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Title: Lucy  
Writer: Luc Besson  
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Script Reader: J R Cannon

Page Count: 115  
Genre: Sci-fi, Thriller  
Circa: Modern day  
Form: Feature Screenplay  
Budget: High

### **LOGLINE:**

When the drug pouch in her stomach leaks into her bloodstream, an unwilling drug mule's brain functions evolve, giving her psychic abilities while breaking up the very cells that make her human.

### **SYNOPSIS:**

The film opens on a living cell under a microscope. Then, the cell divides. The next scene is of Neanderthals gathered around a fire. The voiceover says, "Life was given to us a billion years ago. What have we done with it?"

LUCY, 25, and RICHARD, 28, stand outside a five-star hotel in downtown Taipei discussing a courier job. Flashback scenes show how they met: dancing at a club; drinking; he slips something into her drink; then, takes her to a restroom. Back to the present, on the street, Richard tries to persuade Lucy into carrying a briefcase into the hotel and delivering it to a Mr. Wang. She tells Richard she needs to study for her exams and tries to walk away.

Intercut with this scene are images of a mouse sniffing at a square of cheese sitting atop a mouse trap.

After several attempts to convince her to take the briefcase inside, and failing to do so, Richard quickly handcuffs the briefcase to Lucy's wrist. With the click of the handcuffs, there's a quick cut to the mouse, as we hear the snap of the trap catching the mouse.

Angry and reluctant but having little choice now that she's handcuffed to the briefcase, a nervous Lucy enters the hotel, heading for the reception desk. She steals looks over her shoulder to the large windows making sure Richard still stands outside watching her.

Intercut with this scene are images of a gazelle trotting through a savannah; prowling lions wait nearby.

So nervous she can't think or speak correctly, Lucy stammers out Mr. Wang's name to the CONCIERGE. While the Concierge translates the message to someone on the other end of the phone, Lucy glances around. Her heartbeat increases. The scene cuts to the gazelle still grazing. The Concierge hangs up and tells her Mr. Wang wants her to wait at the desk.

Four GOONS come out of the elevator. Lucy tenses. The scene cuts to the gazelle, who spots the lions. Lucy turns to look at Richard, who's suddenly shot from behind. His chest sprays blood all over the window. Lucy's rooted to the spot with fear. The scene cuts to the gazelle bolting, and the lions give chase.

A slender goon, TAO, puts a gun to Lucy's back and speaks to her in Chinese. The Concierge translates, explaining to "stay calm and everything'll be fine." As Lucy nods, she sways, as if about to faint. Two goons keep her upright. The scene cuts to the gazelle dashing away, barely missing a swipe from a lion's paw.

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Tao places a roll of bills on the counter, which the Concierge scoops up, and then, ducks behind the desk. Sirens can be heard heading toward the hotel. With most everyone focused on Richard's body dead on the street, no one sees the goons whisk Lucy into the elevator. As the doors close on the group, the scene cuts to the lions catching the gazelle, at last.

Taken to the royal suite on the top floor of the hotel, Lucy spots the feet of three corpses stacked on top of each other in another room. She pukes. The goons toss her into a chair, and Tao throws a towel at her to clean herself up with. But frozen with fear again, she continues to stare at the feet. Tao barks commands in Chinese. One goon closes the door, blocking Lucy's view of the three feet stacked up. Another goon begins cleaning up Lucy, who's still in shock, unable to move. Then, a Chinese MAN enters the room.

Middle-aged, the Chinese man neatly dressed in a three-piece suit, has blood dripping from both hands. A goon steps forward with an Evian<sup>®</sup> bottle and pours water over the Chinese man's bloody hands. Lucy stammers out a question, which the gentleman ignores while he thoroughly cleans his hands. He asks a question of Tao. Now, we learn the Chinese man is MR. WANG.

Not knowing any Chinese, Lucy watches as the two men speak. She catches her name said and attempts to explain that she's just delivering the case for Richard. She tells them she doesn't know anything. Mr. Wang sighs and sits down. He motions for Lucy to be brought over to him. She struggles, but the goons wrangle her into a chair opposite Mr. Wang.

Mr. Wang dials a number on the phone, and then, speaks to the individual in rapid Chinese. When finished, he hits the speaker button. The individual on the other end says they speak English and will translate. Sensing a ray of hope, Lucy tells him she hasn't done anything and doesn't know what's in the case. The translator relays the message to Mr. Wang, who then asks a question of his own. He wants to know what's in the case.

Intercut this scene, with a mouse running on a plastic wheel.

Deflated, Lucy stubbornly repeats she doesn't know what's in the case, questioning the translator's ability to speak English. Lucy explains that Richard gave her the case and told her to take it to the reception desk. Agitated, Mr. Wang wants to know where Richard is. Stunned by the question, Lucy now has tears streaming down her face. The scene cuts to the mouse, who has stopped running.

Mr. Wang issues orders to the men. Then, he rises, as men carrying Plexiglas shields come in and form a line along one side of the room. The men put on helmets and gas masks. A goon places a piece of paper, with numbers on it, in Lucy's lap. Lucy says this to the translator still on the phone. They tell Lucy it's the code to open the case. After a tense exchange of why Mr. Wang doesn't open the case himself, seven guns are pointed at Lucy, who realizes she has no choice but to open the case.

When the final and fourth dial is spun, Lucy closes her eyes and jerks open the case. When nothing happens, she opens her eyes. Mr. Wang speaks and gestures impatiently. The translator asks Lucy to describe what's in the case. She says, five clear plastic pouches with a bluish powder in each. Once the translator finishes speaking in Chinese, Mr. Wang directs one of the goons to open a packet. He does so and spoons a little of the powder onto the table.

