Re-imagined Futures in the Wake of 9/11:

Ideology and Aesthetics in *Battlestar Galactica*

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'Re-imagined Futures in the Wake of 9/11: Ideology and Aesthetics in *Battlestar Galactica*'

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Science fiction has never been a stranger to post-war commentary. Since the world changing events of the attacks on American soil on September 11th 2001, new global discourses have reverberated throughout the world. Science fiction television's response to the events of 9/11 has interestingly implemented these new ideologies and discourses into its narratives and its aesthetics in fascinating ways. I intend to examine the re-imaging of American science fiction television programme *Battlestar Galactica* (Syfy, 2004-9), and investigate how it exhibits and reflects post-9/11 discourses within its narrative and audiovisual design elements.

Battlestar and its ideological and aesthetic elements are grounded and important within a socio-historical context; it appeared at a specific moment in history, in a post-9/11 world where notions of Western civilisation were in decline, and emerged from an anxiety in Western culture concerning its relationship with the rest of the world. In a world which appears to be shifting away from an American-Euro-centric view, *Battlestar*, has decided to display these discourses through a nihilistic dystopia, ruined by terrorism, political and military corruption and religious polarisation. *Battlestar*'s critical success must be ascribed, not only to the very current and harrowing narratives it touches upon, but also to its innovative use of captivating production elements embedded within its audiovisual aesthetic; innovative cinematography, misé-en-scene and set design; and its use of non-Western musical influences. Within American science fiction's past, associating the future of humanity with the music of cultures other than Western societies would perhaps be unthinkable. Thus, the very fact that these elements are featured in an American television programme is extremely remarkable and unusual, especially at this exact moment in American history. The non-Western influences within contemporary science fiction television, which form part of the core of the study, operate as signifiers laden with meaning and not just in terms of authorial intent.

This study examines *Battlestar*'s audiovisual design in relation to the socio-political ideologies that were produced in America in this post-9/11 period. I demonstrate that many design elements such as set, lighting, CGI, special effects, music and sound design can be vital to a programme's overall aesthetic interpretation. *Battlestar* contains several aural and visual tapestries of textures overlapping and interconnecting to produce deep and powerful meanings as well as creating beautiful and interesting atmospheres unfamiliar in American science fiction television to date. *Battlestar* showcases innovative aesthetic techniques and audiovisual complexity which contribute greatly to the programmes' overall aesthetic, and in turn, its overall socio-political themes and ideological stance.

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Introduction

'Politics; as exciting as war, definitely as dangerous.'

-Commander William Adama, 'Colonial Day'.

Science fiction has never been a stranger to post-war commentary. One of the first 'intelligent' Hollywood science fiction films, *The Day the Earth Stood Still* (Robert Wise, 1951), released in the aftermath of the Second World War at a time of cooling relations with the Soviet Union, commented directly on the threat posed by the proliferation of nuclear weaponry. Since the world changing events of the attacks on American soil on September 11th 2001, new global discourses have reverberated throughout the world, echoing within different aspects of society and culture. These discourses even now have strong resonances within society, art and culture almost a decade later. Science fiction has frequently used metaphors to articulate horrors, anxieties and fears in humanity's past and its present, which like a ripple effect, flow down from the pages of newspapers and history books, and from screens in our media, and eventually find themselves transformed and woven into the tapestry of our culture, our music and our art. Among other genres of film and television that have integrated these themes into their narratives, science fiction television's response to the events of 9/11 has implemented these new ideologies and discourses in fascinating ways, both in its narratives and, as I will argue in this thesis, its aesthetics as well. My principal case study in this respect is the re-imagined *Battlestar Galactica* (*Syfy*, 2004-9), which responded directly and indirectly to the anxieties generated by 9/11 and the ensuing 'war on terror'.

Battlestar presents an utterly ruined future; a dystopia where humanity has been largely wiped out by acts of terrorism, where little hope remains. I will compare and contrast this, where appropriate, with other science fiction television case studies, primarily *Star Trek: Enterprise* (*UPN*, 2001-05), which, as well as being *Battlestar*'s televisual peer of the same era, also lies at the opposite end of the political spectrum to *Battlestar*. Whereas *Battlestar* presents a bleak, morally ambiguous dystopia, *Enterprise*, like all of its other *Star Trek* contemporaries, portrays a more conservative, optimistic, and, I would argue, rather conceited future, where humanity prevails when faced with any dilemma. As Lincoln Geraghty states, in his 2007 book, *Living with Star*

Trek: American Culture and the Star Trek Universe, 'it [*Star Trek*] was to be a series that promoted individual success and achievement through space travel as well as promoting diversity and equality within a utopian future.'[1] How and what do these respective programmes articulate about the events and historical context that they refer to and attempt to comment on? Although we have been presented with dystopic worlds in science fiction throughout film and television history, there has never been a dystopia quite like that of the world presented in *Battlestar Galactica*. There have been glimpses of tragic futures in films like *Terminator 2: Judgement Day* (James Cameron, 1991) and *Bladerunner* (Ridley Scott, 1982), but these worlds were not entirely without hope. It is rare for a piece of television, especially a piece of popular American science fiction television, to be absolutely and relentlessly dystopic, perhaps because of a fear of audience rejection. Both *Battlestar* and *Enterprise*, two post-9/11 science fiction television programmes with differing ideological sensibilities, have met with contrasting critical reactions. *Battlestar* has remained a critically acclaimed series, whereas *Enterprise* has met with more negative reviews. It is telling that it was only when the programme was facing cancellation in the third series that *Enterprise* began to address similar 9/11 themes in the Xindi story arc, which could be interpreted as a cynical attempt to emulate *Battlestar*'s success and ratings. The ideological contrasts between these post-9/11 science fiction programmes are fascinating, and it is equally intriguing to uncover the differences between their audiovisual styles at such a time in American history and consider how their respective styles relate to their ideological concerns and subtext. In addition to these two main case studies, however, I also intend to make reference to the original series of *Battlestar Galactica* (*ABC*, 1978-9), and previous series of *Star Trek* including *Star Trek: The Next Generation* (*Paramount*, 1987-94) and the original *Star Trek* series (*NBC*, 1966-69), as well as various other science fiction films and television programmes pre and post-9/11.

Battlestar and its ideological and aesthetic elements are grounded and important within a socio-historical context; it appeared at a specific moment in history, in a post-9/11 world where notions of Western civilisation were in decline, and emerged from an anxiety in Western culture concerning its relationship with the rest of the world. As critics Robert J. Jackson and Philip Towle note in their 2006 book *Temptations of Power: The United States in Global Politics after 9/11*, 'America's global image is the

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[1] Geraghty, Lincoln, *Living With Star Trek: American Culture and the Star Trek Universe* (Oxford: Berg, 2009), 2.

worst it has ever been since the Vietnam war, it sacrificed its reputation as well as many friendships, in a powerful show of retribution in Iraq that did nothing to decrease the threat of violence and terrorism to the homeland...[these] events forced Americans to rethink the configuration of the world and their significance in it.'[2] *Battlestar* was produced at a time of rising multiculturalism in many facets of Western art, music, literature, design and fashion. In a world which appears to be shifting away from the dominance of an American-Euro-centric view, some television programmes, such as *Battlestar*, have contributed to the questioning of Western supremacy and U.S. foreign and domestic policy through a nihilistic dystopia, ruined by terrorism, political and military corruption and religious polarisation, whereas contrastingly, examples like *Enterprise* present a more conservative, unified future projecting American optimism in the face of potential threats. In doing so, *Battlestar* demonstrates one of the potential functions of science fiction. Science fiction has often been the genre that has best demonstrated humanity's insatiable curiosity and ultimate achievements, as well as its allegorical way of representing an era's socio-political and psychological fears. Indeed, scholars and writers such as Carl Freedman and J.G. Ballard have argued at length in favour of science fiction as a form of critical theory. Ballard in an interview for the *South Bank Show* (*ITV*, 1978-2010) on September 17th 2006, stated that,

> 'What England needed in the mid-50s desperately was change. It seemed so stuck in its ways; its social conditions and its class systems all set in concrete. Here is a literature which has terrific vitality and is about change. I wasn't interested in spaceships and time travel...this is a medium where I can put to use my interest in social change. It was important to write about change and science fiction was a very good way.'

It is my contention that this interest in 'social change' and socio-political debate is evident within the audiovisual aesthetics of a science fiction cinematic or televisual text such as *Battlestar*. As science fiction has become one of culture's greatest sociological mirrors, so too do I believe that the aesthetics of a programme is where some of its deepest concerns can be revealed. In putting this belief into practice, this thesis contributes to the growing body of academic literature which has begun to appear over the last twenty years which has sought to give the aesthetics of television programmes serious attention.

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[2] Jackson, Robert J. and Towle, Phillip, *Temptations of Power: The United States in Global Politics After 9/11* (London: Palgrave Macmillan, 2006), 4 and 13.

The principal research questions I will be considering in this thesis then are as follows;

1. Having established how the United States of America has been affected by the events of 9/11 and what the new discourses that have been produced are, how has the socio-political landscape changed and what changes were made to U.S. foreign and domestic policies since the 9/11 attacks and how has that affected the U.S.?

2. To what extent do these changes contribute to the distinctive aesthetic and audiovisual design for the re-imagined *Battlestar Galactica*? How are these changes reflected in *Battlestar*'s internal narrative and audiovisual design?

This thesis is interested in how America has changed after 9/11, and how this transformation might have contributed to changes to the established traditions of American science fiction television. The re-imagined *Battlestar* would almost certainly have been very different if America had not changed so dramatically after the events of 9/11.

There are currently a small but significant number of programmes within this genre where the aesthetics seem to be confronting and drawing on world influences, or displaying an approach to audiovisual design which is non-typical of American science fiction. For example, the re-imagined *Battlestar*, Joss Whedon's *Firefly* (*Fox*, 2002-3) and *Stargate SG1* (*Showtime*, 1997-07) use specifically non-Western influences embedded into the core of their audiovisual aesthetics. Their vessels, costumes and music have strong world influences from Greek, Roman and Arabic, to African, Ancient Egyptian and 19th Century American West archetypes. Science fiction films such as *Solaris* (Steven Soderbergh, 2002) and *Sunshine* (Danny Boyle, 2007) also feature unusual elemental sound design and music as well as the ethnic demographic of the crews being uncommonly varied. This move from established approaches to the look and sound of science fiction is open to a variety of readings. One could interpret this emerging trend as an attempt to address an inherent human desire to carry our collective identity into the future with hope, and a sense of who we are and where we have come from. Similarly, one might contend that these aesthetic choices evoke a notion of humanity reciprocally preserving our human heritage and the summation of our history and cultural diversity. In its use of ancient non-Western musical instruments, the music for *Battlestar* conveys an awareness of the need to acknowledge the existence and

vitality of other cultural traditions. It could be argued that this trend explores an ideological position that in the future, humanity has integrated all cultural diversities into one commonality. Additionally, the motivation could be symptomatic of changes to the perception of Western culture and society; are these American television programmes attempting to project a more globally unified identity, and if so, how?

In his book *American Science Fiction Film and Television*, Lincoln Geraghty states in relation to 9/11 that, 'so dramatic was the effect of this one day on the American psyche that many critics and academics describe history as being divided by a pre-9/11 and post-9/11 age, as if the new era had dawned as soon as the first plane hit the World Trade Centre.'[3] American science fiction television can be similarly divided by a pre and post-9/11 age. *Battlestar* marks a new era of science fiction television, which is greatly informed by the events in America which followed the 9/11 terrorist attacks. Wheeler Winston Dixon in his 2004 book, *Film and Television After 9/11*, discusses film and television's different approaches to production post-911, be it escapist or confronting the reality of 9/11. He asserts that although in the immediate aftermath of the attacks Hollywood eschewed the release of films which contained violent themes, there was a 'renewed audience appetite for narratives of conflict'[4] a few months later, and that his book, 'reflects the thoughts of many... who sense a definite shift in modes of perception, production and audience reception,'[5] after these events. He contends that Hollywood films demonstrate, 'this variety of impulses; some films seem to encourage the warrior spirit, while still others question it, and others still avoid it altogether.'[6] This is certainly true when considering *Battlestar*; the series confronts its socio-political context and its related issues in a variety of ways. As Moore stated in an interview, 'It's a very subjective line. And we play around with that line a lot. There are definitely times when we're tempted to make a very specific connection to today's events, and sometimes we shy away from it, and sometimes we seize on it.'[7]

In *Camera Politica: The Politics and Ideology of Contemporary Hollywood Film* (1988), Michael Ryan and Douglas Kellner examine films of the 1970s and 1980s and demonstrate their ability to comment on socio-political themes of the era, 'in the

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[3] Geraghty, *Living With Star Trek*, 107.
[4] Dixon, Wheeler Winston, *Film and Television After 9/11* (USA: Southern Illinois University Press, 2004), 1.
[5] Ibid, 1.
[6] Ibid, 1.
[7] www.avclub.com/articles/ronald-d-moore,14086.

context of the national debate over Vietnam.'[8] They examine such themes as militarism, pro and anti-war stances, liberal and conservative films and debates over changes to U.S. foreign policy. They further look at the psychology and socio-economic climate in post-Vietnam war America and identify key themes of the films of the era and how they are implemented within the texts. They assert that 'shame', a key theme within American films of this period, and a prominent emotion felt in America at this time socio-politically, is demonstrated in specific films, either to promote ideals against America's war decisions and highlight 'the futility and misguidedness of the American war effort'[9], or turn it into 'violent affirmation'[10] to validate hatred towards non-Americans. Ryan and Kellner's model and analysis is extremely relevant to my own work, and their methodology of drawing connections between mainstream cinema and its contemporaneous journalism and news reporting in order to better understand how American cinema engaged with socio-political issues and concerns will provide a template for my own study.

Ronald D. Moore, the creator and writer of the re-imagined *Battlestar,* had been interested in writing with an intense political focus for most of his career. Moore studied political science at Cornell University in New York. Being a subject which analyses political behaviour and the theory of political systems, one could see how this would offer an effective grounding in creating detailed and imaginative political systems for fictional drama. On a backstage tour of the *Star Trek: The Next Generation* set, he passed one of his scripts (which later became the episode 'The Bonding' (3.5)) to a member of staff, and within a month was offered a job as a writer. Before *Battlestar*, Moore had worked as a lead writer and producer for *The Next Generation, Star Trek: Deep Space Nine* (*Paramount*, 1993-99) and also *Star Trek: Voyager* (*UPN*, 1995-01). Being fascinated with how political systems and cultures worked, he is most notably praised for developing such creative concepts as the Klingon race and culture. He worked on the *Star Trek* franchise for a number of years, with fellow producer and writing partner Brannon Braga, until creative disagreements forced Moore to leave *Voyager*. In a number of interviews, Moore specified that he had left because he wanted to take *Voyager* in a similar direction as he did later with *Battlestar*; making this off-shoot of *Star Trek* different to all other *Star Trek* series before, but Braga wanted to

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[8] Kellner, Douglas and Ryan, Michael, *Camera Politica: The Politics and Ideology of Contemporary Film* (Bloomington: Indian University Press, 1988), 196.
[9] Kellner and Ryan, *Camera Politica*, 197.
[10] Ibid, 197.

keep the franchise consistent. Moore states in an interview in Anthony Pascale's June 2008 article 'Ron Moore: Fighting the *Trek* Clichés',

> 'I was always looking for the show that was different. I was looking for the one we hadn't done. Well we hadn't done one where the *Enterprise* loses...[or the] one where it ends on a darker note. We haven't done the one where Picard kills the guy instead of saves the guy. I was always the one that wanted to do something different and as a result I was always usually the one trying to do something a little different and trying to take the show in directions where sometimes the show couldn't go. I was just trying to take us to a place where *Star Trek* couldn't comfortably go.'[11]

Moore became tired of what he perceived was a resistance to change stating that, 'every other series was essentially about a starship boldly going somewhere.'[12] After *DS9* he was disappointed that the producers wanted to take *Voyager* back to a similar place as *The Next Generation* instead of moving forward. Moore contended that he wanted to take *Voyager* into a similar direction he took *Battlestar* in, 'if I had been the show-runner from the beginning, I probably would have sent it into a darker direction and sent it into a more harrowing journey... and made them more on the run and less of a pretty journey getting back... I really [thought] that when *Voyager* gets damaged it should get damaged, we should stop repairing the ship, the ship should be broken down more and devolving a little bit more.'[13] This for example, is one element Moore takes into the visual design of *Battlestar*.

Moore's interest in politics is evident in *Battlestar*, as he states, 'there's a part of me that's wonkish enough to really be fascinated with how the Twelve Colonies developed as a federal government, and what the articles of colonisation were about, and what are the differences between the colonies, and what are the legal differences.'[14] Moore fashioned an entire political landscape and history for the characters in the *Battlestar* universe, and the programme touched on political corruption, government disputes, militarism and issues of security and surveillance in a paranoid age with entire episodes being dedicated to such issues, sometimes never leaving the chambers of the President's ship. Therefore, *Battlestar* cannot easily be labelled as simply a typical

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[11] http://trekmovie.com/2008/06/21/exclusive-interview-ron-moore-fighting-the-trek-cliches.
[12] Ibid.
[13] Ibid.
[14] http://www.avclub.com/articles/ronald-d-moore,14086.

science fiction programme, as it sometimes steers completely away from traditional science fiction narratives and form, only concentrating on the characters in the series, not simply on space fights and special effects. Sometimes the episodes focus only on core human interest issues. In the December 2003 *New York Times* article, 'Fashioning a Future with an Eye Towards the Present', Han Hinson writes, 'Moore's vision of a new kind of science fiction that emphasises realism and dramatic conflict over escapism and fantasy mirrored that of his fellow executive producer, David Eick, who had taken a different path to the same conclusion: the genre they both loved, with its mythic grandeur, heroic emotions and monumental themes, had become obsolete.'[15]

Indeed, this best describes the original *Battlestar* series from 1979, which now seems more closely related to *Star Wars* than its re-imagined counterpart. As Richard Vine states, in a 2009 article from *The Guardian*, 'BSG has evolved into one of the most sophisticated, compelling and original shows that's ever been made. Which isn't bad for the remake of what was in itself a trashy show- one designed chiefly to cash in on the success of *Star Wars*.'[16] Moore and Eick wanted to do something different with *Star Trek*. In an Adam Rogers 2008 interview, in *Wired* magazine, entitled '*Battlestar Galactica*'s Ron Moore Talks Football, Religion, and What He's Up to Next', Moore stated, 'I wanted something that was neither *Star Wars/Star Trek*, which I saw as the romantic side, nor *Blade Runner/Matrix*, the cyberpunk side. I thought there had to be a third category. To a large extent I'd say we accomplished that.'[17]

Indeed, I would identify this third category that Moore describes as an entirely new type of science fiction, of which there are glimpses in such other science fiction texts as *District 9* (Neill Blomkamp, 2009) and its use of handheld camera. Moore's *Battlestar* shows an extremely different tone and aesthetic to the original *Battlestar*, as he wanted to make it relevant to the era America faced at this time. In the book, *So Say We All*, Eric Greene asserts that, 'Moore understood that among the few good reasons to do a remake is the chance to foreground artistic or thematic possibilities that were not highlighted originally, to update a format for a new age, to reshape material for a new audience with different interests, concerns, and experiences'[18] Certainly, Moore was

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[15] Hinson, Hal, 'Fashioning a Future with an Eye Toward the Present', *The New York Times*, December 7th, 2003, 24. http://www.nytimes.com.

[16] Vine Richard, 'Better Than the Wire?', *The Guardian*, 19th March, 2009, 4.

[17] http://www.wired.com/entertainment/hollywood/magazine/16-06/ff_moore.

[18] Hatch, Richard, *So Say We All: The Unauthorised Collection of Thoughts and Opinions on Battlestar Galactica* (Dallas: Benbella Books Inc, 2006), 7.

interested in bringing *Battlestar* up to date with the paranoia and disillusionment felt in America post-9/11. As Moore stated,

'We have this fundamental belief in the Constitution, a fundamental belief in the Bill of Rights...I wanted the ragtag Fleet...to mirror our society in that way, but then I wanted...the situation that the Colonials find themselves in to challenge and provoke their notions of society and freedom...[T]hat sort of challenge to the fundamentals of the system is something that I think we're going through right now... [T]he War on Terrorism, the assertion of executive power in all circumstances...the long march toward extreme authoritarian governance...those ideas are in the show because those ideas are in the culture right now.'[19]

When questioned on the tone of the programme, Moore has stated,

'There has been an ongoing conversation with the network since the very beginning about the tone of the show...is the show too dark, is it too depressing... that's always been a difficult conversation. They've always been concerned that the show is too dark and just too depressing. [But] that's what the show is. It's the circumstance, it's real, but there's still heroism within it...they're just not your standard TV heroes.'[20]

It is relevant to mention that Richard Hatch (who played Apollo in the original *Battlestar*) had intended to produce a new series of *Battlestar* as a continuation from the original series from 1978. However the project was not backed by any studios and eventually *Battlestar* was handed over to Eick and Moore. Hatch even went so far as to produce a trailer entitled *Battlestar Galactica: The Second Coming*[21], which indicates how conventional Hatch's *Battlestar* would have been had it been made. Hatch's *Battlestar* seems more concerned with space-battles, explosions, replicating exact imagery from *Star Wars* and demonising the Cylon enemy. In the entire four minute trailer there is no complex narrative hinted at and the emphasis instead is on 'gung-ho', male-centric machoism.

When the new *Battlestar* emerged in 2002 it received critical acclaim, not only for its well constructed and provocative narratives which contained relevant political

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[19] Hatch, Richard, *So Say We All*, 5.
[20] www.avclub.com/articles/ronald-d-moore,14086.
[21] http://www.youtube.com/watch?v=gQNk6VMg9xs&feature=related.

allegory, but also for its ingenious audiovisual aesthetic and original approach to production design. *Battlestar* should not be categorised solely under the populist, and sometimes critically overlooked, genre of science fiction. It has been further contended by many sources that *Battlestar* is not merely one more popular science fiction television programme, but is a critically acclaimed drama series, being described as 'a political drama set in space.'[22] It has many credits to its name, winning thirty-two awards including four *Emmy* awards from 2007-9 for its audiovisual design and a *Peabody* award in 2006, as well as being nominated for twenty-four *Emmy* awards over the course of its run from *Outstanding Acting* and *Outstanding Directing for a Drama Series* to *Outstanding Costume* and *Outstanding Writing for a Drama Series*. It has also been awarded many honours such as being included in the *American Film Institute*'s Top Ten Television Shows of 2005 and 2006, with the *AFI* describing it as being, 'a profound parable for our times, and in the grand tradition of science fiction, the farther it rockets into outer space, the deeper it probes the inner workings of our humanity...and its continuing ability to fuse gripping drama and thoughtful allegory heralds *Battlestar Galactica* as one of the triumphs of television.'[23] It was additionally included in the *Chicago Tribune*'s *Top 10 Television Shows* of the year in 2005 and 2006, in *Time* magazine's *Best Television Shows of All Time* at number eight and *Best Television Shows of 2005* taking the number one place in 2005, number seven in 2006, number eight in 2008 and number five in 2009. It has also featured in the *New York Times' Top 10 Television shows of 2007* at number eight. Furthermore, it has been included at number twenty-five in the *Guardian*'s *Top Fifty Television Programmes of All Time*, being described by Richard Vine as being 'some of the most breathtaking, passionate and emotional drama that TV has ever given us.'[24]

Besides this multitude of honours, audiovisually, *Battlestar* has taken science fiction television to new and exciting places. Moore's intentions from the conception of this project were always to produce a programme which was different on many levels, including its audiovisual style. Moore composed a manifesto for his re-imagining of the series, his original statement of intent for the programme which outlined aims and objectives for the re-imagined series. According to the *Battlestar Galactica Unofficial Blog* website in 2006, respected actors 'Edward James Olmos and Mary McDonnell

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[22] http://webcache.googleusercontent.com/search?q=cache:ugVt5vNE-w4J:fanboywonder.blogspot.com/2006/10/battlestargalacticafanboywonders.html+battlestar+galactica+'political+drama+set+in+space'&cd=3&hl=en&ct=clnk&gl=uk.
[23] http://www.afi.com/tvevents/afiawards06/tv06.aspx.
[24] http://www.guardian.co.uk/tv-and-radio/2010/jan/12/50-best-tv-dramas-buffy.

both said that *Battlestar*'s mission statement written by Ron Moore is what convinced them to do the show. It was inadvertently (or, rather, without Moore's knowledge) stapled to their copies of the miniseries script.'[25] Moore's mission statement for the programme is thus worth considering at length and the document is included here in full:

'*Battlestar Galactica*: Naturalistic Science Fiction or Taking the Opera out of Space Opera

Our goal is nothing less than the reinvention of the science fiction television series. We take as a given the idea that the traditional space opera, with its stock characters, techno-double-talk, bumpy-headed aliens, thespian histrionics, and empty heroics has run its course and a new approach is required. That approach is to introduce realism into what has heretofore been an aggressively unrealistic genre.

Call it 'Naturalistic Science Fiction'.

This idea, the presentation of a fantastical situation in naturalistic terms, will permeate every aspect of our series:

Visual

The first thing that will leap out at viewers is the dynamic use of the documentary or cinéma vérité style. Through the extensive use of hand-held cameras, practical lighting, and functional set design, the *Battlestar Galactica* will feel on every level like a real place.

This shift in tone and look cannot be overemphasized. It is our intention to deliver a show that does not look like any other science fiction series ever produced. A casual viewer should for a moment feel like he or she has accidentally surfed onto a "60 Minutes" documentary piece about life aboard an aircraft carrier until someone starts talking about Cylons and battlestars.

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[25] http://www.battlestarblog.com/commentary.

That is not to say we're shooting on videotape under fluorescent lights, but we will be striving for a verisimilitude that is sorely lacking in virtually every other science fiction series ever attempted. We're looking for filmic truth, not manufactured " pretty pictures" or the "way cool" factor.

Perhaps nowhere will this be more surprising than in our visual effects shots. Our ships will be treated like real ships that someone had to go out and film with a real camera. That means no 3-D "hero" shots panning and zooming wildly with the touch of a mousepad. The questions we will ask before every VFX shot are things like: "How did we get this shot? Where is the camera? Who's holding it? Is the cameraman in another spacecraft? Is the camera mounted on the wing?" This philosophy will generate images that will present an audience jaded and bored with the same old "Wow -- it's a CGI shot!" with a different texture and a different cinematic language that will force them to re-evaluate their notions of science fiction.

Another way to challenge the audience visually will be our extensive use of the multi-split screen format. By combining multiple angles during dogfights, for example, we will be able to present an entirely new take on what has become a tired and familiar sequence that has not changed materially since George Lucas established it in the mid 1970s.

Finally, our visual style will also capitalize on the possibilities inherent in the series concept itself to deliver unusual imagery not typically seen in this genre. That is, the inclusion of a variety of civilian ships each of which will have unique properties and visual references that can be in stark contrast to the military life aboard *Galactica*. For example, we have a vessel in our rag-tag fleet which was designed to be a space-going marketplace or "City Walk" environment. The juxtaposition of this high-gloss, sexy atmosphere against the gritty reality of a story for survival will give us more textures and levels to play than in typical genre fare.

Editorial

Our style will avoid the now clichéd MTV fast-cutting while at the same time foregoing *Star Trek*'s somewhat ponderous and lugubrious "master, two-shot, close-up, close-up, two-shot, back to master" pattern. If there is a model here, it would be vaguely Hitchcockian; that is, a sense of building suspense and dramatic tension through the use

of extending takes and long masters which pull the audience into the reality of the action rather than the distract through the use of ostentatious cutting patterns.

Story

We will eschew the usual stories about parallel universes, time-travel, mind-control, evil twins, God-like powers and all the other clichés of the genre. Our show is first and foremost a drama. It is about people. Real people that the audience can identify with and become engaged in. It is not a show about hardware or bizarre alien cultures. It is a show about us. It is an allegory for our own society, our own people and it should be immediately recognizable to any member of the audience.

Science

Our spaceships don't make noise because there is no noise in space. Sound will be provided from sources inside the ships -- the whine of an engine audible to the pilot for instance. Our fighters are not airplanes and they will not be shackled by the conventions of WWII dogfights. The speed of light is a law and there will be no moving violations.

And finally,

Character

This is perhaps, the biggest departure from the science fiction norm. We do not have "the cocky guy" "the fast-talker" "the brain" "the wacky alien sidekick" or any of the other usual characters who populate a space series. Our characters are living, breathing people with all the emotional complexity and contradictions present in quality dramas like "The West Wing" or "The Sopranos." In this way, we hope to challenge our audience in ways that other genre pieces do not. We want the audience to connect with the characters of *Galactica* as people. Our characters are not super-heroes. They are not an elite. They are everyday people caught up in a enormous cataclysm and trying to survive it as best they can.

They are you and me'[26]

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[26] http://en.battlestarwiki.org/wiki/Naturalistic_science_fiction.

As one can see from this statement, Moore had some very specific ideas about how he wished to bring his re-imagined *Battlestar* back to the small screen. My analysis will address these audiovisual aesthetic choices and consider how these often distinctive visual and aural elements relate to *Battlestar*'s thematic concerns. This analysis will not simply be a reiteration of what Moore intends the show to be about; I will also question how those aims were realised in the show, and to what extent Moore's claims are substantiated by the aesthetics of *Battlestar*. Were Moore's stated aesthetic aspirations realised within the programme and in what ways are they complicated or not achieved at all? Are they most prominent in particular episodes and what other influences might be at work? It is important to note that although Moore's intentions, past experiences and background are not crucial to the methodology of this thesis, I will make reference to certain choices he has made.

In order to better understand the context out of which *Battlestar* emerged and the reasons for its unusual look and sound, it is appropriate to consider the dystopic vision and tone anticipated by the programme's founding creative figure at its outset. The distinctive audiovisual palette used in *Battlestar* was not only born out of the socio-political context, but also out of a dissatisfaction in its creator's mind, a dissatisfaction with the state of American science fiction television and a need to develop the genre in some way; a new way of approaching the genre audiovisually and one deemed to be more appropriate for a new era in American history. What is important to this thesis is the way *Battlestar* can be read in terms of communicating its political concerns though its audiovisual design. If Moore and his collaborators have introduced post-9/11 and 'war on terror' allegories into the programme, my reading extends existing analyses of *Battlestar* by demonstrating how this socio-political engagement is at work on different levels and not just in the more obvious instances of character and narrative content but through the programme's design choices as well. My thesis thus builds on the work of Piers Britton and Simon Barker in their 2003 study, which considers how the visual design of various prominent examples of telefantasy (*The Avengers, The Prisoner* and *Doctor Who*) can be seen to contribute significantly to a programme's thematic concerns and available meanings.

