



We've covered the back of the rider because we want to show the energy from the disc—which is so iconic—to the bike. Those light lines wrap into the helmet and blend the rider to the bike.

The slot is the emitter where the light wall comes out—it has its own power source and you can turn it on and off. For the images where you see the inside, we created some circuit board-style connectors that feed the emitter in the back and create that enormous, powerful wall of light.

It was hard to balance on, to be honest, because it's such an unusual position. We don't know how practical it would be in the real world because you put a lot of pressure on your chest. But it looks awesome on film and that's what we're here for.

Syd Mead [original designer] came up with this position because apparently, it's more aerodynamic and aggressive—plus it's so distinct.

I'm a big car nerd getting paid for designing stuff that doesn't really have to work—but the big challenge is to make people believe that it works. For me, the making-of *Tron* book was almost inspirational as the movie itself. They didn't have the technology to do everything that the artists wanted to back then, but you can see it in their artwork. The challenge is that it's almost more creature design than feature design. It's got a face—and you can't cheat because there's a real rider on it who has bones and legs.

The wheels are completely closed. In the front, they're open because when Joe films Garrett on the bike, you need to see some movement of the tire. If you look from the front, there's a big cutout—as a designer, you have to accommodate what the director envisions for the shot.

Joe asked how the gears would work because he thought he'd have some close-up shots of his foot. The foot packs are almost true functionality. Nothing is a weird liquid. Joe wanted this to look like a real world. Metal and paint and leather and rubber.

I've got Travis Beacham [*Clash of the Titans*] on *Black Hole* and William Monahan on *Oblivion*—Monahan won the Oscar for *The Departed*. He's so enthusiastic and just understands that it's an opportunity to make a really character-driven science fiction film.

Talk about making films for a kid who's had a cell phone since five. How does a director make a kid put down technology and use his imagination?

I think you've got to make a movie that en-

gages their mind and not just their eyes. You've got to make films that ask interesting questions—and not necessarily answer them. 2001 is one of my favorites. There's no better ending to a movie than that one. I'm trying to make a movie that inspired me the way the original *Tron* did when I was a kid—something unique, something different, something that they can relate to, which is why we've pushed the father-son story at the heart of this film. No one understands what it's like to get scanned into a computer, but everyone understands the desire to connect with your dad or your mom. That's

what this movie is about. That's the core. And all the visuals and the technology is simply in support of the storytelling. I think if we focus on the story, we'll make better movies and kids will come out thinking about things differently. That's the goal.

Is there an arcade game from the '80s you'd love to see remade as a movie?

I really loved *Spy Hunter*. I think there's even a script out there—not necessarily that I'd want to make it, but I'd want to go see it.