Tense, fearing she may be the one forced to try the powder, Lucy's surprised when two goons bring in a MAN, clearly wrecked by constant drug use. He's dumped in front of Lucy but shows no reaction to being

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tossed like a rag doll. One of the goons wraps the drug user's fingers around a straw, urging him to snort the bluish powder. Once recognition of the task before him registers in his brain, the drug user inhales the powder deeply into his nostril. The reaction is instantaneous.

The drug user's body spasms wildly. Then, he bolts to a standing position, maniacal laughter screeching from his mouth. He runs straight toward a wall and begins banging his head against it. While Lucy is dismayed by the drug user's behavior, Mr. Wang watches him with keen interest. And just as quick, the drug user gets wracked with convulsions. Mr. Wang has seen enough.

Mr. Wang orders a goon to dispense with the drug user. He's shot five times. Another twelve times and, at last, the body lies still. Lucy's covered in blood. While the goon who cut the pouch open inspects the other four, looking for hidden triggers, Lucy asks if they're going to kill her, now that she's seen what she has. Silent, Mr. Wang watches the goon perform his slow inspection.

At her wit's end, Lucy reaches over and grabs each pouch, plucking them out one by one and placing them on the table. Mr. Wang sits astonished. Lucy asks if she can go now. When the translator finishes, Mr. Wang smiles and says something. The translator tells Lucy Mr. Wang has a counteroffer—a job. Shocked, Lucy looks up in time to meet a fist as it slams into her face, knocking her out.

The screen goes black, and a large "1%" appears against the black. Then, a montage of simple sea creatures flashes.

In a Paris, France, lecture hall, PROFESSOR NORMAN, 40s, gives a lecture on neurons and how the number of neurons defines what that life is capable of doing.

The screen goes black, and a large "5%" appears. Then, a montage of sea and land animals learning how to hunt and gather food.

Professor Norman continues his lecture describing how animals have evolved over millions of years, yet only use 3-5% of their brain capacity.

The screen goes black, and a large "10%" appears. We see a prehistoric man banging two rocks together.

Professor Norman explains to the students how 10% seems "very little, but...look at all we've done with it."

A montage shows the beginnings of human transportation to the use of electricity to architecture to the pyramids to a steel ball striking another in a mechanism conveying perpetual motion.

The prehistoric man continues striking the rocks together until sparks flash.

Professor Norman reveals the one animal who uses its brain better than humans—the dolphin. Through his lecture, he explains the dolphin uses 20% of its brain capacity.

Transitioning back to Lucy, we see her awakened, lying on an examination table of some sort wearing only her bra and panties. As she tries to sit up, she's wracked with pain. Looking down, she sees a bandage covering her lower stomach. Fighting through the pain, she sits up and spots a bottle of painkillers. She downs two without hesitation. Two men enter and throw a bag of clothes at her, motioning her to get dressed.

Walking through a plush living room, Lucy continues forward, ushered on by the two guards who tossed her the clothes. One of the guards opens a door, which leads into a massive library. There, Lucy sees Mr. Wang seated and casual, accompanied by two White MEN in dress suits. Not waiting for an introduction, Lucy asks Mr. Wang what he ordered done to her.

One of the white men answers, his English accent thick. He tells Lucy it's only a horizontal slit, so small, she'll barely notice the scar in a month's time. Lucy says she's not worried about the scar. The Englishman states correctly that her question is why she was cut into. He tells her it's a small packet that will be removed once she reaches Los Angeles. Lucy's no dummy. She knows it's the blue powder from earlier. It doesn't take much for her to figure out what her new "job" is.

The Englishman identifies the powder, at last. C.P.H.4. A new drug they hope will be the next big thing in recreational drug use. And with that, Mr. Wang waves his hand, dismissing Lucy from his sight.

Back in the living room she walked through earlier, Lucy is marched over to one side of the room, where four MEN, each a different nationality, stand. Each one is shirtless and sporting a large bandage on their stomach. One of Mr. Wang's men hands each drug mule a passport and plane ticket. The Englishman who spoke to Lucy earlier addresses them now.

He informs them the passports and plane tickets will allow them to return to their homeland within the next twenty-four hours. Once they land, they will be met by Mr. Wang's people, who will extract the packet and allow them to be on their way. If they're caught, they face years in prison. If they try to harm themselves or turn themselves in to the authorities, their families will pay with their lives. Black hoods are placed over each of the four men's heads. The Englishman advances on Lucy, who blatantly states millions will die. The Englishman reminds her everyone will die at some point, but these people will know happiness like they've never known before. Then, a hood falls over Lucy's head too.

Back in the lecture hall, Professor Norman explains the two solutions for life's cells—immortality or reproduction. He explains that if a cell's habitat is unfavorable...the scene cuts to weather upheavals on earth. Then, back to Professor Norman, who says cells will choose immortality. They will fight for survival.

However, if the habitat is favorable...the scene cuts to calm, peaceful places on earth. Back to Professor Norman, who says cells will choose reproduction. Inserted here is a montage of animals copulating. Again, to Professor Norman, who explains when a cell dies, it passes on its DNA to another, and the process continues indefinitely unless interrupted. Inserted here is a montage of animals giving birth and a human giving birth.

Back to Professor Norman, stating that "...knowledge and learning are passed down...through time." The screen goes black.