Britton and Barker assert that 'visual imagery is suggestive on more than one level, and the overall success of a design conceit is perhaps best measured by its

evocative richness.'[27] Here, one could ascertain that design does not need to simply be authentic or plausible, but instead can contain layers of subtextual meaning and go beyond plot necessity and realism. Many successful television programmes have taken audiovisual aesthetics beyond that of necessity and authenticity and these design choices could be said to contribute, in part, to their success. Programmes such as *ER* (*NBC*, 1994-09), *24* (*Fox*, 2001-2010), *CSI* (*CBS*, 2000-to present), *Six Feet Under* (*HBO*, 2001-2005), *As If* (*Channel 4*, 2001-2004), *Skins* (*E4*, 2007-to present) and *Battlestar* display and utilise interesting design conceits which include innovative cinematography, editing, non-naturalistic colour-schemes and lighting design, visually interesting costumes and settings, and computer generated imagery and graphics. Each one of these programmes presented something new and original from a design perspective for television. This type of innovative design can often be the reason an audience is drawn to or becomes interested in a series indicating the influence that design can have over an audience. These design choices can be pivotal to a series' success, becoming referred to as 'stylish'. Britton and Barker acknowledge that 'the aspiration to realism...is not necessarily absent from science fiction, even the most fanciful kind...and should not be underrated.'[28] Seminal science fiction films such as *Alien* (Ridley Scott, 1979) and *Blade Runner* (Ridley Scott, 1982) were extremely successful and pivotal in establishing a new type of science fiction aesthetic, as well as other films such as *Star Wars* (George Lucas, 1977). This 'look' came from, 'their eerie contingency on day-to-day experience- their 'lived-in' realism'[29] and is what I will refer to in my study as the 'old/new' aesthetic; futuristic technology and settings which exhibit archaic, antiquated or dilapidated appearances. This 'realism' can be seen in science fiction also, and this aesthetic is what *Battlestar* tries to deliver; a new breed of 'docu-realism' in science fiction. It creates a new hyper-realistic aesthetic with documentary-style filming techniques, for example, pulling focus mid-shot thereby drawing the spectator's attention to the presence and function of the camera.

In building on the work of Britton and Barker, this dissertation also engages with and contributes to the field of television aesthetics, an area of study which remains somewhat under-represented within academic literature on television. In order to locate my work within this still emerging field, it is necessary to outline here the area of

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[27] Britton, Piers D. and Barker, Simon J., *Reading Between Designs: Visual Imagery in The Avengers, The Prisoner and Doctor Who* (Austin: University of Texas Press, 2003), 16.
[28] Britton and Barker, *Reading Between Designs*, 18.
[29] Ibid, 18.

television aesthetics and some of the key critics which have informed my own analyses and methodological framework.

Television aesthetics is a comparatively recent topic of interest within the expanding area of television studies. The term first began to receive developed attention in the mid-1980s, but it is really within the last ten years that a more sustained engagement with the topic has emerged. As with its closest academic associate, film studies, televisions studies' critical debates have been dominated by issues of content, cultural context, narrative and audience reception, with less attention being solely dedicated to evaluating television from an audiovisual aesthetic perspective. There have been few critics who have addressed the issues of television aesthetics as an individual topic of its own, and who have strived to give the area critical respect. Critics within this area such as David Thorburn, Sarah Cardwell, Jason Jacobs, Jonathan Bignell, Christine Geraghty and Karen Lury have explored such areas as; issues of value and 'quality' television; considering television as being more than solely communicative and, instead, as cultural artefacts and expressive artworks in their own right; explaining and confronting the issues of 'cinematic television'; and uncovering the distinctive characteristics of the medium of television.

One critic, whom I believe to be most relevant to my own study, David Thorburn, in his 1987 article, 'Television as an Aesthetic Medium', sees the term 'aesthetics' as problematic. He contends that not only is 'aesthetics' about looking at and evaluating the 'look' of the objects, but also determining what the 'look' of them means. He is interested in reading television from the perspective of an 'aesthetic anthropology', and argues for seeing television programmes as socio-historical and cultural documents. Reading television texts from a socio-historical perspective is extremely relevant to this project, with one of my central areas of concern being the considerable amount of socio-cultural commentary within the narrative of *Battlestar Galactica*. I wish to take this further and examine how socio-historical and cultural elements are not only found within the narrative arcs, but also within the very aesthetic textures and visual and aural layers of the series.

Thorburn's main line of argument asserts the importance of the 'centrality of aesthetic perspectives in the study of most forms of popular culture, especially such forms as films [and] television.'[30] This perspective was unusual for its time, as much

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[30] Thorburn, David, 'Television as an Aesthetic Medium', *Critical Studies on Mass Communication* 4,

scholarship within television studies focussed on topics such as socio-historical representation and context, content, television as an institution and television as a tool for mass communication as opposed to the possibility that the aesthetics of television might merit extended analysis. Thorburn does not only insist on the evaluation and judgement of themes and ideology in a programme, but also a deeper understanding and closer analysis of the narrative form through its aesthetic elements. He asserts that television is a narrative form which is reliant on specific conventions of plot structures and character arcs, as well as cinematography, editing techniques and other design and technical elements which are taken from our culture's historical background in 'visual storytelling'. He maintains that, 'a scholarship oblivious or insensitive to these aesthetic ground features of the medium will be radically enfeebled,'[31] emphasising the contention that in order to make credible scholarly analyses of programmes, one must learn to evaluate the technical aesthetic devices employed within the texts. He insists that one 'must grant sufficient weight to their aesthetic qualities.'[32] Here, at this time, there seemed to be a distinct perception that television lacked aesthetic value.

Thorburn suggests that in order to access the meaning of a programme we must apply other interpretive approaches such as the application of film scholarship methodologies. This application of methodologies from the analysis of film and literature to the analysis of television remains problematic within the study of television aesthetics. There is an established argument against applying film theory to television analysis as the two media, though containing many similarities, are extremely different mediums with differing rules determining their design choices. Within the medium of television, the channel, time of broadcast and target audience can all determine the aesthetic content of a particular programme. For example, television music follows very different rules and criteria to film music. Due to the domestic placement of the television set, a programme is often competing for its viewer's attention, and so music is used to hold that attention, and to keep asserting itself for the duration of the hour, in places where one might not necessarily have placed music in the narrative if it were a film being watched in the darkness of the cinema. The choice for a composer's score can also be due in part to competing with other channel's primetime dramas, therefore intentionally creating music which is loud and demands the viewer's attention, where

No. 2 (1987), 162.
[31] Ibid, 163.
[32] Thorburn, David, 'Television as an Aesthetic Medium', 164.

perhaps it might have been truer to the script and narrative to have had a quieter and more ambiguous soundtrack.

Thorburn concludes his argument by ascribing television with what he calls an 'aesthetic anthropology', which he intends to affirm that one must be aware of the distinction between art and artefact; aware of its socio-historical significance, as well as its 'audiovisual complexity' and its artistic achievements in its storytelling form. Consequently, Thorburn believes scholars must change the way they 'study' television programmes and calls for a completely different approach to reading television texts. My research shares this belief, that first, television is as worthy of study as cinema and literature, and secondly, that our reading of these texts must go beyond the standard analysis of merely the narrative, cultural context and mass communicative aspects of the medium, and into the audiovisual complexity and the very construction of the art form.

Writing in 2001, more than ten years after Thorburn, Jason Jacobs approaches this topic from a different perspective. His seminal article 'Issues of Value and Judgement in Television Studies' addresses the ongoing debate of how one can assign the term 'quality' to a text, and how television can be evaluated and judged. Jacobs affirms that there is a common view that television is principally a communicative tool as opposed to a medium for artistic expressiveness. Due to the mass communicative aspect of television, there is an extensive critical preoccupation with the immediacy and nature of television's 'live' elements including the documentary, news, sports and communication of live events, such as concerts, festivals, Royal celebrations and holiday parties. Jacobs argues television can be seen as merely 'relaying' art instead of creating it, by then suggesting, 'we can widen this conceptualisation to include television...as a relay of something else: socio-cultural discourses, patterns of taste, ideology and noxious forms of representation.'[33] He argues for the 'necessity of making distinctions as a first step in enabling effective television criticism.'[34]

This is where thoughts about genre and specific types of programming become fundamental, as one needs to begin to focus on the specific objectives and aims of a particular programme, in order to begin to evaluate the quality of the programme and how effective it is in carrying out its purpose. One cannot apply the same judgmental criteria, for example, to programmes such as *North West Tonight* (*BBC*, 1984-to

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[33] Jacobs, Jason, 'Issues of Value and Judgment in Television Studies', *International Journal or Cultural Studies* 4 (2001), 429.
[34] Ibid, 429.

present) and *The West Wing* (*NBC*, 1999-2006), as they both employ different stylistic devices and have different objectives and formats; in the case of *North West Tonight*, such criteria as presentational clarity and objectivity must be considered, and in the case of *The West Wing*, criteria such as dramatic pace, character development, cinematography and believability can be applied. I would like to take this point further in my work, by suggesting that even within genres, there must be sub-criteria to enable effective criticism. For example, within my own work in science fiction television, these programmes at first are filed under fictional drama series and then are further separated into the sub-genre of science fiction television. However, categorisation criteria appear within the sub-genre of science fiction that would not make much sense being applied to other dramatic series sub-genres such as detective-crime series, realist-family dramas and teen drama series. Criteria such as representation of space and space travel, plausibility and realism of implemented science would work well when helping to evaluate a science fiction programme set in the future outside our known galaxy, but would be unnecessary when evaluating a teen drama series set in present-day New York.

Jacobs explains that his reasoning behind the article stems from a belief that television drama is at a juncture where, since the mid-1990s, 'examples of excellence' in serial dramas are bountiful. The examples he gives are programmes such as *ER*, *Buffy: The Vampire Slayer* (*UPN*, 1997-2003), *The X- Files* (*Fox*, 1993-2002) and *The Sopranos* (*HBO*, 1999-2007). He states that this type of television is his preferable genre because it, 'most frequently showcases its aspirations to television art...[and] is the form where such aspirations are most commonly realised.'[35] The stylistic devices that these programmes employ, he infers, 'promote and inhabit 'cinematic' forms of expression'[36] and so one can see how applying filmic textual analysis can be effective here. This is relevant to my thesis as my research will look at cinematography, mise-en-scène, set design, score and sound design, all concepts familiar from film analysis. I believe *Battlestar* is an exceptional example of how a drama series can contain striking audiovisual textures and designs that would not be out of place in the cinema. There are, however, complications in applying film methodology to television analysis. Within the very process of applying filmic methodology to television studies there remains an underlying assumption of television's inferiority to cinema. Television is often

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[35] Jacobs, Jason, 'Issues of Value and Judgment in Television Studies', 433.
[36] Ibid, 433.

discussed and judged against cinematic standards rather than being confidently and assertively championed for its own televisual standard.

Jacobs expands on this debate by affirming that television has been accused of being unable to 'withstand concentrated critical pressure because it lacks 'symbolic density' [and] rich mise-en-scène.'[37] He also makes reference to critic John Caldwell and his work on 'televisuality' in the 1990s. Caldwell and, indeed, Jacobs both maintain that serial dramas after 1990 display symbolic depth, intricate and far-reaching story and character arcs and carefully composed mise-en-scène rich in meaning, which challenge this previous preconception of television being 'textually anaemic' when compared to other artistic forms of expression, such as literature, paintings or film. Here they focus on U. S. television primarily. I will in-part expand on this notion of television 'displaying symbolic depth' in its audiovisual layering, and develop this by showing how this audiovisual aesthetic reaches further than simply being aesthetically pleasing; it conveys strong symbolic and socio-historic themes, thus enhancing the depth of the show.

Christine Geraghty builds on this argument for evaluating television in her 2003 article 'Aesthetics and Quality in Popular Television Drama'. Similar to Jacobs, she follows the contention that television studies is missing a 'critical culture' where evaluation and judgment of quality is considered. She acknowledges the fact that television studies in the past had a tendency to focus on questions of narrative, ideology and socio-historical context. She poses the question; can quality be based on a programme's aesthetics, or simply on criteria such as its status or political perspective? Indeed, *Battlestar* is acclaimed for not only its political allegory but also for its unique aesthetic qualities which bring it closer to the audience. She also states that there is no framework or lexicon established for describing and evaluating television aesthetics as there is for film audiovisual style, further than debates on 'taste'. Whereas film produces reputable canons and lists to be taken seriously, she argues that television has a propensity to regard its own history as 'camp nostalgia' mainly raiding its archives for 'clip-shows'. This can perhaps be seen to be trivialising television instead of evaluating it in its own right.

Geraghty, like Thorburn and Jacobs, suggests that a unique methodological approach is crucial. This in turn would include the creation of an analytical framework

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[37] Jacobs, Jason, 'Issues of Value and Judgment in Television Studies', 433.

which would provide a foundation for the discussion of aesthetics. She suggests separating programmes into genres and providing each category with its own criterion to make the evaluation fair. She quotes Charlotte Brunsdon's apt 1997 observation, that 'the generic diversity of television must be taken into account in discussions of quality, but not in ways which make quality 'genre-specific'[38] Science fiction television has been unjustly confined to the realms of being perceived as a genre of television specifically for children or cult audiences with no real strong or heavy appeal to the general public or to 'serious drama' television audiences. I will follow and expand on critics who have sought to establish science fiction television drama as serious, artistic and thought-provoking. *Battlestar Galactica* is indeed a significant example of science fiction television taking new steps toward being seen and interpreted as serious political drama, set in space, rather than categorised solely as science fiction television which may not appeal to the general mass audience.

Unlike Geraghty, whose work considers how to evaluate and establish a level of aesthetic quality, I am not evaluating aesthetic 'quality' as such, but here, instead, I seek to evaluate aesthetic interpretation and thematic conveyance in my science fiction case study; is there more to the aesthetic qualities of *Battlestar* than just entertainment? Are the aesthetic elements as layered with socio-political subtext as its narrative? In addition, Geraghty mentions the need for, perhaps the most obvious yet most vital point, recognising 'television as a medium of expression first and foremost, and of programmes as specific artworks.'[39] Critic Sarah Cardwell similarly proposes a methodology that,

> 'Moves from a close analysis and critique of thematic, formal and stylistic qualities present in a particular televisual sequence...to explore some of the questions that arise from the peculiarities of a single work. [The aim is] to capture something of the individuality and distinctiveness of the programme, evaluate its achievements and also address the more 'theoretical' questions that the programme raises.'[40]

Cardwell's methodology looks to philosophical aesthetics and its passion for textual analysis. She intimates that although textual analysis has never been favoured by

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[38] Geraghty, Christine, 'Aesthetics and Quality in Popular television Drama', *International Journal of Cultural Studies* 6, No. 25 (2003), 32.
[39] Geraghty, Christine, 'Aesthetics and Quality in Popular television Drama', 33.
[40] Cardwell, Sarah, 'Television Aesthetics', *Critical Studies in Television* 1, No. 1 (2006), 73.

television studies, it has always been important within philosophical aesthetics. She gives a good example of this when looking to aesthetician Colin Lyas, who 'underlines the importance of encouraging students to apprehend and appreciate a work fully before analysing it'[41]. She values his work on interpretation and evaluation and believes it can be applied to other artworks such as television. The example she gives is his careful analysis of a poem;

> 'The place to start is with the attempt to grasp such things as the expressive quality of the poem: is it mawkish, glib, ironic or sad? If sad, is the quality of the expression of the sadness, for example, too excessive or commonplace?' One may then move from this initial apprehension to an observation of how formal and stylistic details such as, 'the rhyme scheme, the stress pattern, the vowel sound, the alliterations contribute to the achievement of that effect.'[42]

This intricate analysis technique is a good example of the depth Cardwell believes to be necessary when dealing with a television text. One must identify such things as 'the expressive quality' of the programme. Instead of looking at 'rhyme schemes', we look at the way the drama is patterned across an episode and across a season, or the construction of emotional intensity. Instead of vowel sounds and alliteration, we look at the way the set, lighting and visual design is constructed and to what effect; or the way the sound is designed and where it is placed and how often it is audible and for what thematic purpose. This demonstrates how one could apply classical techniques of philosophical analysis to television and, as Cardwell states, 'scholars of television aesthetics would recognise these tenets of good criticism, which moves beyond the competent, descriptive observations of textual detail, towards a personal and powerful response to a programme and consequent detailed analysis.'[43] Cardwell's argument asserts that television aesthetics is an area which could potentially compare itself to philosophical aesthetics and other revered artistic methodologies. She establishes that 'television aesthetics recognises that television is an art, and examines it accordingly...[T]he primary role of the television scholar is to explore and assess the artistic accomplishments exhibited in various programmes.'[44] This I intend to do within

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[41] Cardwell, Sarah, 'Television Aesthetics', 74.
[42] Ibid, 74.
[43] Ibid, 74.
[44] Ibid, 76.

my own work, to explore and identify specific and interesting artistic achievements deployed in my case studies, and to examine each aspect in detail.

As I have already explored, Jacob's methodological approach, when discussing genre for example, is to embark on an in-depth textual analysis of a specific text, to identify it as a sub-genre and then compare and contrast it with other programmes within that sub-genre, thus enabling the analyst to evaluate it effectively against its contemporaries. Geraghty built on this, but added that it is crucial for one to categorise programmes accurately so that one can fairly evaluate a text. This is relevant to the methodology adopted for this research, as I compare my case studies, *Battlestar* and *Enterprise*, against each other as they are all examples of post-9/11 screen science fiction, from the same genre, and within the same socio-historical context.

As Cardwell concludes,

'[It is this] sustained analysis of...aesthetic features, for example, visual organisation, performances, writing and dialogue and so on...rather than broad theoretical perspectives that treat programmes as 'case studies', that television aesthetics finds its own specific voice.'[45]

Dedicated critics have suggested useful methodological approaches and key techniques for textual analysis which make television aesthetics a vital and respected area of television studies, integral to understanding television programmes in greater depth and which I will use in my own methodological process for analysis of *Battlestar*.

One of the methods I employ in order to identify more precisely distinctive approaches to visual organisation in *Battlestar* is the analysis of cinemetrics. Cinemetric statistical style analysis has not been traditionally used in relation to television aesthetics. Although television aesthetics is the primary way of approaching this study, I intend to apply and adapt cinemetrics, formally a methodological system of analysis in film studies, to this study as I believe that it can be compatible with television aesthetics. Indeed, I also believe that cinemetrics corresponds to my methodological approach as it relates to the way that the television aesthetic critics I have previously discussed approach television aesthetic analysis. Their methodology has included analysing a piece of television within a tight framework. In cinemetrics statistical style analysis, one takes a piece of work and breaks it down into its basic elements, and using

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[45] Cardwell, Sarah, 'Television Aesthetics', 76.

its own criteria, the elements are analysed in minute detail. The methodological approaches of those advocates of analysing television aesthetics, discussed above, propose a similar strategy.

Thorburn's main contention was to have a deeper understanding and analysis of the narrative through the programme's aesthetic elements, and as he contended, in order to make credible scholarly analyses of texts, one must learn to evaluate the technical aesthetic devices employed within them. The very term 'technical aesthetic device' can be read in direct correlation to cinemetrics. As cinemetrics is the close analysis of the breakdown of shot composition, shot length and types of shots, this forms the very basis of the technical aesthetic elements chosen in a programme. Cinemetrics can do the very task that Thorburn intended. As he stated, 'one must grant sufficient weight to their aesthetic qualities,' I strongly contend that this does indeed include shot types, shot lengths and shot positions. Thorburn mentions that other interpretive approaches are needed for the interpretation of a programme such as the application of the methodology of film scholarship. Thus, cinemetrics fits into his methods of analysis as he asserts that textual readings must go into the very construction of the art form; cinemetrics is focused on the study of the construction of film. Jacobs asserts that his chosen genre of serial drama employs cinematic stylistic devices and, therefore, one can see how applying filmic analysis devices such as cinemetrics can be effective here without losing sight of the distinctions between film and television. Not only will this study examine cinematography, mise-en-scène, set and sound design, all aspects familiar to film analysis, but I will employ the use of cinemetrics to demonstrate how the audiovisual aesthetic conveys symbolic socio-historic themes which can be seen in minute details of the programme such as shot type and length, which enhances the textual depth of the programme.

Cardwell proposes to analyse the eccentricities of a piece and to look at the 'individuality and distinctiveness of the programme'[46]. It is Cardwell's methodology which synthesises most successfully with cinemetrics. As already mentioned, she recommends a methodology which borrows from philosophical aesthetic's textual analysis and, in her example of poetry analysis, she proposes to identify the 'expressive quality'[47] of the programme by looking intricately at the way drama is patterned across an episode and a season, the construction of emotional intensity, and lighting, sound and

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[46] Cardwell, Sarah, 'Television Aesthetics', 73.
[47] Ibid, 73.

visual design instead of rhyming schemes, vowel sounds and alliteration. Similarly, cinemetrics can be applied within this framework by looking at how long or short the shot lengths are, shot composition, what type of shot is chosen for each moment and how many of each of these shots are used and to what effect and what thematic purpose. How does the amount and duration of particular types of shots contribute to the emotional intensity of the programme? Given that film and television are made up of similar elements (shots, cuts and other framing and transitional choices), cinemetrics can be adapted and applied effectively to the analysis of certain aspects of television aesthetics.

If the existing literature on analysing television aesthetics is not extensive, the academic study of science fiction audiovisual design is similarly limited. What is left is a critical disparity in our knowledge and comprehension of science fiction on screen, in which the aesthetics and audiovisual features of these screen texts have been comparatively neglected. To perceive a film or a programme as a whole one needs to study the audiovisual elements with equal depth of research. Film theorists such as Vivian Sobchack have touched upon the subject of science fiction film aesthetics, for example, in her book *Screening Space: The American Science Fiction Film* (1987), but with not enough specifics for detailed study. There has been literature specifically compiled for fans of science fiction films and television series, for example, *The Making of Star Wars* (J. W. Rinzler, 2008) or *The Art of Star Trek* (Judith Reeves-Stevens, 1997), etc. However, these works tend to simply display some of the design aesthetic choices made, but to no academic or analytical depth. There has been virtually no detailed and extended comparative study of the design aspects of space-based science fiction film or television to date, with the exception of Piers D. Britton's and Simon J. Barker's *Reading Between Designs: Visual Imagery and the Generation of Meaning in The Avengers, The Prisoner, and Doctor Who*, in which only one of the three case studies used is overtly science fiction. Britton and Barker demonstrate a passion for televisual design and believe that comprehensive critical studies of such texts can not only be produced, but also successful. They assert that their study 'is meant to help establish design for television as a subject for serious scholarly debate.'[48]

There has also been a tendency in studies of science fiction to emphasise the visual over the audio with rare exceptions including Philip Hayward's collection of essays on science fiction film music, *Off the Planet: Music, Sound and Science Fiction*

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[48] Barker and Britton, *Reading Between Designs*, 10.

Cinema (2004), and William Whittington's *Sound and Science Fiction* (2007). Indeed, these two texts focus exclusively on science fiction film, and thus no academic literature has been produced, with the exception of Britton and Barker's book, of equal depth and calibre which focuses on the music and sound used in science fiction television. My specific interest lies in this significantly underdeveloped area of study, and my analysis will be informed by some of the critics discussed above, as well as others introduced in subsequent chapters.

In terms of the available literature on my principal case study, although there have been several books written on *Battlestar*'s narrative and content, there has been little written on its original approach to science fiction screen design. This imbalance is indicative, of course, of the critical disparity I have already identified within television studies where most of the literature concentrates on the narrative content of television and its audiences, rather than the analysis of the text's aesthetic features. Amongst the array of unofficial companion and spin-off fiction books, there are few academic books which provide critical literature on *Battlestar*. There are four books which focus on the analysis of *Battlestar* from an academic point-of-view, the majority of essays within these collections concentrating on narrative content analysis across a wide range of topics raised in the series. Here, however, I discuss the small, but relevant sections in each source that attempt to in some way comment on the audiovisual elements in *Battlestar*.

In 2006, *So Say We All: Unauthorised Collection of Thoughts and Opinions on Battlestar Galactica*, edited by Richard Hatch, included a variety of essays ranging from religion, theology and the original *Battlestar* series in comparison to the re-imagined series, to gender roles, feminism and militarism. The book predominantly focuses on the narrative content of the series, with Eric Greene's chapter being the only one to exclusively analyse *Battlestar*'s 9/11 political allegory. However, Lou Anders' chapter entitled 'The Natural and the Unnatural Verisimilitude in *Battlestar*' is the only essay within the entire book which attempts to comment on a design feature of the programme. He questions *Battlestar*'s documentary style of filming and point-of-view exterior shots, contrasting them briefly with what he calls *Star Trek*'s predictable filming techniques. He contends that the 'realism' featured in *Battlestar*'s cinematography leads to greater believability for the viewer, giving the illusion of documentary realism. However the analysis of this production technique lasts only two pages and does not go into any significant depth.

Cylons in America: Critical Studies in Battlestar Galactica (2008), by Tiffany Potter and C. W. Marshall, contains chapters which focus in depth on themes such as torture, 9/11 political allegory, terrorism, militarism, sex, sexuality, Cylon identity and stereotypes of science fiction's 'racial others'. *Cylons in America* again concentrates the majority of its work on the analysis of narrative content, however, part three of the book, entitled 'Form and Context', attempts to in some way address design elements. In Kevin McNeilly's chapter entitled, 'This Might Be Hard for You to Watch: Salvage Humanity in 'Final Cut (2.8)'', McNeilly discusses the camerawork and its 'improvisational immediacy'[49] and how the camera constantly switches between perspectives. As he states, 'the documentary textures of *BSG*'s visuals serve as reminders of a corporeal human materiality that informs the whole aesthetic of the program'[50]. However, again, this is only a brief mention of approximately one and a half pages within the wider essay which concentrates on the 'film within a film' aspect of the episode 'Final Cut'. The other chapter within the book that contains any discussion of audiovisual design is Eftychia Papanikolaou's 'Of Duduks and Dylan: Negotiating Music and the Aural Space'. Papanikolaou begins by discussing diegetic sounds in the programme and goes on to discuss how the score underscores and subverts the narrative. She briefly touches upon the classical Hollywood score, as characterised by Claudia Gorbman and the original *Battlestar* series' score. However, her chapter is a more general overview of the audio design of the series, not an analysis of specific elements. She touches upon the use of different languages contained in the lyrics, the use of symphonic music used to impact and emphasise certain important scenes, and there is a very brief mention of the percussion having no culturally-specific meaning. A substantial section of her chapter concentrates on the use of intertextuality and the way *Battlestar* uses the famous Bob Dylan song 'All Along the Watchtower'. Though this chapter touches upon audiovisual analysis, it still only provides an overview in less than eleven pages of the general audio design in the programme. There is still no significant attempt to analyse *Battlestar*'s aesthetic design in depth. In my study, I intend to look in detail at specific elements of *Battlestar*'s visuals, sounds and score which are relevant to the themes I am analysing in the programme, rather than doing an overview of all of the elements. *Battlestar*'s audio design demonstrates complex and intricate aural motifs and new approaches to established science fiction

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[49] Potter and Marshall, *Cylons in America*, 185.
[50] Ibid, 186.

television audio conventions and thus, I believe, merits detailed specific analysis of those elements.

In his chapter 'American Science Fiction Post 9/11' from his 2009 book *American Science Fiction Film and Television*, Lincoln Geraghty begins by discussing generic exhaustion within science fiction post-9/11, where the marketplace was dominated by remakes of classic science fiction, for example *The Day The Earth Stood Still* (Scott Derrickson, 2008) and *War of the Worlds* (Steven Spielberg, 2005). In his overview, Geraghty explores socio-political commentary in films and television post 9/11. The chapter contains a short two page section on *Battlestar* including a brief discussion of its themes, the re-imagining in comparison to the original series, and its socio-political commentary. He includes a few sentences on the visual, stating that, 'the design and mise-en-scène of the series borrows heavily from today'[51] and further mentions a Dylan Pank and John Caro quote (2009), 'realism in the series not only relies on allusion to our news but is suggested by techniques more familiar to the 'earthbound' genres; handheld cameras, urgent refocusing, whip-pans, tight framing, and the low-key, underexposed lighting.'[52] As this overview illustrates, there is a tendency to touch upon aesthetics, but none of the critics attempt a sustained and in-depth study of how the aesthetic design contributes to exploring and understanding the themes of the programme.

Battlestar Galactica: Investigating Flesh, Spirit and Steel (2010) by Roz Kaveney and Jennifer Stoy, holds by far the most detailed discussion of aesthetics in *Battlestar* of any academic book for the programme. It, like the others that I have discussed here, focuses predominantly on narrative content within the re-imagined series. The introduction discusses the show's merits and failings such as pacing problems, gender politics (and how they are not subversive enough for a subversive show; any strong female characters are always killed) and how in later series the programme becomes lost in its own mythology. Chapters within the book focus again on a variety of subjects including sexuality and reproduction themes, gender stereotyping, militarism and debunking the science of the programme.

There are, however, a number of chapters in this book that engage with the production design of *Battlestar*. Firstly, Benjamin Halligan's chapter entitled, 'Disco Galactica: Futures Past and Present', discusses the re-imagined *Battlestar* in relation to

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[51] Geraghty, Lincoln, *American Science Fiction Film and Television*, 119.
[52] Ibid, 119.

the original series and argues that the use of the POV (point-of-view) shot, especially when combined with CGI spectacles in the programme, helps to situate the audience in the position of the characters directly, giving them a new way of viewing these spectacles and greater believability. Steven Rawle states in his chapter 'Negotiating Real and Fantasy in *Battlestar Galactica*'s Political Metaphor' that, 'there is a constant negotiation between generic fantasy elements and realist sensibilities'[53] which extends from the political and religious allegorical content and the aesthetic design elements. He goes into some detail commenting on the 'conflict between fantasy elements of science fiction and realism of the style which tries to engage with the show's commentary of our own world and contemporary events.'[54] He furthers this by stating that, '*Battlestar Galactica*'s overall aesthetic represents a blend of the fantasmatic background of the science fiction genre and the gritty verisimilitude of recent war dramas (e.g. *Band of Brothers*)...the style and content function to repress the fantasmatic background of the show.'[55] He discusses the 'accidental nature of the shots, the unrehearsed feel'[56] and the documentary/news footage style cinematography, and contends that this 'overt documentary realism of a show produces a significant 'reality effect' that stresses the reality of the events depicted.'[57] He contends that this cinéma vérité style, the realist aesthetic, pulls the audience into the reality of the action and results in a closer relationship between the viewer and the image. This 'docu-aesthetic' has strong associations with news coverage and reality is emphasised with these, 'style choices intended to bring a sense of verisimilitude, of truth'[58]. However, he debates whether this is to create a sense of reality that we are familiar with, or whether it is to emphasise the 9/11 allegory. One could argue, of course, that it could be said to be both. He writes two to three pages specifically about this type of cinematography, however, he does not take this analysis further. He merely states general examples of the docu-aesthetic rather than going into an in-depth textual analysis of these production techniques. Sérgio Dias Branco, in his chapter 'Sci-fi Ghettos: *Battlestar Galactica* and Genre Aesthetics', briefly discusses science fiction iconography touching upon the work of Vivian Sobchack, and over-viewing the production design elements and motifs such as set, props and furniture, which he attests as being a blend of alien/imaginary mixed with recognisable elements. For example, the telephones in the CIC are attached using cords

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[53] Kaveney and Stoy, *Battlestar Galactica: Investigating Flesh, Spirit and Steel*, 131.
[54] Ibid, 135.
[55] Ibid, 135.
[56] Ibid, 135.
[57] Ibid, 131.
[58] Ibid, 131.

which gives the world a history, stating that it, 'all expresses and fosters ambivalence, mixed feelings and contradictory ideas of technology and humanity.'[59] He comments on the camerawork as having an 'observant presence...[which is] seemingly documentary because of the way it is placed in relation to the fiction; both inside and outside the fictional world; both present and observant.'[60] He contends that, 'the visual textures of the series enhance the feeling of factuality and objectivity.'[61] His brief essay concludes by stating that the, 'analysis shows its visual style does not break away from aesthetics of the genre but finds new innovative forms of carrying and continuing it.'[62] Indeed, *Battlestar* does attempt to progress the genre in terms of aesthetics, however, there needs to be a progression, then, of audiovisual aesthetic analysis within science fiction television academic literature.

