwan. He had gone to the city in 1997 on a promotional tour for *The Fifth Element* and loved the people and the feel of the city. When the time came to scout locations for this action-thriller, the filmmakers considered a few different Asian cities to lens the picture—for budget and logistical purposes. Says Besson: “The funny thing is that, in the end, we shot in Taipei and picked the very hotel I’d stayed in 20 years ago. I couldn’t have come up with anything better than what I had on my mind all those years.”

Besson-Silla affirms that there was no way Taipei could be re-created elsewhere. “From the very beginning, he had always pictured the movie in Taipei, because Luc wanted it to be set in an Asian city where things are moving so fast. Taipei fit the bill perfectly. Besides, there aren’t that many European or American films that have been shot there.”

The director enjoyed the shooting conditions in Taiwan, and he actively encourages other filmmakers to film their movies there. “The people who live in Taipei are the gentlest people I’ve ever met,” Besson enthuses. “The authorities are trustworthy and helpful with film crews. As well, you have all kinds of real locations—city buildings, seascapes,

beaches, forests, mountains—all within 100 miles.” He pauses, “On top of that, this place has the best dumplings in the whole world.”

Lucy marks Johansson’s first time filming in Taipei. “I just loved being able to explore that city,” she says. “It was so welcoming. In some ways, just the fact that we were all so tired and jet-lagged and out of our element added to the disorientation of my character and the place she’s coming out of when she starts being affected by this drug.”

In Taiwan, it is customary to say prayers and give offerings to the spirits at the very beginning of any film production. Producer Besson-Silla recalls that experience: “On the first day, we had a table set up with food and drinks. When I came on set, I was like, ‘What is this table in the middle of the set?’ Someone said, ‘It’s for the spirits.’ It was a great experience, and I loved being able to go to another country and explore the local culture. I believe it brings a lot to the crew and to the film.”

Besson also fell under the spell of the country’s traditions and recounts the production’s first day: “Everyone was holding sticks of incense in their hands and said a prayer in Chinese. Then we bowed, facing north, west, south and east, to chase all the demons



She is uncertain of just how far her powers will expand.



Capt. Pierre Del Rio (AMR WAKED) will protect Lucy at all costs.

from the set. And it worked because we never had a single demon for the entire production. It was so sweet and touching to see that. No matter what your religion, communion is something common to everyone.”

À Paris

After Lucy flees Taiwan, she ends up in Paris, where some of the most nail-biting action scenes of the production were shot. Key locations include the famed Rue de Rivoli, just near the Louvre Museum and the Tuileries Garden, the world-renowned Sorbonne University, the Val-de-Grâce military hospital, where high-ranking French officials are treated, and a bustling flea market.

As Besson-Silla remarks, when it came to lensing the film’s most intense car chases, the team decided to shoot in the middle of summer, when there are fewer people in Paris. Says the producer: “Luc had this crazy idea of having Lucy drive her car against traffic on Rue de Rivoli, which is a very busy four-lane, one-way street, between the Louvre and Concorde Square. And there she goes at full speed, in the middle of the day! It was pretty astonishing.”

The director was intent on shooting one of the most challenging action sequences of his entire production in a Paris flea market. “We were in a flea market full of people, at 2 in the afternoon, and cars were just flying all over the place and landing on fruits and vegetables,” he laughs. “There was a lot of security, and after shooting for three days, we had a pretty good stunt.”

Min-Sik also enjoyed working in Paris: “Paris has such great food that it’s been very painful for me to resist the delicious French cuisine,” he says. “I think I’ve gained some weight, so it hasn’t helped me at all.”

Cité du Cinéma

Besides shooting on location in Paris, the production lensed portions of the film at a soundstage belonging to the new Cité du Cinéma, Besson’s nine-studio facility just outside Paris. The 102,500-square-foot state-of-the-art studio has already hosted several major productions, including recent films such as *3 Days to Kill*, *The Family*, *Taken 2* and *The Hundred-Foot Journey*.