Lucy's hood is yanked off her head. The sudden, bright light blinds her. As her vision adjusts, we see she's in a padded room. Three Chinese MEN are with her. They drag her to a metal ring set in the wall, with a chain attached to it. They handcuff her there.

Talking amongst themselves in Chinese, they leer at Lucy. She stiffens. One man moves closer and touches her hair. Lucy doesn't move but shakes her head from side to side. A second man reaches in and grabs one of her breasts hard. She punches him in the face and pays the price. He kicks her in the stomach, several times. The pain is so intense, Lucy's eyes pop, her mouth drops open, and she falls to her knees. The other men pull the kicker away from Lucy, hustling him out of the room, as she lies there writhing in agony.

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Our view pushes in on Lucy's stomach, then through the bandage into her inner organs. We see the packet has a slit in it from the kicks received. The powder flows out of the packet and hits her blood stream. We see it race through her veins, splintering off where veins split. Sparks burst like synapses firing.

Back on Lucy, her body contorts in unimaginable ways. Like the drug mule in Mr. Wang's office, Lucy injures herself. She hits herself over and over, while spinning round and round. The sounds coming from her mouth are inhuman. Lucy manages to get herself upright and lets out a scream that would peel paint off the wall, as she runs headfirst into the wall.

The screen goes black. Then, "20%" shows on the screen.

Professor Norman asks his students, "What if humans were to access 20% of their brain capacity?" His lecture is intercut with various images. The Professor suggests that at 20%, humans might be able to repair certain organs. One student asks if that's calculable. Professor Norman admits, for now, it's only a hypothesis.

As the Professor continues his lecture, another student asks, "What would the next stage be?" Professor Norman theorizes "controlling people," but that would require 40-50% of brain capacity. A third student asks, "What happens if a human reached 100%?" Professor Norman smiles and says he'd rather not know. The screen goes black.

We see Lucy's eyes pop open. They're jet black. She stands up, as if she feels no pain. She sits in a chair in the corner, back straight. The door opens, and the guard who kicked her walks in with a tray of food. Lucy's eyes follow his every step, but she makes no move. As he stares at her, Lucy smiles and opens her legs wide. He smiles in return, clearly understanding the invitation.

Wary but interested, the guard closes the door, but leaves the key in the lock. He sets his gun on the table even though Lucy's still chained to the wall. He moves forward and slips his hand between her legs. The scene intercuts to a fox caught in a pincer trap. Lucy snaps her legs closed, grabs the chain, wraps it around his neck and jerks it tight. The guard's neck breaks, and he drops to the floor.

Lucy, who hours ago, sat terrified while the drug mule was shot twelve times, doesn't even pause after killing the guard. She moves quick, as if she's thought this through numerous times. She tears the guard's pants into strips, fashioning a rope. With new, increased strength, she shatters the chair, taking the U-shaped part and attaching it to the rope. Throwing it like a grapple, she hooks the table leg and pulls it toward her. Within seconds, Lucy has the gun from the table and shoots off the handcuffs.

Lucy slinks out the padded room and down the hall. She enters a room, startling the four GUARDS sitting there playing Mahjong; booze and sandwiches on the table. They stare at her. She stares at them. The scene is intercut with four cheetahs running full speed on the plains chased by a gazelle. Back to Lucy, she shoots two of the guards in quick succession. The other two dive for cover, but Lucy rounds the table and plugs a third guard. The fourth guard fumbles for his gun and gets a shot off, hitting Lucy in the shoulder. She simply grunts. Then, shoots him in the head at point-blank range.

Lucy tosses the now-empty gun, grabs a bottle of booze and downs half of it. She sits and snatches one of the sandwiches, devouring it like she hasn't eaten in days. As she chews, her fingers dig into her shoulder and pull out the bullet. She drops it into a glass of water, peering at it like it's a novelty.

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Standing, she goes over to a cabinet. It's packed with guns and ammunition. Lucy grabs two big guns and plenty of magazines. Then, she snags some grenades and Uzis too, piling everything into a sports bag lying on the floor.

Lucy makes her way to a stairwell and discovers she's in a warehouse, spotting WORKMEN loading and unloading trucks. Carrying the bag and wearing the Uzis, she looks straight ahead, as she walks out. Some men stop and stare but make no effort to stop her.

Lucy exits into a small courtyard. It's night. She surprises two ASIAN guards by placing the muzzle of her gun into one man's chest. She asks him if he speaks English. Terrified, he only says, "No, no, no." Without hesitation, Lucy blows a hole in his chest. She turns to the second man and asks him the same question. Fortunately for him, he speaks English. Lucy orders him to take her to the hospital.

As the car winds its way along the streets of Taipei, Lucy lays all her guns on the backseat. Lucy stares out the window. We see and hear through her eyes and ears. Her senses are enhanced. The driver stops the car near the hospital entrance. He points and tells Lucy they've arrived.

Lucy grabs a single handgun and magazine. As she steps out of the car, she peers through the open driver-side window, holding up two hand grenades. She tells the driver to hold them. As the guard takes a grenade in each hand, Lucy pulls the pins. She tells him, "Wait for me."

Lucy walks into the hospital, her strides sure. No one stops her. We see through her eyes, as she looks at the signs written in Chinese, the letters begin to morph until they now appear in English. She enters an operating room; surgeon, nurses and patient in mid-operation. Lucy examines the x-ray lit up on the board. Turning from it, she tells the surgeon she needs immediate assistance. Outraged, and in disbelief, the surgeon tells her to leave.