In this section, I have demonstrated that there has not been a sustained and in-depth analysis of *Battlestar*'s audiovisual elements. There have been attempts, though small, to comment on a few aspects of the production design, namely the cinematography, but without an extended, in-depth textual analysis of specific elements. Each source spends, at the most, one to two pages discussing or describing these elements, and so there lies a critical disparity in academic literature on the re-imagined *Battlestar* and its audiovisual content. My research hopes to address this disparity by approaching the analysis of *Battlestar Galactica* in a manner that had not been previously attempted. My study intends to not only discuss these aesthetic elements, but to take that discussion further than the critics discussed here by discussing and analysing the show's audiovisual elements in specific detail through an intellectual framework which is committed to the value of the academic analysis of television aesthetics. As one can see from this literature review, my work is very different to what has previously been written in the area of *Battlestar* studies. This study is attempting to deepen our understanding of a significant programme which is considered to be an important piece of television but also to reaffirm the value of studying television aesthetics more generally. Although there has been significant discussion of how *Battlestar* politically engages with global affairs and American socio-political concerns, to date there has not been any real extensive discussion of how these themes are evident in the programme's audiovisual aesthetics.

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[59] Kaveney and Stoy, *Battlestar Galactica: Investigating Flesh, Spirit and Steel*, 193.
[60] Ibid, 193.
[61] Ibid, 194.
[62] Ibid, 196.

Television has a unique format and has many different factors that govern its production in comparison to film. Unlike the vast majority of mainstream films, a television series can run over long periods of time, sometimes even over a decade, and so episode, season and character arcs will be affected and can affect the programme's ideological and socio-political concerns. Most programmes are made yearly, with a hiatus between seasons, and so any political concerns that the programme may deal with in series one, may have moved on in some way in our world, although not necessarily within the diegesis of the programme. When the programme-makers approach series two, three and so on, new political or sociological concerns may be at the forefront of society and, thus, breed new thematic concerns or focuses within the programme. Programmes do not have continuous production as there are periods of season and production breaks and in between these breaks there are changes to production personnel, especially on those series running for such long periods of time. Writers, directors, producers, set designers, cinematographers, editors and even actors are replaced over the years. The channel and time slot in which the programme is placed has an impact on the nature of the content and how the programme is produced and presented also. The authorship of a programme such as *Battlestar* does not belong solely to Moore either, as there are other authorial presences and writers which build on and expand his world of *Battlestar*. Although he is the show's creator, producer and one of its writers, there are many other writers and authorial influences in the programme.

Due to these medium specific factors, television series are subject to change and evolve over their seasons. The socio-political events which may have sparked and driven one season may be visible or strongest in series one, as it reflects the events of the time. But a year later, those events or concerns in society may have changed, evolved into new concerns, dissipated or become worse. It is difficult to ascribe an overall meaning to an entire show and all its series, and *Battlestar* is no exception. During the programme's first two seasons between 2003-2005, the United States was still saturated by post-9/11 discourses and its related concerns. The war in Iraq was raging, doubts and criticisms surrounding the Bush administration and the U.S. military were at their highest, and reactions from the terrorist attacks of 9/11 were being written into and criticised heavily within U.S. domestic and foreign policy. *Battlestar* was at its most saturated with 9/11 allegory in season one, two and the beginning of three, which is why I have chosen to concentrate my study on the first two series because I believe that this is where *Battlestar* was at its strongest in terms of post-9/11 thematic concerns.

In series three and four the narrative focus begins to shift from responses to 9/11 and *Battlestar* becomes more caught up in its own fantastical mythology. Though it would return to many of its original themes, it was not as consistent through the third and fourth series and not as focussed in its response to 9/11. The last two seasons takes the series to a more fantastical place, as it concerns itself more with its own expanding mythos and concentrates predominately on themes of religion, divine destiny and the meaning of existence. In the later seasons, there is less concern with displaying Iraq war analogies and commenting on different people's reactions to terrorist attacks, and more emphasis on characters finding the Final Five Cylons or a new Earth.

Television programmes, therefore, have a significant trait that the majority of films do not; they can change with the times and reflect the changing concerns within a country and a world over the course of their lengthier run. They can evolve along with the country and people that produce it, and keep up to date with the latest affecting political, societal or socio-historical events that are being felt by society at that exact time. A long-running or returning television series is bound to change over time, and *Battlestar* does evolve over its seasons. It would be interesting to consider what different direction the series would have taken had it continued past 2008, when such a change occurred in America as Barrack Obama was elected the President of the United States. Such major change would surely have brought extremely interesting developments to a programme like *Battlestar*, which can be regarded as such a product of its post-9/11 time.

Television science fiction's response to 9/11 forms the core of this study. I must, therefore, first establish how America has been affected by the events of 9/11, and what the new discourses that have been produced are. The core methodology to this study is socio-politically inflected textual analysis. In chapter one, I establish the socio-political context and 'climate of fear' and paranoia perpetuated in America in the aftermath of the attacks. I conduct an investigation into the United States foreign and domestic policy after 9/11, and also into decisions made by then-President George W. Bush and his administration in order to establish those anxieties contributing to the narrative and audiovisual content of *Battlestar*. How did the socio-political landscape change, and how did this affect America and the American people? I further explore issues of increased security, the loss of civil liberties, heavy surveillance, militarism, concerns about political leaders and the Bush administration, and the perpetuated fear of the 'enemy within'. I conduct an analysis of *Time* magazine front covers over a period of

four years after the attacks, tracking the principal concerns in America's media at the time. I use this magazine in particular because it is a leading publication which addresses the 'state of the nation' and is a useful indicator of the prevailing mood of America at this time. Additionally, I use *Time* as it provides a more neutral-liberal political affiliation and therefore its agenda is not as politically biased towards the extreme Left or the extreme Right. Within this chapter, I locate *Battlestar*'s underlying tone of discontent and unease within the changes implemented by the U.S. government in the wake of the 9/11 attacks in order to ascertain the socio-political context out of which *Battlestar* emerged and to which it responded.

In chapter two I examine the visual aesthetics and design conceit of *Battlestar*. I discuss *Battlestar*'s approach to cinematography, interior and exterior design, mise-en-scène and overall visual aesthetic, and also ascertain to what extent the visual design conveys Moore's original concept in his manifesto. I then analyse how the visual design relates to *Battlestar*'s socio-political content, which I establish in chapter one. How has the re-imagined *Battlestar* changed to reflect this political discourse and the changes to the world and the perception of Western civilisation in this post-9/11 era? How are these changes reflected in not only the internal narrative, but also in the audiovisual tapestry of the text? Furthermore, I examine the original mission statement written by Ron Moore, the creator of the re-imagined *Battlestar*. What precisely does the statement emphasise as being integral to the programme, and has this been implemented within the text? I will further employ the use of cinemetric statistical style analysis in order to analyse my case study's cinematography with accuracy and avoid the dangers of more impressionistic criticism.

In chapter three I explore the audio aesthetic utilised in *Battlestar*. I examine the distinctive differences between the original *Battlestar* series and the re-imagined series, and locate the dramatic divergence Moore's programme has taken. I begin by outlining musical traditions within science fiction film and television and how *Battlestar* has set itself apart from these conventions. I then analyse the approach taken by the composer and sound designer of *Battlestar*, and explore relevant themes and leitmotifs that *Battlestar* employs within its scoring and sound design, and how this might have been informed by the socio-political context and stance the programme has taken, and, where necessary, compare this to relevant case studies such as *Enterprise*. With Moore's expansive background in *Star Trek*, and given that he departed because he could not take the franchise to a more original place within the constraining world of *Star Trek*, it

perhaps seems fitting that I am comparing *Battlestar* against *Enterprise*. *Battlestar* contains numerous leitmotifs, and so I will concentrate my study on only the motifs relevant to my core argument. Why does this American television programme choose to associate (American) humans with music of non-Western tonality, especially at a time when America itself had grown so insular and introspective? *Battlestar* instead looks to world music and non-Western instrumentation for its tapestry of inspiration. What does this mean and what effect does this create?

I demonstrate that many design elements such as set, lighting, CGI, special effects and sound design can be vital to a programme's overall aesthetic. My case studies contain several aural and visual combinations overlapping and interconnecting to produce deep and powerful meanings as well as creating beautiful and interesting atmospheres unfamiliar in American science fiction television. *Battlestar* showcases innovative aesthetic techniques and audiovisual complexity which contribute greatly to the programme's overall aesthetic, and, in turn, its socio-political themes and ideological stance as well.

Chapter One:

Socio-political Context and *Battlestar Galactica*

'We have entered what may be the most dangerous security environment

the world has ever known.'

U.S. Defence Secretary Donald Rumsfeld, February 13th 2003.

When American Airlines Flight 11 hit the North Tower of the World Trade Centre at 8: 46 am, on September 11th, 2001, and United Airlines Flight 175 crashed into the South Tower of the World Trade Centre only seventeen minutes later, at 9:03 am, an international audience beheld an atrocity whose consequences would impact on the whole world. The horrific attacks, in New York, Washington and Pennsylvania, shocked Western societies to their cores, as they experienced terror on a previously unimaginable scale. As Wheeler Winston Dixon aptly asserts, 'in this bleak landscape of personal loss, paranoia, and political cynicism, American culture has been changed forever.'[63] Such a co-ordinated and devastating attack had immense repercussions globally, politically, and, of course, psychologically. These events shaped a new age of fear and anxiety both within America and around the world. The events of 9/11 began a war on terror and an attack on 'enemies of freedom' as U.S. President George W. Bush asserted. America moved into a chaotic world of mistrust and suspicion, led by the much contested Bush administration, whose changes to domestic and foreign policy as well as homeland security further pushed Americans into paranoia. That sense of paranoia and anxiety runs throughout *Battlestar*. This chapter locates the series' underlying tone of unease at the changes in foreign and domestic policy implemented by the U.S. government in the wake of the 9/11 attacks and the ensuing war on terror in order to establish the socio-political context out of which *Battlestar* emerged and responded.

In this chapter I intend to establish how the United States of America was affected by the events of 9/11 and what the new discourses that emerged are. How was the socio-political landscape changed and what changes were made to U.S. foreign and

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[63] Dixon, Wheeler Winston, *Film and Television After 9/11* (Carbondale: Southern Illinois University Press, 2004), 3.

domestic policies since the 9/11 attacks? How did these policies affect the U.S.? By establishing this, it will enable me to analyse how these changes may have contributed to *Battlestar*'s distinctive audiovisual design in the subsequent chapters. In order to understand how *Battlestar* responded and drew on 9/11 and the ensuing 'war on terror' and 'climate of fear', it is necessary in this chapter to provide some detail of the most prominent concerns in the U.S. and consider how they are evident in the programme. In this chapter, I begin by establishing the socio-political context and features of the 'climate of fear' in America at this time. I will explore the issues of heavy surveillance, increased security, loss of civil liberties, militarism, concerns about the political process and the Bush Administration, and the perpetuated fear and paranoia of the 'enemy within'. I will conduct an analysis of *Time* magazine's front covers over four years in order to track the principal concerns in America. Where appropriate I will make direct reference to *Battlestar* and how it reflects these themes in its narrative. It is important to establish the socio-political context of America, as this will enable a discussion of how *Battlestar* is understood in relation to these themes by using detailed examples from *Battlestar's* first three seasons. This chapter considers how the socio-political issues and concerns mentioned above are evident in *Battlestar* and how this context informs the very tone and shape (and in subsequent chapters the look and sound) of the programme.

In the immediate aftermath of 9/11, much of the American entertainment industry had focussed on trying to offer escapism to the American public, offering family films and comedies, and removing from scheduled release films which carried a violent narrative set in America, for example, *Collateral Damage* (Andrew Davis, pushed back to February, 2002), *Bad Company* (Joel Schumacher, pushed back to June, 2002), and *The Time Machine* (Simon Wells, pushed back to March, 2002). However, within a year, Hollywood film and television productions began to address the new national 'unrest' felt strongly by the public and government alike. As I have established, *Battlestar* emerged in December 2003 to a changed America. Instead of presenting a positive world that strives optimistically into the future, which featured the classical binary opposition between clearly established 'good' heroes and 'evil' villains, which can be seen in a lot of mainstream American science fiction television such as *Star Trek*, pre and post-9/11, *Battlestar* displays the unrest that America felt, politically and psychologically at the time. As SFX critic Richard Cobbett argues,

> 'With its dark, claustrophobic setting and increasingly paranoid
> atmosphere, the re-imagined *Battlestar Galactica* was a new breed of science

fiction for a post-9/11 audience...[it] took the 21st Century's war on terror into space. The killer robots and spaceships made it sufficiently removed from the real world to qualify as escapism, but the themes running through it all were hooked right into the new, suddenly dangerous world where everyone could not help but feel they suddenly lived in. It did not simply entertain us- it resonated.'[64]

Battlestar confronts this new era fearlessly; an era full of national insecurity, paranoia and shock. Battlestar attempted to present a ruined future for humanity, and unlike other programmes such as Star Trek, where the Federation consciously or subconsciously expresses a sense of its own superiority over other cultures, Battlestar depicts a future where the worst has happened and continues to happen. Lincoln Geraghty argues in his book, American Science Fiction Film and Television, that, 'BSG peeled back the superficial layers of special effects and techno-babble associated with long-running franchises like Star Trek and instead focused on what science fiction does best- offer a window on the human condition.'[65] Although it is not the first science fiction text to explore the dark recesses of humanity or display a dark dystopian vision, with notable earlier examples including Blake's 7 (BBC1, 1978-81) Space Above and Beyond (Fox, 1995-96), and Firefly, Battlestar is a text which offers a unique audiovisual palate that takes these relevant themes to new depths. With its emphasis on the (principally) human crew of a military spacecraft, Battlestar's most obvious stablemate, in terms of American science fiction television, is the Star Trek franchise. Yet in series such as Star Trek: The Next Generation and Star Trek: Enterprise the future world tended to be presented as one where, although faced with peril and strife, humanity prevails in clean, organised optimism, which is reflected in the design elements of the programme. As critic Mark Bould states, '[Star Trek creator, Gene] Roddenberry drew on his innate optimism about human nature and the future to develop Star Trek, which mirrors his personal beliefs and philosophy.'[66] Star Trek offers an extremely different perspective of humanity's future, one which Battlestar moves away from entirely.

Battlestar contains powerful allegories for the events outlined already in this chapter. Producer David Eick states in a 2007 article, 'The Final Frontier', by Dan

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[64] Cobbet, Richard, 'Why So Serious?', SFX Special Collection, Future Publishing, UK, 2009, 9.
[65] Geraghty, Lincoln, American Science Fiction Film and Television (Oxford: Berg, 2009), 116.
[66] Bould, Mark, Fifty Key Figures in Science Fiction (London: Routledge, 2009) 56.

Martin in *The Guardian*, 'I've always said from the beginning, it's a war show- that was always our initial touchstone.'[67] Indeed, *Battlestar* not only makes reference to the war on terror, but also contains allegorical references to the Vietnam war and World War II as well. It is not exclusively commenting only on a post-9/11 era, but with the use of such themes as suicide bombings, insurgencies, massive coordinated terrorist attacks, sleeper cells and agents, occupation, prisoner torture and abuse, a civilisation in a state of perpetual fear and paranoia over the next attacks, religious fundamentalism, loss of civil rights, dehumanisation of an enemy, pre-emptive war, election rigging, and an 'any means necessary' approach to war, it can certainly be read in this way. I will now discuss, in detail, how *Battlestar* incorporates these themes within its narrative content.

Socio-political Context: Bush, the War on Terror and the Patriot Act

On September 20th, nine days after the attacks, President Bush declared war on, as he described them, 'enemies of freedom'. In his Joint Session of Congress address to the nation, and by extension, the world, he declared a 'war on terror'. Bush announced the perpetrators to be the terrorist organisation Al Qaida, Islamic fundamentalists led by Islamic Jihadist Osama Bin Laden. He asserted that Afghanistan was the base for training camps for terrorists, where they, 'are trained in the tactics of terror...and are sent to hide in countries around the world to plot evil and destruction'[68]. Afghanistan was described by Bush as a stronghold for Al Qaida, ruled by the Taliban, whose tyrannical regime was oppressive to its people. Bush stated, 'we condemn the Taliban regime. It is not only repressing its own people; it is threatening people everywhere by sponsoring and sheltering and supplying terrorists.'[69] In the speech, he made demands to the Taliban, outlining the 'lengthy campaign' of war and how America would conduct this operation, appointing the Office of Homeland Security and asserting that American security would be intensified. In addition, he requested help from 'the FBI, police forces, intelligence services, and banking systems around the world.'[70] He asked for,

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[67] Martin, Dan, 'The Final Frontier', *The Guardian*, 13th January, 2007, 10.
[68] Dietrich, John W., *The George W. Bush Foreign Policy Reader: Presidential Speeches and Commentary*, (New York: M. E. Sharpe Inc., 2005), 54.
[69] Ibid. 54.
[70] Ibid. 55.

'Patience with the delays and inconveniences that may accompany tighter security and for... patience in what will be a long struggle. We will come together to give law enforcement the additional tools it needs to track down terror here at home. We will come together to strengthen our intelligence capabilities, to know the plans of terrorists before they act.'[71]

Yet in putting these pledges into action, Bush and his administration not only tightened Homeland Security with their changes to domestic policy, but they infringed on civil rights, and created in the process a paranoid and suspicious social and political landscape which propelled America into a mistrustful new era. *Battlestar* taps directly into this atmosphere of political and social distrust, and deals thematically with this sense of increased paranoia and security to the homeland; the fleet becomes the home nation, and leaders in *Battlestar* do everything and anything to preserve the safety of the fleet in a post-attack crisis.

Surveillance, Loss of Liberty and Increased Security

On October 26th 2001, almost seven weeks after 9/11, the USA Patriot Act (Uniting and Strengthening America by Providing Appropriate Tools Required to Intercept and Obstruct Terrorism) was passed in America. The bill caused widespread controversy as it had been seen to violate civil freedoms and liberties of American citizens, most notably Muslim and foreign citizens. As Bush stated in his Second State of Union Address on January 29th, 2002, the Act was 'aimed at providing the tools law enforcement officials need to prevent further terrorist attacks.'[72] However, it extended much further than simply 'providing tools' to authorities. The eight title bill allowed federal agencies to increase surveillance in telecommunications, and access citizens' private medical, financial, insurance, library and work records previously restricted, specifically targeting foreign citizens or those from minority backgrounds. It also increased authorities' abilities to detain immigrants without charging them with any crime and deport immigrants considered to be involved with terrorism. In *Battlestar*, this abuse of the law and extensions of authorities' powers over suspected individuals

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[71] Dietrich, John W., *The George W. Bush Foreign Policy Reader*, 73.
[72] Ibid, 73.

can be seen in many instances across the series. Although at times offering an exaggerated response for dramatic effect, the programme's engagement with the issues of civil freedoms and citizens' loss of rights still operates as an allegory of a post-9/11 America in which the Patriot Act was enforced.

This controversial act came under heavy criticism and amendments were posited such as the Protecting the Rights of Individuals Act and the Benjamin Franklin True Patriot Act. The latter bill was so named as it alluded to a Benjamin Franklin quote from 1775, 'those who would give up essential liberty, to purchase a little temporary safety, deserve neither liberty nor safety.'[73] The Franklin Act wanted to withdraw certain items from the Patriot Act such as the tight surveillance of religious organisations, the use of roving wiretaps and the item dictating that airport security baggage inspectors must be strictly U.S. citizens, but to no avail. Many organisations deplored the act such as the American Civil Liberties Union, as did cities such as San Francisco. In 2003, a controversial draft proposal of a bill called the Domestic Security Enhancement Act of 2003, which came to be known as the Patriot II, was disclosed and leaked to the media. Its intention was to expand the reach of the already controversial former Patriot Act's stance on surveillance and sought to amplify the reach of the government even further, 'expand[ing] the powers of the United States federal government while simultaneously curtailing judicial review of these powers.'[74] The bill proposed increased security ideas and powers such as; introducing DNA databases for citizens suspected of being involved with terrorism; allowing authorities including the FBI to no longer need search warrants or court orders to investigate and survey individuals; to survey any religious organisations, specifically Muslim groups; to wiretap phones, intercept email accounts and letters; to use 'sneak and peek' search warrants (authorities may enter secretly without the owner knowing), to arrest, detain and deport individuals without judicial restrictions, to immediately deport U.S. citizens proved to be aiding terrorist cells and to revoke American citizenship; to install a mandatory 'no bail' order for terrorist suspects; and an 'expansion of the list of crimes eligible for the death penalty.'[75]

Themes of surveillance, increased security and loss of civil liberties are explored in depth in *Battlestar*. Notions of surveillance can be seen in episodes such as

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[73] Brands, H. W., *The First American: The Life and Times of Benjamin Franklin* (New York: Anchor Books, 2000), 208.
[74] Dietrich, John W., *The George W. Bush Foreign Policy Reader*, 83.
[75] Ibid, 84.

'Six Degrees of Separation' (1.7), where Adama orders a suspected Cylon to be surveyed. The process is similar to surveillance techniques used in America, as Adama states, 'put her under surveillance, discreetly. I want to know everyone she's talked to and everywhere she's been.' He further states that if Dr. Gaius Baltar (a scientist genius) is suspected of helping Cylons that he wants all his equipment and possessions dismantled and quarantined immediately, and everyone he has ever met must be questioned. This suggests that in *Battlestar* the process of surveying an individual is similar to the extreme methods that authorities in America at that time authorised. In 'Colonial Day' (1.11), President Roslin orders the strict surveillance of Tom Zarek, a former political terrorist who is attempting to win the Vice Presidency, 'keep Zarek under surveillance. You're going to tap his phone, you're going to bug his room, you find anything, you shut him down.' We find out that 'off-logged calls' are not permitted in the fleet, and that Adama will not permit any of the computers aboard the *Galactica* to be networked. Extra security is implemented throughout the fleet, much to the dissatisfaction of the human population. As I have discussed earlier in this chapter, the U.S. Patriot Act had violated many civil rights in the name of security and the use of invasive surveillance techniques employed by the U.S. administration have led to much controversy and criticism. The National Security Agency (NSA) was given the highest authorisation from the President to 'monitor, without search warrant, phone calls, internet activity, text messaging and other communication involving any party believed by the NSA to be outside the U.S., even if the other end of the communication lies within the U.S.'[76] The NSA, under the Terrorist Surveillance Program, was instructed to monitor all communications and has since been criticised. *New York Times* journalist Eric Lichtblau purports in his 2008 article, 'The Education of a 9/11 Reporter: The Inside Drama Behind the *Times*' Warrantless Wiretapping Story', that this secret surveillance has led to 'dozens of civil lawsuits; ongoing government investigations; raging congressional debate; and the still-unresolved question...of whether phone companies should be given legal immunity for their cooperation in the program.'[77] Lichtblau further purports in his article that the NSA were given full power to wiretap and survey calls and communications between domestic and foreign citizens without the usual warrants.

Later in the episode 'Colonial Day', Lee Adama and Starbuck capture a man found carrying a firearm to the Presidential debate. When questioning him, the suspect

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[76] Dietrich, John W., *The George W. Bush Foreign Policy Reader*, 85.
[77] http://www.slate.com/id/218749.

announces that they do not have any evidence to prosecute him, and so Lee sarcastically answers, 'we don't need anything. We're living in a whole new world, there's no due process. This is our courtroom and that would make us your executioners. So you might want to co-operate otherwise you're going out an airlock, because that's what we do to traitors.' This example is perhaps extreme, but is also indicative of how in their society now, in the post-genocide attacks, their laws can be twisted and stretched. The lack of 'due process' is an exaggeration, but also a comment, on the 'bending' of laws and the nationwide detaining and prosecution of suspected terrorists after 9/11. This theme is further explored in the episode 'Resurrection Ship' part one (2.11) where Roslin contends the approach to war taken by Admiral Cain, a surviving Admiral in command of the battlestar *Pegasus* which is discovered in the second series. Cain is unflinching in her condemnation of anyone she perceives as a threat to her, her ship's survival or as a traitor; she commits most to immediate execution. However, Roslin questions this, suggesting, 'surely the spirit of the law requires something more here than summary executions?' Cain asserts, 'we're at war, we don't have the luxury of academic debate over these issues.' She is not adverse to the most obscene prisoner torture, shooting officers in the head if they do not conform to her orders, or stripping the human civilians and crew of the rights to judicial review. However, the Cain story arc demonstrates more than a loss of civil liberties and so I will discuss this later in the chapter.

There are further losses to civil liberties through the fleet in the episode 'The Captain's Hand' (2.17), where a young Gemines girl applies for asylum on the *Galactica* as she is pregnant and wants an abortion, something which is forbidden in Geminon background and culture. Roslin debates whether to pander to pressure from outside the media in order to gain favour for the presidential election, or whether to keep abortion legal, as it has always been under colonial laws. She must decide whether it is more important to illegalise abortion, so as to help repopulate the human race, or whether it is more important to allow women to 'maintain the rights and freedoms they enjoyed prior to the attacks.' This debate over stripping people of their rights and freedoms for the 'greater good' of the population, or allowing freedoms to be maintained but at the expense of security or survival of the population is relevant to the political climate of America at this time. With a heavy heart she chooses to criminalise abortion for the survival of the fleet. However, Dr. Baltar, the Vice President at this time, offers an alternative contention, 'the Cylon have no understanding of the meaning

of the word 'freedom'... every time you take away one of our freedoms, every time you restrict or curtail one of our rights, we step closer to being like them.' This has particular resonance with the semantics used by the U.S. leadership post-9/11, particularly Bush's description of the Islamic terrorists responsible for the 9/11 attacks as 'enemies of freedom'. Bush and his administration purported in numerous speeches that Al' Qaida attacked America because they hated their way of life and hated their freedom. They are regularly described as 'enemies of freedom', and as Bush describes in his speech post-9/11, 'freedom itself is under attack. They hate our freedoms; our freedom of religion; our freedom of speech; our freedom to vote and assemble and disagree with each other.'[78]

Thematic concerns of security are explored further in the episode entitled 'Litmus' (1.6) in which we see the entire episode dedicated to dealing with the fallout of a suicide bomber. A Cylon infiltrates *Galactica*, gains access to an arms locker and assembles and detonates a bomb. In the aftermath there are three dead and thirteen injured, and news carries that Cylons can now look human and could be anyone. This theme of fear of an 'enemy within' begins to surface in this episode as people increasingly accuse each other of being a sleeper agent. Adama opens an investigation into how a Cylon could breach the ship's security following a string of other incidents such as the explosion of a water tank and the discovery of hidden explosives on a raptor. He appoints Sergeant Hadrian, Master of Arms, to head the investigation, to which she authoritatively states, 'I need a free hand, the authority to follow evidence where ever it might lead, without command review,' later demanding an independent tribunal. This echoes the drastic measures taken by the Patriot Act, where it called for a 'free hand', extending the powers of authorities to investigate anyone, anywhere and at anytime without restrictions. By looking at the dialogue used, Hadrian's words quite literally echo or parallel the legislation put forward in the USA Patriot Act and Patriot II. Furthermore, this investigation underlines the issue of whether to go public with the information that the enemy can appear human now. Roslin anxiously warns Adama about the threat of the fleet knowing the truth, stating,

> 'People are going to be shocked, angry, terrified. There is a price to be
> paid when asking for the public's help and they're going to demand at the very
> least that someone be held accountable. Independent tribunals, openness,

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[78] George W. Bush, *Joint Session of Congress Speech*, *CNN* Live, 20th September, 2001.

transparency; it all sounds great...these things have a way of inflicting damage on the people you least expect. I do not want a witch-hunt on our hands.'

Indeed, within America at this time, the threat of an 'enemy within', an enemy which can be virtually undetectable, was a considerable source of fear and paranoia. As I will demonstrate later in this chapter, the *Time* magazine front cover analysis over a four year period illustrate that there is truth to what Roslin speaks of and that these issues and fears were not far from the public's mind or the media's reach for years following 9/11. Knowing the truth, the media and indeed the public are subjected to a circus of paranoia, and undeniably in America at this time, people were obsessively looking for someone to blame.

Witch-hunts ensued on a grand scale and the Muslim community in America encountered particularly heavy prejudice after the 9/11 attacks. Author Abdus Sattar Ghazali, in his 2008 book entitled *Islam and Muslims in the Post-9/11 America,* addresses different areas where Muslims have been persecuted after 9/11, for example, within the work place or in films and on television. He purports that Muslims have been disproportionately affected by the social and political consequences of 9/11, and have been targeted specifically by changes to foreign and domestic policy. Ghazali furthers this by stating that authorities began exploiting immigration laws against the Muslim community after the attacks. Muslims were being arrested and detained, but when they were found innocent of terrorist accusations they were being deported on minor visa violations. This type of discrimination demonstrates that America's suspicions turned immediately towards any and all Muslims. It became a witch-hunt on a massive scale, and misinformation and misrepresentation about Islam had propelled the country into suspicion and paranoia.

Despite Roslin's warnings about witch-hunts, the government and military in *Battlestar* decide that the public must know about the Cylons for security reasons so that they may identify other Cylons hidden within the fleet. Reactions aboard the *Galactica* echo the fear felt in America over similar concerns of the hidden 'enemy within'. Specialist Cally and other officers discuss the announcement that Cylons look human, where one officer states, 'that's exactly what the Cylons want, for us to turn on each other, getting suspicious and paranoid. If we don't believe in each other then we don't got each other's backs when the heat comes down,' to which another officer relays a counter argument, 'it's everyman for himself now, you better watch your

backs.' This demonstrates two entirely different opinions with regard to suspecting everyone around oneself of being the enemy. The investigation eventually gets out of control and even Adama is forced into the tribunal under harsh questioning. He eventually shuts down the tribunal accusing it of becoming a witch-hunt, condemning Hadrian's approach, stating 'you've lost your way sergeant. You have lost sight of the purpose of the law; to protect its citizens, not persecute them. Whatever we are, we are, whatever's left of us, we're better than that.' One could read this as perhaps a comment on the violation of citizen's civil rights that the Bush administration's Patriot Law enforces. The law is indeed there 'to protect it citizens', but in America's paranoid climate, it seems that the law's main function had been to persecute suspects and begin a witch-hunt.

Across the media, in both America and Britain, newspapers and magazines featured report after report of stories which depicted paranoia, suspicion and threats within all areas of life throughout the country. In a September 2003 article from *The Guardian* entitled 'Nowhere Has Post-9/11 Paranoia Struck More Deeply Than in American Universities,' John Sutherland commented on the paranoia felt in the U.S., specifically on airport security and in universities. He ascribed the responsibility of this to the Patriot Act, or as he terms the act himself, 'hassle'. Sutherland identified the astonishing scale of paranoia at universities being due to the fact that a number of the terrorists involved in the September 11th attacks were in America on student visas. Sutherland asserted that even in universities, foreign students and students from minority backgrounds had been subjects of forceful surveillance by the FBI and the INS (Immigration and Naturalisation Service), who had demanded private information about Islamic students or students from countries in the Middle East (a suspected 44,000 in 2003). Sutherland reported that SEVIS (Student and Exchange Visitor Information Service) was installed by the government to survey and investigate all foreign students in the country. For Sutherland, 'America is currently in the business of exporting "freedom" globally- even to countries which seem indifferent to the idea. Yet the U.S. itself is becoming month by month, a palpably less free society. They should rename it the Statue of Security.'[79]

Further to this, in a March 2003 article on the *Wired News* site, Joanna Glasner commented on proposed airport security ideas such as the Computer Assisted Passenger

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[79] John Sutherland, 'Nowhere Has Post- 9/11 Paranoia Struck More Deeply Than in American Universities,' *The Guardian*, September 1st, 2003, 5.

