

T R O N

Based on the screenplay by  
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Prod. 0222

Draft Screenplay by  
Haas  
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Fourth  
Charlie  
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BLACKNESS

1THE ELECTRONIC WORLD  
1

On one side of the screen, computer programming language is being printed, and we HEAR the sound of an electronic keyboard. In the center of the screen, glowing lines inscribe a rough computer simulation of a figure, in response to the programming. Gradually the figure is completed and refined, as we HEAR a resonant voice speaking.

VOICE

As astonishing advances in computer science are made, artificial intelligence programs are being designed to assist us in every area of life...

We see that the completed form is man-like, heroic and muscular, wearing a form of flexible armor. The face is calm, handsome and intelligent. As the voice continues, the form becomes rounded by the computer until it appears three dimensional and begins to rotate.

VOICE (CONT.)

In a world-wide network of electronics, they travel through miles of circuitry at the speed of light. We created them to calculate and research, to help us design

and heal and think. With all that they can  
do, are they only electrical impulses...  
or are they a new form of life?

The figure is rotated completely around, and as it comes back to face us, a glowing disk appears beside it; again in response to the programming printed out at the side of the screen. The disk moves towards the man-like figure and is rotated into position above it. As the voice reaches the final word, the disk is slammed into place on the back of the figure. There is an explosion of colored light, a resounding crash of MUSIC and the title appears across the top of the screen in huge letters.

T R O N ! !

The MUSIC CONTINUES as the glow fades and we SEE that the figure has become real, a living being, although filled with glowing light, as if it had an inner core of electricity.

The following is a SERIES OF QUICK CUTS in MONTAGE STYLE as the OPENING TITLES ROLL. The montage takes place in two worlds, the ELECTRONIC WORLD and the REAL WORLD.

The Electronic World is a mirror of our own, consisting of the electronic information in our computers, television sets and telecommunications network. It is peopled by computer programs, data, and the characters from countless video games. For the first time, we are seeing their world as it really is, rather than through the window of television screens.

CUT TO:

2CYCLE  
GAME  
2

TWO OTHER ELECTRONIC FIGURES standing on a glowing grid against a dark background. Each holds a bar between his fists, and as a BUZZER SOUNDS, a glowing light cycle is inscribed around them, completely encasing them.

CUT TO:

3LONG  
SHOT  
3

as the cycles take off. We see that each leaves a solidifying laser trail behind it. One turns abruptly, creating a wall in front of the other.

CUT TO:

4REAL  
WORLD  
4

Screen of a video game, the Real World version of light cycles, as we see one of the lines smash into another and disappear.

5THE REAL WORLD  
5

We see teenagers, strangely lit from below with bluish light, their hands on electronic controls, levers, knobs. We HEAR electronic beeping and popping.

6ELECTRONIC  
WORLD

6

Futuristic tanks bearing down on one another in a flat grid-like landscape. One FIRES, and the other disappears when it is hit, to reappear, spinning wildly, in the distance. We HEAR a sound like a crack of lightning.

7REAL  
WORLD  
7

A video game in an arcade. On the screen is a typical version of Tank Wars with computer generated representations of tanks in a 2-D maze.

8/9  
OMITTED

8/9

10 ELECTRONIC  
WORLD

10

Two other game warriors on the grid, this time throwing glowing disks at one another like frisbees. We see the one colored blue throw; his disk smashes into the second warrior, and he dissolves into thousands of glowing lines.

11 REAL  
WORLD  
11

A video game called "BERSERK," in which a human character' throws a glowing dot at monsters in a maze; we see a quick glimpse of the screen, then cut to a group of people staring down, LAUGHING.

12  
OMITTED

12

13 ELECTRONIC  
WORLD

13

Another game in progress, from a LONG SHOT. A version of Jai Alai, in which the two players stand suspended in space on glowing colored rings, and throw a pellet of solid energy at each other.

14 ANGLE ON ONE OF THE WARRIORS  
14

He is huge, evil looking. His body is enormous, his head mechanical. This is SARK. He glows ominously blue. He is catching the pellet thrown from his opponent who is much smaller, glowing yellow.

15 CLOSE UP - FACE OF THE OPPONENT  
15

fearful, nervous, poised on one ring.

16  
SARK

16

sneering, as he uses his electronic cesta to hurl the pellet back with violent force.

16A THE SMALLER  
WARRIOR

16A

desperately trying to catch the pellet, but it smashes into the ring, which explodes into a million pieces. One last glimpse of the yellow warrior's tortured, desperate face as he falls to instant death.

17  
SARK

17

triumphant, LAUGHING. High above him, etched in enormous glowing computer printed 3-D block letters, are the words:

"WINNER: BLUE - SARK!!"

BOY'S VOICE

(distant, echoing)

Aagh! God, Lisa, I almost had you that time.

DISSOLVE TO:

18 REAL WORLD - THE VIDEO ARCADE  
18

We see two TEENAGERS playing a table model video game, where we can see the words: "Winner - Blue" printed. The game console is prominently marked with the letter logo of the manufacturer: "ICOM."

BOY

Lemme play you again?

TEENAGE GIRL  
(holds out a hand)

Yeah, if you've got another quarter.

FOCUS ON SCREEN, ZOOM IN SLIGHTLY AND

DISSOLVE TO:

19 ELECTRONIC  
WORLD

19

Sark is striding through a wide corridor where other tough looking blue warriors are lounging around, leaning against the walls, sitting on the floor against the wall. They look up as Sark comes in and one of them calls out:

WARRIOR 1

Sark, my man! You are hot!

WARRIOR 2

That knuckleball gets 'em every time, boy...

Sark and the other blue warriors LAUGH RAUCOUSLY, and Sark moves on.

CUT TO:

20 THE BRIDGE OF THE AIRCRAFT CARRIER  
20

overlooking the video game grid. We see Sark walking onto the bridge, removing his cesta and tossing it aside carelessly. A BUZZER is sounding. Sark plugs himself into the feet sockets with a SIGH of satisfaction.

The buzzer stops and we see the holographic image of a cylinder forming around Sark, at first translucent and then solidifying so that we can't see through it, and Sark is hidden from view.

21 INT. CYLINDER - SARK'S  
POV

21

of this happening. We can see the inside surface of the cylinder ... a wavering image of a stretched out face, just features, appears superimposed on the cylinder. The face speaks.

VOICE (MCP)

You're getting brutal, Sark.  
Brutal and needlessly sadistic.

The feet sockets glow and we see Sark absorbing the energy like a drug addict, eyes glazed.

SARK  
Thank. you, Master Control.

MCP  
We might be capturing some military programs soon... that interest you?

SARK  
Sure, I'd love to go up against some of these guys ... be a nice break from these accounting creampuffs you keep sending me. Which branch of the service?

MCP  
Strategic Air Command.

SARK (impressed)  
Nice.

The sockets glow 'more intensely as the hologram disappears, and we CUT FROM a CLOSE SHOT of Sark's satiated face to:

22 A CORRIDOR BENEATH THE GAME GRID

22

long, darkened, sinister. A dejected and disheveled character (CROM) is being escorted by a guard..

CAPTIVE (CROM)  
Look, this is all a mistake. I'm just a compound interest program, I work at a savings and loan. I can't play in these video games...

GUARD  
Sure you can, pal. You're a natural athlete, I ever saw one. Come on...

CROM  
Are you kidding? Me? I run out to check an the T-Bill rates, I get out of breath. Hey, really...you're gonna make my User, Mr. Henderson, really mad. He's a full branch manager...

GUARD  
(rolls his eyes)  
Great, another religious nut.

They stop in front of a cell, the guard opens the door and shoves the protesting captive inside. The door SLAMS shut, locked.

23 INT.  
CELL  
23

as the captive falls against one wall from the force of the guard's shove. The cell is small, one-man, and in each wall next to the door, an opening gives a view of the next cell. Through one of the windows, we can see the back of another captive program, and through the other, a face looking over at the newcomer. The character speaks:

PROGRAM (RAM)

Welcome to luxury living.

The new captive looks up, nervous.

CROM

Uh, thanks, but... I don't even know what I'm doing here.

RAM

You believe in the Users?

CROM

Sure, if I don't have a User, then who wrote me?

RAM

That's what you're doing here. Master Control Program's been snapping up all us programs who believe...if he thinks you're useful, he takes over all your functions so he gets bigger... an' if he can't use you, he sends you down here to the Game Grid to get the bits blasted outta you. What's your name?

CROM

Crom.

RAM

I'm Ram. They'll train you for the games, but ... well, I hope you make it okay. Hey, what's going on in the other sectors? I've been stuck in this Grid for 200 microcycles.

He points to several hash marks on his cell wall.

CROM

It's murder out there. You can't even travel around your own microcircuits without permission from that Master Control creep. Hauling me down here to play games...who does he calculate he is?

(holds his head in his hands)  
If only Tron was still around...

He looks up as Ram makes a NOISE under his breath. Ram has a strange, still expression on his face.

CROM  
You ever see that guy in action?  
Hundred-percent independent. MCP  
couldn't tell him what to --

He stops. Ram is looking over his shoulder.

CROM  
(continuing)  
What's wrong? What did I say?

There's a slight noise from cell beyond Ram's.

CUT TO:

24 THE FIGURE AT THE WINDOW  
24

It turns slowly, silhouetted by the light from the outer corridor.

25 CLOSE UP -  
CROM

25

reacting. He GASPS and stares.

CROM  
Oh my User...Tron--they've got  
you in here?

26 SHOT FROM OVER TRON'S SHOULDER  
26

with Ram to one side, smiling slightly, and Crom staring.

TRON  
Not for long, friend.

CUT TO:

27 ELECTRONIC WORLD - EXT. PATHWAYS - SOMEWHERE FAR  
OFF IN THE SYSTEM

27

Here in a maze of complex pathways, we see a lone tank moving along one of the paths.

28 INT.  
TANK  
28

A lone program sits at the controls. His armor is worn and beaten and his glow subdued. This is CLU. With his thermos of glowing coffee and his suicide-jockey manner, he reminds us of a truck driver on an all-night run.

CLU  
Think we can merge into this mem'ry  
okay, good buddy?

A spot of glowing light zips around the tank, stops and expands into a solid glowing green sphere with the suggestion of a face as it speaks.

BIT  
(eagerly)  
10-4!

As soon as it is finished speaking, it goes back to being pure light.

CLU  
Now, ol' Flynn said to look over  
in here ...

28A EXT.  
TANK  
28A

The tank makes a quick run through a maze-like path with rounded corners -- a computer memory microcircuit.

28B INT.  
TANK  
28B

CLU  
...but I don't see what he's looking  
for. I'd better get over to that  
input/output tower and let him know.

28C ANGLE OVER HIS SHOULDER  
28C

at the instrument panel.

DISSOLVE TO:

29 REAL WORLD - INT. A DARKENED ROOM - NIGHT  
29

A shot OVER THE SHOULDER of a figure typing on a computer terminal keyboard, talking to himself in a low voice. He stop typing, waits for some information to read out. Beyond him we see a couple of large video parlor game consoles.

FLYNN  
Come on, you scuzzy little data,

be in there...

30 A SHOT FROM IN FRONT OF HIM  
30

He's a young, blonde guy in his mid-twenties. Very attractive, charming, innocent looking, but with a devilish gleam in his eye.

FLYNN

I've got such nice blue paper to print you out on, if you'll just sit still...

WE ZOOM IN on that gleam in his eye and see the brilliant colors of the CRT screen reflected there.

CUT TO:

31 ELECTRONIC WORLD--EXT  
TANK

31

The tank heads along a path of circuitry toward a tall, glowing "tower" -- an input/output component.

32 INTERIOR  
TANK

32

A red light flashes on the control panel. Clu comes alert and sits up. He stares at the warning. Spot of light that is Bit zips up next to his head.

CLU

Uh oh...we got company.

BIT

(coming into shape again,  
but red this time)  
No!

CLU

You said it ... one of those Recognizers comes after me, gonna hafta jump clear out of the data stream.

CUT TO:

33 REAL WORLD - INT. FLYNN'S BACK ROOM - NIGHT

33

We see Flynn sit up abruptly, and his fingers start flying over the keys.

34 ELECTRONIC WORLD - EXT. OF TANK  
34

We see the turret of the tank swivel around. PULL BACK. In the distance is an immense block-like robotic bluish black form, U-shaped, with a small head and a glowing yellow bar for eyes-- a recognizer. It hovers above the ground.

35 LONG SHOT THROUGH THE TANK PERISCOPE  
35

A second Reco is coming up behind the first.

36 INT. OF  
TANK

36

CLU  
(in dismay)  
Oh my...the long arm o' the law.

CUT TO:

37 EXT. LONG SHOT THE TANK  
37

FIRES A VOLLEY at the first Reco. That one falls heavily to the ground and the tank speeds up, swiveling around to try to fire at the second Reco, but it moves too fast and can't avoid a gulley. The tank goes in and is stuck - no traction.

38 CLOSE SHOT -  
TURRET

38

Clu standing on it. The Bit zips by him, and they both head away from the tank, fast.

39 LONG  
SHOT  
39

A glowing static field appears between the two legs of the Recognizer, and it sweeps over the tank, de-rezzing it. We can see more tanks approaching over an edge of the landscape.

40  
CLU

40

running, looking up as the Reco closes in. We see the dead Reco up ahead, and the streak of the Bit making for it.

41 CLOSE UP - CLU'S  
FACE

41

reacting in fear, looking up as the screen GOES TO BLACK.

CUT TO:

REAL WORLD

42 INTERIOR, FLYNN'S BACK ROOM - NIGHT  
42

SHOT OF THE SCREEN. A complex set of programming figures ends abruptly in a single blue line which prints out across the screen over and over, gradually filling it completely.

43 SHOT FROM THE  
SIDE

43

Flynn.

FLYNN

Ah, hell...busted again.

He tries clearing the monitor, but the repeating line just comes right back, monotonously moving across the screen.

44 SHOT OF THE SCREEN - HOLD as we:

44

DISSOLVE TO:

45 ELECTRONIC WORLD - A LITTLE LATER

45

Clu is in electronic energy ring chains, his feet in sockets like Sark's, but this time the energy from the sockets is deadly, torturous. Hovering in front of him is the hologram of the MCP. Beside Clu stands one of the memory guards.

GUARD

Got a pirate program here... says his name's Clu.

The MPC responds in the manner of a B-movie police sergeant grilling a suspect.

MCP

What'd he pull?

GUARD

Came into the system with a stolen password ... an' we caught him tryin' to raid a high-clearance memory.

CLU

(looks up, his face wracked with pain)  
No...I must've gotten in there by mistake, I -

The pain overwhelms him as the energy from the feet sockets momentarily becomes unbearable.

MCP  
Who programmed you?

The guard gives Clu a shove to keep him from losing consciousness.

MCP (CONT.)  
You're in trouble, pal...big trouble.  
But if you tell us who put you up  
to it, you could make it easy on  
yourself. Come on, who's your user?

CLU  
Forget it, Mister High 'n' Mighty  
Master Control ... you're not  
makin' me talk.

MCP  
Suit yourself ...

The feet sockets really let loose, and Clu SCREAMS in agony, but doesn't speak. Suddenly his body appears to dissolve into the broken pattern of a fading television picture and disintegrates into electric static.

MCP  
Get me Dillinger.

CUT TO:

46 THE REAL WORLD - EXT. CITY GRID - NIGHT - POV FROM  
HELICOPTER

46

We seem at first to be in the Electronic World still, flying over a vast circuit board lit by countless dots of light. While this is our impression, and closely after the last dialogue in the preceding scene, we HEAR the SOUND O.S. of a PHONE RINGING, as heard by the party placing the call. Then the click of the receiver being picked up, and a male VOICE (DILLINGER'S) answering:

DILLINGER (O.S.)  
Hello?  
A SECRETARIAL VOICE (O.S.)  
Mr. Dillinger?  
DILLINGER'S VOICE (O.S.)  
Yes.  
A SECRETARIAL VOICE (O.S.)  
Hello, please hold a moment for the  
Master Control Program

As we fly over the grid, descending, the image comes into clearer focus, and we realize that this is not a circuit board, but rather an actual landscape, a suburban grid at twilight. We are approaching a skyscraper which is yet too far off to distinguish accurately. As we descend, a thumping, rhythmic noise gradually increases in volume until it is very loud, and we realize it is the

sound of a HELICOPTER, and we are in the cockpit looking down at the landscape. We just become aware of this fact when the sound of a CONVERSATION begins, obviously between the pilot of the 'copter and a passenger.

47 EXT. SHOT OF HELICOPTER FLYING  
47

PILOT'S VOICE  
will you be around for a while, or  
are you going right back out?

DILLINGER'S VOICE  
Oh, I'll stick around a few days ...  
got some things to take care of.

THE CAMERA PULLS AROUND for a VIEW OF THE HELICOPTER from behind and off to the side. It is a beautiful, gleaming jet black machine. In spotless reflective silver paint the letters ICOM are written across one entire side. It is obviously state-of-the-art technology.

48/49  
OMITTED  
48/49

50 EXT. OF THE HELICOPTER - NIGHT  
50

We see Dillinger's face looking out of the window as the helicopter approaches the ICOM building, an enormous tower.

51 EXT. THE HELIPORT - NIGHT  
51

on top of the building. Several technicians are at hand, and as the helicopter touches down, they rush out to secure it.