Unfazed, Lucy shoots the patient. She shoves the patient off the table, spins it around, removes her shirt and climbs on herself. The surgeon and nurse freeze in place. Lucy levels the gun at them and tells the surgeon the patient would have died anyway, giving exact medical details to the surgeon. She tells him there are packets in her gut, and she wants them removed. Snapping out of his stupor, the surgeon says he'll give her a local anesthetic. With what sounds like sadness in her voice, Lucy tells him not to bother. She no longer feels physical pain.

As the surgeon opens her up and reaches inside her gut for the packets, Lucy borrows his phone from his pocket and calls her mom. Here, we begin to understand the changes Lucy's mind and body are going through. She cries softly, as she describes in her way that she feels everything now...everything. As she talks, we hear sounds that match each description she mentions, as tears roll down her cheeks.

When she hangs up, the surgeon has pulled out the torn open packet. Lucy asks him how much is left. Placing it on a scale, the surgeon says, "700 grams." Startled, Lucy asks the surgeon how long until she expunges the remaining 300 grams. The surgeon needs to know what it is in order to answer. She tells him, "C.P.H.4."

The surgeon stares at her, stunned. Still pointing the gun at him, Lucy orders him to tell her everything about the drug. When he's done, the surgeon can't believe she's still alive, with the amount in her bloodstream. After being stitched up again, Lucy exits the hospital. She stops and peers at a tree. Seeing through her eyes, we see the veins and sap of the tree. Through her ears, we hear the trees' lament.



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Getting in the waiting cab, Lucy tells the driver, “Imperial Hotel.” Sweating, the driver holds up his hands, an unpinned grenade still in each one. Without a hint of laughter, Lucy tells him to put the grenades between his legs. With no choice, the driver complies, somehow, and they drive off.

As they head to the hotel, Lucy ruffles through the sports bag and finds some wicked looking knives. When they pull up to the hotel, Lucy reaches forward and snags the car keys. Now able to speak Chinese, she tells the driver to wait.

Lucy marches unnoticed toward the elevators. Three male TOURISTS eye her seductively. One gets chatty with her. They all get on the elevator. When the doors open on the 25<sup>th</sup> floor, two of the tourists lie unconscious on the floor. The third stares at the silencer stuffed into his mouth. Lucy tells him to get out the elevator.

Lucy directs the tourist to a suite. With her back against the wall, and the tourist in front of the door, she orders him to ring the doorbell. One CHINESE guard opens the door. When the tourist doesn’t say anything, the guard leans out and meets the barrel of Lucy’s gun. She motions him out of the suite. CHINESE guard #2, curious as to why his partner stepped into the hallway, follows him out. He too meets Lucy’s gun.

Lucy positions the guards back-to-back, with the silenced barrel in the mouth of one of the guards. If the gun goes off, they both die. Lucy tells the tourist to “keep an eye on them.” Panicked, he asks what to do. Her response, simple, “Survive.” Taking a gun off one of the guards, Lucy enters the suite.

The suite is empty. She heads for the bedrooms. She finds Mr. Wang relaxed in an armchair; two MANICURISTS work on his hands. He has cucumber slices on his eyes and earbuds in his ears. He hears nothing. Rolls of cash lie on the table next to him. In Chinese, Lucy instructs the manicurists to go to the bathroom. Obeying, they leave. Lucy lifts her skirt some. Then, she reaches for the knives she has in the back of her skirt waistband.

Standing in front of Mr. Wang, Lucy whips out the knives and drives one into each of Mr. Wang’s hands. He’s pinned to the chair. The pain hits Mr. Wang so sharply, his head snaps up sending cucumber slices and earbuds flying, and his mouth hangs open in a silent scream.

Lucy speaks to Mr. Wang in English, so he understands nothing of what she’s saying. We see on his face the pain is excruciating. Lucy laments on how she feels nothing anymore—physically or emotionally—even though she’s learning “...to access the furthest reaches of her brain...” Placing her hands over Mr. Wang’s, Lucy dives into his memory seeking the names and locations of the other four mules. Once she has it, she leaves the suite as quietly as she entered.

Meanwhile, the driver has been busy trying to insert a wire into the pinholes of the grenades. As he accomplishes this and heaves a sign of relief, he’s startled once again when Lucy hops back in the car and tosses him the keys. She congratulates him. Then, tells him, in Chinese, to drive.

At last, morning has come. The driver pulls up outside a building, and Lucy hops out the car, with her sports bag. She looks at the driver, thanks him for the ride and tosses him a wad of cash she took from Mr. Wang’s stash. Dazed after his harried night, the driver is free finally. Lucy enters her apartment building.

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Lucy's roommate, CAROLINE, 20s, opens the door. Relieved to see her friend, Caroline gives Lucy a hug. In that instant, we see through Lucy's abilities she's able to assess Caroline's body makeup from head-to-toe: bones, muscle, everything.

Lucy asks to borrow Caroline's computer and begins typing and searching websites at an incredible speed. As Caroline babbles on about her events from yesterday, Lucy devours scientific papers with astonishing quickness. While searching, Lucy has heard Caroline's details of the evening. And, after "reading" Caroline when they hugged, Lucy knows her friend is sick now.

Lucy tells Caroline she won't believe what Lucy has to say. And after Lucy tells Caroline the guy she slept with has a disease and now Caroline has it too, Caroline acts out exactly as Lucy had said she would. Lucy prints off a prescription in Chinese and tells Caroline to get it filled because she doesn't want Caroline to die. As Caroline leaves with the prescription in hand, Lucy returns to the computer and finds what she's looking for. We see on the laptop a photo of Professor Norman.