Pre-screening Program (CAPPS- II) where not only would bodies be screened, but screeners would have immediate access to private information such as prior addresses and job details, and private financial, business and medical records. Glasner wrote, 'although it may be tempting for agencies to screen for potential suspects using simple filtering that looks for characteristics like ethnicity or overseas travel history...the price paid in terms of civil liberties is too great.'[80] Another proposed item for American security was called the Terrorist Information and Prevention System (TIPS) which was for postal workers and all public service vehicle drivers and workers. They would be provided with a phone number to immediately report any type of suspicious behaviour to the system which would then be immediately investigated by authorities. Living in this climate of fear and paranoia, America had become a victim of its own security. For example, journalist Eric Shaw commented in an article in *Tracked in America* that,

> 'Overt and covert policies, including the Special Registration requirement, the 'No-Fly list', aggressive deportations, crackdowns at borders and surveillance of mosques and homes echo [these] repressive policies...Destroyed livelihoods, splintered families and the loss of a sense of belonging and citizenship are some of the consequences people face as a result of these actions.'[81]

The media was additionally flooded with promotional advertisements selling 'panic products' such as Zytek 'safe rooms' which Americans could have built in or outside their home or 'Emergency Escape Parachutes' for high-rise buildings, as demonstrated on the news programme *America Strikes Back*. As Jonathan Markovitz asserts in his chapter, 'Reel Terror Post-9/11' in Dixon's *Film and Television After 9/11*,

> 'In the months immediately after the attacks, there was a dramatic increase in sales of virtually every type of personal safety device, ranging from parachutes specially designed to be used for escapes from skyscrapers, to home anthrax-detection kits...virtually every major English-language newspaper...ran

[80] http://www.wired.com/techbiz/media/news/2003/03/58191.
[81] http://www.trackedinamerica.org/timeline/after_911/intro.

articles about the dramatic rise in construction of panic (or 'safe') rooms after September 11th.'[82]

Newspapers and magazines also spent much time deliberating over the immediate threat. An example of this is *Time* magazine, where in 2001, after September 11th, fifteen out of eighteen issues for the remainder of the year had front covers which had some affiliation with either the 9/11 attacks, Al Qaida's terror network or related subjects. On September 24th 2001, in volume number 158 issue number 13, the cover featured a picture of ground zero, with a fire-fighter and President Bush holding an American flag in the air, the headline reading, 'One Nation, Indivisible'. Subsequent issues featured front covers which contained headlines such as 'Target: Bin Laden' on October 1st, 'How REAL is the Threat?' on October 8th, fore-fronting a large picture of a gas mask, and 'The Fear Factor: Anthrax Letters. FBI warnings. Bombarded by threats real and imagined, a nation on edge asks, What's next?' on October 22nd, featuring a picture of a white envelope with the titles coming out of the top of it. The November 12th issue's headline reads, 'Inside AL- Qaida: Bin Laden's Web of Terror', featuring a close up of Bin Laden's face, peering over and above a picture of the Earth. If one glances over the array of 2001's covers, words which primarily stand out include, 'real threat', 'Target', 'Fury', 'Fear Factor', 'Web of Terror', 'Manhunt', 'Closing in', 'A Nation on Edge' and 'What's Next?'. Here, one can see a deliberate choice in language used and fore-fronted onto the cover of the magazine, words specifically chosen to instil fear and unease in the readers.

In 2002, eighteen out of fifty-two covers featured similar subject matter, for example, 'Can We Stop the Next 9/11?' on March 11th, 'Will His [Bush's] Plan Make Us Safer?' on June 17th, 'The Secret History: Nine months before 9/11 the U.S. had a bold plan to attack Al Qaida. It wasn't carried out until the towers fell' on August 12th, 'Are We Ready for War?' on September 16th, and 'Al Qaida: Alive and Ticking' featuring a huge picture of dynamite sticks which are wired up to make a bomb, and which features Bin Laden's face on the detonator on October 28th. In 2003, the number grew as twenty-three out of fifty-two front covers were dedicated to the war on terror. Such covers begin to focus less on paranoia and threats and more about doubt to do with the government's decision to go to war. The February 24th cover headlines, 'America the Anxious: Bush's march toward war splits the nation, while terror alerts leave many

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[82] Dixon, *Film and Television After 9/11*, 221.

scared and confused.' The picture shows silver duct tape spread across in a hurried fashion with one gap in the middle with a close-up of an eye peering out from behind the tape. This picture, I believe, best reflects the mindset of the American public at that time. Subsequent issues feature headlines such as, 'Do You Want This War?' on March 3rd, 'What Will it Take to Win?' on April 7th, 'Peace is Hell' on July 14th, 'Untruth and Consequences: How Flawed Was the Case for Going to War Against Saddam?' on July 13th, 'Mission Not Accomplished: Bush misjudged the task of fixing Iraq,' on October 6th, and 'The Hidden Enemy: Behind the lines with the insurgents sowing terror in Iraq' to end the year on December 15th, featuring a picture of an Iraqi male with only his eyes showing from beneath a scarf and holding a large firearm. In 2004, nineteen out of fifty-two covers featured the war on terror themes, and paranoid themes slip back into the covers every so often again. As well as headlines about the war, the headline on March 29th states, 'Al Qaida: The Next Generation: New tactics on terror; Inside the hunt; How we're getting Homeland Security Wrong', with an extremely provocative picture of a close-up of a match-book, with a row of matches in a line and Bin Laden's face on the top of each match. Other headlines throughout the year, 'Feeling the Heat' on April 5th, 'How Did it Come to This?' featuring a picture of a hunched naked Iraqi prisoner of war with his hands bound behind his back, leaning against a dirty concrete wall with a black bag over his head. Again in August the headline reads, 'Al Qaida in America: Inside the terrorist group's plot to attack the U.S. Can we get them before they strike?' featuring a picture of a busy platform at some kind of public station. By 2005, only three covers were dedicated to these themes which had been dominating the magazine for almost four years, and that seemed only because the news became dominated by the Hurricane Katrina disaster in New Orleans. As one can see, over this four year period, the semantic choices and iconography within the publication promotes and propels this paranoia of the time. In the years immediately after 9/11, almost half of the covers every year were focussed on fears of a hidden enemy, or doubt and frustration about political leaders and their choices. Using this publication as an example, one can see how fear and paranoia were rife in the American collective consciousness, and indicates the prevailing mood of America at the time, as well as the media's and public's reaction to the events which unfolded. There are clear examples of this collective fear being propagated within the media circus in *Battlestar*. In the episode 'Sacrifices' (16.2), aired in the U.S. on February 10th, 2006, we see a paper headline which states, 'Cylons want to kill us, it's all they want to do.' This is

typical of the public's and press's mindset in the programme following the attacks, and one could argue it resonates strongly with the types of headlines I have outlined above.

This focus on issues relating to security is necessary to my reading of *Battlestar* and, as I have already discussed, security is taken extremely seriously in the programme. The crew of *Galactica*, as well as civilians within the fleet, constantly accuse each other of being a Cylon. When the government eventually goes public with the news that 'Cylons look like us now,' the reaction is of fear and paranoia. Everyone becomes a suspect, people go to extreme lengths to diminish the threat of Cylon infiltration, and anyone or anything is expendable. One of the strongest examples of extreme security measures being taken in *Battlestar* can be seen in '33' (1.1), where following the annihilation of most of the human civilisation in the pilot episode, the Cylons relentlessly chase the small remainder of humans through space. The fleet use their FTL (Faster Than Light) drives to 'jump' away from the attacking Cylon fleet, but every thirty three minutes the Cylons manage to locate the human fleet and 'jump' to where they are, continuing the attack. The episode begins where the crew have already been operating for one-hundred and thirty hours and have completed two-hundred and thirty seven 'jumps' without sleep or rest. Due to the chaos of the attacks and fatigue of the crew, during a 'jump' one of the ships in the fleet, the *Olympic Carrier*, is unaccounted for and is left behind accidentally. However, with this ship gone, the Cylon attacks suspiciously stop. This leads the humans to suspect that perhaps the *Olympic Carrier* contained a Cylon spy aboard and was being tracked by the Cylons. A few hours later the ship reappears seemingly fine, however, the *Galactica* detects nuclear weapons aboard the civilian vessel as it becomes unresponsive and starts moving towards *Galactica*. Commander Adama and President Roslin, both heads of the military and the civilian fleet, make the difficult decision to order the destruction of the civilian ship immediately by the military as Cylon baseships 'jump' into orbit surrounding the fleet. Though there are over a thousand civilians aboard the *Olympic Carrier*, they make the harsh decision that they must sacrifice those humans so as not to risk the lives of the majority of the fleet. Given the underlying need for human numbers to be preserved to ensure the endangered race's survival, sacrificing over a thousand humans in order to potentially save the rest of the fleet is an extremely difficult decision.

Such extreme security measures taken by the President, sacrificing the few to protect the majority, resonate with the U.S. administration's willingness to sacrifice the lives of its people in order to advance its own campaign against global terrorism, if not

necessarily literally (beyond its military personnel), then often effectively in terms of the loss of quality of life and basic civil rights. Early in the series' run, *Battlestar* portrays a head of state prepared to execute controversial decisions. Adama and Roslin's decision to kill their own people underlines the rationale of 'by any means necessary' in order to protect what is perceived to be the greater good and calls into question the lengths leaders and administrations are prepared to go to ensure that their aims are achieved. In extreme circumstances what tactics can be justified? Shoot first and destroy the potential threat, even if it turns out to be a mistake later? Torture and degrade a suspected enemy operative or impound them without trial and conclusive evidence? In this programme, humans do leave humans behind, sometimes for the greater good. This is also seen in the pilot episode where civilian Aaron Doral is suspected of being a Cylon spy, and without so much as a trial or debate, he is left abandoned immediately by *Galactica* on the Rangor Anchorage space station. Though he does indeed turn out to be a Cylon model five, the zero-tolerance approach employed by the administration and military in *Battlestar* echoes that of the U.S. military and administration. The extreme security precautions the fleet must take when a Cylon threat is suspected are stark; it means immediate disposal of that threat, without debate or trial.

Sometime later, it had been brought to public knowledge that the Patriot Act had been signed and passed by members of congress with virtually no member having read the document in full or at all. In the documentary, *Fahrenheit 9/11* (Michael Moore, 2004), Congressman John Conyers admitted, 'we don't read most of the bills, do you really know what that would entail if we were to read every bill we pass?'[83] This somewhat disconcerting admission paints an even more vivid picture of not only the paranoia being perpetuated within the country, but of neglect and how even the most serious security decisions which would affect all citizens in such abusive ways were not being made in a serious or correct way by high-level officials within the Bush administration. *Battlestar* does indeed demonstrate this criticism of political and military leaders; it deals with the complexity of the high-level officials and presents them as morally ambiguous. As opposed to the leading authority figures in *Star Trek*, the various Starfleet captains of the U. S. S. *Enterprise*, who Lincoln Geraghty argues, '[were] supposed to be a role model for America's New Frontier,'[84] both President

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[83] Moore, Michael, *Fahrenheit 9/11*, Lions Gate Films, USA, 2004.

[84] Geraghty, Lincoln, *Living With Star Trek: American Culture and the Star Trek Universe* (Oxford: Berg, 2009), 2.

Roslin and Commander Adama make decisions, sometimes good and sometimes bad, which are often difficult but not necessarily always seen to be correct or without devastating consequences. They are shown as flawed humans whose three-dimensionality are a merit to the programme. As Moore stated, in an entertainment news website interview with Chris Dahlen,

'I look at them as people, and I think people are screw-ups. I'm interested in exposing the flaws and playing with the flaws. People make bad decisions for all the wrong reasons, and then somehow they'll do the right thing, and then somehow they'll save somebody, or they'll be compassionate. Horrible people can do wonderful things, and wonderful people can do horrible things. It's the spectrum of human emotion and reaction that interests me on the show.'[85]

President Bush stated that,

'The Patriot Act has accomplished exactly what it was designed to do. It has helped us detect terror cells, disrupt terrorist plots and save American lives. The bill I sign today extends these vital provisions. It also gives our nation new protections and added defences.'[86]

But, one might contend that in fact, what it gave the nation was not only new protections and defences, but also new anxieties about its fellow citizens, and new fears about terrorist threats lurking in every library, bank, restaurant, airport, university and neighbour's home. Jackson and Towle argue that what the Patriot Act was in fact doing was ultimately violating items in the U.S. Constitution and the Bill of Rights. As they argue 'the Patriot Act conflicts in several respects with American civil liberties...it poses problems for both the Fifth Amendment (protection of due process) and the Fourth Amendment (safeguard against unreasonable searches and seizures)...'[87] *Battlestar* taps precisely into this feeling of suspicion, paranoia and national unrest. It draws on the theme of an enemy hidden amongst the masses; an enemy whom cannot be distinguished from one person to the other; and of an enemy which lurks within, waiting to strike. Cylons can look human in the re-imagined series, and many are sleeper agents ready to be activated to carry out sabotage and suicide bombings thus providing a powerful analogy to the paranoia in America at the time, of terrorist sleeper cells and an enemy that could be anyone, anywhere. In this sense, the fear of the Cylon embedded

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[85] http://www.avclub.com/articles/ronald-d-moore,14086.
[86] Bush, 2002 State of the Union Address, *CNN*, January 29th, 2002.
[87] Jackson, Robert J. and Towle, Phillip, *Temptations of Power*, 144.

amongst the humans can be interpreted as an affirmation of the Bush administration's claims about hidden enemies waiting to strike, as Bush commented on in the 2002 State of the Union Address on 29th January, 'thousands of dangerous killers, schooled in the methods of murder, often supported by outlaw regimes, are now spread throughout the world like ticking time bombs, set to go off without warning...'[88] It appeared that nothing and nowhere in America was free from surveying eyes, and paranoia swept further afield into all aspects of American society, fuelled by the American media. Yet, as we shall see, elsewhere in *Battlestar* there is a complication of Bush-era paranoia and its assumptions about internal threats to security.

Criticism of Political Leaders and Militarism

During this time, many documentaries were produced which either commented on the climate of fear or paranoia, or explicitly condemned country leaders for their role in perpetuating lies which have led to wide spread fear and unjustified wars. In a 2004 article, the film critic and *Time* magazine writer Richard Corliss terms this as 'poli-tainment', and highlights a new genre of film called the 'agit-doc' stating that it is, 'a potent nonfiction genre...dealing with high-octane political issues, often in a confrontational tone.'[89] By this definition, one could argue that *Battlestar* could be described as a piece of 'poli-tainment', certainly if not entirely, then substantially. *Battlestar* is described by critics as a political drama, and many episodes, such as 'Colonial Day' and 'Lay Down Your Burdens' part one and two (2.19/20), are dedicated exclusively to elections, debates over policies, the internal runnings of the government and the civilian population, civil liberties and laws, with political undercurrents inflecting the rest of the series. In such heavily political episodes, sometimes the action never leaves *Colonial One* (the President's ship), and only a few exterior establishing shots are used in between scenes.

Documentarians such as Adam Curtis, Michael Moore and Robert Greenwald have overtly contested the Bush administration's decisions since the September 11th

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[88] Bush, 2002 State of the Union Address, *CNN*, January 29th, 2002.
[89] Corliss, Richard, 'The World According to Michael Moore', *Time Magazine*, Volume 164, Number 2, 2004, 14.

attacks in their thought-provoking documentaries. Curtis and Moore both argue that this unrelenting climate of fear is and always has been perpetuated by the government and by politicians to keep the public in a state of permanent fear. In his 2004 Palme d'Or winning documentary film *Fahrenheit 9/11*, Michael Moore contends rather aggressively that the Bush administration's real target has not been the terrorists or the terrorist threats, but has been to put fear into the American public so that they would back and support any decision that the administration might make on the war on terror, specifically the decision to go forward with the pre-emptive war in Iraq, a country which has since been found to have had no actual connections to Al Qaida or the attacks on September 11th. In Robert Greenwald's documentary, *Uncovered: The War in Iraq*, the question of why America invaded Iraq is hotly contested. It attempts to expose what it claims are the expansive lies told by the Bush administration, principally focusing on the misrepresentation of information about weapons of mass destruction in Iraq and Iraq's ties to Al Qaida, which Greenwald asserts was complete fiction. Greenwald uses a series of interviews with twenty-seven government and military officials who have or continue to work in government positions and who have experienced this misinformation first hand. Such disclosures included the *National Intelligence Estimate* (NIE) in 2002, conducted by the National Intelligence Council, which former government officials state had been distorted and changed by Bush and his administration so as to manipulate the argument to go to war in Iraq in their favour. Congressman Jim McDermott comments on this state of perpetual of fear,

> 'Fear does work, you can make people do anything if they're afraid...you make them afraid by creating an aura of endless threat. They gave these mixed messages which were crazy making. [They were] very skilful and ugly in what they did. They will continue, as long as this administration is in charge, of every once in a while stimulating everyone to be afraid, just in case you forgot. There clearly is no way that anyone can live constantly on the edge like that.'[90]

Adam Curtis' 2004 three-part documentary also comments on the role politicians have in injecting fear into the public as a way of control. In his documentary, he purports that politicians have always used fear to create 'phantom enemies' such as the Soviet Union, and now 'evil' networks of Islamic terrorists, so as to justify their violent military policies towards foreign countries. He argues that 'politicians now

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[90] Moore, Michael, *Fahrenheit 9/11*, Lions Gate Films, USA, 2004.

promise to protect us from nightmares' so as to bestow upon themselves new authority over the masses. In his introduction he contends that,

> 'They [politicians] say that they will rescue us from dreadful dangers that we cannot see and do not understand. That the greatest danger of all is international terrorists with powerful and sinister networks of sleeper cells in countries across the world; a threat that needs to be fought by a war on terror. But much of this is a fantasy which has been exaggerated and distorted by politicians...they have created today's nightmare vision of a secret organised evil that threatens the world, a fantasy that politicians then found restored their power and authority and disillusion, that those with the darkest fears became the most powerful.'[91]

Curtis draws substantial comparisons between two groups, the American Neo-conservatives and the Islamic fundamentalists, purporting that both ideologies grew out of a hatred for liberalism, and that both wanted to control the masses based on lies they perpetuated about the other. Curtis asserts the controversial idea that country leaders have propagated lies surrounding the threat of Islamic terrorists and exaggerated and twisted truths in order to make the American public so fearful that they will be onside with the government's decisions. Curtis argues that the Neo-conservatives followed the teachings of the philosopher Leo Strauss who believed that 'liberal societies needed simple powerful myths to inspire and unite the people...that the country had a unique destiny to battle against the forces of evil throughout the world'[92]. Therefore politicians have created 'phantom enemies' time and time again by means of staying in control. According to Curtis, this has happened previously with the collapse of the Soviet Union, and it is now happening again with Islamic fundamentalists being labelled as the new 'evil' which must be battled and destroyed.

Moore, Curtis and Greenwald all comment strongly on this 'climate of fear' and purport to uncover the controversial reasons behind the clouds of paranoia being created. They attempt to argue against the reasons that Bush provided for the invasion of Iraq and present reasonably convincing contentions and stern criticisms of political leaders. There is a strong connection to *Battlestar* here, as this futuristic piece of 'poli-

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[91] Curtis, Adam, *The Power of Nightmares*, BBC Productions, UK, 2004.
[92] Curtis, Adam, *The Power of Nightmares*.

tainment' makes and suggests similar arguments to those advocated in these documentaries. The contentions apparent in both appear to be the perpetuated fear of a 'phantom enemy', militarism and the politicians' 'first violence' approach to war as a primary reaction and political corruption and criticism of the political process and its leader. However, *Battlestar* provides a less biased argument than that of the documentarians.

Major changes to domestic and foreign policy as well as the pre-emptive invasions in Afghanistan and Iraq have also been deeply criticised by Robert J. Jackson and Philip Towle in their book *Temptations of Power: The United States In Global Politics after 9/11* (2006), which outlines a new world order and a new security dilemma in America. They argue against the Bush administration's policy change to launch pre-emptive war. As they state,

> 'This book demonstrates the inadequacy of the American response to the terrorist attacks on New York and Washington on September 11th, 2001. It contests the American argument that terrorism can be stopped by making preventative attacks on countries that harbour enemies or by occupying the lands of other people and shows how the Bush doctrine, with its ascendant principle of preventative war, is inherently faulty.'[93]

They debate the new security dilemma which faces America, arguing that it,

> '...Arises from the fact that an increase in even a superpower's military strength may not provide a corresponding increase in its security and may even be irrelevant. This is because the stronger states become, the more they open themselves up to increased challenges from globalisation forces and to international terrorism from non-state actors.'[94]

They instead assert that different methods should be considered in an approach to global politics and international relations, and such methods to defeat terrorism should begin with gathering intelligence instead of the initial use of brute force.

These themes of political process and criticism of political leaders and perpetuated fear-mongering are thoroughly expressed within the content of *Battlestar* and can be seen in the episode 'The Captain's Hand', where Dr. Baltar runs against

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[93] Jackson and Towle, *Temptations of Power*, 1.
[94] Ibid, 15.

Roslin for the Presidency, who is concerned with the survival of the fleet primarily. However, Dr. Baltar simply desires the power of the Presidency and so twists his campaign into finding a 'hook' for the people to vote for him; 'an issue people care passionately about'. This point of interest happens to be surrounding a planet which the fleet come across that has a breathable atmosphere and appears to be a planet where human settlement is possible. Roslin asserts that this planet should simply be a 'rest stop' for people to spend some time on the surface. Dr. Baltar, however, spins this new planet as part of his plan to become elected. Baltar taps into people's hopes and fears using the planet as a pawn. He asserts that this planet should be the beginning of a new life by suggesting that they seek to permanently settle on the planet which he names 'New Caprica'. He explains that due to the planet's position within a nebula it would be sufficiently hidden from the Cylons. Roslin fights a losing battle, as she understands that the power of fear and hope are the most powerful tools at a politician's or government's disposal. She asserts, 'you'd be surprised what a powerful idea that is to people cooped up for nine years. The idea of stopping and laying down their burdens and starting a new life is what is resonating with the voters.' This reverberates with Curtis' contentions in his documentary, of politicians using fear to create paranoia and control people. As he, Greenwald and Moore contend in their documentaries, politicians play into what they believe people need to hear; fear or hope. In this way, Baltar taps directly into this contention and demonstrates this fear-mongering at work. He was losing the election to Roslin due to her popularity and level-headedness, but in a desperate attempt to win them back, or as one journalist puts it, 'seiz[ing] the idea for permanent settlement on this planet as an opportunistic gamble...as a desperate [campaign] move,' he invents the myth of a new 'home'. Until now the fleet have been concerned with finding 'Earth', but instead, he instils in them the fear that they may not get another chance to stop running and live their lives in peace. He does not take into consideration any of the worries or debates to whether the planet is suitable ultimately for human settlement, neither does he listen to any concerns Roslin raises as to whether the Cylons will find this planet or already know about it and are waiting to wipe the remainder of the human race out once they are settled. Dr. Baltar replies,

> 'What you've seen right now...is another example of the President using fear to drive their campaign. Fear. Fear of the Gods; fear of the Cylon; fear of fear itself. Is it not time to stop being afraid? I am asking all of us to stop running from our lives and start living them.'

Roslin later makes an appeal to his patriotism by asking him not to make such a dangerous and hurried decision just to win the election. However Baltar replies, 'my sense of patriotism is doing fine...I see it as my patriotic duty to lead this fleet to a new world.' There are distinct parallels here with the criticism directed at President Bush prematurely storming into a war for the wrong reasons, making a premature decision based on selfish reasons. Roslin is then forced to rig the election, something which again resonates with the election events surrounding Bush's inauguration. And like Bush's, it is the last ballot that proves to be problematic. In the United States Presidential Election of 2000, George W. Bush, the Republican candidate, and Al Gore, the Democratic candidate, were seen to be on almost equal footing, with Bush winning most of the Southern states and Gore winning most of the North-eastern states. However, Bush had claimed two-hundred and forty-six electoral votes, and Gore claimed two-hundred and fifty-five votes, needing a total of two-hundred and seventy votes to win the election. Out of the smaller states left by the end, Florida, with its twenty-five votes, was going to be the vote count which tipped either candidate into winning the election. However, confusion in the final counting of Florida's votes led to a re-count of Florida votes, and legal action which lasted until December. On December 12th, the Supreme Court ruled that Bush received two-hundred and seventy-one votes in total and therefore took the Presidency, under a cloud of discontent and suspicion, or what critic Douglas Kellner calls, 'Grand Theft 2000'[95]. Debate had raged following the election as to whether Bush had rigged the outcome, specifically in Florida where he allegedly won the winning votes. This electoral suspicion is echoed clearly in this episode of *Battlestar*. At the last minute of the election there are five ships left, and the Zephr's ballots are rigged with help of some of the crew of *Galactica*. However, the deception is discovered, and so Baltar takes the Presidency. Although she was distressed at rigging the election, Roslin realises that she went against herself by doing such a callous thing. Even though Adama and the crew believe Baltar to be dangerous and this to be a terrible decision, they allow him to take office. However, as the programme cuts to one year on, the human settlement is attacked by Cylons and the Cylon occupation of New Caprica begins.

The themes of militarism, pre-emptive war, criticism of political process and military leaders, torture of enemy, 'enemy within', dehumanising the enemy and the abuse of civil liberties and examples of the different ways a military can react in a time

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[95] Kellner, Douglas, *Cinema Wars: Hollywood Film and Politics in the Bush- Cheney Era* (Blackwell: A John Wiley and Sons Publication, 2010), 52.

of war are all evident in the story arc following the episodes 'Pegasus' (2.10), 'Resurrection Ship' part one and two, and in the 'spin off' feature length episode called 'Razor' (Félix Enríquez Alcalá, 2007). The *Galactica*, being known as the last battlestar left in the universe, is surprised when the battlestar *Pegasus* joins the fleet. At first the fleet and the *Galactica* are exceedingly ecstatic at finding that a second and more superior and contemporary 'Mercury Class' model battlestar and its crew had survived the attacks on the colonies; they believe it to be a miracle. Admiral Cain out-ranks Commander Adama, and so he immediately relinquishes control of the military over to Cain. At first it seems to the fleet that this is a dream come true as they receive archival libraries of information from *Pegasus*, spare parts to vipers and raptors and extra military power to defend against Cylon threats. However, slowly, Cain's command becomes problematic to the fleet. Firstly she begins criticising the performance and tactics used by Adama and his officers during the last few months of trying to survive the Cylons. After having promised Adama she would not interfere with *Galactica* and its internal affairs, she decides to amalgamate the crew, and puts her own officers in charge of the crew of *Galactica*. However, Cain's crew seem to be morally very different to Adama's crew. The CAG (Captain of the Air Group) from *Pegasus*, who replaces Lee, criticises Lee's leadership, 'I see you don't keep track of your kills. You should start, it boosts morale, keeps the competition going. Its Admiral Cain's philosophy.' It becomes obvious that Cain's philosophy extends to a number of problematic, callous and ruthless choices. She too has a Cylon prisoner, but unlike Sharon (a number eight) aboard *Galactica*, who is treated humanely and given adequate food, quarters and conversation, the captured Six aboard *Pegasus* is the complete reverse. She has been repeatedly beaten and gang raped by the officers of *Pegasus* and lies in a state of psychological trauma in the Brigg; feet, hands and neck bound with metal, unwashed, unfed, and wearing nothing but a soiled and torn sack-type dress. Cain and her crew show no remorse or sympathy towards the Six, dehumanising her and referring to her as an 'it', treating her like a lowly beast. Officers of the crew brag about raping her, much to the absolute disgust and outrage of the *Galactica* crew. This, again, demonstrates deep parallels with the abusive treatment of inmates at Abu Ghraib. The image of Six in the dirty, unwashed sack-dress bares disturbing resemblance to those images printed in the media of Iraqi inmates naked and dirty wearing sack hoods over their heads. When Adama condemns this treatment of the Cylon, Cain simply replies, 'I am the flag officer on a detached service in a time of war, regulations give me authority on this matter.'

This criticism of the treatment of the Cylon prisoners can be seen to be commenting on the criticism towards the Bush administration and the treatment of prisoners at Guantanamo Bay and Abu Ghraib prisons. In 2004, the media reported that prisoners had been subjects to atrocious physical, mental and sexual abuse such as rape, torture and sexual humiliation. Journalist Seymour M. Hersh of *The New Yorker*, in his May 2004 article, 'Torture at Abu Ghraib: American Soldiers Brutalised Iraqis. How Far Up Does the Responsibility Go?', Hersh asserts that Major General Antonio M. Taguba released a report stating, 'that between October and December of 2003 there were numerous instances of 'sadistic, blatant and wanton criminal abuses' at Abu Ghraib...perpetrated by soldiers of the 372nd Military Police Company.'[96] Such abuse that Hersh reports includes, 'breaking chemical lights and pouring phosphoric liquid on detainees...sodomizing a detainee with a chemical light and perhaps a broomstick...[and] beating detainees with a broom handle and a chair.'[97] He further asserts that Taguba has much photographic evidence and many witness statements. Hersh further purports in his article that many lines of defence for the accused soldiers during the trials were that they were simply following orders from high-level officials. One soldier, Chip Frederick, stated in court, 'I questioned some of the things that I saw...and the answer I got was, 'this is how military intelligence (MI) wants it done'... MI has also instructed us to place a prisoner in an isolation cell with little or no clothes, no toilet or running water, no ventilation or window, for as much as three days...'[98] Frederick added, 'the military-intelligence office have 'encouraged and told us, 'great job,' they were now getting positive results and information.'[99] Individuals were detained, tortured, sexually abused and humiliated as soldiers had simply abused the freedom of running their own prison. Indeed, it is difficult to discern how high up the political ladder that these atrocities were encouraged, and many individuals were made to suffer at the hands of the U.S. military.

Later, it is discovered that the *Pegasus* was not out surviving merely on its own since the attacks, but that it had its own accompanying small fleet of civilian ships. However, Cain had ordered her officers and engineers to strip the ships of valuables and parts, such as food, weapons, and FTL drives, leaving them marooned alone with no

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[96] Hersh, M., Seymour, 'Torture at Abu Ghraib: American Soldiers Brutalised Iraqis. How Far Up Does the Responsibility Go?', *The New Yorker*, May 10th, 2004, 22. http://www.newyorker.com/archive/2004/05/10/040510fa_fact.
[97] Ibid, 22.
[98] Ibid, 22.
[99] Ibid, 22.

'jump' capability or defences; stating callously, 'we're going to take anything we need from those ships.' Cain had decided from the passenger manifestos who was 'valuable and who wasn't'. Anyone who refused to go with the *Pegasus* would have their families shot in front of them. Two men's entire families were shot before the civilians obeyed the command and joined the *Pegasus* crew.