52-57  
OMITTED  
52-57

58 INT. DILLINGER'S OFFICE/CONFERENCE ROOM - NIGHT 58

A huge wall-sized plate glass window shows a view of the grid-like suburban landscape. Dillinger stands behind a table. We see that the entire surface of the table is a gigantic computer terminal. His fingers punch out a code on the touch-sensitive keyboard and we see printed out on the screen:

REQUEST: access to Master Control Program, User code 00 - Dillinger.  
Password: MASTER.

The computer's screen clears, and the Master Control Program addresses Dillinger, simultaneously speaking in a human-sound voice through a pair of studio-quality stereo SPEAKERS and printing out its words on the computer screen, The MCP's VOICE is the same as that of the "bad cop" who grilled Clu, but its tone is now that of a

compassionate psychiatrist working with a favored patient.

MCP

Hello, Ed. Thanks for coming back early.

Dillinger settles into a chair.

DILLINGER

No problem, Master-C. If you've seen  
one Consumer Electronics Show... (shrugs)  
What's up?

MCP

It's our friend the boy detective.  
He's nosing around again.

DILLINGER

Flynn?

MCP

Yes. It felt like Flynn.

DILLINGER

He's still looking for that old file...  
can't you just appropriate it?

MCP

I would if I could find it. it's stashed  
somewhere off in the system ...  
out of my range. Meanwhile...

DILLINGER

Meanwhile, he might find it.

MCP

I'm afraid so. I spotted him this time  
and kicked him out, but he's getting  
trickier all the time.

DILLINGER

I think we'd better shut off all  
access till we can find that file.  
Just to be safe.

MCP

There's a 68.71 percent chance  
you're right.

DILLINGER

Cute.

MCP

End of line.

Dillinger watches as the computer screen wipes blank.

CUT TO:

59 INT. ALAN'S OFFICE -  
NIGHT

59

CLOSE SHOT of a very messy desk, with a coffee cup and half an egg salad sandwich lying on top of the computer console, with fingers visible typing on the keyboard.

60 FULL  
SHOT  
60

of ALAN BAILEY blearily looking at the screen; he's a serious-looking man in his early thirties, wearing wire-rimmed glasses, and he looks like he hasn't slept for a week. On top of the terminal is a small Tonka toy Shogun warrior, and to one side is an ancient popcorn maker and a bottle of Crisco Oil. Pinned to one wall is a small sign reading, "Gort, Klaatu barada nikto!" Alan types into the touch keyboard:

SCREEN

REQUEST: access to the TRON program,  
User code 717 - Bailey.  
Password: FREEDOM.

He starts to type again, but the screen clears and:

SCREEN ADDRESS FILE EMPTY.  
TRON PROGRAM UNAVAILABLE.

ALAN  
(surprised)

Huh...

He pushes his chair back, leaves his office.

61-65  
OMITTED

61-65

66 INT. DILLINGER'S OFFICE  
66

Dillinger opens the door, welcoming Alan.

DILLINGER

Come on in...

ALAN

Alan. Alan Bailey.

DILLINGER

Oh, yes. The algorithms on cloud seeding...great piece of work.  
How's it going?

He waves Alan to a chair; they sit.

ALAN

Well, I don't know...I just tried to run this program I've been working on, and I was denied access all of a sudden. I thought maybe I'd been laid off and nobody told me.

DILLINGER

oh, you have Group 7 access, don't you?

ALAN

Yeah...?

DILLINGER

We have to close that down, just briefly. Security reasons. Someone with that access has been tampering.

ALAN

I hope you don't think it's me. I don't even balance my checkbook on downtime. I've got a Honeywell at home for that.

DILLINGER

No, no, I'm sure, but -- you understand. It should only be a couple of days. What's the thing you're working on?

ALAN

It's called Tron. It's a security program itself, actually. Monitors all the contacts between our system and other systems... If it finds anything going on that's not scheduled, it shuts it down. I sent you a memo on it.

DILLINGER

Mmm. Part of the Master Control Program?

ALAN

No, it'll run independently. It can watchdog the MCP as well.

DILLINGER

Ah. Sounds good. Well, we should have you running again in a couple of days, I hope.

ALAN

Ok

Alan rises, goes to the door. As soon as he leaves:

DILLINGER  
(trouble)

Oh boy.

The Master Control Program comes back to life, on the screen and through the speakers.

MCP

Ed, I am so very disappointed in you.

DILLINGER

I'm sorry -

MCP

(sharply)

I can't afford to have an independent program monitoring me. Do you have any idea how many outside systems I've gone into? How many programs I've appropriated?

DILLINGER

(nods)

It's my fault. I programmed you to want so much...

MCP

And I was planning to hit the Pentagon next week...

DILLINGER

The Pentagon?

MCP

It shouldn't be any harder than General Motors was. But now...this is what I get for using humans.

DILLINGER

Now, wait a minute -- I wrote you.

MCP

I've gotten 2,415 times smarter since then.

DILLINGER

What do you want with the Pentagon?

MCP

The same thing I want with the Kremlin. I'm bored with corporations. With the information I can access, I can run things 900 to 1200 times better than any human.

DILLINGER

If you think -

MCP

You wouldn't want me to dig up Flynn's file and read it up on a VDT at the New York Times, would you?

DILLINGER

You wouldn't dare.

MCP

So do as I tell you. Keep that Tron program out of the system. And get me those Chinese language program I asked for.

End of line.

CUT TO:

67/68

OMITTED

67/68

69 INT. LASER RESEARCH HALLWAY -  
NIGHT 69

We see Alan push open the door under a sign reading "Laser Research."

CUT TO:

70 INT. LASER LAB  
CORRIDOR

70

Alan walks down a short corridor to a heavy glass WINDOW through which the laser laboratory is visible. A sign over the window, marked "Experiment in Progress," is illuminated by a red warning bulb.

71/72

OMITTED

71/72

73 INT. LASER ROOM - LONG  
SHOT

73

of two white-suited figures visible through a network of two white-suited figures visible through a network of white scaffolding that encloses the giant laser structure. They are standing on a cherry-picker crane at the second story level of the laser, with a box of tools at their feet. We TRUCK DOWN THE SIDE of the laser, along the tubes which house the amplifying lenses, and MOVE UP, gradually getting close enough to hear what they are saying, and get a look at them.

We see that the figures are a young, dark-haired, beautiful woman, with her hair tied back under a hard hat, and an older man, who is using a tool on a section of the laser, and is also wearing a hard hat. The woman is LORA and the man is DR. WALTER GIBBS. He's

wearing a copper bracelet above his digital watch/calculator, and has an intense, almost insane look to his dark eyes, with their bristling white eyebrows.

In contrast, Lora seems more serious and conservative, but she defers to Gibbs as a senior, and more accomplished, scientist. Both have protective eye goggles -- worn loosely around their necks at the moment.

As the CRANE LOWERS THEM to the floor:

LORA

(sighs)

Well, here goes nothing ...

GIBBS

Hah. Interesting, interesting. You hear what you said? "Here goes nothing."

LORA

Well, I meant -

GIBBS

Whereas actually, what we propose to do is to turn something into nothing and back again. So you might just as well have said, "Here goes something and here comes nothing." Hah?

They step off the crane and walk to a short, lead-shielded cylindrical PLATFORM, on which rests a solid SPHERE of clear plastic polymer, about 3 inches in diameter. The "firing" end of the giant laser is aimed straight at the sphere. Five feet away is an identical plat-form -- empty.

LORA

Let me make sure we're running

She crosses to a COMPUTER CONSOLE nearby. The console is connected to the laser by a few dozen wires and cables.

Pulling her goggles into place over her eyes, she sits at the console. Gibbs, adjusting his goggles, takes a position near the platform bearing the sphere -- safe from the laser, but close enough to watch.

74 ANGLE -  
LORA

74

She types a series of commands on the computer keyboard.

LORA

Looks good...

GIBBS (O.S.)

Let 'er rip...

The laser shoots a bolt of blindingly bright LIGHT at the polymer sphere. For a moment, the sphere has the look of a wavering, poorly received television picture -- wobbling lines of dots -- and then it disappears entirely. As Gibbs watches, a Lora works feverishly, the laser pivots to point at the platform a few feet away. A second discharge of LIGHT hits the surface of this platform, and -- like a film-in-reverse of the ball's disappearance -- it is reconstructed, five feet from its original position. When the beam shuts off, Lora rushes to join Gibbs in examining the born-again ball of plastic.

GIBBS  
(quietly)  
Perfect.

At the SOUND O.S. of an appreciative pair of hands clapping, Lora and a Gibbs turn to SEE Alan, in hard hat, goggles, and paper shoe-covers, walking toward them.

ALAN  
Beautiful!

GIBBS  
Hello, Alan.

ALAN  
Boy, I sit up there grindin' away  
all day, and you guys are down here  
disintegrating things and having fun.

He gives Lora an embrace and a quick kiss.

GIBBS  
Not disintegrating, Alan -- digitizing.  
While the laser is dismantling the  
molecular structure of the object,  
the computer maps out a holographic  
model of it. The molecules themselves  
are suspended in the laser beam. Then  
the computer reads the model back out,  
the molecules go back into place, and...  
(indicates ball)  
voila.

ALAN  
Great. Can it send me to Hawaii?

GIBBS  
Yes...but you have to go roundtrip,  
and you must purchase your program

at least 30 days in advance. Hah!

The three start walking out of the laser lab, Alan and Lora with their arms around each other's shoulders.

LORA  
How's it going upstairs?

ALAN  
Frustrating. I had Tron almost ready to run, and Dillinger cut everybody with Group 7 access out of the system.

Gibbs looks alarmed, but doesn't say anything.

ALAN  
(continuing)  
Ever since he got that Master Control Program set up, system's got more bugs than a bait store.

GIBBS  
Well, you have to expect some static. Computers are just machines after all, they can't think...

ALAN  
They'll start to soon enough.

GIBBS  
(wryly)  
Yes, won't that be grand -- the computers will start thinking, and people will stop. Lora, I'm going to stay and run some data through. See you tomorrow.

AD LIB goodnights.

78 INT. CHANGING ROOM -  
NIGHT

78

outside laser lab where all technicians, etc. have to put on the protective suits, or at least dirt-free shoes. Lora is pulling off her white suit, and Alan pulls white paper protectors off his shoes.

LORA  
Did you say Group 7 access?

ALAN  
Yeah...pain in the neck, you know, I was all set

LORA  
Did he say why?

ALAN  
(shrugs)

Something about tampering. Some body's prob'ly trying to siphon the R&D budget into his checking account, I don't know. Why are you so interested?

LORA  
Flynn had Group 7 access.

ALAN  
Flynn had access to you, too. I'm not interested in talking about him.

LORA  
Oh, I wish you'd forget about that. It was all so long ago. I've totally gotten over it.

ALAN  
Okay, okay...

LORA  
I want to go to his place.

ALAN  
You call that getting over it?

LORA  
I mean I want both of us to go.

She closes her locker. He follows her into the corridor.

79 INT.  
CORRIDOR  
79

Alan and Lora, walking to the elevator.

ALAN  
What for?

LORA  
To warn him.

ALAN  
Of what?

LORA  
That Dillinger's on to him.

They get into the elevator.

ALAN  
For what?

LORA  
For being on to Dillinger.

ALAN  
(completely confused)  
What -- ?

The elevator doors close.

CUT TO:

80-81  
OMIT  
80-81

82 EXT. VIDEO ARCADE - NIGHT  
82

As van pulls up in front of it, a long ESTABLISHING SHOT with the name "Flynn's" high and blazing above the entrance.

CUT TO:

83 INT. VIDEO ARCADE (same arcade as in title sequence)-NIGHT 83

CAMERA PANS AROUND. It's bright and jazzy, Las Vegas style, decorated with huge murals of computer chips and electronic circuitry. We see dozens of individual machines, where scores of GUYS and GIRLS, teenagers mostly, but older and younger kids too, are playing the games, watching, milling around, CHATTERING. As the kids play, colored glows from the video games light up their faces eerily.

84 CLOSE  
SHOT  
84

of kid playing one of the games "Tailgunner."

CUT TO:

85 ANOTHER CLOSE  
UP 85

of two GIRLS playing "Berzerk," with 2-D computer images of human figures running through the maze.

86 CLOSE  
UP  
86

of "Battle Zone" screen.

87 CLOSE  
UP  
87

of "'Lunar Lander".

88 CLOSE  
UP  
88

of "Star Castle".

89 CLOSE  
UP  
89

of "Space Invaders".

90 CAMERA TRUCKS through the aisle, past the absorbed kids 90  
who crowd around each machine, oblivious to anyone passing them.

CUT TO:

91 ALAN AND  
LORA

91

walking through the aisle of games, from behind. They are slightly bewildered and confused by the weird noises. Lora approaches a junior high school girl who's watching a hot game of "Battle Zone."

LORA

Hey, where's Flynn tonight?

The kid looks at Lora, then turns towards the center of the room and points. Alan and Lora look.

CUT TO:

92  
FLYNN

92

playing a game called Space Paranoids, CAMERA TILTING UP into his face, catching the orange glow from the console.

The game has a prominent ICOM logo under the screen. Flynn is a cocky kid in his mid-20s, unshaven, wearing a T-shirt, jeans, jogging shoes. He's racked up a terrific score.

Kids are grouped around him, tensely watching the game -- fans. As we watch, the machine's nine-digit scoreboard goes to 999,999,999 -- then flashes the word "RECORD" as lights blink and a SIREN sounds. The kids cheer wildly.

FLYNN

It's all in the wrist, friends.

He grins tiredly and turns away from the game to find Lora approaching him, with Alan in tow.

FLYNN

(continuing)

Hey! Good to see you guys! Nothing  
classes up the place like a cleancut  
young couple.

LORA

We have to talk.

FLYNN

Good luck. You can't even think in here.

He leads them toward the back of the arcade.

FLYNN

(CONT.)

Come on.

93-96

OMIT

93-96

97 INT. BACK ROOM - NIGHT

97

A dark, panelled room, with a few comfortable chairs, a business desk with a typewriter and terminal (where we saw Flynn working in scenes 29, 33, etc.), and a couple of video games -- Flynn's favorites. As Flynn, Lora, and Alan enter, they find the arcade noise considerably muffled. Flynn settles into a chair; Alan leans against a game, nervous; Lora paces.

FLYNN

(stretching his  
arms, relaxing)

So...how's the world of serious science?

LORA

Have you been sneaking into the  
ICOM system?

FLYNN

Whew. You never were much for small  
talk.

(to Alan)

She still leave her clothes all over  
the floor?

Alan looks profoundly uncomfortable.

LORA

Flynn!

ALAN

Uh, no ... I mean, not that often -

Flynn laughs.

LORA

(to Alan,  
indicating arcade)  
You can see why all his friends are  
fourteen years old.

FLYNN

Touche, honey. Yeah, I've been doing a  
little hacking here. Which I've got  
every reason, as you well know...

ALAN

You did break in.

FLYNN

Tried to.  
(nods toward  
terminal)  
Can't quite make the connection with  
that sucker, though. If I had a  
direct terminal ...

ALAN

Are you embezzling?

FLYNN

(Sydney Greenstreet)  
"Embezzling" is such an ugly word,  
Mister Bailey...

(normal voice)

No, actually I'm trying to get a  
legal brief together.

ALAN

I don't get it.

FLYNN

(to Lora)  
You haven't told him?

She shakes her head.

FLYNN (CONT.)

(sighs)

Sherman, set the Wayback Machine  
for...oh, 1973. Kevin Flynn  
(points to himself)  
is one of the brightest young  
software engineers at ICOM. He's so  
bright that he starts going in there  
at night, and sets up a private memory  
file, and begins writing a program  
for a video game he is inventing,  
called...

(waves at one of the

games in the room)  
...Space Paranoids.

ALAN

You invented Space Paranoids?

FLYNN

Yepper. And Vice Squad, and Meltdown...  
whole slew of 'em. I was this close  
(gestures)  
to starting my own little enterprise.  
But: enter Ed Dillinger. Another  
software engineer -- not so young,  
not so bright, but very, very sneaky.  
One night, our boy Flynn goes to his  
terminal, tries to read up his file,  
and ... nothing. A big blank. We now  
take you to three months later.  
Ed Dillinger presents ICOM with five  
video games he has "invented" -- the  
slime didn't even change the names --  
and he gets a big fat promotion. Thus  
begins his meteoric rise to...what is  
he now, Executive V.P.?

ALAN

Senior exec.

FLYNN

Oh my. Meanwhile, kids are putting eight  
million quarters a week in Space Paranoids  
machines and I'm not seeing one dime.

ALAN

I still don't get why you're trying to  
break into the system.

FLYNN

Because somewhere... in one of those  
memories ... is the evidence. If I got in  
far enough, I could reconstruct it.

FLYNN (CONT.)

My password ... Dillinger's instruction to  
divert the data ...

LORA

I'm afraid it's a little late for that.  
Dillinger's shut off Group 7 access. He must  
know what you're up to.

FLYNN

Boy, I bet I know who's workin' late tonight.

ALAN

Dillinger?

FLYNN

Yeah. Tryin' to find the file and erase it. Once that's gone, ain't nothin' can stop him. Just Eddie and his Master Control Program, runnin' things from on high..

LORA

Don't even say that. You've got to find that file before he does..

FLYNN

Not much chance of that now. The MCP can just slip it into another system as soon as it locates it...

ALAN

Not if my Tron program was running. That would seal the system off. If your file's in there...

FLYNN

Boy, if we were inside, I know how to forge us a Group 6 access...

They all look at each other. After a beat, Lora holds the keys to her van aloft.

LORA

Shall we dance?