Night in Paris, in Professor Norman's room, he's finishing his dinner while reading a report. His room phone rings. Surprised, he goes into the living room to answer it. The next sequence of scenes switches between Professor Norman in Paris and Lucy in Taipei (where it's day), as they talk on the phone.

Lucy explains to Professor Norman that she's read all his research on the human brain. The Professor is flattered but tries to state he has written hundreds of pages. She can't possibly have read them all. Lucy interrupts him with the exact number of pages he's written. Curious, the Professor asks if this is a joke. Accessing the webcam on her computer, and her new mental abilities, Lucy turns on the Professor's TV in Paris, showing her face to him. The Professor stares in disbelief.

Lucy explains to him what is happening to her. The professor listens, astonished. He says his theory has only been hypotheses and research studies. With sadness in her voice, Lucy describes her struggle to hold on to her humanity. She tells the professor she'll meet him in twelve hours. Once the call has ended, the professor remains seated, dumbstruck by the conversation.

Walking through the Taipei Airport, Lucy spots her picture on various Chinese newspapers. With her progressing mental abilities, Lucy's able to changer her hair from short and blonde to long and black, pulling on a pair of black sunglasses as well. She pulls out her cell phone and dials a number.

In Paris, France, at the police department, PIERRE DEL RIO, 30s, receives a phone call. A dispatcher says they have a call from an American female claiming to have information on a drug ring. Del Rio's intrigued and says to put the call through. Lucy mentions the drug trafficking, but Del Rio doesn't believe her. Lucy stops walking and closes her eyes. The scene cuts to black, with "30%" appearing on screen.

We visually enter the telephone receiver and follow the signal through the line, across circuit boards, out the airport roof to a satellite in orbit. Then, we're zipped back to earth, France, into the police department to Del Rio's desk. We see his name plate, his desk and a red pen. Back on Lucy, who sighs.

She conveys to Del Rio that she's serious by stating his name, telling him to sit properly at his desk and to pick up the red pen and take down what she's about to say. Del Rio looks around for hidden cameras. Lucy tells him there are none. He's shocked. He sits at his desk and picks up the red pen.



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Lucy has continued walking and is at the Customs counter. A patrol DOG comes near her, while she's talking to Del Rio, telling him about the four couriers and the packets hidden in their intestines. Lucy lowers her glasses and stares at the dog. It cowers, backpedaling away from her. She nudges her glasses back up. Del Rio's computer comes to life on its own, with the resumes of the four drug mules. Lucy asks him if he's got the information. Stunned, Del Rio acknowledges he has it. Lucy ends the call.

Inside the Paris Airport, LOUIS BERTRAND, drug mule #1, is nabbed at Customs by Del Rio's team. Two CHINESE MEN watch, helpless to do anything to retrieve their merchandise.

At the Berlin Airport, drug mule #2 is pulled from the Customs line. A CHINESE MAN backs away from the scene, powerless to do anything.

At the Amsterdam Airport, drug mule #3 is snagged as well. A CHINESE MAN there, scowls and walks away.

At the Rome Airport, drug mule #4 makes it through Customs, but is stopped immediately. He fumbles for his passport, but then, takes off running. He's tackled by men in plain clothes. MARCO, head of the Italian Narcotics Unit calls Del Rio to tell him of the arrest. Del Rio thanks him and hangs up his phone. Smiling, Del Rio turns to one of his men and confirms, "...got them all."

Now on her flight to Paris, sitting in first class, Lucy has two laptops out and operates both at the same time. The FLIGHT ATTENDANT marvels at Lucy, before asking her to stow the laptops, as they're on their descent to the Paris Airport. Lucy doesn't stop working but does tell the Flight Attendant that she should wipe her nose.

Puzzled by the remark, the Flight Attendant touches her nose and her hand comes away with blood on it. She scurries away. By her actions, we see she's speaking animatedly to her coworkers, as she points to Lucy. The CABIN MANAGER walks toward Lucy. He politely asks her to shut down her laptops. She shushes him. Then, she lets out a sign and closes both laptops. She makes a comment to the Cabin Manager about "...centuries of information recorded in eleven hours." Of course, he has no clue as to what she's talking about.

Lucy asks for a glass of champagne and peers at the moon from her window seat. For once, we see a smile on her face. The scene cuts to Prehistoric Lucy, sitting at a cave entrance, also smiling, as she too looks up at the moon in her world. Back on the plane, the Cabin Manager brings Lucy her champagne. She raises her glass, as if in toast to someone, and sips. The scene cuts to black and "40%" appears on the screen. Lucy downs the champagne.

As the glass comes away from her hand, Lucy notices something in her glass. She looks closer and sees it's a tooth. Her brow furrows. She coughs and spits out three more teeth. Panic shows on her face. Looking at the back of her hands, Lucy sees through her flesh to the veins underneath the skin. When she touches the back of her hand, the skin begins to fall away. Her hands begin to disintegrate into hundreds of tiny little balls.

She can't unbuckle herself fast enough. As she stands to run to the lavatory, the Cabin Manager sees her. He moves to tell her to remain seated and sees her body falling apart. Lucy raises her hand, and her newfound powers send out enough energy to throw him back into the cockpit door. Lucy makes it to the lavatory and locks herself in.

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Lucy's entire body starts to dissolve. Hands, hair, eyes and mouth shift all over her face and head. Panicked, Lucy screams, and then, her body explodes into thousands of tiny balls bouncing around the tiny space. The scene cuts to black.