Cain proves to be an interesting example of a military pushed to dark extremes; the Cain/Adama dichotomy highlights two extremely different approaches to attitudes during war time and two totally different reactions based on personality and experience. What happened with the 372nd Military Police Company at Abu Ghraib did not reflect all soldiers' conduct in the U.S. military. The 372 Company, like Cain, pushed themselves to dark and horrific extremes, as did officers in charge at Guantanamo Bay. These episodes offer a comparative look at two completely different commands. Cain and her crew take the fear, anger and paranoia in a post-attack period to a dark place. This is an extreme example of militarism, as Cain contends, 'war is our imperative', however, with Adama, survival was their imperative. In her speech just after the attacks, she comments,

> 'Our imperative is right here; in our bulkheads, in our planes, in our guns, and in ourselves. War is our imperative and there is something else to reach for, revenge. Payback. So we will fight because in the end it's the only alternative our enemy left us with. I say we make these murdering things understand as long as this crew and this ship survive that this war that they started will not be over.'

This speech echoes the sentiment of Bush's speeches following the attacks of 9/11. Here, the focus is on revenge, not survival. Cain offers the viewer a terrifying look into what can happen with the wrong agenda in power and where unilateral decision making is a military's or country's main agenda. Adama comments, 'we both made decisions which we had to accomplish our missions...history will have to make its own judgements.' Indeed, history has made its own judgements, as the unilateral decisions made on a pre-emptive war that Bush and his administration advocated have been hotly contested for many years. *Battlestar* may not be commenting directly on the American military during the Bush era, but it is commenting on how a military in a post-terrorist attack handles the situation; the decisions they make, and the consequences of those decisions on the people involved. It is a comment on how this particular military,

thrown into an unprecedented situation after an unprecedented attack, deals with that unknown threat and situation, and inevitably makes mistakes. As Roslin states in 'Sacrifice' (2.16), 'it's about long term survival, it's about the way we conduct ourselves though all of this.'

And indeed, this different way of conducting themselves through all of these situations is what set *Battlestar* apart from other post-9/11 allegories. *Battlestar* presents itself as being morally ambiguous, not taking sides, presenting its characters as flawed humans who make bad and good decisions constantly. This American programme is not biased.

The theme of militarism can be seen in 'Kobol's Last Gleaming' part one and two (1.12/13), 'Scattered' (2.1), 'Valley of Darkness' (2.2) and 'Resistance' (2.4), which follow a continuous narrative. President Roslin stages a 'coup' when Adama demands her resignation because she sends a pilot on a mission for pursuit of a religious relic. This can be related to Bush's use of Christian imagery and phrases, however, one could also read it as a general caution about religion in politics and war, whichever side one is on. However, Adama is later shot by a Cylon sleeper agent and remains in a critical condition over the four episodes. His X.O. Colonel Tigh assumes command, but his short temper, bad decision-making and alcoholism lead him to make a series of problematic decisions. During this time the fleet is attacked by the Cylons and boarded, and the *Galactica* catches a Cylon computer virus and becomes a war zone. With the President locked away and Adama still out of action, Tigh's relations to the civilian party of the Quorum of Twelve, who contain one lead representative from each colony, become strained when they demand answers and for the President's release. At the end of 'Fragged' (2.3), Tigh, under tremendous pressure, states to the fleet that, 'the government cannot function under the current circumstances,' declaring Martial Law, disbanding the Quorum, thus taking full control over the fleet. In the next episode, 'Resistance', this declaration provokes hostility and rebellion amongst the fleet. Civilian ships begin protesting against Martial Law by withholding their resources from *Galactica*. For example, the Tillium refining ship (the ship that refines Tillium which is fuel in the *Battlestar* universe) shuts down their operations and states that they will not resupply any fuel to *Galactica* until the civilian government is re-established. Other ships which produce food and medicine also refuse to resupply *Galactica*. However, Tigh orders his troops to board the protesting ships and acquire the supplies needed, but aboard the *Gideon*, the troops undergo much resistance and the civilians become

violent, throwing supplies at them. An officer unthinkingly, or accidently, opens fire on the unarmed civilians escalating the event. Four civilians are killed as a result and debate rages amongst the fleet at Tigh's decisions and the fact that pilots and deck chiefs were wrongly put in charge of controlling angry crowds, something that they are not trained to do in the slightest. This situation comments on the consequences of militarism; martial law versus freedom and democracy. It also comments on how militarism leads to extreme situations, and in this case, a country or species turning on itself. Nearing the end of the episode 'Resistance', Roslin comments on the chaotic situation Tigh had led them so ignorantly into. She states, '[I] took an oath to defend the articles of colonisation, those articles are under attack as is our entire democratic way of life. Now my duty won't let me stand here and allow that to happen.'

The character of Roslin is extremely complex as she is so changeable. She at once displays tremendous empathy and absolute ruthlessness. We see Roslin do things that we could not believe she is capable of, yet she surprises us every episode, and then switches back to offer us her fragility and an emotional compassion. Her 'zero tolerance' approach to Cylon spies affords her the nickname, 'Madame Airlock,' and when questioned, her reply is normally, 'the interesting thing about being President is that you don't have to explain yourself to anyone' ('Flesh and Bone', 1.8). One finds oneself questioning her moral ambiguity and role constantly throughout the programme. Who does Roslin represent within this allegory? Does Roslin represent those against militarism and the Bush administration ideology, or is Roslin Bush and his administration? Is Roslin the defender of freedom? Or is she a religious fanatic who is following a path? She switches between these roles throughout the series; she rigs elections, but supposedly for the greater good; orders enemy executions and assassinations of leaders without hesitation; abducts a Cylon's baby; orders the destruction of the *Olympic Carrier*; and authorises the use of biological warfare on the enemy. Yet despite these decisions she is empathetic, graceful and is solely and selflessly concerned with the preservation of the fleet, and is thus loved in return for it by her people. The religious scriptures in *Battlestar* state that a dying leader will lead them to earth, and Roslin, dying of cancer, believes she is this mythical figure. In 'The Farm' (2.5) she goes public with this information to get people back to voting on her side. Like Bush, where it is evident in many of his speeches he believed he was appointed by God for a purpose, so too does Roslin believe she is fulfilling this religious role and destiny. For example, in 'The Farm' and subsequently in the episodes

'Home' part one and two (2.6/7), Roslin essentially divides the fleet as she wants to go to Kobol, which she believes is an ancient home of their ancestors which will lead them the way to the mythical 'earth'. She states, 'it seems I have been chosen to help lead you to the promised land of Earth. All those wishing to honour the gods and walk the path of destiny will follow me back to Kobol.' This idea of destiny has resonance with the ideology of the American Neo-conservatives who believe, as stated in Curtis' documentary, that 'America has a unique destiny'. The lexicon used here is also reminiscent of Islamic ideology. However, I am not contending in this analysis which role Roslin fits into, however, I use this example to show how the programme engages with issues and events in contemporary American politics and how Roslin, the President of the Colonies, changes and switches so dramatically, so that she can be read in both ways to offer a more multi-faceted and complicated argument. The overall result is that *Battlestar* presents a world and characters which do not purport to be strictly 'good' or 'evil', but can be variously both and neither.

A narrative arc which further deals with moral ambiguity, criticism of leaders, and restriction of civil liberties in extremities is the Cylon occupation of the human settlement on New Caprica. It is difficult for one not to equate the Cylon occupation with the American military occupation of Iraq. Humans lead insurgencies against their occupiers, resulting in suicide bombings of Cylons and Cylon appointed human police, whom the humans accuse of being traitors to humanity. Humans see the human police force as traitors to humanity and therefore believe they deserve to die along with their Cylon enemies. This has strong resonance with Islamic Jihadist's ideology where, according to Curtis, killing other Muslims is acceptable as they are traitors if they do not agree with the Islamic fundamentalist's views. There lies tenuous peace between humans and Cylons, where humans must live under their rules. The Cylons explain that they came to New Caprica to try and live in peace with the humans and that the genocide of mankind was a mistake. However, the insurgents become desperate as time goes on, turning to suicide bombings. Roslin comments on the insurgency stating that, 'desperate people take desperate measures.' The police force was established to maintain order amongst the human population, however, the Cylons force the police to arrest people such as insurgents, families of insurgents, known activists or people they want to question and hold them in detention for long periods of time. Roslin's words echo the state of post-9/11 paranoia when she asserts, 'order? By arresting people in the

dead of night, detaining them indefinitely without charge, torturing them for information.'

Eventually the humans are rescued by *Galactica* after four months under occupation. However, in the episode 'Collaborators' (3.5), it is evident that not all is forgotten in the excitement of the rescue. They do not simply turn back to normal life as one might expect in other episodic television programmes. For the entire series, everyone remains scarred, angry and frustrated by what has happened. The humans turn against each other and look for people to punish. Paranoia sweeps through the fleet once more as the humans accuse each other of either collaborating with the Cylons, or of being traitors for not joining the resistance. A secret 'illegal' jury is set up by surviving members of the insurgency when they are back on *Galactica*. They specifically search out people who had secretly joined the Cylon human police force, who they call 'the worst of the worst'. We discover that this secret jury are kidnapping who they think are suspects, and trying and executing them once they are found guilty. The jury establish that they are not 'thugs' but want justice brought to those who deserve it, as the trials are based on evidence. We see two of these trials where the accused is dragged secretly from their quarters, bound in an airlock and forced to confess or defend their charges. Fifteen people are found guilty of crimes against humanity, raiding humans and collaborating with the enemy, and so are air locked without hesitation, and with no one knowing. One jury member maintains, 'they'll do, someone has to pay,' echoing the sentiment or mindset of so many Americans affected by the 9/11 attacks. The jury, like perhaps many of those affected by the 9/11 attacks, are not interested if they are indeed the exact people who are to blame, but they need someone to punish.

Adama and the reinstated President Roslin discover that people are disappearing throughout the ship and fleet. When questioned, the Vice President confesses that he signed 'an executive order authorising a secret jury of six men and women to try, sentence and execute people guilty of collaborating. They don't get lawyers of lasting fame, they just disappear.' Roslin contends this by stating that, 'by law everyone is entitled to trial with representation, not an option to be discarded at the President's whim'. The Vice President brings to light the issue that if all of the accused go to legal trials then this atmosphere of discontent and distrust will be perpetuated for months or years, with people continuously accusing everyone they know and everyone they do not know. Roslin therefore decides against appointing an investigation to try potential suspect collaborators, as she states,

'We all feel the need for justice and vengeance, and telling the difference between the two can be difficult at times. We are all victims of the Cylons and none of us can be impartial. There will be no prosecutions; I am issuing a general pardon for every human being in the fleet. I truly believe this is the only way for us to move forward in strength in the spirit of healing and reconciliation.'

The contention here between the Vice President and Roslin provides an interesting allegory of the debates raging in the political climate of the era. As ever, *Battlestar* remains politically and morally ambiguous, but clearly attempts to provide contrasting perspectives on the issues of the era. Here, political themes become intensified as *Battlestar* depicts criticism of politicians and military decisions.

Everything in *Battlestar* constantly becomes divided or debated; characters continuously change their moral compasses, they make mistakes, admit those mistakes, and then make new ones. Throughout the programme Cylon turns against Cylon; they debate whether to lobotomise the lower models of Cylon so as to make them into slaves; and some models disagree with other models as to whether the genocide of mankind was an error. Humans turn against humans; they declare martial law; they abuse civil liberties; democracy is constantly under threat; they become suspicious of each other; and civilians criticise the military that offer them their only protection. And of course Cylons and humans are against each other, but some eventually love and respect one another, eventually resulting in peace. These are extremely complex relationships presented in the programme, and it attempts to demonstrate humanity's ability to make mistakes. Humans and Cylons are presented as morally ambiguous; there are no heroes and villains as we constantly see our protagonists switch from episode to episode, depending on their emotional mindset and the situation and pressures they are put under.

As one can see, *Battlestar* taps directly into the climate of fear, paranoia and national unrest felt in a post-9/11 America. Demonstrated within the complex narratives of the programme are the dominant socio-political issues of the era; infringement of civil liberties, militarism, criticism of political and military leaders, notions of increased surveillance and security, pre-emptive war, torture and dehumanising of the 'enemy' are all inflected within the programme's intricate themes. However, *Battlestar* remains politically and morally ambiguous with multiple perspectives on the issues of the era. It

comments on how a military or society can react in a time of war, in a post-terrorist attack world, and there is no dehumanising of non-humans. *Battlestar* has responded to this socio-political climate in a nuanced way, certainly when compared to its televisual peer *Enterprise*, which takes a more traditional role of asserting familiar patriotic values expected by an American science fiction programme. *Battlestar* takes a dramatically different direction in a time where America's future is uncertain. Having established in detail how the narrative content of *Battlestar* engaged with this socio-political uncertainty, the chapters that follow will analyse how this ideological stance is expressed through the programme's audiovisual design.

Chapter Two:

Visual Design

Disillusion, hopelessness, confinement and claustrophobia; these are all words one could choose to describe *Battlestar Galactica* (*Syfy*, 2004-09) when watching any given episode. They are the thematic and tonal threads that tie each episode together and that permeate through every element of the show visually, audibly and especially within its narrative content. In doing so, the overall impact is a departure from the already established 'look' of American science fiction television programmes. *Battlestar* displays a very specific vision of the future; one that is destroyed and hopeless, living on the edge of anxiety and trapped in eternal turmoil and struggle. There is use of familiar science fiction visual motifs, such as the 'robot', the 'scientist' and the 'spaceship', however, these are used and implemented in a naturalistic style; a style which can be seen in other films such as *Star Wars: A New Hope* (George Lucas, 1977), *2001: A Space Odyssey* (Stanley Kubrick, 1968) and *Alien* (Ridley Scott, 1979). Each of these films demonstrate a 'lived-in' look, or what I term, an 'old/new' aesthetic, and were some of the first Hollywood films to approach science fiction in this fashion. In this chapter, I will discuss how *Battlestar*'s cinematography and interior/exterior set design conveys Moore's original concept in his manifesto for the programme, and analyse how these visual design choices echo the programme's psychological subtext and socio-political content and stance established in chapter one, comparing it to its televisual peers. Considering one of my principal research questions, I will attempt to demonstrate to what extent these socio-political changes to American life contribute to the distinctive visual aesthetic and how they are reflected in *Battlestar*'s design. How did this transformation to American society contribute to these dramatic changes to the established traditions of American science fiction television? I will also employ the use of cinemetrics through statistical style analysis to help inform my analysis of visual style, and compare and contrast formal elements of *Battlestar* and *Star Trek: Enterprise* (*UPN*, 2001-05) to reinforce my argument.

It is important, first, to establish primarily what one means by design imagery. In *Reading Between Designs: Visual Imagery in The Avengers, The Prisoner and Doctor Who*, Piers Britton and Simon Barker explain that, 'design refers, quite simply, to all material objects, spaces and costumes created or selected to appear in front of the

camera- all visible phenomena, that is, except the actors themselves.'[100] They include set and costume design, but exclude graphics, special effects and make-up, including prosthetic make-up. They continue, 'this reflects our belief that the design of settings and costumes is paramount in furnishing the overall aesthetic character of a program...[and] believe that costume and scenery contribute most to the visual ethos of the character of a production.'[101] Here, one could partially disagree with this assertion. It is true that setting and costume could be seen as the largest contributing design elements of the overall visual tapestry. However, I believe that television programmes, especially more contemporary series, display a great deal more special effects, CGI and have more complex graphic title sequences, cinematography and soundscapes, which contribute largely to a programme's overall aesthetic. Britton and Barker do acknowledge that other design elements such as prosthetics and make-up play vital roles in creating credible places and 'non-humans' in science fiction television programmes, however, they do not focus on these practices in their study.

I wish to expand the scope of my analysis to examine other elements. One reason for this is that *Battlestar* is a space-based science fiction television programme, which immediately indicates that it contains more design elements such as special effects, sound effects and graphics that all work together to contribute to the programme's overall character. Many design elements can be equally as important and vital to a programme's overall aesthetic. *Battlestar* contains numerous instances of aural and visual elements interconnecting to produce deep and powerful meanings as well as creating beautiful and interesting atmospheres never seen before in science fiction. I will examine the visual elements that I believe are important in conveying meaning within the programme such as interior/exterior set and lighting design as well as cinematography. For example, *Battlestar* showcases innovative camera techniques which contribute greatly to the programme's overall aesthetic, and in turn, its principal themes. Britton and Barker establish their methodology to, 'examine costume and scenic imagery from a conceptual and aesthetic standpoint rather than a practical one; our concern is with design as a vehicle for ideas rather than design as a process.'[102] They are primarily interested with design as an indicator of ideology and thematic concerns, which is integral to my own study. As they state, 'we are interested in the

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[100] Barker, Simon J. and Britton, Piers D., *Reading Between Designs: Visual Imagery in The Avengers, The Prisoner and Doctor Who* (Austin: University of Texas Press, 2003) , 10.
[101] Ibid, 2.
[102] Ibid, 3.

cumulative meanings acquired by designs or design concepts over the course of the run of a series and with the ways in which specific images contributed to the overall character of a series.'[103] However, where Britton and Barker are interested in the link between narrative and design imagery, I would like to elaborate on this connection by exploring the interaction between design imagery and subtext, political debate and, additionally, the programme's aspirational or dystopian views of humanity's future. Britton and Barker identify three different types of meaning that can be applied to one's own textual analysis of a programme; authentic information about narrative and characterisation which is conveyed purposefully; subtle meanings intended by the designers; and meanings imprinted onto the programmes by individual viewers. In my analysis, I will examine the first two, whilst taking this further to look at the ramifications of such design choices for the programme's socio-political content.

As with many of cinema's conventions, programme-makers experiment with transferring these techniques to the television screen. From reading the *Battlestar* manifesto it is clear that, from the outset, Moore had wanted to create a programme which challenged all preconceived ideas of what small screen science fiction was and had been in its past. He sought to change the way science fiction television was made and create something that was strikingly different from an audiovisual perspective. His detailed manifesto (as we saw in the introduction) outlined precisely what he wanted *Battlestar* to be, stating, 'our goal is nothing less than the reinvention of the science fiction television series.'[104] This is a bold statement indeed, proving to be a rather exigent endeavour. Initially, he refers to the programme as, '*Battlestar Galactica*: naturalistic science fiction or taking the opera out of space opera'. The idea of 'naturalistic science fiction', one could argue, was certainly not a wholly new concept in terms of screen science fiction. Kubrick's *2001*, Lucas' original *Star Wars* saga and Ridley Scott's *Alien* all attempted to create some semblance of naturalism, with the 'old/new' aesthetic of some of their spaceships and costumes and the mundane routines of their respective crews. The idea of space no longer being 'new', 'clean' and 'sterile' had already been seen in a number of science fiction television texts. Moore's definition of 'naturalistic science fiction' is 'the presentation of a fantastical situation in naturalistic terms'. However, Moore does not mention the achievements made in naturalistic science fiction by Kubrick and Scott which are demonstrated in films such as *2001* and *Alien*. Indeed, this 'naturalistic aesthetic' may not have appeared in science

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[103] Britton and Barker, *Reading Between Designs*, 10.
[104] http://en.battlestarwiki.org/wiki/Naturalistic_science_fiction.

fiction television until *Battlestar*, but some of Moore's naturalistic ideas are not completely unique across the entire science fiction genre, and even in television, despite the prominence of space opera there had been earlier, albeit short-lived, attempts to create more naturalistic space-based science fiction e.g. *Moonbase 3* (*BBC1*, 1973) and *Star Cops* (*BBC2*, 1987). Still, Moore's approach to television science fiction's aesthetic attempted to push boundaries and create a new path for science fiction television to journey through. He states that this, 'approach is to introduce realism into what has heretofore been an aggressively unrealistic genre,'[105] and indeed, although science fiction television can be seen as being, 'aggressively unrealistic', Moore's commitment to realism is evident in the series' visual style. From this manifesto, one can see that he wanted to create something different through every element of the programme. In the following sections, I will consider how Moore and his colleagues implemented the ideas he put forward in the manifesto into the programme's visual design elements, and discuss how successful the programme has been in achieving these aims.

Cinematography

As I have previously mentioned in the introduction, television critic David Thorburn had stated that in order to make credible scholarly analyses of programmes, one must learn to evaluate the technical aesthetic devices employed within the text. Thus, cinemetrics, the statistical analysis of shots, the very fibres or foundation of television, must be considered of utmost importance during a televisual analysis. Jason Jacobs suggested that after the mid- 1990s, the stylistic devices that these programmes employ 'promote and inhabit cinematic forms of expression'[106], therefore, it would be effective here to employ the application of filmic textual analysis to television, such as cinemetrics, mise-en-scène and set design. In the introduction, I also stated that I will expand on John Caldwell's and Jacob's notion of television 'displaying symbolic depth' in its audiovisual layering, and so I will develop this by showing how this visual aesthetic further conveys strong symbolic and socio-historical themes, thus enhancing the depth of the show.

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[105] http://en.battlestarwiki.org/wiki/Naturalistic_science_fiction.
[106] Jacobs, Jason, 'Issues of Value and Judgment in Television Studies', *International Journal or Cultural Studies* 4 (2001), 433.

Unusual camera techniques have never been completely absent from televisual history. As cinema has experimented with cinematography, so too has television. Interesting techniques can be seen in a variety of texts from British as well as American television such as, *ER* (*NBC*, 1994-2009) and its use of steady-cam, *This Life* (*BBC2*, 1996-97) and its first use of handheld moving camera, to more recent examples of distinctive camerawork such as *Peep Show* (*Channel 4*, 2003-to present), where a head-camera is used to give the impression that the image is always from a single character's physical point-of-view. *Glee* (*Fox*, 2009-to present), *Primeval* (*ITV1*, 2007-to present) and *Skins* (*E4*, 2007-to present) also use unusual handheld camera and editing techniques. It is not uncommon to see the use of handheld camera work in contemporary television programmes such as *30 Rock* (*NBC*, 2006-to present), which brings immediacy to the events unfolding within the narrative. However, prior to *Battlestar*, it had never been utilised to such an extent in American science fiction television. American science fiction television has continually seemed concerned with appearing noticeably 'perfect' due to the imaginative content of the genre. A suspension of disbelief is required here more than in any other genre, therefore, one could appreciate a strong desire by the programme-makers to not want to draw any kind of unnecessary attention to the camera or the artifice of the images than is necessary. The emphasis perhaps has been on creating visuals that are seen as 'outstanding', 'stunning' and 'perfect' or 'real', though here, 'real' is used in *Battlestar* with a different meaning. The visual effects of most science fiction television programmes are intricately put together, combining set and lighting design with special effects to make the images become glossy and highly unrealistic. Here, by 'unrealistic' I do not mean in the case that the CGI is necessarily deemed as being of poor quality, for example, as in the case of *Babylon 5* (*PTEN*, 1994-98) which was criticised during its original run due to the synthetic-looking nature of its CGI special effects. By 'unrealistic', I mean to say that the effects and visuals in programmes such as *Enterprise* are so seamless, that they take on an almost 'dream-like' quality. The overall visual image becomes, in a way, what I like to describe as 'unrealistically real' and perfectly artificial. The *Star Trek* franchise tends to move away from 'visual realism' in terms of image quality and adopts instead a glossier 'dreamlike' image quality, which corresponds well with the franchise's utopian sensibility. Although Roddenberry wished to create the diegesis of a realistic working ship and crew that the audience could truly believe in, aided by the often intricately thought out technical details, the visual images themselves can often counter this commitment to believability through their more romanticised and escapist tone. In

Battlestar, however, this is not the case. 'Visual realism' was high on Moore's list of priorities for the programme. One of the chief aims of this visual realism is to give the viewer a sense of what it is like to be in the diegesis, imbuing the images with immediacy and familiarity.

In Ron Moore's original manifesto, he asserts particular vital points concerning the cinematography,

> 'The first thing that will leap out at viewers is the dynamic use of the documentary or cinéma vérité style. Through the extensive use of hand-held cameras, practical lighting, and functional set design, the *Battlestar Galactica* will feel on every level like a real place...This shift in tone and look cannot be overemphasized. It is our intention to deliver a show that does not look like any other science fiction series ever produced.'[107]

Here, Moore's use of the term cinéma vérité is problematic. As Susan Hayward summarises, cinéma direct was a documentary style developed in the 1950s by Jean Rouch in which 'there was no staging, no mise-en-scène and no editing- so these documentaries were as close to authentic as they could be.'[108] In the 1960s the style developed into cinéma vérité where Rouch began to 'intervene in the staging of shots and put his footage through the editing process- less objective but no less real, this cinéma vérité attempted to catch reality on film.'[109] Hayward defines cinéma vérité as, 'un-staged, non-dramatised, non-narrative cinema.'[110] James C. Lipscomb in his 1964 article 'Cinéma Vérité' from the journal *Film Quarterly*, suggests that,

> 'The cinéma vérité filmmaker is a special kind of film journalist who is trying to record what really happens more truly than a reporter taking notes. He turns the camera on because he thinks something important or beautiful, sad or funny is happening before him and he wants to share that vision with the viewer. If there is a story, it is not one that he created, but rather one that he placed himself in the way of watching, a real-life drama.'[111]

So then, only the visual 'look' of cinéma vérité is being drawn on by Moore. He wishes it to seem as if the cameraman has simply 'placed himself in the way of

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[107] http://en.battlestarwiki.org/wiki/Naturalistic_science_fiction.
[108] Hayward, Susan, *Cinema Studies: The Key Concepts* (London: Routledge, 2000), 58.
[109] Ibid, 59.
[110] Ibid, 59.
[111] Lipscomb, James C., 'Cinéma Vérité', *Film Quarterly* 18, No. 2 (1964), 62.

watching' what is unfolding, but essentially they are simply copying the long takes and the handheld 'feel' of cinéma vérité. Interviewed in 1966, Barbet Schroeder, one of the founding figures in the cinéma vérité movement, observed that, 'in cinéma vérité the camera, the actors, the directors are all free to move and do what they want. Sooner or later some kind of story evolves.'[112] However, *Battlestar* of course is not a documentary; it is a meticulously planned fictional televised drama series. Moore's loose appropriation of the term cinéma vérité is consistent with a trend observed by Colin Young and Henry Breitrose,

> 'The term 'cinéma vérité' has been used 'loosely', particularly by European writers who now call almost any film with a camera jiggle a new experiment in cinéma vérité. They lump together all sorts of fictional experiments...if the technique seems to resemble [it]. There is a cinéma vérité technique which is the result of the way we are forced to work. We are attempting to capture what happens, to move with our characters without interfering in what they are doing. We are thus forced to use hand-held cameras and mobile sound equipment. Despite our best efforts the camera sometimes jiggles. This is the technique. It is not a form.'[113]

Is Moore making this same error, incorrectly associating the handheld cinematography with cinéma vérité? He employs no other techniques or concepts involved with this style, he is not being forced to work under the same conditions where capturing the action without interfering with the subjects maybe difficult, and there is no need for using handheld equipment other than creating the illusion of reality. Cinéma vérité is more than simply a moving camera. Moore is creating what I believe to be an illusion/impression of cinéma vérité, and what is more, an imitation of live news reporting. Action sequences within the programme seem to resemble live news footage, other character scenes seemingly borrow from cinéma vérité using camera-shake, long takes and no cutting between shots. Perhaps his intention was to suggest that *Battlestar* was to simply 'look' like a documentary in terms of realistic presentation such as natural lighting, camera-shake and long extended shots.

With or without the term cinéma vérité, the unusual cinematography in *Battlestar* is dynamic for American television science fiction. However, it is important

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[112] Paul Gray, 'Cinéma Vérité: An Interview with Barbet Schroeder', *The Tulane Drama Review* 11, No. 1 (1966), 131.
[113] Lipscomb, James C., 'Cinéma Vérité', 63.

to note that *Battlestar* is not exclusively the first American science fiction programme to employ this type of cinematography. *Firefly* in 2002 utilised a very small amount of handheld-style camera work, however it was not implemented fully within the programme's cinematography. It was used only in exterior shots of the ships moving through air and space. In contrast, Moore's extensive use of this handheld documentary style is markedly different. The overall effect is that the world of *Battlestar* feels very much like a real place, and looks notably different to previous American science fiction television programmes.

Stephen McNutt, the Director of Photography and cinematographer on *Battlestar*, explains that what was initially decided was for the programme to be a 'zoom show', a term he coins to describe the unstable photographic techniques he employs. Before he began production, after discussing in detail with the director and producer, McNutt ran countless camera tests and experiments on set. His approach was extremely unorthodox, as he would simply 'play around' with the exposure, aperture and zoom until he found an innovative way of filming a scene. This was his methodology, and the directors and producers granted him full freedom to do so. McNutt's approach to devising a style for *Battlestar* was experimental, as McNutt explains,

> 'The way I liked to work...was manipulating the certain elements within the camera system that allows us to get different effects out of it and different textures. Which led me day to day in creating new looks...then when we got positive feedback from things, we just went further.'[114]

The directors and producers themselves discovered that this approach was necessary for the illusion of total immediacy; it fit thematically with the content. Though it is a fictional, scripted drama, this spontaneous, impulsive, improvised and unrehearsed way of filming engaged with the intended socio-political themes and design conceit. McNutt further explains,

> 'We wanted it to look dirty and gritty and unstable. We approached everything from that standpoint. There were no rules. There was no fear of anybody saying, "wait a minute that's too harsh," or, "I can't see their eyes," or, "why is the camera shaking so much?" and, "why are we flying and zooming

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[114] http://www.galactica.tv/battlestar-galactica-2003-interviews/stephen-mcnutt-galactica.tv-interview.html.

and panning all over the place?" We were able to be free. We had no rules in terms of actors, screen directions, eye-lines. We didn't care; we just made the camera move. Obviously it added to the excitement of the show.'[115]

Indeed, it gave the images a spontaneity, a 'rawness' and an unrehearsed feel, and seems to the viewer as if the drama is simply unfolding and that the camera just happens to be there, and that even it finds it difficult at times to keep up with the action.

Battlestar makes extensive use of handheld camera techniques throughout the series with the camera frequently following the action on the ships. It is common today to watch television programmes which integrate handheld footage with stationary shots, however, there is a vast difference between slight movement following the action, and using a handheld camera to emphasise drama and immediacy. For example, in scenes set on *Galactica*'s deck, handheld cameras are used to follow the action, rather than a smooth dolly or tracking shots. There are a range of close-ups, extreme close-ups, mid-shots, close/mid-shots, tilt-pans, swish-pans, establishing and wide shots depicting the action, however, the camera wrenches and shudders and is unsteady as it follows the characters' movements. Even on the close-ups, the camera is tremulous. Despite the fact that the use of handheld camera on screen is not novel, watching *Battlestar* when it first appeared on television screens in 2003 was a completely new experience in terms of small screen science fiction. As the camera echoes the anxious atmosphere of the narrative, the trembling camera encourages the audience to feel like they could perhaps be stood on the deck with these desperate characters as someone films the events and documents the unfolding nightmare. This use of handheld camera emphasises the trepidation and anxiety of the characters. In scenes where there are extreme close-ups on characters such as General Adama, this unease and anxiety is multiplied.