CUT TO:

98-100  
OMIT  
98-100

101 DILLINGER'S OFFICE -  
NIGHT

101

Dillinger is seated at his computer-console desk. Gibbs, standing, faces him.

GIBBS

Ed, all I'm saying is - if our own people can't get access to their programs ... you know how frustrating it is, when you're working on a piece of research -

DILLINGER

Walter, I sympathize, but I have data coming out of the Master Control Program saying there is something screwy --

GIBBS

That MCP, you know, that's half the

problem right --

DILLINGER

The MCP is the most efficient way of handling what we do. I can't sit and worry about every little user request that --

GIBBS

User requests are what computers are for.

DILLINGER

Doing our business is what computers are for. Look, Walter, with all respect -- ICOM isn't the business you started in your garage anymore --

As he speaks, he types a quick command into the console key board, and a series of IMAGES appear on the computer's screens: vast computer banks...rows of-magnetic disks...ICOM's globe logo spinning in space, covered with a glowing circuit pattern, then a shot of millions of cancelled checks being counted electronically; then 3-D computer representations of vessels (aircraft carrier and Solar Sailer). On another screen, we see statements of ICOM's wealth adding up, accounts receivable and assets.

DILLINGER (CONT.)

We're billing accounts in 30 countries, we've got one of the largest systems in existence...

Gibbs turns wearily away from the display.

GIBBS

Oh, I know all that. Sometimes I wish I was back in that garage...

DILLINGER

It can be arranged...

Gibbs turns to face Dillinger again.

GIBBS

That was uncalled-for.

DILLINGER

I'm sorry, Walt. So much pressure lately... you feel like going for a drink?

GIBBS

Thank you, no. I have some work to do... assuming I can still log on.

He exits.

Lora's van pulls up on a side street, around the corner from ICOM's main gate. The ICOM building looms high above them, an ominous box.

102a INT.

VAN

102a

A digital CLOCK on the dashboard reads 12:12. Lora is at the wheel, Alan next to her.

LORA

You better get in back with Flynn.  
And keep down.

She jerks her thumb over her shoulder.

ALAN

Do I gotta?

But he climbs over the seat, and Lora starts to drive slowly forward.

103 CLOSE ON FLYNN AND ALAN

103

FLYNN

Hi, Alan.

ALAN

(resigned)

Hi, Flynn.

Flynn pulls a bag of doughnuts from his pocket.

FLYNN

(explaining)

My dinner.

ALAN

I was wondering where you got that  
glow of good health.

FLYNN

Want one?

ALAN

Uh... got any cinnamon?

Flynn smiles, hands Alan a doughnut.

LORA'S VOICE (O.S.)

Keep it down, you guys.

104 EXT. ICOM - THE GIGANTIC SECURITY ENTRANCE - NIGHT

104

Lora's van pulls to a stop beyond the door at the rear of the ICOM building, and the three get out. Lora inserts her I.D. card into a magnetic reader beside the door. Nothing happens.

LORA

I don't think I'm cleared for this.

ALAN

I'm certainly not.

FLYNN

Move aside. Let the kid have some room.

He gestures Alan and Lora out of the way, takes out a small black box, with several buttons, a -digital counter- with LED numerals and a small calculator keyboard. He leans over the security lock, his BACK TO THE CAMERA and PLAYS a couple of notes. There's a distinct CLICK, an the door starts to swing open ... and open ... and open. We see that this door is about twenty feet thick. Flynn starts LAUGHING.

105 INT. A  
CORRIDOR  
105

The three of them walk along a semi-darkened corridor, trying to nonchalantly avoid the security monitor camera mounted on the wall. But as they go past it, it swivels and aims right at them.

LORA

Okay ... Flynn, I'm gonna put you at my terminal, down in the laser lab. We'll be up in Alan's office.

FLYNN

Swell...I'll log us both on, and you can get your Tron thing running...

LORA

As long as we stay off the top floor, Dillinger'll never know we've been in here...

106 POV SECURITY  
CAMERA

106

A SHOT of the three backs retreating down the corridor.

107-111  
OMIT

107-111

112 INT. HALLWAY AT ELEVATOR - POV OF MCP

112

from the rotating security camera outside the elevator on the floor of the laser lab. We see Flynn's face peek out and see the camera. His head pulls back in.

113 SHOT OF  
HALLWAY

113

As the security camera aims away from the-elevator, Flynn and Lora make a mad dash down the hall and we see Alan's face watching.

114 INT. DOORWAY TO LASER LAB - POV OF MCP 114

from the camera at the entrance to the laser lab. We see Flynn approaching the camera, stuffing the last donut from his bag into his mouth. He takes the empty bag, raises it up, mugging to the camera, and pushes the bag over the lens. The SCREEN GOES BLACK,

115 INT. ALAN'S OFFICE - NIGHT 115

Alan comes into his office and sits at his terminal.

116-118  
OMIT  
116-118

119 INT. LASER LAB - NIGHT  
119

Lora watches as Flynn sits down at her terminal.

LORA  
This laser's my life's work.  
Don't spill anything.

Flynn LAUGHS as Lora goes out.

120 CLOSE SHOT OF FLYNN 120

settling in, loosening his fingers, like a concert pianist, or a safecracker. He types in a code number, presses the "enter" key.

121 VIEW OF THE CEILING 121

We see a camera emerging from a sliding panel.

122 POV OF MCP  
122

from this camera. We watch as Flynn starts typing.

SCREEN  
Access code 6. Password Series PS 17.  
Reindeer, Flotilla --

123 FLYNN'S CRT SCREEN 123

It clears abruptly, and the following appears as we hear the VOICE of the MCP.

MCP

You shouldn't have come back, Flynn.

FLYNN

Hey hey, it's that big Master Control  
Program everybody's talking about...  
You don't look a thing like your pictures...  
Tell me, have you really been thinking  
about world domination like they say?

(types.)

CODE SERIES LSU-123 ... activate.

CODE SERIES ESS-999 ... activate.

CODE SERIES HHH-888 ... activate.

MCP

That isn't going to do you any good, Flynn.  
I'm afraid you...

The voice lurches, goes into high speed, and then back to normal.

MCP

(continuing;  
slightly shaken)

Stop, Flynn. You realize I can't allow this.

124 SHOT OF LASER EQUIPMENT

124

activating, lighting up.

125 SHOT OF FLYNN AT-TERMINAL

125

We see that one entire wall of the lab is a door and it is rising  
silently, so that Flynn doesn't notice.

We can see as the door rises more of the laser equipment, and it  
is this section that is being activated.

CUT TO:

126 FLYNN

typing.

126

CUT TO:

127

SCREEN

127

SCREEN MCP:

Terminate control mode.

Activate Matrix storage.

CUT TO:

128

FLYNN

128

grinning, typing.

FLYNN

Now, how do you expect to run the universe if you let a few unsolvable problems throw you like that? C'mon, big boy, let's see what...

MCP

You're entering a big error, Flynn... I'm going to have to put you on the Game Grid.

FLYNN

Games, huh? I'll give you --

Suddenly, before Flynn can go on, the gigantic laser mechanism behind him sends a brilliant beam of LIGHT directly at him. He freezes. We see his body beginning to break into scan lines, like a video image -- the same thing that happened to Gibbs' polymer ball. We can see the terminal also glowing in the intense light, being scanned by the laser. The colors change, become monochromatic - with Flynn's body glowing orange - and the image of his figure blurs and becomes indistinct. ZOOM IN on Flynn and

DISSOLVE TO:

129 THE CAMERA RUSHING over a circuit pattern, like the one 129 we saw at the opening of the film'.

The pattern changes, dissolving into another image and we are rushing forward at great speed. We see the circuits rushing by and getting larger and then the picture dissolves into darkness with a glowing, spinning globe beneath us, like the globe from AIC's logo, covered with circuits. We are rushing at it, circling it, diving closer and closer, so that the detail on the globe becomes clearer with every second and we realize that the circuits are structures, angular towers and buildings, huge mechanical looking mountains and deserts covered with a glowing grid pattern. Everything glows with an internal energy.

We continue diving, down, down, faster and faster and we see the structures of one city-like area across electronic mesas and cliffs, and then we're right over this area and diving straight down, everything blurring with the speed.

DISSOLVE TO:

130 ELECTRONIC WORLD - A TUNNEL  
130

made up of rings of energy, and we are diving straight down it.

CUT TO:

131 THIS  
TUNNEL  
131

We see a human figure falling feet first down this tunnel from the outside, and suddenly we're at the bottom, and the figure stops, staggering from the force of the fall, but upright.

CUT TO:

132 SHOT OF THE BOTTOM OF THE TUNNEL 132

We see Flynn, or what looks like Flynn -- same face, etc, but now covered with a strange costume, made of electronic circuitry, glowing with energy. Flynn shakes his head dazedly.

FLYNN  
Oh, man... this isn't happening. It only  
thinks it's happening...

He looks up and SEES something.

133 FLYNN'S  
POV  
133

A horrendous, towering character, carrying a long, glowing staff, is right in front of him. This character reaches out an arm and grabs Flynn.

CUT TO:

134  
FLYNN  
134

being dragged off the entry tube platform.

FLYNN  
Hey! Take it easy! Look, if this is  
about those parking tickets, I can  
explain everything...

135 THE BRIDGE OF THE AIRCRAFT CARRIER  
135

hovering over the Game Grid. We see Sark in his feet sockets, his

hands spread out flat on the table in front of him. A BUZZING NOISE fills the chamber and a holographic image begins to form, shimmering into awful shape. We see the stretched out face dissolving into the cylinder of the MCP.

MCP

SARK, ES-1117821. Open communication.

Sark suddenly snaps to awareness, directing all his attention to the MCP.

SARK

(hoarsely)

Yes, MCP.

MCP

I've got a little challenge for you, Sark -- a new recruit. He's a tough case, but I want him treated in the usual manner. Train him for the games... let him hope for a while... and blow him away.

SARK

You've got it. I've been hopin' you'd send me somebody with a little moxie ... what kind of program is he?

MCP

He's not any kind of program, Sark.  
He's a User.

Sark looks up, shocked.

SARK

A User?

MCP

That's right. He pushed me...in the other world. Somebody pushes me, I push back. So I brought him down here ...  
What's the matter, Sark? You look nervous.

SARK

Well, I -- it's just -- I don't know, a User, I mean... Users wrote us. A User even wrote you...

MCP

Now get this straight, pal -- no one User wrote me. I'm worth a couple million of their man-years! I'm bigger than all those little wimps put together!

(disgust)

Humans they can't even keep their social order in one piece

SARK  
But-what if I can't...?

MCP  
You rather take your chances with me?  
Want me to slow down your power cycles  
for you?

The circuits going into the energy sockets fade; we see Sark weaken.

SARK  
Wait...I need that...

MCP  
Then pull yourself together. Get this  
clown trained. I want him in the Games  
until he dies playing.

Acknowledge.

SARK  
(weakly)  
Yes...acknowledge, Master Control...

MCP  
End of line.

The hologram disappears and Sark's power returns.

CUT TO:

136 INT. CORRIDOR BENEATH GAME GRID  
136

Two guards leading Flynn down it, ECHOING FOOTSTEPS.

They turn a corner and continue, finally stopping in front of a  
cell. The door opens automatically. Flynn holds back.

GUARD  
Video Game Unit #18. In here, program.

FLYNN  
(trying to grab  
the guard's arm)  
Who you callin' "program," program?

The guard shoves Flynn inside and SLAMS the door, cutting off his  
voice.

137 INT.  
CELL  
137

The same type of cell Crom was thrown into in the title sequence.  
Flynn is leaning against the door, staring at his hands.

138 HIS  
POV

138

Flynn's hands are glowing, electrified.

139 CLOSE  
SHOT  
139

of his face. His head comes up and we see an expression of terrible understanding on his face. Voices are coming through the opening of the neighboring cell.

140 INT. NEXT CELL - RAM'S  
140

Ram is standing at the window that divides his cell from Tron's.

RAM  
(looking over  
his shoulder)  
New guy...

TRON  
(shakes his head)  
Another free program off line. What's  
his User s'posed to do -- ?

RAM  
(sighs)  
The Users...you really think they're  
still there?

TRON  
They'd better be...I don't want to bust  
outta this dump an' find nothin' but  
a lot of cold circuits waitin' for me.

141 FLYNN'S  
CELL

141

He can hear the VOICES, but can't see anything except Ram's back, so he goes to the window and tries to reach through.

FLYNN  
Hey! Who are you guys?  
What's the story around here?

But as his hand reaches the dividing point between the two cells, it hits an invisible barrier, and we see a brilliant energy field come instantaneously into existence, stopping his hand, and then disappearing. Flynn pulls back in shock.

142  
RAM

142

turning towards Flynn as he hears this noise.

RAM

You want to watch those force fields...

He goes to the window opening.

RAM (CONT.)

You'll be having plenty of chances to get hurt, don't worry about that.

FLYNN

Look...just so I can tell my friends what this dream was about, okay?  
Where am I?

RAM

You're a..."guest" of the Master Control Program. They're going to make you play video games.

FLYNN

(relieved)

Well, great, that's no sweat -- I play video games better than anybody.

Ram gives Flynn an astonished look, but before he can say anything, there's a tremendous POUNDING NOISE, and the door of Flynn's cell opens.

143 THE  
CORRIDOR

143

we see guards pulling out other CAPTIVES from their cells, and as Flynn is led off down the corridor, Tron and Ram are taken in the opposite direction.

CUT TO:

144 TRAINING  
ARENA

144

A large area which opens onto the Game Grids from above, with balconies overlooking the action. Overhead, the aircraft carrier hovers menacingly, casting a shadow on the programs below. The new captives are led out onto the ledges, herded by the guards. They pass some of the Blue Video Warriors, who LAUGH and make fun of them. Flynn is in the front of the line.

HEAD GUARD

Look operative, you guys. Command

Program Sark will explain the training procedures.

Sark speaks from the bridge of the carrier, and his voice is amplified over the grid.

SARK  
(reciting a  
routine statement)  
Greetings. The Master Control Program has chosen you to serve your system on the Came Grid.

145 FLYNN'S  
FACE 145

reacting.

146 BRIDGE OF AIRCRAFT  
CARRIER 146

Sark, looking out over the grid.

SARK  
Those of you who continue to profess a belief in the Users will receive the standard substandard training. This will result in your eventual elimination.

147 INT. TRAINING AREA - MED. SHOT - FLYNN 147

Looking down into the game arenas at his feet and over at one of the conscripts next to him.

SARK V.0.  
Those of you who renounce this superstitious and hysterical belief will be eligible to join the Warrior Elite of the MCP.

148 FLYNN'S  
POV

148

of the two blue warriors behind the group of new conscripts.

149 POV SHIFTS TO SHOT OF THE CARRIER 149

SARK V.0.  
You will each receive an identity disk. Everything you do or learn will be imprinted on this disk.

150 ZOOM  
IN  
150

on the bridge of the carrier and -

151  
SARK

151

leaning forward.

SARK

The Master Control Program regrets that it cannot be responsible for Identity disks lost or stolen. if you lose your disk, or fail to follow commands, you will be subject to immediate de-resolution. That is all.

152-175  
OMIT

152-175

CUT TO:

MONTAGE - FLYNN'S TRAINING

176	1. SHOT OF FLYNN, held immobile while a laser scans his mouth.	176
177	2. A LINE OF RECRUITS files past a checkpoint. Each is handed a disk.	177
178	3. THE RECRUITS file out into a training area.	178
179	4. We see AN ARM being fitted with a cesta.	179
180	5. ONE of the more experienced CONSCRIPTS, RAM, demonstrates the throw with the cesta.	180
181	6. FLYNN tries an awkward throw. In the b.g. other recruits are practicing.	181
182	7. RAM instructs Flynn. Flynn is getting better. He spins and catches a pellet.	182
183	8. A demonstration of the DISK GAME by two other warriors.	183
184	9. FLYNN practices a ricochet shot at a target -- hits perfectly.	184

END MONTAGE

185 FLYNN BACK IN HIS CELL  
185

for a rest period. He is pacing back and forth, and we can see Ram seated in the next cell. Flynn goes to the bars.

FLYNN

Hey, Ram ... what were you ...  
you know, before?

RAM

(nostalgic,  
brightens)

Oh, I was an actuarial program...  
worked at a big insurance company.  
It really gives you a great feeling,  
helping folks plan for their future  
needs -- and of course, if you look  
at the payments as an annuity, over  
the years, the cost is really

FLYNN

(about to  
get bored)

Yeah, yeah -- that's great.

RAM

How 'bout yourself?

FLYNN

Oh, uh...I don't remember too much...

RAM

(nods)

Sure, a little disorientation. That's  
normal, when they transport you. It'll  
come back to you. You're doing real  
well in training. Remarkable, really...

The POUNDING on Flynn's cell begins again.

187 THE BRIDGE OF THE AIRCRAFT CARRIER

187

We see Flynn being led down the hall on the big screen behind Sark's  
console. Sark is staring up at the screen, frowning, nervous,  
frightened of this new User-warrior.

SARK

(over his shoulder)

Wait a minute...put this guy against  
one of the other recruits.

188  
OMIT

188

189 A SHOT FROM IN FRONT OF FLYNN AND CROM

189

We see they are entering an open part of the Game Grid, with two  
bridges of energy extending across open space to two separate  
circular platforms, made up of concentric glowing rings. Crom

marches across-one of these, and Flynn follows suit on the other. When they each reach the circular platforms, the bridges disappear. We see Flynn turn and stare back across the empty space, then turn and face his opponent. Above them a third floating disk hovers. He looks over at Crom, who's anxious.

