

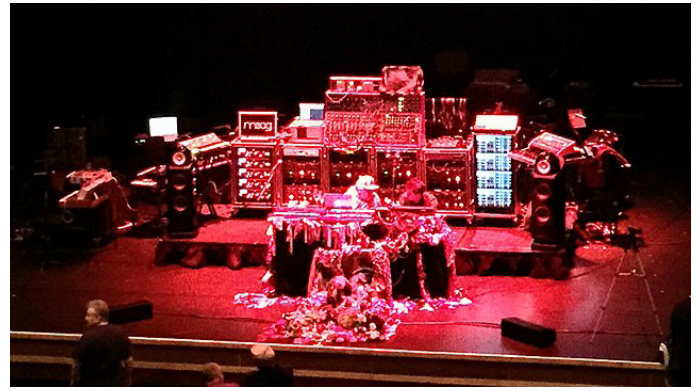


TRON's computer-world light cycles made a re-appearance in the sequel film *TRON: Legacy* (2010).

can block the misdeeds of the MCP. But, when Flynn accesses a computer terminal, the MCP digitizes him with Baines's experimental laser and uploads him directly into the mainframe. Within this cyberspace, Flynn learns that programs have human-like forms, modeled on the programmers ("Users") who had written their code.

Cyberspace, under MCP's control, is a dystopian environment. When new programs enter the computer, the MCP and its henchman Sark either force the programs to renounce their belief in Users or to take part in "games" that have deadly consequences. TRON (in Bradley's likeness) is one of those captured programs, as is RAM, and they take advantage of a [light-cycle race](#) (a computer game that Flynn had written) to escape their captors. RAM is wounded as they make their way to the mainframe core, but another program, YORI (in Baines's image), assists their effort. Their solar sailer is destroyed by Sark, but Sark is then injured by TRON. Flynn helps by distracting the MCP, so TRON can eliminate both the MCP and Sark, enabling the captured programs to communicate with their Users once again.

There are some remaining issues to resolve, however. Flynn rematerializes in the ENCOM headquarters, and with the MCP's computer lock disabled, a printer is able to produce written proof that Dillinger stole Flynn's code. Soon, Flynn is the new chief executive officer of ENCOM, having defeated his enemy in the real world as well as in the computer's cyberspace.



Wendy Carlos's *Switched-On Bach* album (1968) had enough impact that the Will Gregory Moog Ensemble replicated some of the tracks in concert in 2012.

A Blending of Colors

Wendy Carlos came to prominence when she took home three Grammy wins for *Switched-On Bach* (1968), created through her collaborations with Robert Moog. After that album—released under her birth name, "Walter Carlos"—the transgender artist continued exploring and expanding the capabilities of synthesizers over the next fourteen years.³⁰⁶ When Disney gave Michael Fremer (b. 1947) the position of music and sound design supervisor for *TRON*, he quickly realized that for a film of this type, the music and sound effects needed to be planned together, and that the score was particularly important: "The music has to guide the audience through emotionally alien territory, to cue the viewer to the desired response."³⁰⁷

Initially, Fremer felt that the music for the "real world" should be acoustic, while the scenes set within the ENCOM computer mainframe should be electronic. His first choice for a composer—for the computer portion of the score—was Wendy Carlos. After reviewing the project, she suggested that the "real world" *could* use only an orchestra, but that orchestral *and* synthesized sounds should be blended within the cyberspace environment since those scenes featured a human within the video graphics.³⁰⁸ But the plan changed yet again: by the time *TRON* was finished, electronic music *and* acoustic music are heard throughout the film (with the director asking that an organ be added to the ensemble); as Carlos notes, the final soundtrack represents "a blending of colors, with no harsh, artificial separation of timbres."³⁰⁹

TRON's intermixing of tone colors stands in marked contrast to Vangelis's approach to *Blade Runner*, which