As mentioned previously, this type of filming aesthetic is reminiscent of news coverage from such American media networks as *CNN*. For example, in a *CNN* news report on March 1st 2005, images of American military bases are shown via reporter footage from Iraq. In the footage, an IED (Improvised Explosive Device) explosion beneath a car is seen, with American troops scattering all around. The camera focuses on a car in the mid-ground as it explodes with a massive sound. The camera swish-pans to the right as the cameraperson is stunned by the force and suddenness of the

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[115] http://www.galactica.tv/battlestar-galactica-2003-interviews/stephen-mcnutt-galactica.tv-interview.html.

explosion. The camera then sets itself upright and swish-pans unsteadily to the left and right, attempting to find the car again. The shot crash-zooms in and out, and the focus moves between being blurred and clear, in a quick attempt to film the unfolding action. Because it is live, the camera reacts as the cameraperson reacts to these actions; unsure and chaotic. The cameraman tries desperately to locate the focus of the shot as quickly as he can under pressure and the camera shakes constantly. Another *CNN* report in June 2011, which debates whether President Obama should order troops out of Iraq, exhibits a montage of shots of U.S. soldiers as the cameraperson walks along beside them. There are shots where the cameraperson is shooting what the military personnel are doing; the unsteady camera focuses on large tanks and vehicles and on troops talking amongst themselves. The cameraperson walks behind some troops following them down a dusty road, however, the cameraperson moves his camera around to include shots of the troops' backs or feet in the shots, or some detail of the roadside, not simply focussing on their faces or concerning himself with being directly in front of them at all times.

This resonates with the style in which *Battlestar* is filmed as the cameraperson here is filming live; they are not concerned with only shooting action from a certain vantage point, they are just trying to capture the action any way that they can. Desperation is strongly felt here, a desperation that the cameraperson must film in any way possible; getting the footage is important in its own right. In *Battlestar*, this is mimicked effectively as the camera will not always only shoot mid-shot from the front of the actors, in a typical shot/reverse-shot way, or obeying the '180 degrees' rule such as in classical Hollywood cinematography, but instead shots of hands, the back of heads, buttons on the control panels and dimly lit faces are included, and a feeling of the camera trying desperately to keep up is strongly felt. The cameraperson in this type of footage is not concerned with making sure that they have even mid-shots; they concern themselves only with documenting the subjects and capturing the essential elements in any achievable way. This results in a variety of shot types, going from mid-shots which tilt down suddenly, as if the camera has slipped accidentally, to show the soldier's chest and shoulder only, to close-ups which move to and from wide-shots of action in the background without cutting so that the cameraperson can capture the action and the reaction of a person in the foreground simultaneously without pausing to change shots. This type of cinematography, which mimics so effectively live news footage or a documentary moving-camera style of filming, adds a type of immediacy and realism which brings the viewer into the world of *Battlestar*; weakening the sense of being

separated by a 'fourth wall'. This is due to the fact that our attention is drawn to the camera movements and the fact that the only thing separating us from these 'real' people is the camera. A connection is made between images from documentaries which are familiar to us, and this is projected onto *Battlestar*. Using this style, *Battlestar* is attempting to break down the 'suspension of disbelief' required by science fiction television. It thus allows us to connect with its thematic concerns and perhaps even to connect with the socio-political themes it is attempting to demonstrate in a much more effective way.

Writing about *Battlestar*, critic Kevin McNeilly states in his chapter, 'This Might Be Hard for You to Watch: Salvage Humanity in 'Final Cut'', in *Cylons in America: Critical Studies in Battlestar Galactica*,

> 'The series eschews a stable perspective, preferring the feel of embedded points of view, and the textures of improvisational immediacy and documentary presence that a handheld camera offers. We are reminded in every scene that perspective is contingent and temporary, that someone is taking these pictures, making these images.'[116]

Indeed, *Battlestar* uses improvisational techniques to demonstrate an 'immediacy', but not only does this camerawork look to 'eschew a stable perspective', it attempts to focus on minute detail of the given situation; the panic and confusion in those rushed and chaotic moments, detail which is missing in such televisual peers as *Enterprise*. *Battlestar* seeks to locate the desperation felt in the footage seen in *CNN* news reports, or any live news footage. As McNeilly contends, it does offer a 'temporary perspective', much like the narrative offers us changeable perspectives and shifts from one character's/group's perspective to another constantly. As the characters are presented as ambiguous and changeable, so too is the camera's perspective and position. Thus, in reaction to these decisions, so too is the audience's perspective, and perhaps even allegiances, shifted continuously throughout the series. As stated in chapter one, I discuss that character ambiguity becomes a defining element to *Battlestar*'s effectiveness. In an era in which America is faced with much disillusion and criticism, domestically as well as internationally, *Battlestar* corresponds with this more critical climate by displaying human characters which are morally ambiguous, that make mistakes, and regret them.

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[116] Marshall, C. W. and Potter, Tiffany, *Cylons in America: Critical Studies in Battlestar Galactica* (New York: Continuum Publishing Group, 2008), 186.

This technique is explored even further in the scenes containing exterior shots of the *Galactica*. During scenes where the 'raptors' or 'vipers', the fleet's fighter jets that are piloted by soldiers, are launched into space during Cylon attacks, the camera artificially makes attempts to follow the action, mimicking the inability to keep up with the fast-moving aircrafts. The camera pulls in and out of focus, becoming blurred before readjusting and pulling focus on the raptor it is following, as if it were filming the action live. Sometimes the camera remains unfocussed for a few seconds as it searches for the ship that it is following, to emulate desperation. The camera operators additionally utilise crash-zooms within these scenes, for example, whilst the camera is following the action of a Cylon 'basestar', the camera begins at a mid-shot of the ship, then unexpectedly crash-zooms to focus on a close-up of the entrance to the ship where smaller 'raiders' fly out in swarms. Crash-zooms are also applied for no obvious reason at all, in establishing shots between scenes of the exterior of *Galactica*. It is almost as if the camera performs a double-take, like that of the human eye. It may seem that the use of crash-zooms are an unusual technique to employ for a pre-recorded drama of any kind, because it immediately draws attention to the artificial nature of the images. The viewer is suddenly reminded that they are looking through the eyes of a camera, and suspension of disbelief, therefore, can be halted.

From one perspective, the use of crash-zooms when filming fiction is both unnecessary and vulgar; it impedes any kind of realism that the programme-makers are attempting and should not be used if one is endeavouring to suture the audience into the narrative successfully. Therefore, one could contend that seeing these zooms appear in a science fiction television programme, a genre that already struggles to suspend its audience's disbelief, might further dampen its attempt at realism and sabotage its own endeavours. However, I would argue the contrary and suggest that in *Battlestar* it seems to achieve the complete opposite reaction. Here, it adds its own special type of realism because these are techniques used predominantly in live-action filming. If we look to any American news report on *Fox News* or *CNN* that contain coverage of troops in war zones or riots in cities around the world or even natural disasters, due to the nature of the live image, the camera is unstable, following the action unrehearsed, using crash-zooms, swish-pans and tilt-pans instead of cutting between shots; there is no time to cut the shots in case something is missed, and so these are used as transitions between shots. In *Battlestar*'s episode '33', for example, in the scenes shot in the CIC (Command Information Centre), the camera operator uses swish-pans, tilt-pans and

crash-zooms as transitions between shots at points of high intensity instead of cutting between the different shots. At one point, it goes from a wide-shot of the CIC, crash-zooming into a close-up of an officer, then swish-panning across to a close up of another character, back and forth between them both, before crash-zooming in again on a close-up of the controls. The shot lasts at least fifteen seconds in total. This type of cinematographic decision mimics the camerawork that is displayed in live news reports. It seems to the audience that there is no time to cut between shots in case something important is missed, and so instead the camera urgently tries to record the information as quickly and efficiently as possible. As this style resembles the type of footage one can see on news reports or reality-based television programmes, it is immediately familiar to viewers. These are the types of images that we are collectively used to seeing on a daily basis, so familiar indeed, that the eye and mind immediately make that connection between the style used in *Battlestar*, and the types of images used in live-shot footage. We connect with a wider field of information and potentially associate what we are seeing to live footage images that we have seen elsewhere in reality based programmes or on the news. At the time of airing, and for the years following *Battlestar*, American television bombarded the public with images of combat of the war on terrorism, being shot in this style. There was never a shortage of images from news cameras scrambling desperately with their focus and zoom to capture the intense drama unfolding before them. The paranoia which was felt in America that bombarded news stations and newspapers can be similarly felt in this choice and expression of cinematography. Linking this directly to my key research questions, the immediate connection between *Battlestar*'s images and the live footage of combat of the era can be strongly felt, and the changes to national security which led to mass paranoia and claustrophobia are emphasised within this imitation of news-camerawork within the choices of shot angles, types and movements. Furthermore, the techniques used here link *Battlestar* not only to live footage but also to other contemporary television series. As Lincoln Geraghty quotes Dylan Pank and John Caro,

> 'Realism in the series not only relies on allusions to our news but is suggested by techniques more familiar to the 'earthbound' crime-genre: handheld cameras, urgent refocusing, whip-pans, tight framing, low-key, underexposed lighting suggested by practical sources.'[117]

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[117] Geraghty, Lincoln, *American Science Fiction Film and Television* (Oxford: Berg, 2009), 119.

Reality is constructed in such a way that, as Ronald Moore and David Eick first intended, it is possible for the series to be viewed as a contemporary drama rather than traditional science fiction television associated with space operas such as *Star Trek*.

This approach makes *Battlestar* seem more relevant to the viewers' own world; the techniques used are more familiar to the audience and they can immediately make that connection. This news/documentary aesthetic *Battlestar* displays was entirely premeditated, as Moore asserts, 'a casual viewer should for a moment feel like he or she has accidentally surfed onto a "60 Minutes" documentary piece about life aboard an aircraft carrier until someone starts talking about Cylons and battlestars.'[118] The programme is indeed reminiscent of this kind of televisual aesthetic, mixing handheld camera techniques, crash-zooms and pushing and pulling focus frequently, adding a heightened state of realism to the programme and does not subtract from a suspension of disbelief in any way. In fact, it emphasises a naturalistic experience, though one is always aware that what we are watching is life aboard a starship. In addition, only 'plausible' (plausible within the diegesis of *Battlestar*) exterior shots are used within the programme, for example, the only shots used are taken from the angles of cameras attached to inside or outside of the vipers or raptors. Each pilot has a helmet-camera and a camera mounted on their dashboard facing inside the cockpit, and additionally each fighter plane has a camera mounted on either side of their wings (which are used by their CAGs to evaluate the pilot's combat performances in debriefings, or to analyse any incidents during combat). Wider exterior shots are taken by cameras mounted on the hulls of other ships in the fleet, all of whom which have cameras for security purposes. Thus, the illusion of reality is emphasised even more by limiting the source of the shots to only plausible shots taken with security/combat performance cameras. Moore states in his manifesto, 'the questions we will ask before every VFX shot are...where is the camera? Who's holding it? Is the camera mounted on the wing? This philosophy will...present a different texture and a different cinematic language that will force them to re-evaluate their notions of science fiction.'[119] This has been implemented interestingly in the show, heightening the 'naturalism' within the programme. Exterior shots could be considered the elements which would break the realism, but limiting them to only 'plausible' shots enhances the realism instead of detracting from it.

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[118] http://en.battlestarwiki.org/wiki/Naturalistic_science_fiction.
[119] Ibid.

Here, I would like to introduce research I have conducted in cinemetrics, an approach to statistical style analysis which has produced some interesting data for both *Battlestar* and *Enterprise*. Thorburn had stated that in order to access the meaning of a programme we must apply other interpretative approaches such as the application of the methodology of film scholarship and that readings must go beyond the standard analysis and into the very construction of the art form. Shot types and lengths form the basis of visual style and are therefore of vital importance to a televisual aesthetic analysis. As I have stated previously, extreme close-ups are frequently used in *Battlestar*. If we look in terms of *Battlestar*'s immediate peers, there is a distinct lack of extreme close-ups within examples of contemporary American science fiction television such as *Enterprise* and *Stargate: SG1*. Instead, the mid-shot is often most common in these programmes, and I shall explore this tendency in more detail later through the use of cinemetrics in order to guard against an impressionist reading of my case studies. As Moore explains himself in his manifesto,

> 'Our style will avoid the now clichéd MTV fast-cutting while at the same time foregoing *Star Trek'*s somewhat ponderous and lugubrious 'master, two-shot, close-up, close-up, two-shot, back to master' pattern. If there is a model here, it would be vaguely Hitchcockian- that is, a sense of building suspense and dramatic tension through the use of extending takes and long masters which pull the audience into the reality of the action rather than distract through the use of ostentatious cutting patterns.'[120]

This statement of intent is most visible in Stephen McNutt's cinematography for the programme as I will demonstrate.

Cinemetric statistical style analysis is a type of formal analysis which allows for specific examination of the technical elements of film and television production. Writing in 1974, Barry Salt, one of the leading advocates of cinemetrics, outlined a brief framework for statistical analysis. He proposes to classify shots into types of shots, and then break these down further into items such as shot-lengths and angles of shots. He then furthers this by counting exactly how many shots of each, and for how long their duration is in a text. He proposes other elements which can be analysed such as strength of cuts, nature of shot-transitions and angles such as tilt-up and tilt-down, however, for the purpose of this study I shall analyse only the elements which I believe to be directly

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[120] http://en.battlestarwiki.org/wiki/Naturalistic_science_fiction.

relevant to my analysis. Salt asserts that, 'to establish the existence of an individual formal style in the work of a director, it is necessary to compare not only a sufficient number of his films with each other, but also... to compare his films with films of a similar genre made by other directors at the same time.'[121] Thus, in my cinemetrics analysis, I will be comparing an episode of *Battlestar* alongside an episode of *Enterprise* for a more informed comparative study. I have chosen episode one of season one of *Battlestar* entitled '33' and episode one of season one of *Enterprise*, the pilot episode entitled 'Broken Bow'. The reason I have chosen the episode '33' instead of *Battlestar*'s feature length pilot is because the pilot episode was released as a miniseries before the programme-makers had received the green light to produce an entire series. Episode one of season one was not aired until a year later, and is slightly different in terms of production elements and members. I therefore wanted to analyse the first episode that is more integrated within the entire series as a whole. The reason I have chosen to analyse 'Broken Bow' in *Enterprise* is because, although it is the pilot, it is thoroughly integrated as part of the series. Though it is also 81 minutes in length, double the length of '33' which is 42 minutes, this did not affect my comparative analysis, as I have worked out my results in terms of percentages.

Using cinemetrics in this way, I am applying and expanding on Sarah Cardwell's methodological approach to television analysis. Cardwell recommends a methodology which closely borrows from philosophical aesthetic's textual analysis and suggests, with the example of poetry analysis, that instead of looking at rhyming schemes, vowel sounds and alliteration, looking at such things as the construction of emotional intensity. I intend to further her proposed methodology by exploring the construction of lighting, sound and visual design. By applying cinemetrics to this framework and looking at the length of the shots and the shot composition, I will address what types of shots are chosen for particular moments, how many of these different shots are used and to what effect and thematic purpose. How does the length, amount and duration of particular types of shots contribute to the depth and the thematic concerns of the programme? This 'sustained analysis...of aesthetic features, for example, visual organisation, performances, writing and dialogue and so on...'[122] is extremely important in terms of understanding where meaning can be found, not only through these elements, but also in the breakdown of the shot composition, shot lengths

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[121] Salt, Barry, 'Statistical Style Analysis of Motion Pictures', *Film Quarterly* 27, No. 4 (1974), 14.
[122] Cardwell, Sarah, 'Television Aesthetics', *Critical Studies in Television* 1, No. 1 (2006), 73.

and shot types. Cinemetrics can thus help reinforce Jacobs' and Cardwell's suggested methodological framework for television analysis.

In terms of close-ups, I included within this category any shot of an actor where the head and neck fill the screen, or any shot where an object or prop fill the screen. By extreme-close-up, I included shots where the actors' faces or part of their bodies or faces fill the screen, or again, where tiny detail on objects, such as photographs, control buttons, drinks or cigarettes fill the screen entirely. When watching '33', I counted the total number of close-up/ extreme-close-up (CU/XCU) shots within the 40 minutes (the total episode length has been reduced to 40 minutes after I had taken out the episode recap and title sequence) and recorded the exact number of minutes within that 40 minutes that are spent using these shots. In '33', 15 minutes and 20 seconds are spent using close/extreme close-up shots; that is 38% of the entire episode. This compared to *Enterprise* is even more striking, as within 'Broken Bow's' 80 minutes (again this time has been reduced after removing the title sequence and credits) 4 minutes and 56 seconds of shots were used in close-up; that is only 6% of the episode. Whereas in '33', where the close-ups and extreme close-ups are used evenly, mostly to frame character's faces and sometimes props and other detail, in 'Broken Bow' there are few extreme close-ups, and if there happens to be a close-up, it remains short, cutting immediately back to the mid or wide-shot. We are rarely forced into such close proximity to a character. Any extreme close-ups used within 'Broken Bow' are shots of props such as guns or equipment. The only time they are focussed on characters is in a rather exploitative scene where the programme-makers seem to be perhaps attempting to improve the viewing figures by showing two attractive characters oiling up each other's naked bodies; an attempt to sexualise a traditionally overtly sexless series. From my analysis, I have found that close-ups in *Enterprise* occur in a rather predictable pattern, usually appearing within 'Broken Bow' near to the end of a scene. As the scene plays out, the mid-shots are most frequently used, however, as the shots cut back and forth between the characters' dialogue in a traditional shot/reverse-shot sequence, the camera will move in closer on whichever character is most narratively important within the scene. This results in close-ups being used at the end of a scene, where we the audience are left with a close-up of the character in question, only drawing you into the character at the end of the scene.

In addition, the average shot length for these close-ups in each programme differs greatly. If there happens to be a close-up in any given episode of *Enterprise*, it

remains short, 4-6 seconds on average, cutting immediately back to the mid- or wide shot. We are rarely forced into such close proximity to a character, and if we are, it is not for long. *Battlestar*'s frequent and lengthy use of extreme close-ups are used to the point where it could sometimes even seem unflattering to the actors. The average shot length of the close-ups/extreme close-ups used in '33' range between 3 seconds (in moments of intense drama when the shots cut back and forth between different characters and objects) and 15 seconds (where the camera unflinchingly focuses only on the character in question, without cutting away). The viewer is forced to look straight into the character's face for long and uncomfortable amounts of time. The camera literally invades their personal space, limiting the barrier between viewer and character, feeling every facial contortion and anxious expression (figure 1 and 2). The close-ups expose unflattering features and angles on the actors, and together with the unflattering lighting and grainy picture quality, with *Battlestar* it seems that the emphasis is not on the perfection of the image, like in other examples of the genre such as *Enterprise* and *The Next Generation*, but on the imperfection of the image, which, though unusual, appears to give *Battlestar* a realism that has seemed absent from the genre.

Figure 1: Adama Close-up in *Battlestar*.

Figure 2: Roslin Extreme Close-up in *Battlestar*.

The camera is seemingly uninterested with creating a flawless image, and instead desires to emphasise the stress and reality of the situation. The lighting is extremely harsh and predominantly lit from above to cast unappealing shadows on the characters' faces. The extreme close-ups in '33' pull tightly in on the characters' faces, showing off every crease and every pore, thus collectively with the down-lighting and the grainy picture quality exposes every blemish and every wrinkle or crease or sweat bead caused by the stress of the story. The viewer is forced close to the character, thus allowing the audience to become more involved with the plight of the character, as opposed to other examples of the genre where the camera permanently remains at a polite distance. The standard shot/reverse-shot becomes limited in *Battlestar*, as McNutt preferred to film the programme from a more instinctive place; the way we as humans view a situation within our own personal world. Béla Balász, writing on the psychology and physiognomy of the close-up in silent film, argues that the 'close-up' has ultimately greatened our knowledge of the world, and that, '[it] has not only widened our vision of life, it has also deepened it.'[123] Balász asserts that close-ups are necessary to film as they unveil deeper meanings within the characters and allow the audience to be privy to the secret internal emotions of the protagonists. They also reveal important relationships between characters and objects. He further states that, 'good close-ups radiate a tender human attitude in the contemplation of hidden things, a delicate solicitude, a gentle bending over the intimacies of life-in-miniature, a warm sensibility.'[124] He contends that,

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[123] Braudy, Leo and Cohen, Marshall, *Film Theory and Criticism* (Oxford: Oxford University Press, 1974), 314.
[124] Ibid, 315.

'Now the film has brought us the silent soliloquy in which a face can speak with the subtlest shades of meaning without appearing unnatural and arousing the distaste of the spectators. In this silent monologue the solitary human soul can find a tongue more candid and uninhibited that in any spoken soliloquy, for it speaks instinctively, subconsciously. The language of the face cannot be suppressed or controlled.'[125]

In *Battlestar* close-ups are extremely important and frequently used; these do indeed become visual soliloquies as the longest extreme close-ups are approximately 15 seconds and, at times, somehow communicate more to the viewer than the dialogue does.

On close analysis of both programme episodes, *Battlestar*'s cinematography does not follow as standard a practice as *Enterprise*'s seems to. As I discovered from my research, 'Broken Bow's' most frequently used shot is in fact the mid-shot (by mid-shot, I take any shots where anything between three quarters of an actor's body, just below the waist up to and including the head, is in the frame, to shots including the actors head and shoulders. This can also include shots of surroundings that fit the same amount of space.) In 'Broken Bow' 59 minutes and 15 seconds out of 80 minutes are totalled as mid-shots; that is an astonishing 71% of the total episode time spent using that particular sized shot. I counted 661 mid-shots in total and I was surprised at how much this one particular shot was used overall. In '33', 13 minutes and 2 seconds out of 40 minutes were used in mid-shot, giving us 33% of the total time. Thus, *Battlestar*'s percentage of close-up shots and mid-shots is approximately the same, with close-ups taking just 5% extra time. There is a delicate balance within '33', amalgamating a wider variety of shots and shot lengths, arguably making it more visually interesting and dynamic. For example, '33' contained 1 minute and 20 seconds of crash-zooms, swish-pans and tilt-pans making up 3% of the shot list. This may seem a small number compared to the other percentages, however, one must remember that these types of shots are essentially used instead of transitioning between different shots using edit cuts. *Battlestar*'s shot variety seems to be evenly spaced; 38% using close-ups (124 shots); 33% using mid-shots (97 shots); 9% making up exterior/establishing space shots (42 shots); 3% using crash-zooms and whip-pans (49 shots); and 17% making up other types of shots (some of which being wide shots, extreme wide shots, medium close-ups

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[125] Braudy and Cohen, *Film Theory and Criticism*, 317.

and aerial shots). *Enterprise*'s shot list and data seems to include less variety; 72% of the time spent in mid-shot (661 shots); 6% in close-up (100 shots), 10% using exterior/space shots (45 shots); and 12% spent on other shots.

Battlestar mixes its shot types, lengths and angles, thinking outside of the generic box when it comes to shooting a scene and choosing which shots to put into a sequence. Instead of merely following the action, it considers the fact that it is important to bring the viewer in closer to the characters and to the characters' own perspectives through the use of cinematography; what they are doing; what they are touching; how they are touching it; what they are looking at; how close they are to what they are looking at; what their hands are doing when they are talking; and what they are looking at when someone is talking to them. We are brought further into their psyches, their idiosyncrasies, close enough to see them tremble, play with their fingernails or shave their faces. All of these tactile actions are part of the human experience and the human condition. In *Enterprise*, the camera follows a more traditional approach, following the dialogue and not straying too long from a comfortable mid-shot. One could relate this to the programme's respective socio-political tendencies; *Enterprise* reasserts traditional mainstream values and as such uses more classical televisual cinematography. However in *Battlestar*, the camera does not necessarily adhere to the standard practice of cutting the edits to the dialogue, back and forth until the dialogue is over. The camera will focus on other visuals in the scene for deep meaning or subtextual effect, for example, focussing on Adama when he is shaving (figure 3) and how he concentrates on the bloody blade, on a glass of alcohol in alcoholic Tigh's hand, or the President nervously playing with a pencil in her hand. The camera might not cut regularly back and forth immediately to whichever character is speaking, sometimes it will linger on someone else's face or hands or eyes; whatever is more psychologically significant to the scene.

Figure 3: Adama Close-up.

In 'Broken Bow' the shot/reverse-shot is typical, and as I have already stated, the use of the mid-shot is prevalent (Figure 4 and 5). They spend time frequently cutting from a wide shot, to mid-shot to close-up, and then between mid-shot and close-up for the rest of a scene. However, in '33', I observed that the time was spent frequently cutting from a wide-shot to a close-up or from close-up to a wide-shot; mixing the mid-shots into the programme in less of a strict pattern than *Enterprise* does. I found that by cutting frequently from a wide-shot straight to a close-up, or extreme close-up, it emphasised the notion of confinement greatly within a scene. One could question what indeed the mid-shot does in terms of spatial relations within any given programme. I would contend that the mid-shot is a neutral shot, that it does not give much more to the viewer than presenting a window for the characters to present the scene through (like that of a proscenium arch stage in a theatre), compared to a close-up which sub-textually gives the audience more insight to a character's mindset due to its close proximity. Arguably, the mid-shot could be said to be more familiar to us on a daily basis from the perspective of how we see the world; we see the people around us in mid-shot, when we stand next to a person and we speak to them or we sit with them across a table, we instinctively cut out everything around our peripheral vision and it becomes in essence a mid-shot, therefore the mid-shot generates a certain amount of normalcy for us. Watching '33', I noticed that the absence of this mid-shot between the wide shots and close-ups gave emphasis to this confinement within the character's psyche. This technique is effective in reinforcing character psychology and narrative complexity within the programme. The very absence of the mid-shot made it a more unique viewing experience.
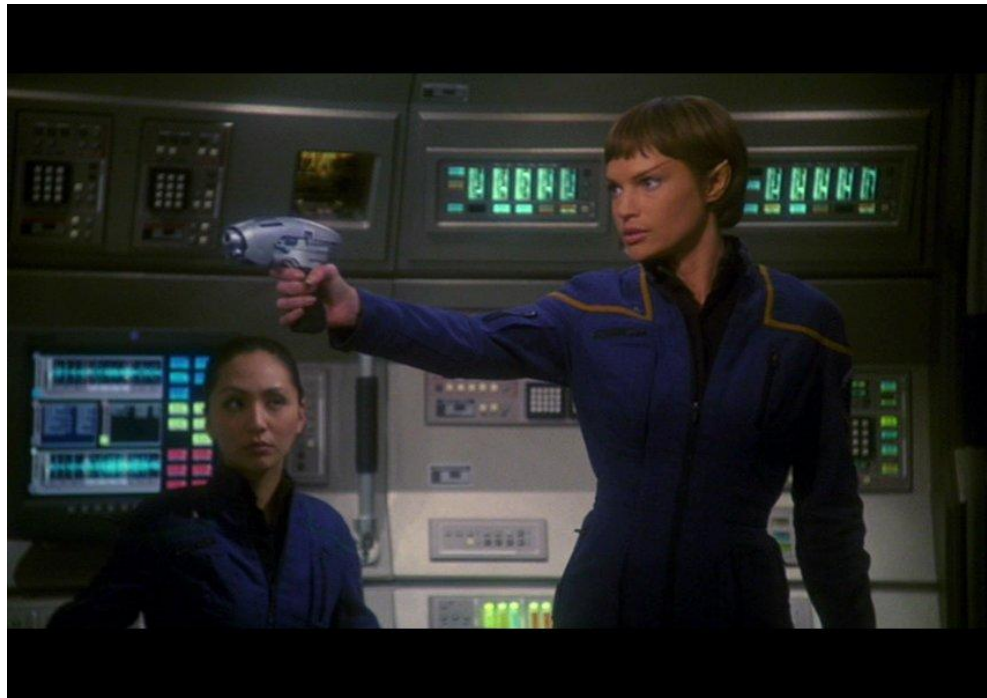
Figure 4: *Enterprise* Mid-shot.

Figure 5: *Enterprise* Mid-shot.

There is also a significant difference in the average shot length (ASL) within *Battlestar* and *Enterprise*. In the episode '33', it ranges between 3 to 25 seconds, the shortest being shots where the camera cuts very quickly between characters at moments of high intensity, and the longest being tracking shots where the camera follows the action of the characters down long corridors for up to 25 seconds without cutting. In 'Broken Bow' however, the ASL ranges between 3 to 9 seconds only. Not only do the ASLs range distinctively between the two different programmes, but within *Battlestar* itself, the ASL ranges significantly. The shot lengths in 'Broken Bow' on average are more stable and very similar making it even, however, in '33' they range quite dramatically, for example, moving from shot to shot in a sequence of 5 seconds, to 9 seconds, to 17 seconds, to 10 seconds, and then to 7 seconds and so on. This is interesting given that 'Broken Bow' has the luxury of more screen time and so potentially had more opportunities for longer shots. The different shot lengths and variety of shots in *Battlestar* build up a tapestry of textural imagery, making it visually interesting as well as emphasising the thematic content.

In relation to my key research questions and main argument, the themes which I explored in chapter one such as the changes to U.S. foreign and domestic policies which led to concerns about increased security, national paranoia, and feelings of claustrophobia and confinement, are clearly echoed in *Battlestar*'s cinematography. These changes contribute effectively to the visual design as, by frequently switching between mid-shots, close-ups and extreme close-ups, confinement and claustrophobia are highlighted within the characters' psyches. By focussing not only on the scene, but in getting closer to the characters by use of close-ups of what they are doing, what they are touching and what they are experiencing within a scene, this brings the viewer into their world, breaking down the barrier created by the camera, and ultimately bringing us closer into how they are experiencing their world. We are able to view their experiences on a greater scale as we are invading their personal space. We see their imperfections, at once highlighting the gritty reality of their world, but also witnessing that they are not 'perfect' heroes going about their business, but we are privy to their nervousness, their failings. First broadcast to an insecure America, this refreshing approach to the genre, where perfection is not idolised and military engagement far from glamourised, is significant as America and Americans experienced a crisis of confidence on a global and personal scale; we see this insecurity reflected by being brought closer to the characters' fragility and insecurities.

<u>Interior and Exterior Set Design</u>

     Battlestar begins with the genocide of an entire civilisation. We never get to see or know the world that the humans come from before it gets destroyed. It is as if the world before this event never existed; it is written out of time and space. They cling to some hope and to some memory of the past, but it is essentially broken and can never be fixed again. They have nothing more to do than to look only to the present, because for them the future is not a certainty either. There is no pleasure in space travel in *Battlestar*; they are not free to roam the stars and explore for their own enjoyment or satisfaction as one can see in other texts such as *Star Wars*, *Star Trek* or *Firefly*. They are reluctant star travellers; escapees from a ruined world concerned only with survival from one day to the next. Unlike many of its genre counterparts, *Battlestar* does not take pleasure in 'showing off' every corner of its eponymous ship. We are told from the outset that the *Galactica* is a fifty year old ship and it is introduced to us as a 'museum'; an antique; a monument to their human history. The ship was in the process of becoming a museum and educational centre commemorating the previous Cylon war. It was to be formally decommissioned from the Colonial Fleet and retired as an operational vehicle. This can be seen in the pilot miniseries, where there are tours of the ship commencing and signs for the 'gift shop' and 'exit' are on display. Unlike the 'new class' ships in the Colonies, the *Galactica* had no network integration within its computer systems and everything worked on a more rudimentary scale. Therefore, during the Cylon attack, when the Cylons activated an infiltration program using the Command Navigation Program to disable Colonial vessels, computer mainframes and all defence systems, *Galactica* was one of the only attack vessels left unaffected. Ironically, all that was technologically superior was penetrated and destroyed by their terrorist attackers. There have been a number of science fiction film texts that explore the theme of the dangers of technological advance. Namely, *2001: A Space Odyssey*, *The Terminator* (James Cameron, 1984) and *The Matrix* Trilogy (Wachowski Brothers, 1999-2003). *Galactica*, it can be argued, is a text that explores this theme extensively in its premise; humans created the robotic Cylons and, in turn, the Cylons rebelled and destroyed human civilisation.