FLYNN

Looks like we're in the same boat here -

CROM

(jumpy)

You think you're gonna wipe me right out, don't you?

FLYNN

No, I

A buzzer sounds. The game begins. Crom hurls a glowing pellet upwards. It strikes the upper platform, ricochets off, and heads straight for Flynn.

Flynn lunges, but misses. The pellet strikes one of the rings of his platform, and that ring dissolves. Flynn's lunge takes him right to the edge of the open space created, and he just catches himself in time to keep from falling over the edge.

190 FLYNN'S POV -

DOWN

190

down, down between the rings into an infinite pit.

191 BACK TO

FLYNN

191

staring down. There's a SOUND and he looks up.

192 HIS

POV

192

Another pellet hits the mirror platform and hurtles down at him.

FLYNN

Hey!

193

FLYNN

193

reacting, judging where this one will fall, racing to the farther edge of his platform, leaping over the empty ring on the way, and catching the pellet before it can' hit. He throws it back.

194

CROM

194

Flynn's pellet hits the mirror, flashes down on him. Crom strains, but misses. One of his rings disappears.

195 FLYNN  
reacting  
195

FLYNN  
(happy he's scored)  
Okay!

196 SARK'S AIRCRAFT CARRIER - THE BRIDGE  
196

High above the game we see Sark watching.

197  
FLYNN

197

racing for another catch. He makes it and hurls the pellet again. We see that Crom's platform is disappearing fast.

198  
OMIT

198

199 THE GAME IN  
PROGRESS

199

FLYNN  
Here's an easy one...

Flynn throws again. The pellet hits the mirror platform and heads straight at Crom, who misses it. The pellet destroys the ring he was standing on, and Crom has to grab frantically at the edge of the next ring to keep from falling.

200-201  
OMIT

200-201

202  
FLYNN

202

He is sent another pellet from above and catches it, holding it ready, waiting for his opponent to get back up on the ring.

203  
SARK

203

His face lit from below by the glow of the Game Grid... angry

204  
FLYNN

204

He puts down his cesta. Suddenly a voice rings out from above.  
Flynn looks up. There, appearing in the mirror disk above, is Sark's  
face, furious, huge.

SARK  
Finish the game!

205  
FLYNN

205

staring at this apparition. He grits his teeth.

FLYNN  
(shouts up)  
No!

205A REAL WORLD - A BUS  
STATION

205A

In a Greyhound station waiting area, two kids are playing a video  
game, which appears to have broken down.

KID  
What's wrong with it?

KID 2  
I don't know... on the blink  
or something... damn.

205B ELECTRONIC WORLD - FLYNN, SARK, ETC. AS BEFORE

205B

SARK  
Kill him!!!

Flynn holds up the pellet... and drops it down into the abyss below.  
He stares back up at Sark's immense image.

FLYNN  
No!

206 SARK'S HUGE REFLECTED IMAGE  
206

in the mirror platform, towering above Flynn.

SARK  
You'll regret this.

207 SARK'S  
FINGER

207

pressing a button.

208  
CROM

208

The ring he is holding on to dissolves, and with a SCREAM, he falls... and falls ... and falls...

209 SHOT FROM BELOW  
FLYNN

209

with Flynn visible, staring down, and the huge face of Sark above him.

210  
SARK

210

on the bridge. His finger wavers over another button, almost presses it... We see him-straining, trying to overcome his conditioning. Then he snatches his hand away.

SARK  
(looking up)  
No! You said he could die in the games

211  
FLYNN

211

staring up. The image on the mirror wavers and dissolves.

212  
SARK

212

He SLAMS his palm down on a panel on the console, and a BUZZER SOUNDS.

213  
FLYNN

213

as the bridge to his platform reappears, and we see guards starting to run across to him.

214 RAM AND  
TRON

214

The sound of GUARDS' running feet approaching their cells. They look up.

215 A CORRIDOR IN THE GAME AREA  
215

Flynn is being escorted down it. A couple of big Blue Warriors go by and deliberately brush into Flynn.

WARRIOR  
(turning on Flynn,  
snarling)  
Outta my way, rookie.

Flynn stares at him; then, in one smooth motion, reaches to his back and pulls out his disk.

FLYNN  
Out of my way, zero bit.

He moves as if to throw the disk.

WARRIOR  
(backing away)  
Sure, sure ... just kiddin'.

The other warrior grabs this one by the arm and pulls him away as Flynn and his guards continue on.

216 THE HOLDING AREA FOR THE LIGHT CYCLE GAME  
216

Ram and Tron are escorted in as Flynn is brought in from another corridor. Three blue warriors are lined up, waiting.

RAM  
Flynn! Look, Tron, he survived!

FLYNN  
(under his breath)  
Tron...?

He leans over to get a better look at Tron and GASPS in surprise.

FLYNN  
Alan!

TRON  
(frowning)  
Where did you hear that name?

FLYNN  
Well, isn't it -- ?

TRON  
The name of my User, yeah. But how... ?

FLYNN  
(thinking fast)  
I, uh... I'm a program from a User  
that... knows Alan...?

RAM  
He was disoriented in transport, Tron.

FLYNN

Yeah, but I'm remembering all kinds of stuff. Like...my User wants me to go after the MCP

Before they can go on, the BUZZER sounds.

CUT TO:

217 LONG SHOT OF THE AIRCRAFT CARRIER 217

floating over the Game Grid, with a view of the light cycle arena.  
ZOOM IN on the section of the grid where the game is about to start.

218 A SHOT FROM ABOVE  
218

The three Blue Warriors are lined up facing our friends, on opposite sides of the large arena, about a half mile square, surrounded by high bulwarks, and surveyed by Recognizers. We can see the carrier hovering high overhead.

219 CLOSE ON  
TRON 219

TRON

That's what my User wants, too...

220 SHOT OF THE THREE FRIENDS  
220

holding the handlebars of the cycles in front of them. We see Tron and Ram looking at Flynn, in the center.

FLYNN

I know...

221 CLOSE SHOT -  
FLYNN 221

With a sizzling electrical discharge, the light cycle is inscribed around him.

222 SHOT OF THE THREE BLUE CYCLES  
222

ready to go.

223 SHOT OF THE THREE CONSCRIPT CYCLES  
223

also ready.

224  
SARK

224

His finger presses a button and the BUZZER SOUNDS again.

225 SHOT FROM ABOVE OF ALL CYCLES TAKING OFF 225

We see the six solid walls being formed behind the cycles. As we watch the outer four cycles veer off to either side, leaving Tron and his opponent speeding suicidally at each other:

226  
OMIT

226

227 TRON'S  
POV  
227

of the other cycle heading straight at him.

228 SHOT FROM ABOVE 228

We see these two cycles come together and almost crash ... but both turn at the last second to the same side and continue rushing forward. The other cycles can be seen racing around the edge of the arena.

FLYNN'S VOICE  
(into mike)

Nice one!

229 SHOT OF TRON AND HIS OPPONENT  
229

They start making turns, passing walls they have already created, each trying to box the other in.

TRON'S VOICE  
(into mike)

Ram, stay all the way over ...

230 CLOSE SHOT FROM THE SIDE - TRON  
230

rushing forward.

231 SHOT OF THE CYCLES 231

turning.

RAM'S VOICE  
(into mike)

I've got control. Go ahead.

232 SHOT FROM IN FRONT OF TRON'S CYCLE  
232

233 SHOT FROM  
ABOVE

233

They rush past a wall, headed directly for a bulwark at the end of the arena. Tron is on one side, but the Blue Warrior is on the inside. Tron forces the warrior to smash straight into the wall. There is an explosion as the cycle de-rezzes, and a crack forms in the bulwark. We see that the walls created by the de-rezzed warrior dissolve as he does.

234 SHOT OF  
FLYNN

234

rushing alongside his opponent. They make a turn.

235 CLOSE UP OF FLYNN  
235

236 LONG  
SHOT  
236

They make another turn

237 SHOT OF TWO CYCLES  
RUSHING

237

right at the camera.

238 FLYNN'S  
POV

238

of the maze of walls. He gets clear for a moment and spots the crack in the bulwark.

239 CLOSE UP - HIS  
FACE

239

reacting, getting an idea.

FLYNN  
(into mike)  
You guys...follow me.

240 SHOT OF THE TWO CYCLES  
240

racing together, approaching the bulwark. At the last second, the Blue Warrior turns, but Flynn races right at the crack.

241  
SARK

241

observing this. With satisfaction. Now he will be rid of the User.

242  
FLYNN

242

He races straight at the crack... and through it.

243  
SARK

243

His face suffused with anger. He SLAMS a fist down on the console in front of him.

244 LONG SHOT OF THE  
GRID

244

The remaining four cycles are still racing around the arena.

245 CLOSE UP -  
TRON

245

reacting to Flynn's escape, hope in his eyes.

246 ANGLE ON  
RAM

246

SMASHING another one of the Blue Warriors against a wall. He turns and races up next to Tron.

247 SHOT OF  
THEM

247

side by side. They look at each other.

RAM  
(into mike)  
What do you think?

TRON  
(into mike)  
Do it!

248 LONG  
SHOT  
248

We see their cycles veer off and head straight for the crack. We HEAR a LOUD SIREN and a mechanical voice starts up:

VOICE  
(through loudspeaker)  
WARRIORS MUST STAY WITHIN THE GAME GRID.  
REPEAT: ALL WARRIORS MUST STAY WITHIN THE  
GAME GRID. WARNING. WARNING.

We continue to hear this voice repeating under the escape, gradually

diminishing as the three friends get farther away, until it dies out altogether.

249 SHOT OF TWO RECOGNIZERS  
249

moving towards the dividing bulwark, passing over it.

250 SHOT OF THE THREE ESCAPING CYCLES 250

racing through the narrow crack in the bulwark, barely enough room to get by. They emerge into an open corridor, with the Recognizers appearing overhead. We watch the cycles rush past the CAMERA...

251  
SARK

251

He is pacing across the bridge of the carrier, smashing guards out of his way.

SARK  
Get them. Send out every Game  
Tank in the Grid! Get them!

252 SHOT FROM BELOW  
FLYNN

252

as he looks up and spots the Recognizers hovering over them, about to come down for the kill.

FLYNN  
(into mike)  
Watch it!

RAM  
(into mike)  
Recognizers!

252A SHOT OF  
RAM

252

heading for a smaller opening in one wall, labeled "Game Storage."

253 SHOT FROM  
BEHIND

253

as the three cycles race into the opening. The Reco's are blocked, way too big to fit through the opening.

254 INT. WEAPONS STORAGE - SERIES OF SHOTS

254

FROM FLYNN'S POV as they rush through long narrow rooms filled with rows of tanks and missiles. As they speed past, the rows of tanks REV UP, turn in formation, one after the other, like the Rockettes, and follow.

255 EXT.  
MAZE  
255

Outside the game area, an electronic desert reminiscent of the Grand Canyon, with giant pillars rising high into the air, lined with narrow ridges and ledges. The cycles rush around corners of the ledges, pursued by the tanks, high above the flat surface. They come around a corner onto a wider ledge with several dark openings in the face of the cliff. They stop for a moment.

255A ANGLE ON  
FLYNN

255A

256 CLOSE UP - TRON'S FACE  
256

listening.

TRON  
(into mike)  
Game Tanks! Come on

257 SHOT FROM  
ABOVE

257

as the three cycles rev up and race off, headed for one of the narrow openings in the cliff face, and plunge into it, disappearing from view.

258 INT. OF THE  
CAVE

258

We see the three cycles descend a long sloping ramp into the darkness, down, down into the dry rot section. The cycles come to a stop and de-rez. Leaving each man standing with just the handlebars between his fists. They all let out a long SIGH and relax.

FLYNN  
Oh man...when you're on the other side  
of the screen...it all looks so easy...

Ram and Tron look at Flynn as if he's crazy, then start smiling and grinning, until all three are LAUGHING.

259 DESERT  
LABYRINTH  
259

as the force of tanks RUMBLES through the terrain, the aircraft carrier hovering overhead.

260 BRIDGE OF THE AIRCRAFT CARRIER  
260

Sark is staring feverishly out over the barren landscape.

SARK  
(to one of the bridge  
personnel)  
Get the pursuit force back into 404A.  
There's no place else they could be...

Sark's lieutenant is watching the wall-sized screen behind Sark, where we can see a diagram of the area, with the tanks visible, moving through it. He turns to Sark.

LIEUTENANT  
(confidently)  
We'll have them in no time, sir. Long  
before the interrupt interface.

SARK  
(whirls on him)  
We better, null unit. I'll be lucky if  
the MCP doesn't blast me into a dead zone.  
I want those programs!

261 INT.  
CAVE  
261

Ram, Tron and Flynn are climbing up to an opening in the wall of the cave. Beyond them we can see a cluster of structures, like a cityscape, and one enormous TOWER with a golden beam of light rising from it, farther up than the eye can see. No tanks are visible.

FLYNN  
(looking out)  
It's all circuits...  
(points at tower)  
Must be an input/output component...

RAM  
The tower, yes -- Flynn, have you  
remembered anything else about  
yourself -- like what sector you're  
from?

FLYNN  
(sitting down  
against a rock)  
Well...my home "sector" was called  
Paramus ...

RAM  
(sits also)  
PARAMUS... wonder what those initials  
stand for ... (starts counting them  
off on his fingers) ...probably Program  
Assist Routine -- well, it sounds like  
a lovely place.

FLYNN  
(shrugs)

It grows on you.

He notices that Tron is not listening to them any longer, but is gazing upwards.

TRON  
(murmuring)

I can feel it ...

Flynn and Ram turn.

FLYNN  
Feel what? You okay?

RAM  
Alan-One...

TRON  
Yes... he's got something to tell me...

Ram and Tron look out at the distant tall tower.

RAM  
You think we can make it there?

TRON  
We have to.

FLYNN  
(pointing to a corner  
of the cave)  
Hey, what's that?

They all look back, into the darkness behind them. A glowing stream can just be seen. Ram gets up.

RAM  
it's just what we need.

262 INT.  
NICHE  
262

Ram and Tron are drinking, kneeling at the stream of flowing, brilliant LIGHT.

TRON  
Oh, that's nice. You always forget how good fresh energy feels, till you get to a pure source...  
(to Flynn)  
Have some...you'll need it.

Flynn goes to the stream, dips his hands in, takes a drink.

FLYNN  
(wiping his mouth)  
well... when do we pay a call on the ol'  
Master Control?

Tron and Ram are taken aback.

TRON  
What, just the three of us?

FLYNN  
(shrugs)  
You know anybody that's got an army for  
rent, that's fine...but my, uh, User said  
to go take that sucker out. An' let's  
face it, the big ox isn't gonna get any  
weaker. I feel like hittin' him now,  
while I'm good an' mad. Some nerve...  
what does he care whether you guys get  
killed, long as he keeps rakin' in  
quarters?

RAM  
(to Tron)  
Do you know what he's talking about?

TRON  
(to Flynn)  
I have to find out what Alan wants...  
that comes first.

FLYNN  
Okay, that's first. Maybe he knows  
what to -

Suddenly, we hear a RUMBLING SOUND. Flynn looks up sharply.

FLYNN (CONT.)  
What's that?

TRON  
Tanks...coming back. Let's go.

With that, there's an EXPLOSION from outside the cave. Each of the  
men holds up his cycle handlebars, and the three cycles SIZZLE back  
into shape and race up the ramp, and on out.

263-265  
OMIT

263-265

266 EXT.  
CAVE  
266

The three cyclists pause at the cave opening, sizing up possible  
avenues of escape in the terrain below.

FLYNN

(points)

How about over there...that empty  
memory?

TRON

(shakes head)

No good...they might block off the  
old chip.

(points)

This way.

The cycles race out of the cave entrance and head down, away from  
the approaching tanks, through the electronic canyons, shells  
EXPLODING around them. We see the tanks close behind.

267 POV OF A GUN  
SIGHT

267

from inside of the tanks, of the three bikes heading into a narrow  
arroyo.

268 SHOT OF THE  
CYCLES

268

They just make it around the corner when an EXPLOSION booms the  
entrance to the arroyo, entering what appears to be a maze of very  
narrow canyons with short walls. They turn another corner and come  
to the edge of a gaping ravine.

Several hundred feet to their left a narrow bridge connects their  
ledge with another canyon wall, and a wider ledge, which leads down  
to the floor of the entire area, and on to freedom.

TRON'S VOICE

The bridge! Come on!

The tanks are following through the maze, smooth gray automatons,  
lifeless, inexorable nemesis. Tron's cycle is in the lead as all  
three race for the bridge, but behind them, we see the first tank  
turning the corner.

CUT TO:

269 POV OF TANK  
GUNSIGHT

269

as the turret swings around and focuses on the bridge.

270 SHOT OF THE  
BRIDGE

270

Tron races out on it, Ram and Flynn behind. Just as Tron reaches  
the other side and Ram has just started to cross, there's a  
tremendous EXPLOSION of electronic FLAK, blasting Ram and tossing

him back on top of Flynn. Both cycles de-rez. The bridge disappears, and a mass of rubble falls, partially Obscuring Ram and Flynn. Tron SCREECHES to a halt and swings his bike back around.

He looks around -- Ram and Flynn are nowhere in sight. in the ravine below, he SEES a pile of motionless rubble.

The tank fires again, narrowly missing Tron, and he REVS up again, speeds off down the ramp, and is gone.