Most of the interiors, such as the hotel suite, and parts of the Sorbonne University were re-created at the soundstage. Besson-Silla elaborates: “It’s much more convenient to work in a studio because it’s a more controlled environment. We had so many visual effects that being on a set made it a lot easier to organize.”

The director remembers the Sorbonne set: “This is one of the oldest universities in the world, and we put more than 2,000 rounds of bullets into the walls everywhere. So on the first day, it was all clean. Then, day after day, we just shot the hell out of the place. You couldn’t even see anything in the end because it

became so foggy. I'll keep in mind an image of the first day—when everything was so clean—and of the last day, when you couldn't even recognize the Sorbonne.” Besson muses: “The funny thing is that the Sorbonne is all about knowledge, but I dropped out of school at an early age to make films. Now, here I was, making a film on knowledge and intelligence and destroying the ultimate embodiment of knowledge.”

Johansson marvels at the sets built at the Cité du Cinéma: “The sets were massive and really detailed,” she comments. “We could be in an apartment, or in a luxurious Taipei hotel suite, or anywhere else for that matter. I was travelling through different universes, all within the studio.”

VFX and Sounds from the Presidio of San Francisco

Although a Besson production had never incorporated quite so many visual and special effects before, the director admits he's been working with effects since *The Fifth Element*, 17 years ago. As he puts it, he wasn't “some rookie coming in and being lost because there were green screens everywhere.” Now, as *Lucy* involved more than 1,000 special effects shots, the filmmakers decided to go for the world experts at Industrial Light & Magic (ILM) in the Presidio of San Francisco. Senior visual effects supervisor NICHOLAS BROOKS, who won an Academy Award® for his work on *What Dreams May Come* and most recently served in the same capacity on *Now You See Me*, oversaw the process.

Says the director: “That's the mecca of visual effects. Mr. Lucas is the master. So we went to them, they read the script and were interested. It was a real treat working with them on this film because they're as kind as they're good. But also, on this type of project, I love to share ideas. There were so many young people working there who had ideas and were willing to try things. Filmmakers often say, ‘We're doing things like this, and not like that.’ But I said, ‘Here's my idea, but if you come up with something better, I may change my mind.’ It became a truly collaborative effort and made for some great teamwork.”

Waked speaks for the cast about learning so much about special effects and visual effects on this production: “It's the first time I've done so much green screen on a film and so much shooting in a studio,” he observes. “I'm learning a new technique that I've always wondered about. Coming from Egypt, we hardly shoot so many special effects in a single film, so it's been quite an education for me.” Of course, he adds, “this requires a lot more focus and concentration than when you're actually on location, because you substitute all of that with your imagination. So instead of just focusing on the character and the moment you're playing, you're also focusing on the place you're supposed to be in.”



If Lucy doesn't destroy Jang and his men, no one will.



Writer/director LUC BESSON and SCARLETT JOHANSSON as Lucy on the set.

Close to the Talent: *Besson's Signature Style*

A Besson production looks like no other. That definitely has to do with the fact that the writer/director is deeply involved in every aspect of the shoot. Besson-Silla notes that Besson worked in every department before he became a full-fledged director. It wasn't surprising for fellow cast and crew to see Besson add fake blood on some extras or to touch up Johansson's makeup while he was at the camera.

Supplementing the stunning visual effects on *Lucy* with signature sound is Skywalker Sound's SHANNON J. MILLS, who served as the production's supervising sound editor and sound designer. The winner of four MPSE Golden Reel Awards for Best Sound Editing on *Avatar*, *Cars*, *Atlantis: The Lost Empire* and *Titanic*, Mills helped Besson create the signature sounds for *Lucy* that are complemented by supervising sound editor GUILLAUME BOUCHATEAU's intricate sound design and two-time Oscar® winner DAVID PARKER's (*The Bourne Ultimatum*, *The English Patient*) incomparable sound mixing.

Finally, César Award-winning composer Eric Serra created the film's mesmerizing, pulse-pounding score while British musician and composer DAMON ALBARN, of Blur and Gorillaz, has written a new song for *Lucy* entitled "Sister Rust." This beautiful, melodic ballad closes the film. About his work with Besson, Albarn says: "Luc has a very particular style and approach to filmmaking, which made me want to create something distinctive and cinematic."