     However, *Battlestar* is not simply a cautionary tale about the dangers of new technology; it takes this theme deeper into the realms of social, political and

psychological nostalgia. The *Galactica* uses older technology; the phones are corded, display screens are rudimentary, doors are hinged and bathroom cubicles, chairs and bunks do not look at all dissimilar to present day. Within the diegesis of *Battlestar*, the sole reason that *Galactica* was able to flee the mass genocide of the Twelve Colonies was because it is made apparent that they had to turn to the technology of the past, previously deemed outmoded, old-fashioned and basic. They have to go back to old technology; a simpler and past way of life to get to their future. On a more metaphorical note, in a post-9/11 world, this enforced shift is open to various socio-political readings. After the events of 9/11 the political landscape was in total disarray. With the world turning its focus on America with a negative eye, America grew more patriotic than ever before. In the way that people in *Battlestar* had to go back to old technology to escape this new threat, similarly, America was determined to go back to conservative ideals of the past to heal and go forward. Bush promoted older, more traditional and conservative ideals and the Neo-conservative movement gained power after 9/11.

This dilapidated tone of the American political and psychological landscape is reflected in the design of the ship. As I have demonstrated in chapter one, the tone of America itself was one of confinement and claustrophobia, with national security and civil freedoms under threat, dissolution, fear and claustrophobia permeated through every aspect of life. One can see this reflected in *Battlestar*'s design elements. America's beaten-down psyches are paralleled in *Battlestar*'s 'beaten-down' look. In *The Next Generation*, for example, life on the *U. S. S. Enterprise* is shown as luxurious, even though it, like *Galactica*, is a military vessel containing workers and families and structure, there was no real sense of drudgery and routine. This can also be seen in newer examples of the franchise, for example*, Voyager* and *Enterprise*. The exterior design of the *U.S.S. Enterprise* in *The Next Generation* is gallant and majestic; it features a beautiful, shining and sanguine 'saucer-like' front, attached to a lower body of three 'torpedo-shaped' cylinders. It is streamlined and smooth, designed like an arrow, always pointing boldly forward into a positive future (figure 6).

Figure 6: *U.S.S. Enterprise*.

Its sophisticated and elegant appearance promotes the idea of an optimistic future relationship with technology and space for humanity. In her book, *Screening Space: The American Science Fiction Film*, Vivian Sobchack explores the iconographic status of the spaceship, stating that, 'there is no consistent cluster of meanings provoked by the image of the spaceship...[and that] little accumulation of emblematic (or symbolic) power is carried by that object from film to film.'[126] The spaceship can thus be read differently from text to text, depending on the text's own socio-political themes. Speculations on humanity's future can be conveyed through the use of spaceship design which carries symbolic power within the text. Sobchack identifies two distinctly different utilisations of the spacecraft aesthetic; the spacecraft that appears aesthetically magnificent, inherently good and produces sanguinity. As she argues, 'it promises positive adventure, and ecstatic release from gravitational demands of Earth, and it can remove us from ourselves and the complexity of life on our planet, taking us to new Edens.'[127] Indeed, the *U.S.S. Enterprise*'s design reinforces the idea of adventure, the new 'frontier' and the idea of the 'great voyage', themes seen in many American old Western and 'great sea voyage' films of the 1940s and 1950s. Other films and programmes which feature spaceships echoing these traits are, for example, the *Orion*

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[126]Sobchack, Vivian, *Screening Space: The American Science Fiction Film* (USA: The Ungar Publishing Company, 1987), 68.

[127] Sobchack, Vivian, *Screening Space*, 68.

and the *Space-station* in *2001*, the *Questarian* in *Galaxy Quest* (Dean Parisot, 1999), *Thor's Chariot* in *Stargate SG1* and the *Excalibur* and the *Defiant* in *Babylon 5*. The interior design of the *U.S.S. Enterprise* is equally as elegant; it features long, brightly-lit corridors of beige and white walls and carpets; clean, almost sterile appearance of corridors, elevators and rooms; and bright white lights leading between corridors and rooms, without a speck of dust in sight. Colour schemes include neutrals such as purples, light greys and beige carpets and walls (figure 7).
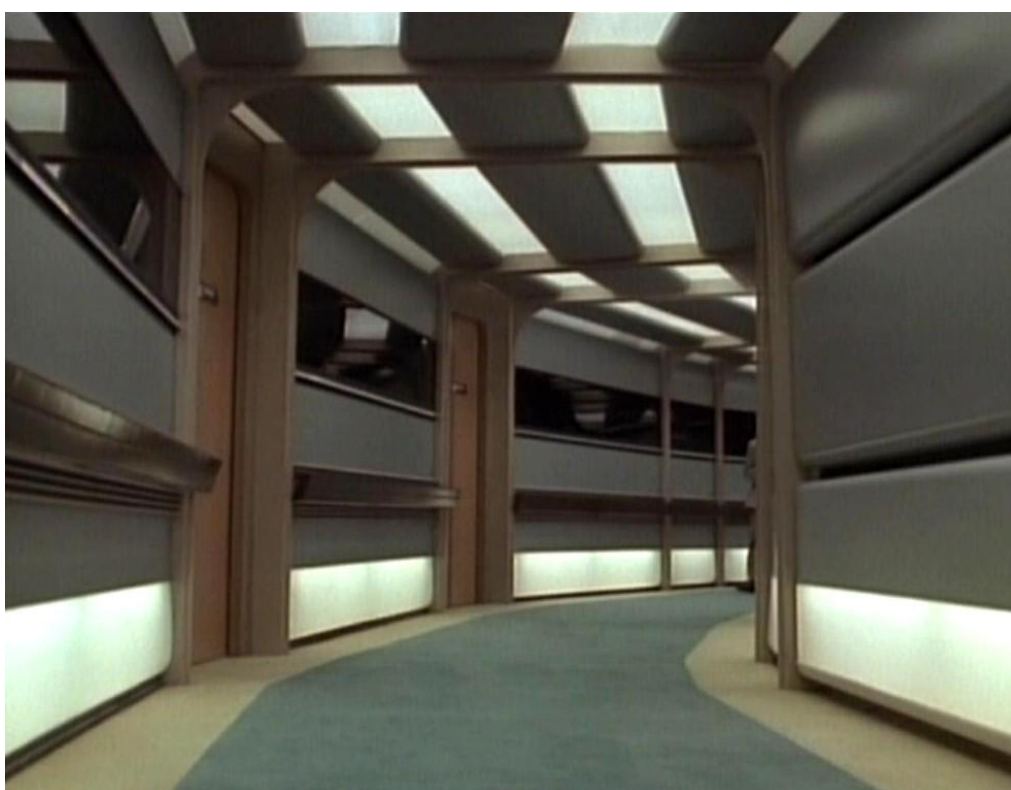
Figure 7: *U.S.S. Enterprise* Interior Corridor.

Sobchack identifies a second type of spacecraft also, stating, '[the ship is] demonic... and in many films it is a trap...its sleekness is visually cold and menacing, its surfaces hostile to human warmth. It functions mechanically and perfectly...it evokes associations...of confinement.'[128] This type of spaceship can be seen in such examples as *Star Wars' Star Destroyers* with its sharp, hostile and unnatural textures, symbolising the brutal dominance of the Empire. It can also be seen in the *Discovery One* in *2001* (figure 8), which at first seemingly incorporates Sobchack's first use of the spaceship as

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[128] Sobchack, Vivian, *Screening Space*, 70.

it is a masterpiece of exquisite design, but later denotes loneliness, confinement, isolation and entrapment as homicidal super-computer HAL 9000 turns the ship against its last surviving crew member, Dave Bowman.

Figure 8: *Discovery One*.

However, the *Galactica* does not fit neatly into either of these categories, as the *Galactica* is not aesthetically magnificent, nor is it 'demonic' or 'menacing'. It does emphasise feelings of confinement, however, and perhaps demonstrates a new category of spaceship, somewhere in between Sobchack's two definitions.

In *Battlestar* there is a tonal shift in terms of the visualisation of space travel and its travellers. In *Battlestar*, misery and desolation is rife; there is nothing luxurious about life in the surviving fleet. The key word here is 'survivors'. The characters in *Battlestar* were completely unprepared for living permanently as fugitives aboard a fleet of spaceships. There is a constant lack of adequate equipment, fuel, food and water. Every episode sees more human life being extinguished, and President Laura Roslin keeps a permanent eye on the tally of humans left alive, 49,998 in the pilot episode, by scribing it with nothing more than a marker pen on a white board in her office, unable to record it officially in any other way. There is a rather poignant moment mid-way through season one where the first baby is born after the attacks and Laura is able to add, instead of subtract to the survivor count. In the interior of *Galactica*, the corridors are long and dark. The lighting is neon, harsh and unfriendly. Dirt and gun-blast dust clings to the walls and ceilings. The corridors are lengthy and winding, the very shape of them is suggestive of confinement (figure 9). The side walls reach up and move in

towards each other as the ceiling then dips down into pyramidal points, and stood vertical along the walls at intervals are long tubes of neon lights. Therefore, when the camera points down the corridor, these tubes are revealed almost like bars, reinforcing the fortress-like structure of the walls reaching back behind the character in the foreground.

Figure 9: *Galactica* Corridor.

It visualises the idea of being trapped, in a long cage or cell. These types of blunted arches are a recurrent design feature in *Battlestar*, almost as if they aspire to be pyramidal, but are cut off at the last moment. This type of set structure is reminiscent of the corridor designs used in *2001*. In the *Discovery One*, some of the corridors are shaped interestingly to convey the film's primary theme of 'rebirth' (figure 10).
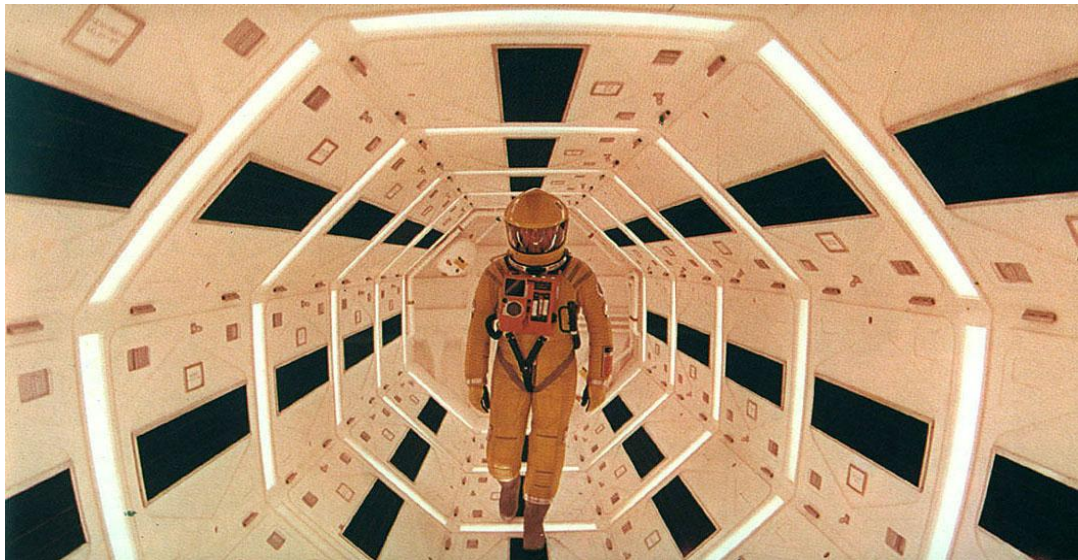
Figure 10: Interior *Discovery One* Corridor.

Therefore, the corridors are shaped in an octagonal design, and some are lit with warm red and orange lights to suggest the idea of being inside a mechanical womb-like structure. Some are also lit in bright white lights, suggestive of the more clinical light of a hospital environment, which still alludes to the film's 'birth' theme. Where the *Galactica* was concerned, Moore was clear about how it should look. Moore stated in Anthony Pascale's *TrekMovie.com* interview that,

'It [*Galactica*] should not look anything like...the *Enterprise*. It should not have lots of blinky lights. It should feel very hands on– valves, gauges, lots of things to press and pull. It should be a hot, sweaty place to work. Part of it is justified by the fact that the Colonials had gone with a very retro technology in dealing with how the Cylons had taken advantage of them in the first Cylon War. So that gave us a lot of freedom to keep playing with phones with cords on them and things were really hands on. It was a great aesthetic to bring into a spaceship because so many spaceships had just become flat panels of blinking lights, and they had become very boring and very sterile and I wanted the room[s] to feel more like rooms that I had been in in the Navy. When you go down into a destroyer's engine room (figure 11) it was a hot noisy difficult place to work. It wasn't a pleasant place you wanted to hang out in. It was a place you

really wanted to get out of as soon as you could and that is how I wanted the *Battlestar* engine room to feel as well.'[129]

Figure 11: Interior *Galactica* Engine Room.

The domestic quarters are small and bleak, used merely for sleeping as they are too small to stay in recreationally. Even General Adama's quarters, though larger than everyone else's, was originally a military planning room, which has been converted into a make-shift bedroom/living room space (figure 12 and 13). Small homely touches have been added such as old quaint rugs against the cold grey harsh walls and floor, and old paintings and dusty bookshelves are scattered throughout the room.

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[129] http://trekmovie.com/2008/06/21/exclusive-interview-ron-moore-fighting-the-trek-cliches.

Figure 12: Interior Adama's Quarters.

Figure 13: Interior Adama's Quarters Set Dressing.

Figure 14: Interior *Solaris* Space Station.

This is somewhat reminiscent of the interior set design of the space station in Andrei Tarkovsky's *Solaris* (1972), where rooms are filled with leather couches, old paintings and bookshelves scattered with candelabras and other 'Earthly' touches (Figure 14). There are also strips of paper hanging over the air vents so as to mimic the sound of the wind rustling through trees. These details add a touch of 'home' to the otherwise clinical and mechanical ship's interior. Everything on the *Galactica* is improvised; the sickbay is crude (figure 15), members of the fleet and even the head surgeon smoke cigarettes in the examining rooms. There is an amusing moment when the head Doctor puts his cigar out in a surgical pan seconds before he performs an emergency surgery. Where lighting is concerned, it is not designed traditionally in that it is not strategically placed so as to light the actors and set pieces for better visibility. Instead it is lit to cast shadows and hide large parts of the set and the actors' faces**.** As Ron Moore said to McNutt during the initial stages of pre-production, 'If I don't see their eyes, I don't care.'[130] It is lit in a more hyper-realistic way; for a fleet who have limited power and resources, changing the light bulbs may not be the first concern on their minds. Looking at the interior set design of *Enterprise*, we can note that every room, corridor and elevator is lit beautifully and bathed in light (Figure 19), unless the ship is under attack and the lights are dimmed to 'red alert' to reflect the atmosphere of the event. In *Battlestar*, it is occasionally difficult to see the actors' faces (figure 16, 17

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[130] http://www.galactica.tv/battlestar-galactica-2003-interviews/stephen-mcnutt-galactica.tv-interview.html.

and 18) in entirety and only at moments of heightened emotion are we privileged to see a glimpse of their contorted face, though we are not granted this privilege often.

Figure 15: Interior *Galactica*'s Sickbay.

Figure 16: Valerii: Shadow-cast Faces.

Figure 17: Interior CIC and Low Lighting.

Figure 18: Interior *Galactica* Corridor and Low-lit Faces.

Figure19: Brightly-lit *U.S.S. Enterprise* Interior.

Galactica's exterior is similarly desolate and broken (figure 20 and 22). The hull has multiple abrasions that do not simply disappear in the next episode. Once the ship receives a scar, it remains there, as the crew do not have the resources or time to renovate cosmetic damage (figure 22). This happens most notably in the third series when *Galactica* enters into an attack with the Cylons on New Caprica, when trying to free the surviving humans, the ship receives two massive hull blasts. The damage remains visible throughout the rest of the series. *Galactica* is not romanticised through exterior shots in the way, for example, the *U.S.S. Enterprise* is in *Star Trek: The Motion Picture*, or in *Enterprise*. In the *Motion Picture*, the first time Kirk and the audience see the *Enterprise* it is shot from multiple angles, with sweeping, smooth camera movements showing off every beautiful, clean and finished edge, together with an equally romantic and seductive score. The camera acts almost as if it has a love affair with the ship, as if we are watching the unveiling of a stunningly beautiful heroine and we are held mesmerised by her enchanting beauty. This particular scene lasts two minutes and forty-two seconds, without any dialogue, a rather extreme commitment to (showing off) the ship. It is obvious that the ship is treated like and viewed as a monument to human achievement; however, *Galactica* is a monument to a ruined human civilisation. It is a life boat, the last Ark of man, an accidental saviour/hero of humanity. It was mere coincidence that *Galactica* happened to be the vessel that would

survive the Cylon attack on the Twelve Colonies. Thus, the ship is not pristine; it is old, decrepit and only gets more so throughout the duration of the programme. There are many exterior shots of *Galactica*, but they are not used to show the beauty or the technological feat of the humans. They are dark, grainy and unsteady shots, and they draw attention to the broken, damaged parts of the ship. The focus here is not on extraordinary sights and the glorification of spaceships or technology, but on telling the story of the characters. In my cinemetric analysis of both programmes, I determined that 9% of *Battlestar*'s '33' episode was used on exterior shots of the battlestar and other surrounding fleet and enemy spaceships. In *Enterprise*'s 'Broken Bow', 10% of the episode was used on exterior shots of the *Enterprise*.

Figure 20: *Galactica* Exterior.

Figure 21: *Galactica* Dilapidated Exterior.

Figure 22: *Galactica* Hull Damage.

I was intrigued to find that the time is virtually equal in both programmes.
However, it is not entirely accurate to suggest that this is typical in *Battlestar*. '33'
contains a storyline that is predominantly about being chased by the Cylons through
space; therefore the narrative for this particular episode relies heavily on the battlestar
defending the fleet from the Cylons. There are other entire episodes of *Battlestar*

dedicated to political themes and social anxieties within the fleet, where the camera virtually never leaves the interior of the ships; in these episodes one could almost forget entirely that this programme is set in space. For example, in 'Lay Down Your Burdens' part 1 in season two, the episode focuses on the political election of the fleet. Only 2% of the entire episode's shot list contains exterior shots of space or spaceships. Whereas, in *Enterprise*, on average, episodes from season one contain between 9-27% of exterior shots in space.

In relation to my established research questions, the changes to America's political and psychological landscape can be seen in various elements of *Battlestar*'s visual design. Firstly, the cinematography breaks new boundaries in bringing the viewer closer into the characters and their plight, without remaining at the polite distance perhaps seen in other American science fiction programmes. Use of hand-held news footage-style camerawork draws the viewer further in, removing the invisible barrier most often seen in this television genre. Strong connotations are made between its cinematography and with footage from news programmes post-9/11. The design features claustrophobic and confining elements, and the set and props design features at times jumbles of pieces of their world which suggest that they are attempting to forge a new world out of broken pieces of their old world and everything they once new, echoing again America's post-9/11 emotional state. Paranoia, loss of liberty, increased security, character ambiguity and disillusionment can all be seen within the camerawork and design. Characters are confined by close-ups, they lose the liberty of the mid-shot, character ambiguity is enhanced using low, shadow-casting lighting; we are rarely privy to their entire person, only specific parts of the character's body. Disillusionment and claustrophobia is reflected on the *Galactica* and in the state of the ship; there is a distinct tonal shift in terms of the visualisation of the spacecraft in *Battlestar*. There is nothing beautiful or luxurious about life on *Galactica*. The visuals can be read as reflecting the feeling in America at this time, as established in chapter one; desolation and claustrophobia was rife, there was a constant lack of equipment and food, life was pessimistic, hopeless and expected to continuously get worse from day to day. *Galactica* possesses confining corridors, bleak, minuscule living quarters, claustrophobic and darkened interiors, filled with make-shift offices formed with collective objects of memories from a world lost in time and frozen in the past. Everything is improvised; even the lighting favours shadows suggesting that humanity has been cast into darkness and remains there. One could read these design choices as

reflecting America's desolate and claustrophobic psyche, riddled with paranoia and feelings of confinement due to changes to civil rights. *Enterprise* could be seen as reflecting the way American longs to feel; confident, and possessing an unbreakable spirit in the face of any strife. If the *Enterprise* is attacked or damaged in one episode, everything is fully revitalised and easily fixed in the next episode. However, in *Battlestar*, the scars do not heal. *Battlestar*'s visuals can be read to be suggestive of America's real concerns over this period; of sustained paranoia, disillusionment with political leaders and confinement due to changes in laws and policies as, once scarred by the enemy, the *Galactica*'s scars do not ever heal, physically or psychologically. After the 9/11 attacks, America seemed to spiral into suspicion and paranoia, and these very real concerns can be seen in every detail of *Battlestar*. If one looks over American science fiction television history, it seems somewhat refreshing that this programme reflects the negative feelings of the country rather than traditionally being a country which likes to project optimism and confidence in the face of any negative event.

As Moore stated, 'it is our intention to deliver a show that does not look like any other science fiction series ever produced.'[131] Indeed, Moore and his crew have achieved this; Moore's original manifesto is effective in re-imaging *Battlestar* for a new era. By using this type of visual design, *Battlestar* is not only original in its presentation of a science fiction series, but is effective at conveying new ideologies in this period. Its documentary-style cinematography, with all its intricacies, gives the illusion of total immediacy and resonates powerfully with the types of news footage that dominated the screen over this period. From the cinemetrics analysis, I have demonstrated that *Battlestar* does indeed choose to bring the viewer within a previously unseen proximity to its characters, and the movement of the cameras seeks to replicate the changing perspectives of its protagonists, and perhaps also its audience. The cinematography seeks to break the 'fourth wall' and draw us further into the world of the characters, so far in fact, that at times it feels as if one is watching a documentary. *Enterprise*'s cinematography is more classical perhaps because it is attempting to reflect traditional ideologies. By presenting *Battlestar* in this way it emphasises a changeable perspective. As the narrative offers us changeable perspectives and shifts constantly between different race's points-of-views, so too does the camera relentlessly move and change viewpoint. By using this type of cinematography, presenting the ship as dilapidated, confining and improvised, and by drawing us into these characters to see every flaw and

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[131] http://en.battlestarwiki.org/wiki/Naturalistic_science_fiction.

every doubt, *Battlestar* sets up an ambiguous future, and this ambiguity, confinement, doubt and sense of loss and control are all elements within the socio-political climate of a post-9/11 America. *Enterprise* attempts to demonstrate hope, optimism, traditional values and power in its visual design and is therefore presented in a gallant and valiant way, whereas *Battlestar* attempts to demonstrate the 'climate of fear' and suspicion and claustrophobia of the period, and does so effectively. The themes explored in chapter one are indeed emphasised through the use of cinematography and visual design, the changes in America's socio-political and psychological landscape contribute to *Battlestar*'s distinctive aesthetic in effective and meaningful ways.

Chapter Three:

Audio Design: Music and Sound

When the original *Battlestar Galactica* (*ABC*, 1978-79) first appeared on the small screen in 1978, one year after *Star Wars: A New Hope* (George Lucas, 1977), there were distinct similarities in tone and aesthetics. The main titles open with a spoken monologue, introducing the narrative and immediately rooting it within a temporal context. The title sequence then goes on to display an array of shots of explosive space-fights, bomb-blasts, soaring ships and characters fighting and defeating their enemy Cylons. The theme music parades sweeping strings and horns; a fanfare of orchestral scoring that is somewhat reminiscent of John Williams' score from *A New Hope*. This brassy, heroic composition reflects a tone of victory, dominance, of a fighting-spirit and of triumph; all traits with which an American television science fiction programme would commonly be eager to encourage. It has been described as showing, 'the awe of space...the heroic and occasionally melodramatic score provided the necessary element of fantastic, space-journeying marvel. A larger-than-life attitude and enthusiastic sense of optimism contributed to the show's attempts at sincerity as well.'[132] This is very much in keeping with its era as it embodies the return of large-scale orchestral scoring with Romantic flourishes, much like its science fiction peers such as *Star Wars* and *Star Trek*. However, when the re-imagined series returned 26 years later in 2004, *Battlestar* sounded extraordinarily different.

In chapter two, I examined how the socio-political themes of *Battlestar* were reflected in the visual design; this chapter is going to consider *Battlestar*'s distinctive aural differences and what tones and themes the re-imagined *Battlestar* employs in its music and sound design within this new socio-political climate. I will consider what is aurally distinctive about this science fiction series, analyse the approach taken by its producer, composer and sound effects designer, and relate this to other traditions in science fiction scoring also. The first part of this chapter will outline science fiction film and television sound and music and the major developments within that area and how this relates to the re-imagined *Battlestar*. I will then go on to analyse the choices of instrumentation used, which is key to this chapter, and the relevant themes and motifs of

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[132] http://www.filmtracks.com/titles/battlestar_galactica.html.

Bear McCreary's score for the series, as well as the sound design. Considering my principal research questions, I will discuss to what extent the socio-political changes to America during the 2000s contributed to the distinctive audio design choices in *Battlestar*, and how these design choices emphasise and reflect the massive changes to America's socio-political climate after 9/11. I will employ the methodology proposed by television aesthetic critics such as Cardwell, Thorburn and Jacobs, whom I have previously mentioned, to inform my analysis of *Battlestar*'s score and aural soundscapes, and compare and contrast these elements with examples of *Enterprise* and other science fiction television texts where necessary. In order to demonstrate just how distinctive the re-imagined *Battlestar*'s approach to audio is, I must firstly begin with a brief introduction to what type of music had dominated the genre previously within film and television.

Science Fiction Film and Television Musical History

Science fiction could be considered the genre that has had the greatest potential to challenge and secede the classical Hollywood scoring paradigm. This classical Hollywood paradigm continuously uses established conventions within its elements of editing, narrative structure, character archetypes and scoring. One could argue that screen science fiction's music, more than any other genre, has the potential to be inventive and groundbreaking. However, one could, in addition, strongly contend that much of science fiction cinema's and television's scoring does not greatly challenge the classical Hollywood paradigm. Certainly, there have been many exceptions within film that have experimented with imaginative techniques such as *Alien* (Ridley Scott, 1979), *2001: A Space Odyssey* (Stanley Kubrick, 1968) and *Forbidden Planet* (Fred M. Wilcox, 1956). Nonetheless, one could counter that strain of experimentalism with the return of the classical orchestral Hollywood score in *Star Wars*, which would have a major influence on the scoring of science fiction films to appear in its wake. John Williams' score for *Star Wars* has been described by Philip Hayward as using, 'a musical style that has long been encoded with associations of precision, power, and bourgeois subjectivity: namely, the post-romantic orchestral style of composers like

Richard Strauss or Enrich Wolfgang Korngold.'[133] However, this was purposeful as, 'Williams eschewed electronic or avant-garde music, choosing not to equate alien landscape with 'alien style', the mode used so often in science fiction soundtracks...'[134] Williams wanted to move away from science fiction's previous 'alien' incarnations of scoring, and towards something more traditional and recognisable so that audiences might be less estranged by the film's alien settings and characters.

However, not only did *Star Wars* bring with it a new and explosive look for science fiction, so too did it bring the beginning of a new era of cinema sound; primarily the Dolby Sound System and the return of the classical orchestral Hollywood score. Hayward argues that, although the visual aesthetics for *Star Wars* were gritty and realistic, the score contradicts this, in that, according to Hayward himself, 'it gleams and shines.'[135] This choice in music influenced many future films, not solely within the science fiction category, but within the entire blockbuster genre itself. It went on to influence much television science fiction drama also, for example, the original *Battlestar* series and the various off-shoots of *Star Trek*, and still defines the genre in musical terms. Given the almost standardised nature of the grandiose orchestral score, it is perhaps unsurprising why the approach to music in the re-imagined *Battlestar* would sound so fresh and take science fiction scoring into new frontiers.

Bear McCreary, the composer for the re-imagined series, had wanted to create an entirely original sound for this drama set in space, following Moore's initial manifesto. He wanted it to echo the dark and intense themes evident elsewhere in the programme and move away completely from traditional orchestral instrumentation and compositions. McCreary rejected the classical Hollywood score paradigm in terms of its preferred 'soundworld' (favouring late nineteenth century orchestral romanticism), creating his own unique stamp on science fiction television. Many critics, such as Claudia Gorbman, have written extensively on the classical Hollywood scoring paradigm. Gorbman identified the seven principles of classical Hollywood film music, in her 1987 book, *Unheard Melodies: Narrative Film Music*, purporting that firstly, a score should be invisible and inaudible, in that it should not be heard consciously by its audience. As she states, 'it should subordinate itself to dialogue, to visuals- i.e. to the

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[133] Hayward, Phillip, *Off The Planet: Music, Sound and Science Fiction Cinema* (USA: John Libbey Publishing, 2004), 97-8.
[134] Hayward, Phillip, *Off The Planet*, 97-8.
[135] Ibid, 64.

primary vehicles of the narrative.'[136] The use of music in *Battlestar* is, firstly, not subordinate; music takes on a protagonist's role essentially. There are many instances where music is a narrative signifier and a primary vehicle to the narrative. For example, in the season three finale, four characters hear a rendition of 'All Along the Watchtower' in their minds simultaneously, which they eventually discover means that they are the final four secret Cylon models. Music is at times the most prominent feature in a scene, therefore, it frequently violates this principle. Gorbman further states that the score should, 'provide narrative cues...indicating point of view...and establishing setting and characters.'[137] Although there is some form of narrative cueing within the series, it is not used to establish setting. As I will discuss in more depth later, McCreary uses a wide range of multicultural instrumentation in his compositions, which does not become specifically related to particular characters, their ethnicity or where they are from. This halts the creation of any musical bias in terms of privileging a particular musical culture (i.e. the European symphony orchestra), which could have potentially negative connotations for the programme's socio-political subtext. Finally, Gorbman contends that the score must provide continuity between scenes and unity by repeating musical motifs and underlying the film with a smooth, unified musical under-structure. These principles, and indeed this paradigm, are relegating film music to a subservient, passive role, whereas in *Battlestar*, music is an active participant in the narrative and the subtext. Music is used assertively and defies this classical Hollywood model, unlike its televisual peers such as *Enterprise*, which still employs the classical model.

The composer Aaron Copland also identified five functions of film music and argues that the score's chief function is firstly to establish atmosphere, setting and era, and then convey unspoken feelings and character psychology. It should provide underlying filler, facilitating continuity and emphasising the dramatic climax of a sequence, ending it with a sense of closure. These functions are similar to Gorbman's principles and although *Battlestar*'s score does convey subtext and character psychology, it does not adhere to a strict model. Many filmmakers such as Kubrick, for example, defy most of the classical conventions of film music, violating most of Gorbman's and Copland's principles, but in doing so, Kubrick creates an entirely new type of science fiction film; a quietly inspiring science fiction epic. However, he is not

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[136] Gorbman, Claudia, *Unheard Melodies: Narrative Film Music* (Indiana: Indiana University Press, 1987), 73.
[137] Ibid, 73.

the only filmmaker/programme-maker to do so, as there have been many other examples in which science fiction scoring has subverted and challenged this model successfully and innovatively, for example *Alien*, *Solaris* (Steven Soderbergh, 2002), *Firefly* (*Fox*, 2002) and of course, the re-imagined *Battlestar.*

Philip Hayward explores science fiction film's sound and musical development in depth, charting films that both subvert and challenge the model and those which follow it. He charts how the evolution of science fiction film scoring has progressed and changed dramatically over the years. He analyses films which adhere to more traditional film scoring techniques and those that attempt to move away from it entirely. Critic Ian Inglis comments on this in his 2003 book, *Popular Music and Film*,

> 'Science fiction music generally has either adopted a strategy of framing the cinematic vision of the future with traditional or contemporary music which allows it to work effectively as a conventional film score, or positioning it as an essential part of the film's construction of the future through adoption of self-consciously 'futuristic' aspects.'[138]

Thus, science fiction film has often produced scores that contribute to the emphasis of 'otherness' which estrange the audience, or produced soundtracks that help covey familiarity in order to help the audience enter the diegesis of the film. Indeed, both approaches have been proved to be successful, as Darko Suvin argues in his book, *Metamorphoses* (1979), that science fiction relies on the balance between estrangement and cognition, using elements which are both familiar and alien to us.