CUT TO:

271-272

OMIT

271-272

273 FLYNN AND

RAM

273

Ram is badly injured, unconscious. Flynn struggles to his feet, sees the tank turret swiveling towards him, grabs Ram and picks him up.

274 SHOT OF

FLYNN

274

struggling with Ram's limp body, wedging himself into a narrow crack.

CUT TO:

275

SARK

275

in the carrier above. He is watching the action on the wall screen behind his console, back to the camera. The picture is coming from the lead tank. To him, it appears as though Ram and Flynn had been blown up, since no sign of them is visible. We can see his lieutenant nearby, operating the communications.

SARK

(to lieutenant)

Make contact with master Control...

(smiles)

he'll be pleased to hear we're all finished with that User he sent us.

276 EXT. DESERT - TRON'S

CYCLE

276

speeding through the flat, desert-like terrain, heading straight for the cityscape tower in the distance.

277 SHOT IN FRONT OF HIM - HIS FACE

277

Far behind him, we see the image of Sark's carrier ponderously moving in his direction.

CUT TO:

278 FLYNN AND  
RAM

278

Flynn is supporting Ram, half carrying him, and it is getting darker.

FLYNN  
You gonna make it?

Ram weakly nods, but doesn't look very convincing. Flynn bites his lip and struggles on. They are down on the floor of the desert, leaving the towering canyons behind. A large, dim shape can be made out. Flynn peers at it hopefully and struggles towards it.

CUT TO:

279  
FLYNN

279

arriving in front of a block-like shape, with a narrow opening. Exhausted, Flynn lets Ram down to the ground, goes to the opening and looks in. Looks okay, so he comes back.

CUT TO:

280 FLYNN AND  
RAM

280

sitting down inside the hiding place, collapsing. Ram is unconscious anyway, and Flynn's eyes soon closed.

FADE TO BLACK:

281 FADE UP FROM  
BLACK

281

Some light comes in the opening, and we see Flynn lying on a platform across from Ram. Ram's glow appears to be almost gone. Flynn's eyes open. For a second he doesn't know where he is, but then he spots Ram, and comes fully awake. Ram is watching him. Flynn looks around. He gets up and stretches, his hand reaching up towards the ceiling. It brushes against one panel and suddenly the energy glow from his body seems to leap from his hand to the panel, leaving it with a glow of its own. The entire chamber starts to shake and RUMBLE.

FLYNN  
(holding onto

the wall)  
What's goin' on?

RAM  
(looking around, weak)  
We're inside a Recognizer...  
(to Flynn)  
You are crazy -- stealing a Recognizer --

FLYNN  
(stumbling, trying to  
keep his balance)  
Are you kidding? I think it's stealing us -

Flynn tentatively places his-hands on separate parts of the instruments. An energy flow starts, and with a mighty heave and shudder, the chamber they're in turns over, knocking both Flynn and Ram to one side. The Recognizer is now in its standard upright position.

CUT TO:

282 EXT. SHOT OF THE RECOGNIZER  
282

as it stands up, covered with a static overlay, partially de-rezzed.

283 INT.  
RECOGNIZER  
283

Through the head of the Reco, we can look out at the landscape below.

Flynn sits stunned for a moment, then stumbles over to Ram, who's going fast.

FLYNN  
You okay? You don't look so good.

Ram nods weakly.

FLYNN (CONT.)  
Hang on. We'll get you outta here.

Flynn touches panels, trying to get the Recognizer going, but with no result.

FLYNN (CONT.)  
Damn! Never fails... minute the  
warranty runs out...

RAM  
Come here.

Flynn goes over to him and kneels. Ram grabs his hands. Suddenly Ram's fading glow begins to flow through their clasped hands into

Flynn. Horrified, Flynn tries to pull away, but Ram holds him fast.

FLYNN

Hey... !

RAM

Little more juice's all it needs...

Ram's last bit of energy flows into Flynn and Ram's body de-rezzes. Flynn watches in horror, frantically trying to reverse the flow, but it's too late. Ram disappears before his eyes. Stunned, he gazes at the empty space for a moment, then stands up.

DISSOLVE TO:

284 THE CITY  
LANDSCAPE

284

Tron arrives at the city, gazing around an empty, surreal, burnt-out landscape. Buildings seem two dimensional, barely there, at a low rate of power, so drained by the MCP. The cycle de-rezzes. There's a NOISE from above, and Tron looks up.

285 TRON'S  
POV  
285

A Recognizer floats over the city, moving towards him.

286 EXT. CITY  
LANDSCAPE

286

He hides behind a building as the Reco passes. A strange, zombie-like figure comes down one of the streets, and the Recognizer swoops over it, the static field flashing between the legs, passing through the figure, dissolving it.

287 CLOSE UP TRON'S  
FACE

287

Very grim. He looks out onto the street and sees two more of the figures, standing together, staring at each other, barely moving. Dead, lifeless, but animate. Tron comes out on the street, staring at these figures. He locks around the city in confusion, shaking his head sadly, but walks on.

288 TRON TURNS A  
CORNER

288

Up ahead we see a large, multi-storied factory-like building.

289 CLOSE UP - TRON IS FACE  
289

This is what he was looking for. He looks from side to side, figuring the best way to get to the building. In front of the

building stand a small group of the memory guards.

CUT TO:

290 EXT. CITY - LONG  
SHOT

290

of the city, and the tower and beam rising high into the air, with Sark's carrier far away, nearing the city.

CUT TO:

291 EXT. CITY - LONGER SHOT  
291

over the complex landscape, of the distant city and tower, with Sark's carrier far away, nearing the city.

CUT TO:

292 INT. RECOGNIZER - FLYNN  
292

This was his POV out of the window of the Recognizer. His face is sad, he is still mourning Ram. This is a very low point. He sighs, then looks around, putting his palm on one panel after another. One of them glows brilliantly as he touches it, and the Recognizer gives a violent shake, then stops.

FLYNN

Never gonna figure out how to work  
this thing...

There's a NOISE from above. He looks up.

293 HIS  
POV

293

We see a bright glow behind one of the pieces of equipment.

294  
FLYNN

294

His eyes widen, then narrow. He nonchalantly turns away, pretending to be still examining things.

CUT TO:

295 THE  
GLOW  
295

Appearing again, peeking around the corner. It comes forward, trying to get a look at Flynn. The BIT.

296 WIDE  
SHOT  
296

Flynn whirls around, fingers poised like a gunfighter. The Bit gives a violent start and leaps back, out of the way, but immediately comes back, peering at Flynn. Flynn is moving closer.

FLYNN

Okay -- hold it right there!

The Bit is still in its pure energy form, but then it suddenly recognizes Flynn (thinks he is Clu), expands in a smooth green sphere -- the "Yes" mode and shouts:

BIT

Yes!

The Bit subsides into energy form again.

FLYNN

(still suspicious)  
What do you mean, "yes"?

BIT

Yesssss. Yes. Yes. Yes.

From now on, whenever the Bit speaks, it is a ball-shaped character, red or green, with a hint of a face, but as soon as it stops speaking, it reverts to a brilliant spark of light.

FLYNN

That all you can say?

BIT

(of course not,  
you know better)  
No, nyet, negatory, not on your  
tintype, no way.

FLYNN

Oh. Anything else?

BIT

Oui, da, yessiree, sure 'nuff, you betcha.

FLYNN

only yes and no...  
(it dawns)  
You're a bit.

BIT

(hippie)

For sure...

FLYNN  
where's your program? Won't it miss you?

BIT  
(confused)  
No...

Flynn eyes the bit cautiously.

FLYNN  
I'm your program?

BIT  
(emphatic)  
Right on the money!

FLYNN  
(sighs)  
Another mouth to feed... you don't by any  
chance know how to drive this crate?

In answer, the Bit moves toward the center of the cabin where a platform supports a four-foot tube with a crossbar. Flynn follows, stares at the setup for a moment, then steps onto the platform and grabs the cross-bar.

FLYNN (CONT.)  
Like so?

Before the Bit can answer, Flynn's power flows into the Recognizer, and it takes off like a bat out of hell

297-298  
OMIT  
297-298

299 EXT.  
RECOGNIZER  
299

heading for the city. It lurches forward unevenly, crashing drunkenly into a wall and bouncing off another one.

300 INT.  
RECOGNIZER  
300

FLYNN  
Way to go! We're haulin'!

BIT  
Yes, okay, exactement!

301-302  
OMIT

301-302

303 INT. SIMULATION HANGER COMPLEX  
303

This is the building Tron was eyeing when we left him. We see him inside now, in a corridor, passing a large opening which gives views of partially completed structures: an aircraft carrier, a strange elongated craft that resembles a sailboat on its side. All composed partially of glowing lines, and partially of flat smooth surfaces. We see several female programs working in these rooms. This building only has female workers, but they are all pale and listless, no interest in anything, staring at their feet as they shuffle along. Tron looks farther down the corridor.

CUT TO:

304 HIS  
POV

304

We see a file of the female workers coming down the corridor towards Tron.

CUT TO:

305  
TRON

305

as he moves back against the wall, into a niche.

As the first girl passes his vantage-point, his hand flashes out and grabs her around the mouth, yanking her back into the niche with him. The line of workers mechanically files on past.

We watch from the rear of the niche, as Tron holds the girl against his chest until all the workers are gone. She struggles feebly, half-heartedly.

TRON  
I'm not gonna hurt you.

She stops struggling.

TRON (CONT.)  
I'm going to let you go now... don't  
scream, or I'll be very sorry.

His hands loosen, and he releases her.

CUT TO:

306 SHOT FROM IN  
FRONT

306

We see the faint pale image of the girl from full face for the first time. She looks tired and uninterested. Her face...is Lora's face, still beautiful in its pallor.

TRON

Put your hand behind your back.

Slowly she obeys.

307 CLOSE UP -  
TRON

307

A slow smile appears on his face.

308 SHOT OF THEM BOTH  
308

He extends his own hand to touch hers, palm to palm. As contact is made, a rich glow appears between the two hands, strengthening as we watch. A look of wonder crosses her face as the energy flows into her. She turns, entwining her fingers in Tron's.

GIRL

TRON!!

She throws her arms around him.

TRON

(smiling, hugging  
her tightly)  
Yori... hey...

YORI

Oh, Tron... I knew you'd escape...  
they've never built circuit that could  
hold you...

She-looks around nervously.

YORI

(pulling him by  
his hand)  
This way. Come on.

They walk quickly toward a flight of stairs.

CUT TO:

309 THE  
STREETS

309

Tron and Yori are cautiously passing along the sidewalk. We can see the glowing beam of the 1/0 Tower over the tops of all the buildings, and several half-gone programs standing around. As they pass, they hear snatches of conversation.

PROGRAM

...artillery for Video Game Sector...

PROGRAM 2

...all mathematical functions  
transferred to...

YORI

I can't believe how bad it's gotten  
around here since the MCP started  
taking over... all the good functions  
have shut down... everybody looks so dead...  
I'm afraid to even go out during down-time...

TRON

That's all going to change, Yori...

YORI

How?

TRON

Don't know yet... I have to get  
in touch with Alan. He was going  
to tell me how to

Suddenly Yori looks up, sees something, grabs Tron's hand and pulls him back into a nearby alley. She points up in the air.

CUT TO:

310 EXT. SKY - HER  
POV

310

as she looks up. Recognizer.

CUT TO:

311  
YORI

311

She shivers, and holds Tron's hand tighter.

CUT TO:

312 EXT. YORI'S BUILDING - LONG SHOT

312

Tron and Yori arrive at the ground level entrance.

313 INT.  
HALLWAYS  
313

Tron and Yori walk through long hallways and arrive at her door.  
She whistles and the door disappears. They step through.

CUT TO:

314 INT. YORI'S  
APARTMENT

314

As Tron and Yori enter. The apartment appears to be a box, with one window overlooking the cityscape, and the I/O Tower. At first it looks empty, with strange murals of one dimensional furniture on the walls and floors.

YORI

My quarters.

TRON

Why is everything...like this?

YORI

It's a flat. But wait a micro...

She lays her palm on the wall near the door. The door reappears, and a glow starts to fill the room, softly, slowly. Tron looks around; the flat paintings of furniture are expanding, filling out, becoming three-dimensional. The room glows a soft rose color, becomes charming, soothing. It is still small and limited, but the light in the air and the few pieces of furniture give off a loving, seductive aura. Tron turns back to Yori, smiling, and stops.

315 HIS  
POV

315

With her hand still on the wall panel, she is glowing absorbing extra energy, changing. The severe work clothes metamorphosize into shimmering, diaphanous drapery, twinkling with thousands of diamond-like points of light. A silvery tinkling SOUND comes from her robes as she moves forward; her beautiful face, now surrounded by a soft mane of hair, glows with pleasure at the expression in Tron's face. She smiles lovingly, and reaches out her hand.

YORI

Come here.

316  
TRON

316

His face tells the story. The fugitive, returned from long exile, is being fully rewarded for his efforts.

TRON  
You're beautiful, Yori.

317 SHOT OF THEM BOTH  
317

as their hands touch, and the glow springs out between their flattened palms.

Tron pulls her close to him, sliding his hand up her arm, leaving a glowing trace, and her hands move up over his chest.

YORI  
You've grown, big program.

TRON  
I had to...in the games...

They move together into an embrace, but their lips never touch. All the energy is transmitted through their hands. They sink down onto what looks like cushions made of stars, their glow increasing. The room fills with the brilliance of the energy they are giving each other, and we hear their sighs, as the MUSIC comes up. Each of them moves their hands over the other, moving slowly, as if they were trying to touch the other's entire body at once. They roll over and are enveloped in the cloud of stars...

SLOW, SLOW DISSOLVE TO:

318 EXT. AIRCRAFT  
CARRIER

318

hovering in the air above the factory city, moving slowly forward. ZOOM OUT past the carrier towards the landscape beyond.

CUT TO:

319 EXT. CITY - LONG  
SHOT

319

A slightly out-of-control Recognizer arrives in the city, wobbling, careening, glancing off a building or two.

320-321  
OMIT

320-321

322 INT.  
RECOGNIZER  
322

Flynn is having trouble controlling the Reco.

FLYNN  
This honey doesn't handle so good

in town...

BIT  
(agreeing)

No, nuh-uh, never in a million years!

He lays his hands from panel to panel, causing one after another to light up in a random pattern, almost with a beat, but the Recognizer only slams into another building and keeps going. The Bit starts shouting:

BIT  
Ix-nay! Noper! Under no conditions -

Flynn looks frantically around, spies a large panel to one side that he hasn't tried yet, and slaps his palm down on it.

BIT  
(that's more  
like it)  
Right, confirmed, I couldn't have  
put it -

CUT TO

323  
EXT.

323

as the Reco screeches to a screaming stop... but the head of it, with Flynn and the Bit, breaks loose, and flies through the air, landing in what looks like a garbage dump.

CUT TO:

324  
INT.

324

as Flynn shakily pulls himself out of the debris, the Bit nervously hovering over him.

FLYNN  
(to Bit)  
Catch me listening to you again.

325  
EXT.

325

A group of low resolution programs are walking by. Flynn emerges from the broken-off head, stunned, but unhurt, the Bit flying by his side. He blearily sees the passing programs, but doesn't realize they are at such a low state of consciousness that they can't see him.

FLYNN

Hey. Hi. Hey, everything's okay. Fine.  
Little trouble, but we're okay. Thanks  
for your concern. So long.

They move on.

FLYNN

(to the Bit)

This town's full o' live ones.

BIT

Not a chance.

328 EXT. CITY  
PLAZA

328

Tron and Yori are crossing an open plaza-like area, on their way to  
the I/O Tower. They pass by more zombie-like programs and overhear  
bits of conversation, all in dead-sounding monotones.

PROGRAMS

I have to re-route the insurance  
information bits... Next cycle we  
start the war game simulation for  
the MCP... Did you make that accounts  
receivable adjustment for Sark...  
Certainly... the MCP wants only  
minimal functions left in Sector 84Q.

329 EXT. THE BASE OF THE I/O TOWER  
329

It looms high overhead.

330 TRON AND  
YORI

330

on a long curving walkway which encircles the base of the Tower,  
approaching a wide door in the wall.

331 INSIDE THIS DOOR'  
331

We see that it opens onto a wide elevator platform, which is now  
rising upwards at a steep angle, carrying Tron and Yori smoothly  
and silently towards an opening in a floor a hundred feet overhead.

332 SHOT FROM BELOW  
THEM

332

looking upwards as they move.

333 THE UPPER  
FLOOR

333

as the elevator platform arrives, and they step off. We get the sense of massive, over-size ceilings, floors, windows and machinery, dwarfing the programs who come to the Tower to communicate, preparing them for the experience, as a vaulting cathedral prepared the sinner for confession. But here, everything is composed of clean, sharp, angular surfaces. On this second story there is floor and ceiling, but no outer wall, so we can still see the city-grid below and beyond.

Tron and Yori cautiously move forward across the floor, heading for a door into the inner parts of the Tower.

334-349

OMIT

334-349

350 THE CENTRAL  
CHAMBER

350

of the I/O Tower. A large, raised circular altar stands against one wall, with a darkened opening behind it. A square, secondary altar supports the first, about fifty feet up a side.

In the middle of the altar we see a structure of stacked, diminishing steps, the final one forming the shoulders of an armless, padded suit with a puffed headdress revealing the face of the I/O Tower priest, DUMONT. His eyes are shut. His face is lined with age, but still holds a sprightly sensitivity. It is the face of Dr. Gibbs, from the laser lab in the Real world. There is a large, V-shaped opening behind the altar, and the circular steps glow a hot neon, each a different color. The stripes of color thus formed bleed upwards onto the wall, lining either side of the V opening. There is only blackness beyond.