At the Paris Airport, Del Rio speaks with an OFFICER and a DOCTOR. Del Rio holds Lucy's passport. The Doctor confirms Lucy had an open drug packet and a fresh scar on her stomach. He tells Del Rio Lucy won't be waking up anytime soon.

Inside the airport's medical facility, one of Lucy's eyes flutters open. We see the iris change color in rapid succession. Cut to a black screen with "60%" on it. Back to Lucy, who sits up and looks around the room. She sees an IV attached to one arm and handcuffs on the other securing her to the bed. A NURSE enters. When she sees Lucy sitting upright, she freezes. Then, turns and rushes out of the room.

The Nurse rushes into the office where Del Rio, the Doctor and several OFFICERS are. She tells the Doctor the patient is awake. Disbelieving her, the Doctor asks if she's sure. The Nurse says, "Well, she's sitting up in bed." Del Rio is first out the door, followed by the Doctor and three Officers.

Making their way down the hall toward Lucy's room, Del Rio, stops in his tracks when he sees Lucy exit the room and stand calmly in the hallway. Del Rio addresses her, and Lucy looks up at him. He orders her to put her hands up. Several of the plain-clothes officers have joined them in the hallway. Every officer, including Del Rio, has their gun pointed at Lucy. Lucy states she needs to speak to Del Rio alone. He tells her again to raise her hands. Lucy raises one hand lazily, and the officers and doctor slump to the floor unconscious. Del Rio stands alone.

Once more stunned by this woman's abilities, Del Rio doesn't lower his gun until Lucy stands six inches in front of him. She asks if he got the other packets. Feebly, he tells her yes. Lucy says they need to be destroyed. Del Rio states he doesn't have the authority to command that. Lucy says she does.

A police van pulls up in front of a Pairs hospital. The four drug mules climb out and file into the hospital. Another car, with four CHINESE MEN inside, pulls up further away, watching the drug mules go into the hospital. One of the Chinese men, TSUI, dials a number on his phone.

Meanwhile, Del Rio and Lucy ride in an unmarked police car. Del Rio asks what happened to her. She tells him she's in the midst of becoming intelligent. Gazing out the car window, we see what Lucy sees: every individual telephone signal represented as a green line. Then, suddenly, a red line appears against all the green ones. Lucy moves her hand across the windshield like one would when touching an iPad®. We see her move the green lines until the red line stands out. Focusing on it, she sees it has Chinese characters along the line.

Lucy asks to adjust the radio dial. When she stops, a conversation in Chinese comes through the speakers. Hearing it, Lucy tells Del Rio they're going to get to the hospital too late, and she should drive. As Del Rio says that can't be done, Lucy is already out of the car and around to the driver's side. Del Rio hurriedly climbs into the passenger's seat. Once behind the wheel, Lucy floors it.

In the hospital, the four drug mules sit handcuffed in a waiting room guarded by three COPS. As one cop leaves to get some food, the cop standing outside the room is met by the silencer on Tsui's gun. He's pushed into the room, and he and the third cop writing up the paperwork are dead as soon as Tsui enters the waiting room. A small group of Chinese MEN follow Tsui inside. One carries an attaché case.

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Back in the police car, Lucy sits behind the wheel, calm and focused...driving like a maniac. Del Rio clings to the passenger-side, overhead handle, tense and nervous. Del Rio asks her if she always drives this way. Remarkably, Lucy tells him it's the first time she's ever driven a car. From Del Rio's face, we see he clearly believes it. Lucy careens through traffic, cruising through red lights and ignoring yield signs.

At the hospital, the Chinese men guard three of the drug mules, while the German drug mule lies on a table with a doctor hovering over him. The German pleads for a general anesthetic, so he won't feel it when his stomach is cut open. Tsui obliges him, by shooting him right between the eyes. The Dutch mule sobs.

Del Rio's car slams to a halt in front of the hospital. He and Lucy jump out and race inside. The cop who had gone for food returns, sandwiches in hand, and walks in on the bloody scene in the waiting room. His shock slows him down. As he reaches for his gun, the Chinese men fire. During the shooting, the Italian mule makes a run for it. He dashes into the hall but gets shot in the back by one of the Chinese guards. The momentum slides the Italian's dead body across the floor. It stops at Lucy's feet.

Lucy looks from the Italian's body to the Chinese man who shot him. Having ducked for cover, Del Rio has his gun out, nervously watching the scene. The Chinese man gazes at Lucy. Then, he collapses to the floor. Tsui, having seen his man drop, closes the attaché case with the drug packs inside and draws his own gun.

Tsui's other men fill the hallway, guns drawn and aimed at Lucy. Intercut to a black screen, a huge "70%" appears on it. Lucy raises her hand slightly. All the Chinese men's guns fly from their hands to the ceiling, where they cling. The men's mouths hang open.

Tsui's determined not to be stopped. He screams, and his men charge Lucy. She dodges each man's attack, walking calmly forward toward Tsui. As each goon attacks, he's flung aside by Lucy's mental abilities and ends up sprawled on the floor, unconscious. Then, Tsui charges at Lucy. He throws a punch, which she effortlessly grabs in mid-strike and shoves him backward with such force, his arm dislocates. He screams in pain. She takes the attaché case, as Tsui crumbles to the floor.

Lucy walks back to Del Rio, who stayed close to the Italian mule dead on the floor. His face shows utter confusion. She hands the case to him and tells him to open it. She bends down to the Italian mule. Growing her nails out long, and sharp as an incision tool, she cuts open the mule's stomach and retrieves the packet. She places it inside the case with the other packets. She tells Del Rio, "Let's go."

