



Battlestar Galactica
Orpheum Theatre
Screenshots

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The *Battlestar Galactica* Opera House
The Orpheum Theatre, Vancouver, BC

Episode references from http://en.battlestarwiki.org/wiki/Opera_House

First Site: Kobol's Last Gleaming, Part II (Season 1, Episode 13)

In *Battlestar Galactica*, the Opera House is an ancient structure in the City of the Gods on Kobol. By the time the surviving Colonials found the planet, the building had been reduced to a few scattered ruins. Shortly after the Raptor crash on Kobol, the virtual Number Six leads Baltar towards the ruins of the Opera House.



No, this image isn't related to the Orpheum Theatre. We included these first two screenshots to demonstrate another Twilight Saga/Battlestar Galactica film site relationship. The Opera House ruins were filmed in the same place as *New Moon's* motorcycle lessons and *Eclipse's* footage of Jacob and Bella on a walk—specifically, the dramatic scene in which he declares his feelings for her, steals a kiss, and Bella punches him in the face.



See the Coquitlam, **Widgeon Slough Marsh** chapter, **Site #26**.

When Baltar enters the ruins, he suddenly finds himself in the Opera House as it was a millennia ago, experiencing it's glory before the exodus. **Now we're in the Orpheum Theatre!**



Kobol's Last Gleaming footage is reprised in later episodes, including the grand finale of the series; **Daybreak, Part II** (Season 4, Episode 20).

In this first Opera House experience, Six shows Baltar what she claims is their future child, lying in a cradle on the Orpheum Theatre's stage.



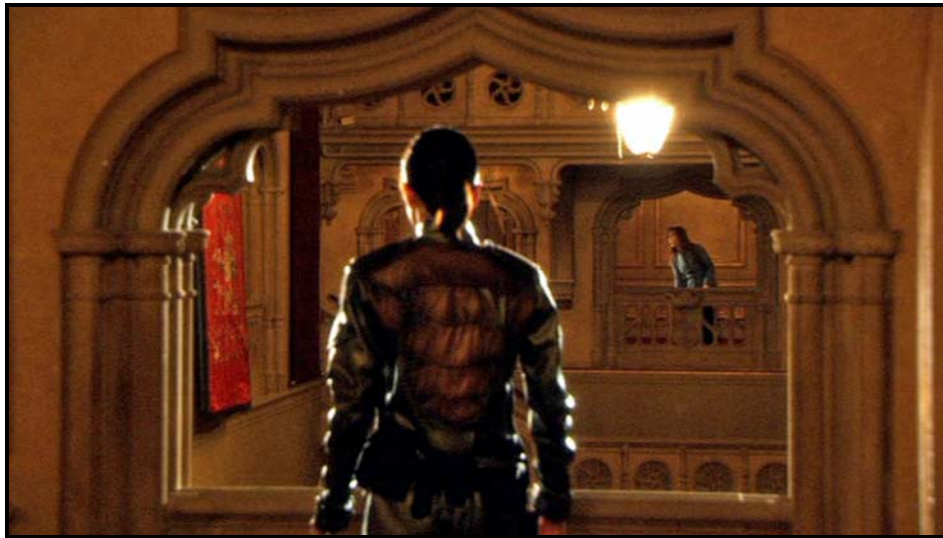
In later episodes, the D'Anna Number Three begins to have visions of the Opera House during her downloads between death and resurrection, seeing the Final Five as robed figures perched above the stage. D'Anna cannot clearly remember their faces until she steps onto the centerpiece in the Temple of Five; **Rapture** (Season 3, Episode 12). In her final vision, the Five are standing on the stage.



In **Crossroads, Part I** (Season 3, Episode 19), President Laura Roslin has her first vision of the Opera House when she is taking chamalla. In the visions, little Hera is scampering through the Orpheum Theatre, pursued by both Roslin and her mother, Sharon Agathon, who are dashing through opposite sides of the third floor hallway. But before either can reach her, Hera runs into the lobby and is picked up by a Number Six wearing a white dress (Baltar's virtual Six), ending the dream.



Just before the Fleet reaches the Ionian nebula, Roslin is in sickbay undergoing a Doloxan treatment when she visits the Opera House again. She and Sharon are still chasing Hera through the third floor hallway. This time, however, when the Number Six picks the child up, she takes her through a set of doors. Roslin wakes to find that Sharon and Hera—also in sickbay—had shared the vision, all three having simultaneously awakened, screaming. Sharon and Roslin visit the captive Caprica-Six, who confirms that she, too, had shared the dream.



Crossroads, Part I footage also is reprised in later episodes, including **Daybreak, Part II**, the series' grand finale.

In **Crossroads, Part II** (Season 3, Episode 20), Caprica-Six has another vision in the Opera House, where she, Baltar, and baby Hera stand on the stage and see the robed Final Five standing on the balcony above them.



In the series finale, **Daybreak, Part II**, Caprica-Six and Baltar rescue Hera in real life, while experiencing a waking vision of the Opera House.