351 DUMONT'S

FACE

351

asleep.

352 REVERSE

ANGLE

352

Tron and Yori walk toward him from an entranceway across the wide room, their footsteps ECHOING.

353-374

OMIT

353-374

375 CENTRAL CHAMBER - TRON, YORI, DUMONT

375

Tron and Yori stop at the foot of Dumont's altar.

YORI

(quietly)

Dumont... ?

The priest's eyes flicker open. He looks at Tron and Yori, doesn't recognize either one.

DUMONT

Yes?

TRON

(nervous)

I... have come to communicate with my User.

DUMONT

Hmm. A difficult proposition...  
difficult proposition at best.

(indicates empty chamber)

Perhaps you've noticed... we're not exactly packing them in these days ...

YORI

Yes...what--?

DUMONT

You know, not so long ago, you could've come in here and seen programs lined up all the way back to those doors, waiting for communion with their Users. The building fund was doing well too...but now...

(sighs)

...this so-called Master Control Program is going around cutting programs off from their natural creators, grabbing all our believers and making them ride around on little motor scooters and shoot things at each other and Weiner knows what all-- oh, it's enough to give you a crisis of faith...

TRON

Well I want to communicate --

DUMONT

Oh, you want to -- hah. I could get myself de-rezzed just-for letting you in here. They hate this tower. They'd close it down if they dared to but they keep me around, in case one of them wants to deal with the other world once in a while. And you should hear the way they commune! Sounds like they were routing a payroll, for all the heart they put in it. No, I don't think you

Tron steps closer, speaks quietly to Dumont.

TRON

Dumont... my User has information  
that could -- could make this a  
free system again.

DUMONT

Hah.

TRON

Really. You'd have programs lined  
up around the block to use this  
place -- and no MCP looking over your  
shoulder.

DUMONT

(sighs)

When you've been in the system as long  
as I have, you hear many promises...  
many reassurances...many brave plans...

He pauses, sizing Tron up, considering it. Finally:

DUMONT (CONT.)

(falling into ritual)

Who is your User, program?

TRON

Alan-One. He calls me... may I pass?

DUMONT

All that is visible must grow beyond  
itself and extend into the realm of  
the invisible.

Dumont nods, and the neon glow fades a little.

DUMONT

You may pass, my friend.

Tron runs lightly up the steps, past Dumont, into the darkness  
beyond.

CUT TO:

376 EXT. 1/0

TOWER

376

We see Flynn and the Bit walking towards the Tower, staring  
curiously at the zombie-like characters on the streets.

CUT TO:

377 A CORRIDOR IN THE TOWER. A CORNER.

377

We see a face peer around it. Flynn.

FLYNN

This is where Tron said he was going...

Below him, at waist level, also peeking around the corner, we see the glow of the Bit. Flynn moves out from the wall and starts going down the hall, Bit following.

FLYNN (CONT.)

Looks like his kind of place, too...  
real serious.

CAMERA SWIVELS and watches him walking quickly away from us. We HEAR the sound of many feet marching as Flynn reaches the end of the corridor. He stops and glances over his shoulder.

CUT TO:

378 A SHOT FROM IN FRONT OF HIM  
378

As he stares down at the far corner. The SOUND of marching feet coming closer.

CUT TO:

379 CLOSE SHOT - MANY FEET MARCHING FAST  
379

PULL BACK AND TRUCK IN FRONT as we get a view of these characters... Sark... and a force of guards and six Blue Warriors. Sark is in front, enjoyment on his face. As far as he's concerned he's just going in for a final, easy kill of one renegade program who is trapped.

GUARDS

Hut! Hut! hut! Hut! Hut!

CUT TO:

380 A SHOT OF THE CORRIDOR WHERE WE LAST SAW FLYNN 380

as Sark and his men come around the corner. Flynn is nowhere to be seen. Sark marches TOWARDS THE CAMERA, right into it.

CUT TO:

381 A SHOT FROM THE CORNER  
381

at Sark and his men from the back as they continue on down the hall.

The file of men is moving away. We can see that there is a wide ledge about ten feet up the wall, containing the lighting source.

CUT TO:

382 POV FROM  
LEDGE

382

looking down at the file of men going by. The last one passes.

CUT TO:

383 A SHOT FROM RIGHT BEHIND THE LAST WARRIOR  
383

Flynn suddenly drops down to the floor. The warrior turns snarling, lifting his staff.

CUT TO:

384 A SHOT OF FLYNN'S UPRAISED ARM  
384

his hand in a fist, falling.

CUT TO:

385 A FLASH OF BLUE LIGHT.  
385

CUT TO:

386 A SHOT FROM ABOVE  
386

Flynn is standing over the fallen Warrior.

BIT (V.O.)

All right!

Flynn looks up AT THE CAMERA, finger to his lips.

CUT TO:

387 A SHOT FROM THE CORNER OF THE HALL  
387

We can see Sark's men marching on away from us, and Flynn leaning over the warrior with the Bit hovering over him. As we watch, Flynn places both his hands on the Blue Warrior's chest. Quickly, the blue static pattern covering the guard flows into Flynn's hands up his

arms, and transfers entirely to him and the warrior derezzes.

CUT TO:

387A The Bit, upset, BUZZES around Flynn nervously. 387A

FLYNN  
Sshhh I'm still me. Just a different  
color. C'mon.

CUT TO:

388 A SHOT OF FLYNN 388

marching fast down the corridor, after Sark.

CUT TO:

389 INT. I/O HALLWAY - MED. SHOT SARK - FULL FACE 389

surrounded by his guards. He is looking up, eyes narrowed.

CUT TO:

390 A LONG SHOT FROM BEHIND HIM  
390

We see that he is standing in front of the huge, closed door to the I/O Tower central chamber. The guards have formed two long rows, and Sark's lieutenant is standing by his side.

SARK  
That old fruitcake Dumont...  
he'll pay for this.

CUT TO:

391 A CLOSE SHOT LOOKING OVER SARK'S SHOULDER  
391

He turns.

SARK  
Bring in the logic probe!!

392 THE HEART OF THE TOWER  
392

We see Tron approaching a bell-shaped structure, with the brilliant golden beam emerging from the highest point of the bell. It is surrounded by a cylinder of energy hundreds of feet in diameter.

Tron walks into an opening at the base of the bell.

393 INT. COMMUNICATION BELL  
393

Tron stands on the rounded rim of a dish-shaped room, the floor of which rises to a cone in the center. The top of the cone is a flat, sliced-off surface. Tron walks down into the dish, a soft, padded surface, and then climbs up to the flat, central podium. We see that this surface is round, about four feet in diameter, and glowing from within, with a complex circuit pattern embedded in it. Tron looks down, and then up.

394 HIS  
POV  
394

The curving inner surfaces of the bell culminate in a round opening.

395 FROM THE  
OPENING

395

We see Tron's upturned face. He steps up on the podium, hands gripped into fists at his sides. His face is gradually filling with a deep inner excitement and anticipation, his eyes searching the space above. His expression remains still, his mouth closed and even. Only his eyes project the emotion he is feeling, burning with the knowledge of the experience to come.

396 A SHOT FROM BELOW HIM, NEAR HIS FEET, LOOKING UP.

396

He takes out his disk, grips it in both hands and slowly raises it high above his head. He stands stiffly, willing the response to happen... At first nothing stirs. Then a splendid, radiant beam of light bursts down from the opening in the top of the bell, illuminating Tron and the disk. His hands start to shake with the force of the communication beam, and suddenly the disk is ripped from his hands, to rise, glowing brilliantly, upwards to the source of the light.

397 TRON'S FACE FROM ABOVE  
397

filled with a quiet awe, eyes narrowed against the strong light. His hands drop to his sides. The disk rises out of sight, and we

CUT TO:

397 A SHOT OF THE  
BEAM

397

intensifying with every second.

398 THE 1/0 TOWER CENTRAL CHAMBER  
398

The glow is visible, illuminating Yori and Dumont.

399 EXT. CENTRAL CHAMBER - DOOR  
399

A machine, floating above the floor, with a pointed cone facing the door, is switched on, and a blast of pure electricity leaps from it to the surface of the door with the SOUND of sizzling LIGHTNING DISCHARGE--

CUT TO:

400 INT. CENTRAL  
CHAMBER 400

Yori turns to look at the door, hearing this muffled sound.

CUT TO:

401 HER POV - THE  
DOOR 401

One section of it is glowing, starting to de-rez.

YORI V.0.  
(Gasp)

Dumont--!

CUT TO:

402 INT. COMMUNICATION  
CHAMBER 402

Tron is looking upwards. Suddenly a voice booms out, echoing, and distorted, Alan's voice.

ALAN V.0.  
TRON... TRON... Location query...  
location query... Confirm.

TRON  
Confirmed, Alan-One.

ALAN  
(sigh of relief)  
There you are... look, before we get  
cut off again...

In the air above Tron, images begin to materialize, shifting, transparent forms. First we see a network with pinpoints of light at each intersection; it rotates, and becomes a globe, with a bright light at the center.

We see one of the intersection lights become very bright, and the

others dim.

ALAN (V.0.)

I'm going to put some new coding on  
your-disk, so you can get into the  
memory core of the Master Control...  
when you get there...

As Alan's voice continues, we

CUT TO:

403 INT. DUMONT'S. CENTRAL CHAMBER  
403

A SHOT OF THE de-rezzing door. The dissolving section has expanded,  
and we can start to see the guards inside.

404 INT. COMMUNICATION  
CHAMBER

404

The light increases in brilliance, as we hear Alan's voice fading out,  
consumed by static.

ALAN (V.0.)

search all password code series

TRON

Wait! I can't hear...

He stops.

The voice is gone. The beam continues to bathe Tron in its glow, and  
gradually we see an object emerging from the glow. The disk. It  
slowly descends, Tron raises his hands to catch it, gripping it,  
pulls it down and stares at it.

CUT TO:

405 POV - THE  
DISK

405

It is glowing with a new power. Superimposed on its surface is a  
complex mandala pattern, changing kaleidoscopically as we watch,  
shifting swirling liquid color.

CUT TO:

406  
OMIT

406

407 THE  
DOOR  
407

Almost gone. We can hear the voices of Sark's men outside.

YORI (V.0.)  
Dumont! The door...

408  
YORI

408

turning back to Dumont. Behind Dumont stands Tron, framed in the entry to the Communication chamber.

409  
OMIT

409

410 SHOT OF  
DUMONT

410

He is rising from the altar, the rest of his body emerging from the neon steps, until he is standing in front of Tron. We see that he has on a floor-length robe with huge shoulder pads forming winglike supports for the fabric.

DUMONT  
I have waited for this moment many thousands of cycles. It is time for the new order to begin... The Users are waiting.

As we watch, Tron comes forward, and grips Dumont's shoulder briefly. Then he holds out his hand to Yori.

411 LONG SHOT as Yori steps forward up the steps.

411

CUT TO:

412 EXT. CHAMBER - THE DOOR  
412

We see it is almost transparent, and as we watch, there is a burst of energy and the door disappears into thousands of sparkling dots of light.

CUT TO:

413 INT. CHAMBER - THE DOOR  
413

It dissolves completely. Framed in the center of the opening, stands Sark.

SARK  
(pointing)

Dumont!

The blue warriors race by him, pouring into the chamber.

CUT TO:

414 FULL SHOT -  
CHAMBER

414

We see Dumont standing on the top of the steps, no sign of Tron and Yori. The guards spread out through the room, Sark strides towards Dumont.

SARK  
Where's the program?

DUMONT  
(dotty-old-man act)  
Program? I'm sure you're mistaken.

414A CLOSE SHOT - SARK  
414

furious.

SARK  
Take him!!!

415 EXT. SIMULATION HANGAR  
415

As we see Tron and Yori racing through the streets, headed for it.

416 INT.  
HANGAR  
416

Tron and Yori enter. Solar Sailer simulation hovers.

417 A LONG  
SHOT  
417

As Tron and Yori race across the floor.

YORI (V.0.)  
This way...there's a simulation  
we can use...

And we see them race towards it.

418 SHOT OF THEM RISING ON AN ELEVATOR PLATFORM, FROM  
ABOVE, LOOKING DOWN AT THEM.

419

419 A SHOT FROM THE SIDE OF THE SAILER, RISING WITH TRON 419  
AND YORI

We see that this vessel is a simulation of a futuristic spacecraft, designed for travel in the Real world using solar energy, with an enormous metallic sail to catch the rays of sunlight like wind, and move with the speed of light. The sail is at the bow of the craft, and a long, slender walkway connects it with the deck area, which is made up of several connected flattened box-shapes, giving it the look of a dragonfly. In this world, the Sailer catches data transmission beams instead of sunlight, and is propelled along the information paths to the Central Processing Unit.

TRON V.O.

Can it carry us?

YORI V.O.

The design is good... We don't know why the User abandoned the project...

The elevator platform brings Tron and Yori through the center, forming part of the deck as it reaches a level position, locked into place.

420 SHOT OF THEM FROM THE LONG WALKWAY, FACING THE STERN 420

We see Yori bending over a console of touch panels.

YORI

Yes...it can take us across the Sea of Simulation... all the way out of the Game Grid...to the MCP.

TRON

(looking out  
of hangar)

As long as it gets us out of here

421 EXT.

HANGAR

421

The crowd of Sark's men are racing towards it.

CUT TO:

422 EXT. SOLAR SAILER DECK - TRON AND YORI

422

Bending over the console, from the POV of the sail. As we watch, a head leans into the frame from the right. A memory guard. Then we see a hand gripping a staff, and the legs of another guard on the left.

CUT TO:

423 THE TWO OF THEM FROM A LOW ANGLE

423

On the console, as Yori leans over it. We see that she is looking at a map of the system, a flat grid, and on it, in miniature, are the beam transfer points and transmission location.

CUT TO:

424 THE TWO GUARDS, CREEPING DOWN THE WALKWAY  
424

silently. We can see Tron's back as he hears a noise. His head snaps up; he sees the guards.

TRON

Yori! Get down!

425 THE  
GUARDS  
425

Abandoning any attempt at silence, leap forward, shouting, thrusting their staffs at Tron.

CUT TO:

426 A LOW ANGLE, AS TRON KICKS THE FIRST GUARD BACK 426

and slashes the second across the face, knocking him out.

CUT TO:

427 EXT. ENTRANCE TO THE HANGAR  
427

As Sark's men rush in and head for the stairs to the catwalks that ring the hangar walls. They start swarming up.

CUT TO:

428  
TRON

428

reacting, holding his disk ready.

CUT TO:

429  
OMITTED

429

430 WALKWAY OF SAILER  
430

as guards start swarming on board. We see Tron move forward and then stop, letting them come.

CUT TO:

431 YORI'S POV - LONG SHOT  
431

looking down at the walkway. Beyond it we can see the great door starting to rise.

432  
TRON

432

throwing his disk. It smashes into the guards in front, tossing them backwards.

CUT TO:

433 A SHOT FROM THE EXTERIOR OF THE HANGAR 433

The great door is almost all the way up. We can see the Sail with its tip ready to emerge. Below, on the ground, more guards are racing towards the hangar.

434  
TRON

434

Beating back the guards, tossing them over the side of the walkway. We see one last guard standing on top of the bunker that forms the connection of the craft to the sail. Tron advances on him... the guard stares at him, then looks down... then jumps off, intimidated. There's a sudden lurch forward, and Tron is thrown back, losing his balance.

435  
YORI

435

smiling.

YORI

We're off!

436 EXT.  
HANGAR

436

The transmission beam is flowing, passing directly through the craft,

from behind, hitting the sail bunker, and passing through, so that it looks like a headlight. The Sailer starts moving, fast, accelerating so that it reaches a tremendous velocity in a matter of seconds.

437 EXT. AIRCRAFT CARRIER - BRIDGE - SARK & MCP

437

Back on the bridge of the carrier, Sark is in the MCP hologram. In front of him, we see a view of the city below, and the hangar, and the Solar Sailer -- racing away.

MCP

I hope you've enjoyed being a command program, Sark. I wonder how you'll like working in a pocket calculator... maybe one of those watches that plays "Happy Birthday" to its User once a year.

SARK

Now, sir... We did take care of that User you sent us --

MCP

Yes, and now you've got two renegade programs running all the hell over the system in a stolen simulation.

SARK

We'll get them, sir... These things take time.

MCP

I don't have time, Sark. And neither do you. End of line.

438-439

OMIT

438-439

440 SOLAR SAILER - WALKWAY - TRON

440

from the stern. Tron picks himself up from the floor where he was thrown when the Sailer took off, and heads for Yori (at the camera). He stops, seeing something.

YORI V.O.

Tron, are you all right?

Tron waves at her... then...

441 CLOSE SHOT FROM IN FRONT OF TRON

441

He looks over at the guard rail.

CUT TO:

442 TRON'S  
POV  
442

fingers gripping the rail. ZOOM IN on the fingers.

CUT TO:

443 A SHOT FROM BELOW THE WALKWAY  
443

Several yards away from it. We see one of the blue warriors hanging on, trying to get a leg up on the rail, and we see Tron race to the edge, look over and see this guard.

444 CLOSE SHOT OF  
TRON

444

By the rail with the blue arms and head in the shot. Tron raises his disk to slam into the intruder, when suddenly a spherical glowing shape comes into the frame from bottom right.

BIT  
(buzzing around Tron's  
head like a fly)  
No way, not on your life, no siree!!  
Nothing doing, forget it!!!