After witnessing what happened in the hall, Del Rio's unsure of what use he would be to Lucy and tells her as much. Lucy tells him he is and leans forward to kiss him. When they part, she asks him how it was. He says, "Not bad." They exit the hospital.

We next see Professor Norman in a large room filled with books. Several other men, COLLEAGUES the Professor has called in, are there too. While speaking to one of the men, Professor Norman's cell phone rings. It's Lucy. The Professor asks if she's in Paris and tells her he's at the university. He asks if she can meet him there. Lucy says, "With pleasure," and the door to the room opens. Lucy, followed by Del Rio, walks in.

Professor Norman stands in awe looking at Lucy. Gathering himself, he begins explaining to his colleagues that Lucy has acquired unbelievable access to unexplored and unimagined areas of the human mind. One skeptical colleague asks for an example of her abilities. Reading his "vibrations," Lucy taps into him in an instant, telling him his daughter was run over by a car at the age of six. The colleague tears up at the memory.

Lucy asks him if he wants the details of the car that hit the young girl. The colleague shakes his head, no, tears streaming down his face. Professor Norman questions how she was able to obtain that information from the man. Lucy explains how each cell emits thousands of electrical impulses each second. She raises one hand, and the fingers elongate to an extraordinary length. The colleagues stand amazed.

Next, Lucy tells them she can control matter on a small scale. With her mind, she grabs a sculpture off a table and makes it float in the air. Soon, it begins to transform into “weird and wonderful shapes.” As Lucy explains why she must try and maintain control of the changes within her—so she can continue to communicate in human form—Del Rio stands away from the group, lost as to what they’re discussing.

As Lucy attempts to make the Professor and his colleagues understand why mankind has not developed further than it has, she answers Professor Norman’s main question of, “what are you going to do with all this knowledge?” When Lucy answers, “Pass it on,” Del Rio cocks his head, as if he suspects something big is about to take place.

The scene is intercut with a black screen, with “90%” appearing.

Now in a laboratory, the Professor and his colleagues check their equipment, as Del Rio pours the last packet of C.P.H.4 into a liquid-filled pouch. Four pouches, one for each drug packet. The pouches are hooked up to IV drips, each going straight into Lucy’s arms.

Professor Norman and Lucy share a moment. He tells her how beautiful a person she is for doing what she’s about to do—access the final, last percent. She tells him to make sure the knowledge she leaves behind is shared with the world. Del Rio comes over and asks if there is anything he can do. First, she says no, but then, she asks him to kiss her. He does, passionately. He says he overheard her with the Professor. He asks her if they’ll see each other again. Lucy smiles, probably for the last time, and tells Del Rio they’re inseparable.

As Del Rio steps back, Professor Norman opens all four drips. Lucy trembles, and her pupils disappear. Her hands grow extra fingers and melt into the computer keyboard in front of her. Every monitor in the room comes alive with information flashing across it at incredible speed. Cables descend from the ceiling and rise from the floor and merge with Lucy’s body.

The walls of the room shoot outward, vastly expanding the size of the room. Black stalagmites rise from the floor, green lights flashing on them. We’re able to surmise these are computers years ahead of where we are now. Then, we’re inside Lucy’s heart. A valve blows, and we hear a thunderous clap. Lucy’s thrust a kilometer forward but still in the chair. We now see her in the center of Paris.

Another clap of her heart and she springs forward 1,000 kilometers. Now, she’s in Rome. Another clap, and she’s in New York. At last, her heart stops, and so the scene behind her freezes. Lucy reaches a hand forward and slides it to the left, like moving pictures on an iPad®. The image of New York shifts to a time in the near past. Lucy smiles. She now controls time itself.

She moves her hand rapidly, as if flipping through pages of a book. We see New York revert back to the 1900s, with period clothing and horse-drawn carriages. Lucy moves through time: New York is a swamp, American Indians on horseback stare at her; dinosaurs roam, searching for food; thick, humid vegetation, millennia old, hangs before her.

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Taking a deep breath, Lucy moves her hand even faster. She sees the Earth as a volcanic rock, floating in space. The stars form a tunnel and dwindle into hundreds of cells, and then, only eight cells. Then, four cells. To a single point, a phosphorescent ball. The Big Bang. The screen goes black.

Lucy appears, tears streaming down her face. The view moves into her body to her heart. We see the valve close again and hear a deafening clap. When the valve opens, the Big Bang happens, and we speed forward in time, reversing everything we just viewed. The scene speeds forward so fast, it slams into Lucy sitting in the chair in the lab. The impact so violent, her body disappears; her clothes fall onto the chair.

The screen goes black, and we see “100%”.

Professor Norman, his colleagues and Del Rio stare at the empty chair. Everything in the room is silent—the people, the computers, everything. Professor Norman’s phone rings, startling everyone out of their shock. He pulls it out and looks at it. But it isn’t a call. It’s a text. It reads, “It’s on YouTube. Signed, Lucy.” Professor Norman can’t help but smile. It’s his proof that his twenty-year theory is right.

## COMMENTS:

“Lucy” presents a fascinating concept: what would happen to humans and our world if we were able to access more than 20% of our mental capacity? Here, it’s an accident, as an unwilling drug mule experiences the effects of an experimental powder leaking into her bloodstream. She survives the initial hit to her system and develops heightened mental abilities. With these new powers, Lucy exacts revenge on the drug lord pushing the new drug.