The producer describes her director's process: "Luc is very hands-on. For him, there's no wall between the technique and the filming of a scene. When he wants things done, he'll just go and do it. That's how he gets the intensity out of the scenes and the actors. Once you're on set, the most important thing is to give the actors center stage and not to take care of the technical side of things. The performers appreciate the fact that he's close to them, holding the camera and talking to them as he's filming."

Besson adds that he has such a clear vision of the picture he is trying to achieve that he likes to have the camera with him most of the time: "I'm either at the camera, or I have the camera on my shoulder. I like to be very close to the actors. I've realized that, when you say, 'Action,' it's like sticking a syringe in the actor's arm. It's an anesthetic. Between the moment, you say, 'Action' and 'Cut,' he's on an anesthetic. He's someone else. So I don't want to break that. Sometimes in the middle of a line, I might say, 'Okay, breathe. Do it again. Say it again. Go back to the beginning.' I don't cut because I want to get the most I can

from the state the actor is in. They appreciate that because what's difficult for them is to build up that pressure for 'Action!'"

The cast members find the director's approach both rewarding and demanding. Johansson was particularly taken with Besson's directing style: "Luc has a very specific vision of how he wants each scene to look. That can be tough, but I appreciate that in a director. I appreciate the attention to detail and that unwillingness to settle for anything less. It can be exhausting, but in the end, I never left the set feeling, 'I don't know if we really got that.' He's emphatic about the fact that he settles for nothing less than perfect. And that's great!"

Waked agrees with his leading lady: "The most interesting thing about working with Luc is that he's the cameraman. When the director says, 'Stop' or 'Cut,' I immediately look at the face of the cameraman. That's my first audience, right there. And depending on his face, I think to myself, 'Okay, that went well' or 'that didn't go well.' So whenever you see that particular look on Luc's face, you know for sure that you're doing the right thing. At the same time, he doesn't waste time because he's the one framing, he's the one moving the camera. There isn't much time wasted between what you did wrong and what you did right. He's a director who knows precisely every little atom in his frame, where he wants it and how he wants it. It was very educating for me to work with him and, hopefully, I am a better actor for it."

Min-Sik praises the heartwarming atmosphere on the set, stating that both cast and crew members were inclusive even though he didn't speak either French or English: "Even if the culture and the language are different, we were all working for the same goal. The people were so professional, and they were all kind to me. I

was moved by them. We were always laughing and joking around. So I have only wonderful memories of the entire shoot."

Professor Agid, who helped the director develop the project, is excited by the film and the experience it provides: "*Lucy* is a contribution to knowledge on the brain. Interestingly enough, if you talk to people on the street, they know what an intestine is, they know what the heart is, even if they sometimes think that emotions are in the heart," he laughs. "But, in fact, they don't know what the brain is. It's unbelievable. So I hope that this film, which is fascinating, will encourage people's interest in the brain. What you read on the brain is so complicated, so boring and so difficult to understand that the people who see the film will be interested to learn more about the brain."

More than a decade after he wrote the original script for *Lucy*, Besson is finally ready for the world to see his years-long labor of love. He concludes: "I want people to come out of the film and say, 'Oh, my God! I'd love to find out more about the brain and intelligence,' and then go online to learn more about it."

Universal Pictures presents a EuropaCorp production—in co-production with TF1 Films productions—with the participation of Canal+, Ciné+ and TF1: *Lucy*, starring Scarlett Johansson, Morgan Freeman, Choi Min-Sik, Amr Waked. The original score is by Eric Serra, and its costume designer is Olivier Beriot. The editor is Julien Rey, and the production designer is Hugues Tissandier. The director of photography is Thierry Arbogast, AFC, and the executive producer is Marc Shmuger. *Lucy* is produced by Virginie Besson-Silla. The film is written and directed by Luc Besson. © 2014 Universal Studios. www.lucymovie.com

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