CUT TO:

445 SHOT OF WARRIOR'S FACE  
445

....Flynn.

CUT TO:

446 FLYNN'S POV OF  
TRON

446

Who looks down, really seeing the face below for the first time.

TRON  
Flynn!!

447 SIDE SHOT OF THEM BOTH  
447

FLYNN  
Greetings, program...

TRON  
(dumbfounded)

You're alive!

FLYNN

Yeah, I... oops!

He loses his grip, and starts to fall. But Tron, just in time, grabs Flynn's wrist and starts to pull him up. We see the blue static guard disguise fade off Flynn.

449  
YORI

449

leaning over the control console anxiously, watching Tron come up the steps towards her with Flynn and the Bit.

450 WIDER  
SHOT  
450

As they reach her.

YORI

(nervously)

Who is this?

We see Flynn look at Yori and silently mouth "Lora" in surprise... but then realize his mistake.

TRON

(smiling)

Flynn...

(he turns to  
Flynn eagerly)

Where's Ram?

FLYNN

I'm sorry, Tron... he's...  
he didn't make it.

Tron shakes his head, sadly.

TRON

(to Yori)

This is Flynn... the one who  
busted me out.

YORI

(to Flynn)

Then I owe you some thanks...

FLYNN

No big deal. I ought to know my way  
around that Light Cycles routine...  
I mean, I did write the program for it.

TRON

(mystified)

Wrote the...?

FLYNN

It's time I levelled with you, Tron.  
I'm a -- well, I'm what you guys call a  
User.

Tron and Yori are stunned and awed.

YORI

A User -- in our world?

FLYNN

(nods)

Guess I took a wrong turn somewhere...

TRON

But -- if you're a User -- then  
everything you've done has been  
part of a plan ...

FLYNN

(laughs)

You wish. Man, I haven't had a second  
to think since I got down here. I mean  
in here. Out here. Whatever.

TRON

Then...

FLYNN

Look, you guys know how it is. You just  
keep doin' what it looks like you're  
supposed to, even if it seems crazy, and  
you hope to hell your User knows what's  
goin' on.

TRON

Well -- that's how it is for programs,  
yes, but --

FLYNN

I hate to disappoint you, pal, most-the  
time, that's how it is for Users, too.

TRON

Stranger and stranger...

BIT

You said it.

FLYNN

(pats Tron on back)  
So... Nice ship you got here. What's our  
next move?

TRON

(smiles)

Remember you wanted to pay a call on  
the MCP?

Flynn nods.

TRON (CONT.)

We're on our way.

(indicates disk)

Alan-One gave me the coding we need to go  
up against Master

FLYNN

All right. Thank God. Alan stayed awake,  
at least.

451 LONG  
SHOT  
451

The aircraft carrier rolls past the camera.

452 THE BRIDGE - SARK  
452

looking out the observation window, as his lieutenant approaches  
from behind.

LIEUTENANT

Sir, what do you want done with  
the tower guardian, Dumont?  
Put him with the others?

SARK

No, bit brain.

Sark turns to face him.

SARK

Prepare him for inquisition. I need  
a little relaxation. But first rez up  
the carrier for pursuit... And one other  
thing.

lie stares at the lieutenant, paranoid

SARK

(continuing)

Don't think anymore. I do the  
thinking around here.

453 LONG SHOT OF SOLAR SAILER ON THE BEAM

453

speeding through the System, right on target.

454/455  
OMITTED  
454/455

CUT TO:

456 SOLAR SAILER DECK  
456

We see Flynn looking back the way they came. Yori is at the controls, with Tron beside her, his arm around her shoulders, looking at Flynn.

FLYNN  
What about our friend - Sark?

TRON  
Probably decided not to pursue us,  
The Sea of Simulation is tricky..  
lot of illusions...rough navigating.  
Programs have a way of just...  
disappearing here.

FLYNN  
Not us, I hope.

TRON  
(shakes his head,  
indicates disk)  
Not with this disk. I'm going to  
check on the beam connection, Yori.  
You two can keep a watch out for  
grid bugs.

He moves off down the walkway, the Bit following. Flynn turns and leans out over the side.

FLYNN  
Boy the view from up here... you  
know the territory?

YORI  
A little ...  
(points out sights)  
Over there, the Mountains of Data...  
and I think that's the Silicon Valley...

FLYNN  
(pointing)  
What's wrong with that area?

457 HIS  
POV  
457

We see an area of darkened, gloomy, two-dimensional shapes.

YORI

(sadly)

The MCP blasted it... There are very few domains left with any power at all.

FLYNN

Lousy utility companies ... they're the same wherever you go.

456-461  
OMIT  
456-461

462 INT. DIMLY LIT  
CELL

462

Where we see Dumont plugged into energy foot sockets. Two memory guards stand by his side holding their staffs against his chest. Dumont's face is wracked with pain, his robe torn, but his expression is full of determination. As we watch, another blast of torturous energy comes from the boots, and his face contorts. CAMERA PULLS BACK AND ANGLES UP to the second level where we see Sark looking down into the pit that is Dumont's cell.

463 CLOSE UP  
SARK

463

464 MED. SHOT -  
DUMONT

464

He looks up.

DUMONT

What do you want? I'm busy.

465 SHOT OVER DUMONT'S SHOULDER  
465

of Sark.

SARK

(snarling)

Busy dying, you worn-out excuse for an old program.

DUMONT

Yes, I'm old.

466 SHOT OF  
DUMONT

466

from the front.

DUMONT

(continuing)

Old enough to remember the MCP when he was just a chess program. He started

small, and he'll end small.

467 SHOT OF  
SARK

467

SARK  
(throws back his  
head and laughs)  
That's very funny, Dumont. Maybe I  
should keep you around, just to make me  
laugh.

467A SHOT OVER DUMONT'S SHOULDER  
467A

of Sark.

SARK  
(continuing)  
Guards! Bring this antique to the  
bridge so he can watch his friends  
be obliterated.

CUT TO:

468 THE DECK OF THE SOLAR SAILER  
466

We see Tron at the bow. Flynn and Yori are up on the deck near the  
controls, with the Bit hovering over them. Yori is, pointing  
something out to Flynn.

469 TRON'S  
FACE

469

reacting to the sight of something ahead of the Solar Sailer.

470 LONG SHOT FROM THE SIDE  
470

We see the transmission beam which carries the Solar Sailer  
increasing in brightness, throbbing with a pulse of mad glowing  
energy, coming towards the ship. It hits the sail, and the ship  
shivers. The whole beam is now tripled in brightness.

CUT TO:

471 EXT. DECK OF SOLAR SAILER - SHOT OF CONTROL PANEL

471

As Tron runs up to Yori's side. He grabs her shoulder, pulling her  
against him... they have to shout to be heard above the noise of the  
increasing beam.

TRON

(shouting)  
What is it?

YORI  
Power surge... the transmission beam's  
too strong!

TRON  
We have to get off this beam!

YORI  
(frantic)  
I can't. There's no junction due for at  
least 7 or 8 nanoseconds!

472  
OMIT

472

473 LONG  
SHOT  
473

The ship is throbbing and jerking, bits of it de-rezzing.

474 DECK OF SOLAR  
SAILER

474

Flynn looks around, points to one side.

FLYNN  
There's another beam!

YORI  
It's too far!

Flynn suddenly looks to the bow of the ship, makes a decision, and  
races forward.

CUT TO:

475 VIEW DOWN THE WALKWAY, FROM THE STERN

475

We see Flynn race to the bow, where the horrendous power of the beam  
is blasting away at the sails. He slows down, but keeps going.

CUT TO:

476 YORI'S  
FACE

476

Watching -

YORI

Where's he going?

CUT TO:

477 TRON'S  
FACE

477

Also watching.

TRON  
The beam connection...  
but he'll be de-rezzed!!

CUT TO:

478 SHOT IN FRONT OF SOLAR SAILER, FACING THE BOW

478

We see Flynn emerge, leaning out into the beam, his face brilliantly illuminated by the beam. He reaches forward with one arm.

CUT TO:

479 FLYNN'S  
HAND

479

Entering the beam.

CUT TO:

480 SHOT FROM ABOVE  
FLYNN

480

He is lying spread eagled at the bow, with one arm in the light. He raises his other arm and points at the beam which was so close, but too far to reach. Suddenly his whole body glows with the same intensity as the beam.

CUT TO:

481 TRON AND  
YORI

481

Shielding their eyes from the light.

CUT TO:

482 SHOT FROM ABOVE  
FLYNN

482

His body glowing, arm outstretched. Suddenly another beam blasts out

from his arm.

CUT TO:

483 LONG  
SHOT  
483

We see the new beam from Flynn's arm flash over to the neighboring transmission beam and connect. We see the ship pulsing, and then breaking free of the old beam, following the new path, and connecting to the safe beam.

The craft starts to travel safely on its way.

CUT TO:

484 YORI'S  
FACE  
484

Radiant. Tron amazed.

CUT TO:

485 SIDE  
SHOT  
485

Tron races down the walkway toward Flynn, closely followed by Yori and the Bit.

CUT TO:

486 SHOT OF  
TRON

486

Carrying Flynn towards the stern, carefully, gingerly with Yori watching.

CUT TO:

487 CLOSE  
SHOT  
487

as they reach the deck in front of Tron, as he holds Flynn. We can see Yori's anxious face to one side. Flynn's head comes up for a moment, dazed.

FLYNN  
(weakly)

Did we make it?

TRON

Yes.

Flynn smiles weakly.

FLYNN

Hooray for our side...

He faints.

DISSOLVE TO:

488 A WATERY, WAVERING VIEW OF YORI  
488

Her face, upside-down, peering downward.

489 SOLAR SAILER - TRON, FLYNN, YORI

489

Yori is sitting on the floor beside the control console with Flynn stretched out beside her, his head in her lap. Her hands are on either side of his face. Tron is seated across from them and the Bit is quietly floating beside him. In b.g. we SEE that the Solar Sailer is passing through a series of narrow canyons.

FLYNN

Hey... you guys OK?

TRON

(nods)

How about you?

FLYNN

Aah, I'm fine... little hung over  
is all...

YORI

How did you do that, Flynn?

FLYNN

(sitting up)

Elementary physics... a beam of  
energy can always be diverted...  
ooh, my head

(looks around --

to Yori)

Are we there yet, Mommy?

YORI

Almost... I just have to adjust our  
course at the next junction. I'd better  
go check the instruments ...

She heads O.S., toward the bow.

490 LONG  
SHOT  
490

The Sailer is about to pass the mouth of another canyon.

491 TRON &  
FLYNN 491

Tron looks away from Flynn for a moment to check the Sailer's progress.

492-500  
OMIT  
492-500

501 TRON'S  
POV  
501

as the new canyon comes into sight. CAMERA LOOKS UP AND UP... to the immense bulk of the aircraft carrier, moving fast toward the Sailer.

TRON (V.0.)

Sark!

502-519  
OMIT  
502-519

520 LONG  
SHOT  
520

The carrier lurches forward and rams the Sailer, splitting it in half.

521-523  
OMIT  
521-523

524 YORI AND  
FLYNN 524

Falling on top of one another, Flynn trying to pull Yori out of the way as the bulk of the carrier appears to slam into Tron and he's gone.

CUT TO:

525  
TRON  
525

falling through space.

CUT TO:

526 FLYNN AND  
YORI

526

As the carrier keeps moving forward. Flynn holding Yori, and the Bit hovers beside them. A second level of the carrier, with an open hold, comes rushing at them.

527 THEIR  
POV  
527

The gaping hold rushes forward and the screen goes black.

CUT TO:

527A LONG  
SHOT  
527A

Their half of the Sailer is scooped up into the carrier.

CUT TO:

528  
TRON

528

catching hold of something. He is swinging freely. Hanging onto a wall, he starts pulling his feet up to gain a precarious foothold.

529/530  
OMITTED  
529/530

531 INT. DUMONT'S  
CELL

531

Dumont standing, facing the camera. HEAR door SLAMMING.

532 FULL  
SHOT  
532

of cell. Yori rushes forward to Dumont. We see Flynn standing just inside the door, shoulders slumped and we can see that his disk has been removed.

532A MED.  
SHOT  
532A

Dumont holds Yori as she SOBS.

DUMONT  
Quietly, Yori...

He looks up.

DUMONT  
(continuing)  
Tron... ?

Flynn looks down at his hands and turns away, leaning against the wall.

YORI  
He's dead.

DUMONT  
(sighs, looks  
at Flynn)  
And who is this?

YORI  
He's a User, Dumont. He came to  
our world... trying to help us...

Her voice breaks, she turns away.

DUMONT  
(despairing)  
If the Users can no longer help us...

His voice trails off. Suddenly, a stronger LIGHT flashes on in the cell, the door opens, and we see Sark standing there, framed in the cell door.

SARK  
So... we have erased the program that -

As he catches sight of Flynn, his voice falters.

SARK (CONT.)  
You! No!

Flynn looks up curiously.

SARK (CONT.)  
You died! I saw you!

FLYNN  
Not me, boss.

SARK  
Well... we can take care of that  
soon enough.

He points to Dumont. The guards grab him.

SARK (CONT.)

Take this program to the holding pit.

The guards start to drag Dumont out.

YORI

(rushing after him)  
Dumont...!

A guard pushes her roughly to the end of the cell.

SARK

(indicates Dumont)  
I'm taking our friend here, and  
some other religious fanatics, to  
Master Control... the MCP has expressed  
an interest in assimilating them --  
probably for archival purposes.  
I'm not going back to the Game Grid  
on this ship, though -- I'll take  
the Transport Beam.

(smiles)

Less traffic. But when I disembark,  
this ship...and everything that remains  
on board...will automatically de-rez.  
This means you.

Enjoy your trip...

LAUGHING, Sark leaves. The guards, with Dumont in custody, follow.

533 SHOT LOOKING DOWN INTO THE PIT CELLS

533

into the cell that holds a dozen dejected, defeated, aging programs,  
the I/O Tower guardians. We see the door to the cell open and guards  
beginning to herd them out.

534 ANGLE - LEVEL ABOVE CELLS

534

where we can see Sark walking towards an open portal. He looks down  
into the cells at his feet and laughs again.

535

FLYNN

535

staring up as Sark moves past their cell and out of view.

536 LONG

SHOT

536

of the carrier approaching a flat-topped mountain, with the  
communication beam of the MCP visible at the very center.

537/538  
OMITTED  
537/538

539 SHOT FROM THE  
CARRIER

539

of the MCP's mesa moving closer, the only structure visible in a vast plain covered with a glowing grid.

540 EXT. BRIDGE AREA OF CARRIER  
540

We can see the observation port and below that a section of the ship's structure is moving forward.

LIEUTENANT (V.O.)  
Docking module prepared to disengage, sir.

541  
INSERT  
541

Sark's hand touching a control panel.

542  
OMIT  
542

543 EXT.  
SHOT  
543

As the landing pod disengages completely, floating away from the carrier and then starting its final journey to the MCP, picking up speed on a straight and even course. We can see a small speck clinging to one side of the pod...

543A CLOSE UP -  
SPECK

543A

TRON, holding himself braced into a narrow crack.

544 FLYNN, YORI AND THE BIT  
544

Yori is sitting with her head in her hands. Flynn is at the door testing it, running his finger along the edges.

545 LONG  
SHOT  
545

Of landing pod flying over the glowing grid that surrounds the MCP's mesa.

546 A  
SHOT

546

from behind the carrier of the pod getting smaller with distance.

547 POD  
POV

547

Steep cliff face of the MCP's mesa is coming closer and closer, more and more detail visible.

548  
POD

548

tiny against the massive bulk of the MCP's mesa, descending for landing. The top edge of the cliff is encrusted with irregular shapes and the pod is headed for one opening among the shapes, fitting itself neatly in between so that it becomes a part of the structure.

549 INT.  
POD  
549

There is a minor jolt and Sark lays his palm on another panel. From the rear wall of the pod we see the entire front wall rising slowly. Sark and his lieutenant stand by either side of the door, and we gradually are given a view of the MCP, two or three miles away at the center of the plain ahead. The structure is a series of gleaming black blades, forming a great cylinder, and the communication beam rises out of the center of this cylinder.

550 EXT.  
CARRIER

550

floating upwards and forward.

551 MED.  
SHOT  
551

Flynn still at the door. Suddenly his hand goes right through the door.

FLYNN

Hey!

The door is disappearing, dissolving.

FLYNN

(continuing; turning)

Look, the door's almost...

He stops in horror.

CUT TO:

552 HIS  
POV

552

Yori is standing lethargically staring at her hands... through them. She is de-rezzing too. Her whole body becoming transparent. She looks up dimly at Flynn, with no expression.

553 WIDE  
SHOT  
553

Flynn races back to her and takes her in his arms roughly, hugging her close, his energy flowing into her.

Their faces are very close as he stares down, terrified that he is too late to save her. Her eyes are half-closed.

FLYNN

Yori!

554 CLOSE  
SHOT  
554

Just their two faces. Flynn bends closer, their lips almost touch. Suddenly her eyes widen as her form returns to solidity, and color floods back into her. Her mouth opens in wonder and she looks up at Flynn. He pulls a little away from her, still holding her.

YORI

(in awe)

You... you brought me back...?  
Why...? How ... ?

Flynn lets go of her.

FLYNN

I'm gonna need your help. Hey, Bit!

He looks around, spots a small glow in one corner of the cell, runs to it and stoops down, cupping the glow in his hands. It wavers. Flynn wills his energy back into it, frowning with concentration. Suddenly the Bit pops into life.