As her mind and body continue evolving, Lucy finds a professor whose hypothetical theories on the capabilities of the human mind define what she’s going through. The film delivers on the concept, with captivating images, and a story line that builds the tension steadily to the end.

Even though the situation Lucy finds herself in may not be relatable...yet, her emotional upheaval is. As Lucy taps into and unlocks parts of the human mind that no one has tapped into before, she realizes her humanity slips away in equal parts. She admits to feeling nothing anymore, neither emotions nor pain. Lucy experiences loneliness and sadness during her transformation, which many humans experience at some point during their lives. The first time we see this is when she talks to her mom at the Taipei hospital, as the doctor removes the open pouch of C.P.H.4. She says (paraphrasing), “...I feel nothing. But I remember being in the womb, suckling your breast, every hug and kiss you and Dad gave me....”

Even though the film’s subject matter is heavy and sobering, there are comedic moments that help lighten the tone throughout. Lucy’s frustration at the translator on the phone in Mr. Wang’s office, “Do you speak English or don’t you.” Arriving at the hospital and handing the Chinese driver the hand grenades, pulling the pins out and asking him to wait, as if he has a choice. Then, getting back in the car and telling the driver to take her to the Imperial Hotel. He holds up the grenades still in his hands, and she tells him to put them between his legs (which despite being funny seems highly impractical). In the hospital in Paris, Del Rio asking what use he could possibly be to her after seeing what just happened in the hallway to the Chinese men. And Lucy driving the police car and admitting to Del Rio she’s never driven before, while he holds on for his life.

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Each scene deftly moves into the next, ramping up the tension and moving the story line along. The story progresses at an even pace, and the intercut scenes with the percentages help us understand how much more of her brain capacity Lucy has accessed before the next scene sequence. Even the early intercut images of cells to the primitive Lucy to parallels between a rat in a trap and a gazelle being chased by a lion coordinating with what's happening to Lucy in those scene sequences are well thought out and well-placed.

The ending is sad in that Lucy loses her life to the drug yet isn't devastating because we see in the text Professor Norman receives that Lucy lives on. She's fulfilled the professor's wish of "passing on the knowledge." And the phrase, "It's on YouTube®," makes it relatable to today's times because we all know how much information—right or wrong—is on social media and how quickly things can go viral. So many individuals could access or download several pieces of information that Lucy's put up before any government could have it taken down, let alone know that it's even on the web.

When Lucy' back at the apartment with Caroline, we learn about Lucy's life situation, so we get insight into why Lucy's in Taipei in the first place. Her character is relatable because she's an ordinary girl trying to find her place in the world. She loves her parents and misses them. She may have seemed carefree at the beginning, but deep down she's a caring person. She tells the Englishman and Mr. Wang, "you're going to kill a lot of innocent people." And through her tone when she speaks, we hear the change and loss of emotion and feelings; from the beginning of the movie, screaming in the hotel, to appearing stoic telling of what she's experiencing when she meets Professor Norman face-to-face.

"Lucy" is unique in its concept and so well-written, it conveys on the page the story it wants to tell. The audience should be able to follow this story line with no trouble and be able to relate to it, as well as the main character, Lucy, giving it wide audience appeal.



**RATING GRID:**

	Excellent	Good	Fair	Poor
Idea		x		
Story Line		x		
Characterization		x		
Production Value		x		

<b>MECHANICS</b>	Excellent	Solid	Needs Work	Re-Think	N/A
Action lines clearly and concisely manifest visual action and literal context.		x			
Scenes avoid the problem of continuing beyond optimal length.		x			
Spelling, grammar, and proofreading.		x			
Page count.		x			
The script's physical presentation.		x			
Dialogue.		x			
The script effectively manifests a compelling theme and adheres to it throughout the story.		x			

<b>CHARACTER</b>	Excellent	Solid	Needs Work	Re-Think	N/A
The protagonist clearly manifests both internal and external goals.		x			
The protagonist has consistent opposition to his/her goals.		x			
The protagonist is sympathetic and/or engages our emotional investment.		x			
The protagonist clearly changes / has an arc.		x			
The supporting characters are unique and add value to the story.			x		
All of the characters are authentic to their backgrounds.		x			
The script has an effective antagonistic force, direct or indirect.		x			

<b>STRUCTURE:</b>	Excellent	Solid	Needs Work	Re-Think	N/A
The script has a strong structural foundation that serves the story, classic three-act structure or otherwise.		x			
Plots and subplots work together.		x			
The set-up is concise, and effective.		x			
The story has well-designed reversals.					x

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Transitions are effective and appropriate to the story.		x			
Every scene has relevance.		x			
The story includes an effective dramatic climax / payoff.		x			
The setup is resolved effectively.		x			
A catalytic situation drives the plot.		x			
Dramatic conflict and tension build across scenes, throughout the plot.		x			

<b>MARKET VALUE</b>	<b>Excellent</b>	<b>Solid</b>	<b>Needs Work</b>	<b>Re-Think</b>	<b>N/A</b>
Originality / freshness.		x			
The story has a clearly defined target audience.		x			
The story clearly has mass audience (universal) appeal.		x			
The story includes a conceptual “hook” that could potentially be used to effectively market the film.		x			

<b>PRODUCTION VALUE</b>	<b>Excellent</b>	<b>Solid</b>	<b>Needs Work</b>	<b>Re-Think</b>	<b>N/A</b>
The lead character is castable / has star appeal.		x			
The visual arena of the script is stimulating.	x				
The project has International appeal.		x			

**RECOMMENDATION:**            **Consider**

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