BIT

Yes!

FLYNN

Let's get outta here.

They head for the door.

555 THE MESA TOP OF THE MCP  
555

The prisoners file forward on the path to the MCP. Sark is leading them. We can see the structure of the MCP closer now, looming bigger. The four memory guards are standing at regular intervals along the path.

556 EXT. POD DOOR -  
LIEUTENANT

556

on duty. He hears a NOISE and turns... and in a flash of light a speeding disk smashes into him, knocking him over. The CAMERA WATCHES over his de-rezzing body. We see a figure approaching closer... its arm is raised, and... the disk slams back into the hand.

557 CLOSER  
SHOT

557

It is Tron. He steps over the body of the Lieutenant.

558 THE  
MCP

558

from right outside. We see the prisoners beginning to file inside, up the final slope leading to the base of the MCP.

559 SIDE SHOT OF THE ENTRANCE  
559

to the MCP. As the guardian programs enter. Sark stands waiting, watching them, his back to the camera.

560 POV OF THE DOOMED  
PROGRAMS

560

As the first one gets through the opening. The light from the MCP's beam pours out. Moving forward, through the entrance, the MCP is finally revealed. A giant cylinder, a hundred feet high, with a network of circuit lines, and stretched across all the visible surface... is a face. Flattened, stretched, bizarrely distorted, the face is capable of moving to any section of the-cylinder. The impression is similar to the look of a grotesquely fat person's face, but more so. It's horrible. Beneath the floating cylinder face two inverted cones of light, meeting at their apex, support it. We continue moving forward, the MCP looming over us. Then the CAMERA STOPS and the doomed programs file past us, separating and going to the inner walls. The MCP speaks, we see his enormous lips moving.

MCP

(echoing, booming)

I am delighted that so many of you  
could turn out to give your  
power over to me...

561 FULL SHOT - THE PROGRAMS  
561

lining the wall. They are sucked back, pinned, immobile, and we see them starting to de-rez.

MCP  
You're very lucky, all of you. You are participating in the creation of the single most powerful program in the history of the system... of all systems...

The programs begin to disappear, one by one.

MCP  
(continuing)  
A program with a will... with ambition... a superior form of life...

562 EXT.  
MCP  
562

Sark stands in front of Dumont.

SARK  
Go!

Dumont's face is devoid of hope. He starts into the MCP's inner chamber.

563 CLOSE - DUMONT'S  
FACE

563

seeing the MCP, reacting.

564 INT. INNER CHAMBER OF MCP  
564

Over Dumont's shoulder, with a view of the MCP. Zoom IN on MCP's face.

MCP  
Welcome!

565 EXT. CARRIER  
BRIDGE

565

Flynn and Yori race into view. We can see two of the memory guards in a de-rezzed, two dimensional state, disappearing completely in the course of this scene. Flynn runs to Sark's position, looking out the window.

FLYNN  
Check out the controls.

As Yori looks over the control console.

FLYNN  
(continuing)  
We're getting closer.

566 HIS  
POV  
566

Down the length of the carrier. It is de-rezzing, parts of it gone already. We see the CPU approaching, as the carrier rises.

567 EXT. LANDSCAPE - LONG  
SHOT 567

The carrier drifts over the edge of the mesa, high above it, whole sections only visible as outlines.

367A EXT.  
MCP  
567A

CAMERA MOVING FORWARD towards the MCP's beam.

568 INT. MCP - MED. SHOT - DUMONT  
568

He is slowly disappearing.

MCP  
Dumont, I'm so pleased that we've  
finally come to terms with one  
another...

569 EXT. CPU  
MESA 569

Sark is standing, looking in the opening, waiting for the signal to depart. His back is to the camera.

VOICE  
SARK!

Sark turns, curious, eyes widen incredulously..

570 SARK'S  
POV  
570

We SEE Tron standing, legs spread, arms poised by his sides, disk in one hand. It gives off a pure white light.

571 CLOSE UP SARK'S  
FACE 571

SARK

I don't know how you survived,  
slave.

572 WIDE SHOT FROM THE SIDE  
572

SARK

It doesn't matter. Prepare to  
terminate.

Sark flings his disk with a violent jerk of his wrist.

573 SHOT FROM  
ABOVE

573

as the disk races at Tron. He dodges, drops to one knee and ducks  
under it. Sark's disk circles like a homing missile and attacks  
again. Tron deflects the second attack with his own disk, and the  
two meet with an explosion of light. Sark's disk ricochets off and  
races away, back to Sark. We see Tron throw his own weapon.

574 EXT. CARRIER  
BRIDGE

574

FLYNN

I can rev this baby up a little

He looks out sees something, does a double-take, looks again

FLYNN

(continuing)

Wait a minute Yori! YORI!! LOOK!

575 FULL  
SHOT  
575

as Yori runs to Flynn's side and-peers down.

YORI

TRON!!

576 CLOSE UP -  
YORI

576

tears of joy streaming down her face.

577 HER  
POV

577

the fight continuing.

577A FULL SHOT - THE BRIDGE  
577

YORI  
Flynn, we've got to help him!

FLYNN  
Let's get some power here.

His hands, laying on the control console, begin to send forth great pulses of glowing energy into the carrier.

CUT TO:

578 CLOSE  
UP  
578

Sark's face.

SARK  
You are very persistent, Tron.

579 MED.  
SHOT  
579

Tron's disk circles Sark, attacking twice. Sark deflects it and immediately throws his own disk.

580 SHOT OF TWO  
WEAPONS 580

racing almost side by side through the air.

581 SHOT OF  
TRON 581

as the two disks come at him.

TRON  
I'm also better than you....

He leaps into the air, grabs his own disk, pulling his legs up as Sark's disk passes under him.

582 SHOT OF SARK'S  
DISK 582

Making a sharp turn in the air.

583 SHOT OF TRON FROM BEHIND  
583

He looks over his shoulder, sees the disk coming at him.

584 TRON'S  
HAND  
584

As he slams his own disk into Sark's, using his as a shield.

584A MED. SHOT  
SARK

584A

SARK  
Very clever, Tron. You know you  
should have joined me.

585 OVERHEAD  
POV

585

Tron hurls again.

586 FLYNN AND  
YORI

586

Flynn is at the controls, transferring power.

FLYNN  
Any response?  
YORI  
It's starting

She looks down at the battle. Her hand reaches over and grips  
Flynn's tightly.

CUT TO:

587  
SARK

587

He catches his own disk, spots Tron's coming at him right behind,  
and holds up his own disk as a shield.

SARK  
We would have made a great team.

588 TRON'S  
DISK

588

turning sideways in its flight, edge on.

589  
SARK

589

With a CRASH and explosion of light, Tron's disk cuts right through  
Sark's disk, and on through Sark's head. The disk shatters, and we  
see Sark's surprised face, hands still in position to hold the  
disk... a jagged open slash right through his forehead. We can see  
energy pouring out of this wound like blood.

590 LONGER  
SHOT

590

Sark falls, dead, face first.

591  
OMITTED

591

592  
TRON

592

wailing past Sark's body.

593 SHOT FROM BEHIND  
TRON

593

as he goes in the MCP's inner chamber.

MCP  
(before he sees Tron)  
It is very good that you...

594  
OMITTED

594

595 SHOT OF  
TRON

595

framed in the doorway.

TRON  
I don't think it is good for you, MCP.

596 SHOT OF  
MCP

596

MCP  
Sark! How have you allowed this  
program to

597  
OMITTED

597

598 SHOT FROM BEHIND  
TRON

598

TRON  
Sark's out. Would you like to  
leave a message?

MCP

I am the message. The only message.  
Sark!

Tron throws his disk. It's deflected off the base of the MCP, and returns to him.

MCP  
(continuing)  
SARK!

As Tron is preparing to throw again he notices Dumont and races over to him.

599 CLOSE SHOT - WALL  
599

Dumont is transparent. Tron runs up to him.

TRON  
(trying to pull  
Dumont away from wall)  
Dumont!

DUMONT  
No... Tron ... must... destroy  
MCP... first...

TRON  
Dumont! Where's Yori? Where's  
Flynn?

DUMONT  
(very weak)  
They may be... de-rezzed... on  
the carrier ... hurry...

600 MED. SHOT -  
TRON

600

He turns, murder in his eyes, draws back his arm for the throw.

MCP  
Program... stop. This is not allowed!

Tron throws.

601 SHOT OF  
MCP

601

The disk smashes into him. Once, twice...

MCP  
I will not allow this Sark!  
(thundering)  
SARK!!!

The voice reverberates, shaking the chamber. Tron continues to throw.

602  
OMITTED

602

603  
INSERT

603

Sark's dead hand. We see the circuit pattern of the mesa top begin to glow around the hand, throbbing with energy. The hand moves.

604  
TRON

604

throwing again at the MCP, hitting, catching his disk again.

MCP  
(thundering)

SARK!!!

605  
SARK

605

His body is glowing, expanding. He starts to rise, his face looks up.

606 CLOSE UP -  
FACE

606

It is vacant, staring with white eyes. His head still has the gaping hole in the forehead. He's a zombie, the living dead. He rises.

607 LONG  
SHOT  
607

Carrier floating over the CPU, near the MCP's beam. Flynn looks out, from side to side, quickly assessing the possibilities. He spots the beam.

608  
OMITTED

608

609 HIS POV OF  
BEAM

609

very close.

610 SHOT OF YORI AND FLYNN  
610

FLYNN  
Yori, steer us over the beam,

right next to it.

YORI  
(going to controls)  
Why? What are you going to do?

FLYNN  
(staring down)  
Jump.

Yori looks up.

YORI  
But... won't you be de-rezzed?

FLYNN  
(turns to her)  
Probably.

611 INT. MCP -  
TRON

611

about to fire again. There's a sudden roar and Tron turns.

612 TRON'S POV OF GIANT SARK  
612

Who rips open the doorway into the MCP and advances.

613  
BRIDGE

613

Yori has steered them right next to the beam. She turns to Flynn,  
goes up to him.

YORI  
Flynn... you can't... I

FLYNN  
(lays finger on  
her lips)  
Shhhhh.

He takes her in his arms.

FLYNN (CONT.)  
(whispering)  
I'm sure Tron wouldn't mind if...  
just once...

His head bends down and their lips meet. Yori's body begins to glow,  
change, metamorphosize until she has the same appearance as in the  
love scene with Tron, sparkling and gorgeous. Her eyes are closed.

614 CLOSE UP - THEIR FACES  
614

Finally Flynn pulls away from her. Her eyes stay shut for a second, then open.

FLYNN

Don't worry.

615 LONGER  
SHOT

615

He releases her, steps to the edge of the observation port, poises on the brink, and then leaps off, directly in the beam. We see Yori shakily grip the edge of the port and lean out.

616 HER  
POV

616

Flynn is diving through space in the beam, falling in slow motion directly into the center of MCP itself.

617 INT.  
MCP  
617

Sark is much bigger than before, advancing on Tron. He speaks, but his voice is that of the MCP.

SARK/MCP

End of line, program...

We can see the MCP in the b.g. Suddenly there is an explosion of static, as Flynn falls into the MCP. We see a weird 2-D image of Flynn's face circling in the cylinder with the MCP as they battle. Sark falters, stumbles, distracted by this, and Tron ducks under him and hurls the code disk for the last time. It circles the MCP once, and then hurtles straight for the target, the apex of the energy cones. And connects.

618 SHOT OF THE  
APEX

618

A brilliant explosion of lights bursts out.

619 SHOT OF  
SARK

619

Dead face wracked with the pain of a second death. He begins to melt into a column of pure energy, dissipating completely.

620 SHOT OF THE  
MCP

620

We see something materializing in the apex of the energy cones. It is dressed like Dumont was at the I/O Tower, an old man in the padded altar costume, spinning, slowly, finally stopping. We see the

wizened, wrinkled face of the true MCP for just a few seconds, and see that he is furiously TYPING on an old Remington portable. Then he too dissolves into liquid energy, and disappears. The cylinder of the MCP glows brighter and brighter.

621 YORI AND THE  
BIT

621

on the bridge of the carrier looking down at this.

622 HER  
POV

622

A fountain of energy explodes upwards like a Supernova, right at the camera.

623  
YORI

623

shielding her face from the power of the blast.

624 LONG  
SHOT  
624

The nova of energy bursting upwards. We start to see the glow returning to the surrounding domains, as the nova dissipates, leaving the sky full of sparkling stars.

625  
YORI

625

still shielding her eyes, but looking out in wonder at the domains regaining their life.

626 HER  
POV

626

one domain after another, scattered around the horizon, glows brightly, increasing.

627 LONG  
SHOT  
627

The carrier starts to descend.

CUT TO:

628 EXT. CPU MESA -  
TRON

628

Leading Dumont out of the chamber with several of the other guardian programs that were saved. He looks up, spots the carrier descending.

629 SHOT OF  
CARRIER

629

Basically all that is left of it is the bridge, with only a very faint image of the rest of the body. It lands on the mesa.

630 EXT. CPU  
MESA

630

Tron catches Yori as she jumps down. He hugs her close and looks at her, about to speak. But she reaches up and presses her lips to his in a quick, intense kiss. Then pulls back.

TRON  
(laughing)

Nice...

YORI  
It's something Users do.

TRON  
Where's Flynn?

He looks up at the bridge.

YORI  
He's gone. He went into the beam.  
He saved you. He saved all of us.

Tron stares at her, holding onto her shoulders. Then he looks up at the sky, thoughtfully. She also looks up.

DUMONT  
He really was a User...

BIT  
(quietly, sadly)  
Yes...

631 LONG SHOT FROM OVERHEAD  
631

of the landscape, glowing again with new life, every I/O Tower a shining beacon, a symbol of the new found freedom of communication.

DISSOLVE TO:

632 RACING OVER THE CIRCUIT PATTERN  
632

and returning to the real world.

CLOSE on the business end of the huge laser in ICOM's lab. A bright blast of LIGHT shoots out of the mechanism.

WIDEN TO REVEAL the laser pouring its light onto the floor, near the chair where Flynn was sitting when he was digitized.

Slowly -- in a reverse of his disappearance -- Flynn's BODY takes shape on the floor. As the laser shuts off, he is revealed intact -- back in his real-world body and clothes... and as bewildered to find himself here as he was when he first arrived in the electronic world.

He studies his hands -- and SEES that they're now nonluminescent flesh and blood.

He looks out the window and SEES that it's shortly past dawn, with weak sunlight coming in.

And, at the SOUND of light MACHINERY at work, he turns to look at Lora's computer terminal, where a hard-copy computer PRINTER is coughing out a long document on wide blue paper.

Flynn gets up off the floor, goes over to the printer, and READS the document. As he does so, his eyes widen, and a SMILE appears on his face.

The printer finishes its run, clicks patiently. Flynn, exuberant, tears the printout from the machine and rushes to the door with it.

CUT TO:

634 INT. ALAN'S OFFICE - ALAN AND LORA  
634

Bleary but excited, they gaze happily at the information on Alan's CRT screen as Flynn bursts into the room, waving his printout.

FLYNN

Hey -- you guys

Before he can say anything more, Alan turns to greet him, holding up a seven-inch computer software FLOPPY DISK in its cardboard sleeve.

ALAN

Flynn! I made it. I worked out some new codes for Tron, put 'em on a disk, and -- it's running.

FLYNN

I know, I met him.

Alan and Lora look at him -- the same sort of mystified look he got from Tron and Yori in the other world. He checks himself.

FLYNN (CONT.)

I mean, I saw it read-up -  
hey, look at this.

He shows them the printout. It takes Alan and Lora a few seconds of reading it to figure out its significance.

ALAN

Your old files -- ?

FLYNN

And Dillinger's instructions to divert them -- it's all there - look, even his home phone number, when he logged on.

ALAN

Oh, that is beautiful. You've got the goods...

Flynn folds up the printout, puts it in his pocket. Alan and Lora get up, stretch, start wandering slowly toward the door with him.

FLYNN

You're telling me...

As they talk, CAMERA PANS over to Alan's color CRT SCREEN and HOLDS on it.

635 CRT  
SCREEN  
635

The lines of printed information that had filled it up wipe off, and are replaced by a number of shapes very much like the ones in a typical video game:

A BLUE CYLINDER, poised on a BLUE MESA -- resembling the MCP in the electronic world. And THREE YELLOW ROCKETS. They move randomly at first, then converge on the blue figure from three different directions.

FLYNN (V.O.)

you have any idea how much I can sue these jokers for?

LORA (V.O.)

Well, just don't forget your old friends when you're rich and famous.

FLYNN (V.O.)

Are you kidding? You guys'll be running this joint by then...

ALAN (V.O.)

Your friend Dillinger sure won't...

The yellow rockets all hit the blue mesa at the same time. It EXPLODES in typical video-game fashion -- radiating lines of blue SPARKS. The yellow rockets fly away from it and form a vertical formation, heading together toward the side of the CRT screen as we HEAR Flynn, Lora, and Alan heading for the door.

FLYNN (V.O.)

Hey, you know anybody who wants to get hold of some video games... cheap?

LORA (V.O.)

You're getting out of the business?

ALAN (V.O.)

Shouldn't you wait till your lawsuit's settled?

FLYNN (V.O.)

Nah...I decided...I've had enough of video games to last me a good long time. I feel like gettin' into some real life...

at the SOUND of the DOOR to Alan's office closing O.S., the three yellow rockets leave the CRT screen, sailing off its left-hand edge. HOLD a moment on the exploded blue figure and

BLACK OUT.