A large number of early science fiction films contained elements which did heavily concern themselves with conveying 'otherness' in characters, costumes, landscapes and especially sound. As William Whittington states, in some earlier science fiction films music and effects, 'came to sonically represent future technologies and environments and the unknown.'[139] Though this would seem to be an excuse for outlandish experimental scoring, Vivian Sobchack contends that science fiction sound had failed to be as experimental a genre as she would have expected, as she argues, 'one might expect music in the science fiction film would function more overtly, more flamboyantly, less traditionally.'[140] She furthers her contention that science fiction

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[138] Ian Inglis, *Popular music and Film* (Great Britain: Wallflower Press, 2003), 3.
[139] Whittington, William, *Sound Design and Science Fiction* (USA: University of Texas Press, 2007), 100.
[140] Sobchack, Vivian, *Screening Space: The American Science Fiction Film* (USA: Ungar Publishing CO,

suffers from a 'lack of notability', that it has no distinctly 'science fiction' characteristics or sounds that set it apart from the rest of narrative film. She uses an example similar to that which she had used for genre iconography; that music in genres such as the Western gain influence from folk music roots; and the Gangster genre derives music from Jazz and Blues musical roots. We even associate Horror films with the eerie sounds of the pipe organ. [Science fiction]...has no such musical identity.'[141]

Although Hayward observes, 'there cannot be said to be a musical genre of science fiction as such,'[142] there have, however, been established conventions and 'types' of sounds used throughout the genre that can be said to have been associated with the genre itself. Science fiction does have a recognisable sound, and here I will discuss a number of prominent electronic sounds.

Legendary Hollywood composer, Bernard Herrmann had stated that, 'the genre which allowed him the greatest opportunities for musical experimentation was science fiction.'[143] Herrmann composed the intriguing score for Robert Wise's political science fiction classic, *The Day The Earth Stood Still* (1951). Rejecting the usual orchestra, Herrmann employed a smaller but distinctive ensemble of instruments with a heavy use of electronics and prominent scoring for two theremins. Although the theremin had been featured memorably in relation to unstable psychological states for Miklós Rózsa's scores for *The Lost Weekend* (Billy Wilder, 1954) and *Spellbound* (Alfred Hitchcock, 1945), it was Herrmann's score for Wise's film which established an enduring connection between the theremin and science fiction. It was the first Hollywood score to prominently feature the remarkable instrument called the theremin. The instrument was invented by Russian physicist Lev Terman (Leon Theremin), and produced an eerie and incredulous sound which created a genre-defining sound for science fiction film and television, but that unfortunately also quickly became a cliché. In *The Day the Earth Stood Still*, the sound of the theremin represents the protagonist Klaatu's alien presence. As Rebecca Leydon states,

'Yet the notion of the alien being's essence as fully encrypted in pure sound remains a crucial part of the film: the extra-terrestrial 'voice', as represented by Bernard Herrmann's score, plays a central role, for it is primarily

1991), 208.

[141] Sobchack, Vivian, *Screening Space*, 208.

[142] Hayward, *Off The Planet*, 3.

[143] Sobchack, *Screening Space*, 210.

through musical clues, rather than special visual effects, that Klaatu's alien nature is enacted.'[144]

The theremin's unique sounds were bizarre and evoked 'otherness' in a way other instruments had not done previously. However, over a significant period of time, the overuse of this instrument led to a cliché that began to be used to parody science fiction rather than strengthen it. The re-imagined *Battlestar* avoids more established clichés like the theremin, abandoning all electronic sounding 'bleeps' and 'whirrs', taking a more realistic approach.

Further to this, there was a development in the experimental use of synthesisers and electronic music to convey 'otherness' in science fiction, most notably the success of *Forbidden Planet* (Fred M. Wilcox, 1956). The musical pioneers Louis and Bebe Barron were a married composer couple who produced the first score for a film that was entirely composed from all-electronic sounds. Rebecca Leydon comments,

> '*Forbidden Planet* fabricates a non-tempered pitch universe and a set of bizarre timbres, replacing the classic Hollywood score's associative use of key-centres and themes with an idiosyncratic leitmotif technique based on the behaviour and 'life cycle' of sound-generating circuits.'[145]

For the groundbreaking score, the team created electrical circuits based on the character's emotions which operated by electronic means, in a similar way to the human nervous system. The result was of electronic sounds which were seemingly organic in their aural textures. Aural organic textures can also be heard in the sound design for *Blake's 7* (*BBC1*, 1978-81); Elizabeth Parker, who worked on the programme between 1979 and 1981 at the BBC's Radiophonic Workshop, used almost entirely electronic sound (apart from the occasional use of Foley sound). In a special feature in the season four DVD box set, entitled 'Special Sounds: Radiophonics', Parker explains that she did not like electronic sounds and so she, 'wanted to give a broader, fatter feel [and] to layer it a bit more...I was trying to create a more complex sound...a little bit more of a feminine sound, [and] a bit more subtle.'[146] She asserts series such as *Doctor Who* (*BBC*, 1963-to present) at the time also used heavy electronic sounds, however, she had wanted to give *Blake's 7*'s audio design a more multifaceted sound to give life and depth to the world around the characters. She further explains that she added other

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[144]Philip Hayward, *Off The Planet*, 30.
[145] Ibid, 30.
[146] *Blake's 7*, Season Four DVD Box Set, Terry Nation, BBC Productions, UK, 1978-81.

sounds such as human voices and throat 'gurgling' into the mix as she 'was trying to make the sounds slightly more organic [and] less electronic.' [147] This meeting place between electronic and organic aural textures pertains to *Battlestar* as, much like the Barrons' and Parker's sound design, the sound and music for the Cylons blurs the lines between harsh synthetic and natural organic, giving the Cylon more complexity and depth, as I will discuss in more detail later in the chapter.

Few films have demonstrated this attempt to experiment in the way Herrmann and the Barrons did, however, there have been other directors that changed the look and sound of science fiction film in different and new ways. Experimental scores continued to be produced for other films such as *THX 1138* (George Lucas, 1971), *Blade Runner* (Ridely Scott, 1982), *Terminator 2: Judgment Day* (James Cameron, 1991), and so on into contemporary science fiction such as *Solaris* (Steven Soderbergh, 2002), *The Matrix* and more recently, *Sunshine* (Danny Boyle, 2007). Programmes like *Battlestar* have built upon these original works and moved further ahead without being dependent on established clichés of electronic sounds or large-scale orchestral fanfare.

Akin to science fiction cinema, science fiction television's music has evolved over time. Some prime examples of television programmes that have pushed the boundaries of television scoring have been classic *Doctor Who*, *X-Files* (*Fox*, 1993-2002) with composer Mark Snow and his synthesised score, and more recently, the seminal series *Lost* (*ABC*, 2004-10) with Oscar-winning composer Michael Giacchino. Bernard Herrmann composed much music for *The Twilight Zone* (*CBS*, 1959-89) series, using an array of classical orchestral instrumentation. Due to the smaller budgets with which television composers usually have to work with, many choose to either work with smaller ensembles, or to use stock music from archives and edit the pieces into the programme. Herrmann used a small ensemble, but to a great effect; his use of harps, horns, brass, organs and vibraphones created dream-like, supernatural and ethereal atmospheres at times, and at other moments were used violently and aggressively for dramatic effect. Delia Derbyshire realised the title theme written by Ron Grainer for the classic series of *Doctor Who* through her work at the BBC Radiophonic Workshop. This cue, entirely electronic, was created by manipulating oscillators and pre-recorded sounds to achieve pulsating undertones and 'bubble' like textures. Whereas *Doctor Who*'s theme tune contains a famously memorable strong melody, much of the score for

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[147] *Blake's 7*, Season Four DVD Box Set, Terry Nation, BBC Productions, UK, 1978-81.

the series did not contain many melodic motifs, but instead exhibited strange tonalities with layers of electronic sounds. British science fiction television serial *Quatermass* (*ITV*, 1979) and *Quatermass and the Pit* (*BBC*, 1958) also made extensive use of electronic oscillators and had a distinctive electronic sound. Family adventure series *Lost in Space* (*CBS*, 1965-68) featured a more familiar playful 1960's sound displaying more conventional and familiar instrumentation and tonalities.

Similar to *Doctor Who* and *Quatermass*, Mark Snow's work on the *X-Files* in 1993 was electronic and used synthesised music with atonal flourishes and electronic echoing which created a uniquely unnerving and unsettling atmosphere in the programme. Michael Giacchino, though he uses conventional orchestral instrumentation, uses it in new and innovative ways; the dark themes of the narrative are reflected in his use of thumping brass, grating cellos and jarring violins, building a terrifying and vexing atmosphere, which draws to a climax at the end of many scenes with aggravating French horns and trumpets descending into an almost unbearable and chaotic sound. His distinctive score has been critically acclaimed due to its innovative tones and the music itself has taken on a crucial dramatic role in its own right, as Alan Sepinwall writes, 'the music is so integral to the storytelling that the *Lost* writers frequently refer to it in script directions as shorthand for the tone of a scene; *The Giacchino begins to slowly 'thrump' as Locke walks towards the sound of the chopping.*'[148]

The *Star Trek* franchise has always tended to employ post-Romantic orchestral scoring, favouring the classical Hollywood paradigm as we can see in classic *Star Trek* from 1966 to 1969. Composers Alexander Courage, George Duning and Sol Kaplan created a classic post-Romantic score, which never particularly diverted into the 'strange' or 'unusual', unlike its science fiction peers *2001* and *Planet of the Apes* (Franklin J. Schnaffner, 1968), which both presented innovative and unusual sounds and scoring decisions. Although the crew of the *U.S.S. Enterprise* is interracial, the score does not reflect this multiculturalism; all ethnicities are assimilated musically into one score with Western tonality. There are some brief exceptions; one of the rare moments in the series that displays any kind of non-Western music is in the episode entitled 'The Naked Time' (4.1), where Sulu becomes infected with a virus which makes him become disruptive and uncontrollable and a menace to his crew mates. Here, weaved into the

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[148] http://www.nj.com/entertainment/tv/index.ssf/2008/06/sepinwall_on_tv_michael_giacch.html.

incidental score under the scene, is an extremely short sequence of notes which is suggestive of the Japanese musical scale. The only time Sulu's cultural identity is audible is when he is no longer assimilated or associated with the crew; in other words, the only time we hear hints of non-Western ethnicity in the music is when a character becomes iniquitous.

There have been other television programmes which use non-Western music within its musical soundscape such as *Stargate SG1* (*Showtime*, 1997-07) and *Firefly*. *Firefly* is set in a world where America and Japan are the two great superpowers of the galaxy, therefore, Japanese inspired musical motifs and Japanese instrumentation heavily inflect the score. This is also blended heavily with traditional American Western musical motifs as the costume and dialogue uses influences associated with the American old West. The programme is an interesting mélange of Japanese and American old Western music, set and costume design which makes it unique amongst science fiction television. Although inflected with Japanese tonalities and instrumentation, this non-Western influence is only used for two leitmotifs in the programme; both for female protagonists. On the other hand, any non-Western music used in *Stargate* is exclusively used to represent humans or aliens from other planets and to emphasise the diverse cultures of alien races that the protagonists encounter 'off world'. For example, if the humans from Earth journey to an Egyptian-like planet and encounter the alien race there, the music would take on Egyptian and Middle Eastern tonalities. The humans from Earth (American military) only have traditional Western orchestral music associated with them despite the diverse ethnicities which make up contemporary American culture. Bear McCreary's music for *Battlestar*, however, has a markedly different approach to signifiers of ethnicity and the sounds associated with the human race.

Bear McCreary's Background

Bear McCreary, chief composer for the re-imagined series of *Battlestar*, had stated that his love of music and film began at a very early age,

> 'In high school I began to discover the deeper roots of film music; the composers' whose work influenced the composers' I was listening to. I fell in love with the music of Ennio Morricone and Bernard Herrmann, whose unusual instrumentation were decades ahead of their time.'[149]

Instrumentation is key here; McCreary's own work on *Battlestar* has repeatedly been praised for being unique in instrumentation. McCreary entered into the five year film music program at the University of Southern California, studying Composition and Recording Arts under an apprenticeship with prolific film composer Elmer Bernstein, best known for his work on films such as *Ghostbusters* (Ivan Reitman, 1984), *The Magnificent Seven* (John Sturges, 1960) and *The Ten Commandments* (Cecil B. DeMille, 1956). There he was given the opportunity to observe acclaimed composers such as Bernstein and Danny Elfman while they were working and recording. McCreary became Bernstein's protégé and personal assistant, and went on to score many student films. Subsequently he scored small independent films, working on a number of projects with Richard Gibbs, the composer who led McCreary into the world of *Battlestar*. Although Richard Gibbs (keyboardist for 1980's band Oingo Boingo, fronted by Danny Elfman) composed the music for the three hour miniseries, he brought McCreary along as an assistant composer when he joined *Battlestar* in 2003. However, when *Battlestar* became a series, Gibbs left to pursue other projects and passed on the role of main composer to McCreary. It is important to note that although Gibbs was the main composer on the miniseries and that McCreary assisted him, the score to the miniseries is very different to the series, and arguably not as intricately detailed and complex as the series. Though Gibbs laid the direction of the sound of *Battlestar*'s music, McCreary intensified and developed this musical style into the complex aural tapestry that would become a trademark of *Battlestar*.

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[149] http://eureka.hypnoweb.net/presse/interviews-production/bear-mccreary.165.363.

McCreary adored the music of such contemporary film composers as Danny Elfman, Jerry Goldsmith and Alan Silvestri. Knowing this, one can see links between the works of these composers and McCreary's work itself; particularly in their use of unusual instrumentation. He has stated that his classical influences were principally Debussy and Ravel, and also that he loved pop and rock bands such as Queen, Pink Floyd, Oingo Boingo, Rage Against the Machine and Guns N' Roses, 'whose music is very narrative, almost cinematic'[150]. Some of these rock and pop influences are strongly evident in the second and third seasons of *Battlestar*. All of McCreary's favourite musicians, singers and composers can be seen to have influenced his score for *Battlestar* in many ways. It is a rich, eclectic, textural weaving of distinctive instrumentation and multicultural tonalities which provides a unique audio experience, especially for the science fiction genre.

Battlestar's Instrumentation, Tone and Influences

Expanding on Cardwell's proposed methodological approach to television analysis, which she derives from philosophical aesthetic analysis, I intend to adapt her approach to television audio design by exploring intricate elements such as the construction of the sounds and the placements of them, and by breaking down the elements of instrumentation, pace, rhythm and tone. I shall discuss the instruments used, where they are placed, their speed and pace, the use of harsh or soft phrasing, how often they are used, what type of instruments are used for particular moments or characters, how often these instruments or tonalities are used and to what effect and thematic purpose. Underlying this discussion is my central concern with how the programme's approach to sound and music, in this instance, relates to the anxieties America was facing and the changes to its socio-political landscape at this specific time in its history.

Firstly, there are no alien races in *Battlestar*; there are only humans and the race of Cylons which were created by the humans. Unlike so much space-based science fiction then, music does not function to create a sense of alien 'otherness' or to separate

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[150] http://eureka.hypnoweb.net/presse/interviews-production/bear-mccreary.165.363.

the two different races. Secondly, music in *Battlestar* has no allegiance; there is no particular bias shown musically towards humans or Cylons. Humans have an entirely different variety of cultures and ethnicities in the *Battlestar* universe. Having this multicultural variety in *Battlestar* meant that the composer would have to make a number of interesting decisions for the show; whether to segregate the races musically, such as its other televisual peers had been doing for years previously; or to try something dramatically different, thus creating a new direction for science fiction television scoring to go towards.

If one looks to other examples of *Battlestar*'s televisual peers, we can see that programmes such as *Enterprise*, *Babylon 5* (*PTEN*, 1993-98) and *Stargate* use nondiegetic music with intense orchestrations that accompany the visuals. Scenes which contain narrative elements such as conflict/combat or space-battles feature grand orchestral compositions or sweeping fanfares that parallel the action and intensity of the scene. There is also an overuse of the trumpet which is commonly used in American film and television to represent Western patriotism and to symbolise American/military (or in the case of science fiction, human) triumph and optimism, military victory, heroism, glory, success and positivity. Stu Phillips' score for the original *Battlestar* echoes this same musical approach, with its grand orchestrated title theme, suggestive of military/human conquest and victory. As Krin Gabbard states in his book, *Hotter Than That: The Trumpet, Jazz and American History*, the trumpet has been known throughout history to have a, 'direct association with masculinity...[and] has served its purpose in male-centred activities such as war, religious ceremony and royal pageantry.'[151] It has been used as an audio signal of battle or war for many centuries in different cultures, including America, and thus, the trumpet has been translated from the sounds of the American military to an aural signifier of American patriotism; here, it is all too clear that the trumpet is the audio signal of American heroes.

However, *Battlestar* does not adhere to conventional musical codes or cultural stereotypes. Firstly, the tone of *Battlestar* is primarily more dystopian than any of its science fiction televisual peers, and thus, presents a darker approach to science fiction scoring. Alan Sepinwall asserts that,

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[151] Gabbard, Krin, *Hotter Than That: The Trumpet, Jazz and American Culture* (New York: Faber and Faber Inc., 2008), 33 and 62.

'The trend in television music of late has been towards wall-to-wall songs, like on "*Grey's Anatomy*" [*ABC*, 2005-to present]. But a handful of series still use traditional scores, and some composers, notably Giacchino on *Lost* and Bear McCreary on *Battlestar Galactica*, have been able to do transcendent work in an area that's too often underappreciated.'[152]

True, in many contemporary programmes pop music is prevalent, such as *Grey's Anatomy*, *Nip/Tuck* (*FX*, 2003-10), *Smallville* (*The WB*, 2001-11), *Brothers and Sisters* (*ABC*, 2006-11) and *Gossip Girl* (*The CW*, 2007-present). In science fiction television huge orchestration is also prevalent, for example, *Stargate*, the new *Doctor Who*, *The Next Generation* and *Enterprise*. However, composers on programmes such as *Lost* and *Battlestar* choose to walk a much more experimental line. As I have stated before, McCreary attempts to revolt against traditional and typical science fiction television audio aesthetics with his score for *Battlestar* and attempts to bring something new and original to the genre, defying our expectations of what we would commonly hear in an American science fiction programme.

McCreary's scoring style could be considered unconventional as a result of his original choice of instrumentation. He used a range of non-Western instruments as well as a variety of musical genres including classical, electronica, pop, rock and multicultural. Initially, the producers of *Battlestar* had approached the composer with a premise to produce a score that was entirely separate to the sound of the original series and of anything heard in science fiction television previously. The producers primarily wanted an orchestral pull-back, as McCreary asserts, 'orchestral fanfare had been done to death in science fiction. Beyond that conceptual premise, the reality is that orchestral bombast in the score would ruin the carefully constructed sense of realism on the writing and production.'[153] Furthermore, McCreary had only a small budget in the beginning and this forced him to be more creative when coming up with the music for the programme. The insufficient budget meant that they could not stretch to a full orchestra for every episode. Both of these reasons led McCreary to develop a wholly unique sound for the programme. As McCreary explains, 'they didn't want an orchestral sound, so when I started the series, I had an extremely limited palette; a lot of

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[152] http://www.nj.com/entertainment/tv/index.ssf/2008/06/sepinwall_on_tv_michael_giacch.html.
[153] Marshall, C. W. and Potter, Tiffany, *Cylons in America: Critical Studies in Battlestar Galactica* (New York: Continuum Publishing Group, 2008) 224.

percussion. I only had a handful of instruments that could play anything melodic.'[154] He used a variety of instruments such as an Armenian duduk, Indian tabla, Chinese erhu, glass harmonica, glass marimba, Portuguese guitar, Balinese gamelan, bagpipes, Irish Uilleann pipes and an Indian sitar. He was interested in a primarily organic sound and was delighted to be given the freedom to experiment. As he states,

> 'This sort of opened up the floodgates for anything non-orchestral that I could find, and L. A. is a great town to find musicians who play unusual instruments. I started writing for non-traditional instruments and I had to find ways for those instruments to speak musically the same way that an orchestral score would...The drama still has to be up there; I just couldn't use twenty-four horns and sixty strings, I had a couple of drums and a duduk'. [155]

Battlestar contains many different non-Western musical influences as well as interesting instrumentation. By using such a range of instruments from all corners of the world, it seems the *Battlestar* universe is connected very much to our own world. *Battlestar* becomes embedded with our own history and cultures, not specifically tying it into a particular era or country, but more openly with our own history as humanity, as collective people of this world. What he achieves is a culturally, temporally and geographically diverse work; *Battlestar* is not rooted into a specific time or place, many multicultural tonalities and instruments come together to create a cacophony of cultural heritage which lifts many elements out of our world and our notions of 'time' and 'era', shakes them up, and weaves them together to create a new world vision for the *Battlestar* universe. McCreary explains,

> 'This show needed to set itself apart from all other science-fiction operas, especially the old version of the show, so traditional orchestral writing was out. The other idea was that there are all these hints that our histories are somehow connected, that we are related. So I wanted to use very ancient, earthly sounds.'[156]

Indeed, the instrumentation McCreary uses adds an extremely rustic, multicultural and archaic tone to the programme. In general, one is used to seeing images of science fiction accompanied by sweeping orchestras that engulfs the viewer

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[154] http://cinefantastiqueonline.com/2008/03/the-score-bear-mccreaery-composing-for-cylons-and-terminators.
[155] Ibid.
[156] http://www.variety.com/article/VR1117986684?refCatId=1043.

in a sometimes overwhelming cacophony of glory. However, the handpicked percussion instruments strip *Battlestar* down to something else. Although the score is still complex, it is an entirely new experience for a science fiction audience. McCreary states, 'The music of the show was originally based on the idea of minimalism [and] in reaction to '*Star Wars*' and '*Star Trek*', the trumpet bombast that we associate with space operas.'[157] *Battlestar* is by no means a 'space opera'; it is not even specifically classed as a science fiction television programme by its critics, but instead a 'political drama set in space'. Everything about *Battlestar* is attempting to break out of the small box that defines science fiction television aesthetically.

<u>*Battlestar*'s Themes and Motifs</u>

<u>Title Sequence</u>

In any programme, it is important that the title sequence be both audiovisually intriguing and alluring. A programme's title sequence can potentially be what draws the audience in and holds their attention, or could be the first thing that a viewer will see. It can potentially act as a cross-section of the programme, becoming a 'taster' of things to come and it should represent the programme's tone and the themes which it explores. Unique title sequences have become increasingly rare in television; we are all perhaps used to the somewhat conventional and overused title sequences in series showing either faces of the actors involved, or images of the location in which the programme is set, a prime example of which would be *Smallville*. There is also a more recent trend for television programme title sequences to be extremely short, lasting only a few seconds, for example *Gossip Girl*, *Lost* and *Glee*. Some contemporary programmes still invest their titles with a significant amount of tone, character and atmosphere creating an epic experience for the viewer which immediately allows them to enter the diegesis of the programme. Popular examples of these are programmes such as *Rome* (*BBC/HBO*, 2005-7), *Dexter* (*Showtime*, 2006-to present), *Six Feet Under* (*HBO*, 2001-05), *The*

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[157] http://www.nj.com/entertainment/tv/index.ssf/2008/06/sepinwall_on_tv_michael_giacch.html.

Tudors (*BBC2/Showtime*, 2007-10), *Game Of Thrones* (*HBO*, 2011-to present), *Pillars of the Earth* (*Movie Central*, 2010) and *True Blood* (*HBO*, 2008-to present).

Where American science fiction television is concerned, however, the tendency has been for more generic title sequences; predictable combinations of a triumphant score under images of star-fields and spaceships being propelled excitedly through space. This is nowhere more prevalent than in the title sequences from any of the *Star Trek* series. *Star Trek* the original series and *The Next Generation* are extremely similar in that they both begin with an opening monologue by their ship's Captain which leads into a rather jubilant and triumphant orchestral 'salute' to the ship, its crew and the optimistic, and somewhat patriotic tone the show upholds. It points to an extremely positive future, or, one might contend, a rather conceited one. The exultant horns power through the orchestration adding a victorious tone; the sanguine shape of the *Enterprise* slices through space like a rounded arrow, always pointing forward, standing for conquest and success. *Enterprise*, however, takes this 'so-called' *Star Trek* moral to new heights. All of the previous *Star Trek* series have featured orchestral title sequences, however, *Enterprise* is the first to feature a 'popular music' melody with sung vocals. Wanting to appeal to a new and contemporary audience perhaps, *Enterprise*'s title sequence is indeed very different from its franchise counterparts. It features the song 'Faith of the Heart', written by Dianne Warren and sung by Russell Watson. Heavily criticised by fans of *Star Trek*, a more upbeat version of the song was added in the third season. The song plays over a montage of images of the history of human vehicles beginning with ships sailing on the open seas and hot air balloons, cross-fading to the first aeroplanes and shuttle spacecrafts, featuring real footage of astronauts, to moon-landings and finally ending with the *Enterprise*. It depicts the evolution of humanity's voyaging history, establishing the series in a nostalgic salute to our collective mobile history. It shows our achievements as a race and acts as a salute to human achievement. The song's lyrics carry a similar sentiment;

'It's been a long road,
Getting from there to here.
It's been a long time,
But my time is finally near.
And I will see my dream come alive at last,
I will touch the sky.

And they're not gonna hold me down no more,

No they're not gonna change my mind.

'Cause I've got faith of the heart,

I'm going where my heart will take me.

I've got faith to believe,

I can do anything.

I've got strength of the soul,

But no one's gonna bend or break me.

I can reach any star,

I've got faith.'

The song's lyrics together with its slow-Rock rhythm encapsulates the tone of the programme, and indeed, the essence of what *Star Trek* is attempting to establish as a primary theme; that faith, belief, optimism and strength are fundamental to human progress. In relation to my key research questions, at a time in American history where the country became more isolated and insecure with the way it was being viewed by the rest of the world and more paranoid and suspicious of select ethnic groups, it is perhaps not surprising that a programme like *Enterprise* would provide such an overt paean to aspiration and incredible American achievement (the space shuttle) alongside the connotations of 'traditional' Americana (soft rock and wholesome affirmations of [Christian] faith). *Enterprise* can be seen to display sentiments which America would wish to project in this time of crisis; optimism, patriotism, courage and confidence. Lincoln Geraghty argues that using this montage of technical achievements at this time of American unease and socio-political disillusionment, and at a time when such negativity was being directed at America by the rest of the world, *Enterprise,* and thus, America, is attempting to declare ownership over these achievements, as 'when the nation feels threatened, deprived, or isolated, American society requires an affirmation of its role within the larger global community.'[158] *Enterprise*, and indeed all of the different series of *Star Trek*, attempts to promote the idea of a 'rainbow' crew; a crew composed of different ethnicities of humans and aliens from different cultures, however, the music is not multicultural in any way. Musically, it uses conventional Western tonality as it incorporates a post-Romantic seafaring score. In their universe, racism is eradicated in a gleaming utopia, thus, musically, there is a sense that although there are

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[158] Geraghty, Lincoln, *Living With Star Trek: American Culture and the Star Trek Universe* (London: I. B. Tauris and Co. Ltd., 2007) 141.

a variety of cultures and ethnicities on board, they have all been assimilated into a default musical style. This is the future, where Western tonality reigns and there is no attempt to reflect the multicultural crew in its score. Instead, *Enterprise* uses Western soft-Rock tonalities, which is nostalgic and reminiscent of perhaps a more comforting classical American sound of the 1980s.

However, *Battlestar*'s titles, and indeed its entire score, are not what one would necessarily expect from an American science fiction television programme in a post-9/11 socio-political context. *Battlestar* is less about a voyage of discovery or an exploration of 'the final frontier', here, humans are wearily limping into the 'unknown'; an 'unknown' new world and way of living having been forced into a new position in their world, much like America, reassessing its new position and reputation in the world.

In total opposition to *Enterprise*, *Battlestar*'s credit music opens with a sombre tone. The credit sequence contains two distinctly different pieces of music which evoke two significantly different tones. Firstly, one must note that there are two different versions of this title sequence; the British/world cue; and the North American cue. The *Syfy Channel* ordered a completely separate cue for their North American audience, showing a different cue to the remainder of the world. Moore has said in interviews that the British/world cue was his desired version and the cue that best reflected his vision of the programme. The British/world cue begins with a slow, poignant and tender tone. This underscore features the Armenian duduk, a Balinese gamelan, soft chimes, small cymbals and synthesised strings. The gamelan, a type of Balinese xylophone, strikes out a slow rhythm of chimes, which perhaps echoes the slow passing of time, with small cymbals and wind chimes playing steadily underneath. This instrument presents an earthly sound with its evocation of natural imagery through the associations of wind chimes resonating through a soft breeze. Its tonal quality is almost archaic as it is somewhat reminiscent of chimes heard in Buddhist/Hindu temples or religious ceremonies across cultures. The duduk and the synthesised violins play a soft melancholy tune; the tone is solemn, played over images of the fleet slowly drifting through space, reminiscent of a funeral convoy. A montage of images overlap this, of Caprica and the Twelve Colonies being destroyed by Cylons, cities under nuclear attack, the *Battlestar* in peril as it flees the Cylons, President Roslin being sworn into

the government at a time of crisis, and of the fleet slowly floating through space. Subtitles read '39, 995 survivors in search for a home' (this number changes at the beginning of each episode depending on the number of deaths and births in the fleet). The music echoes the devastated and harrowing feelings of the fleet as they journey through space with no home and no hope, relentlessly pursued by the Cylons. The vocals are sung by Raya Yarbrough and the performance is of the Gayatri Mantra, a greatly honoured Mantra from Hindu literature, written in Vedic Sanskrit:

'Aum bhoor bhuwah swaha, Tat savitur varenyam,

Bhargo devasaya dheemahi, Dhiyo yo naha prachodayat.'

There are many translations to this verse, however, commonly it is translated as:

'Oh God, Thou art the Giver of Life, Remover of pain and sorrow,

The Bestower of happiness, Creator of the Universe.

May we receive thy supreme sin-destroying light,

May Thou guide our intellect in the right direction.'[159]

Or as:

'Om, we meditate upon the radiant Divine Light,

Of the adorable sun of spiritual consciousness,

May we awaken our intuitional consciousnesses.'[160]

This Mantra is a type of prayer, asking for intellectual and intuitional guidance in hope that their minds become enlightened and enriched. It asks for direction, and even for hope. It is not interested in the pursuit of glory, victory or dominance, but concerned with restoring hope back to humanity. It is a collective prayer for humans and Cylons alike in the *Battlestar* universe to help them through these dark times. It is

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[159] http://www.bearmccreary.com/blog/?page_id=11.
[160] Ibid.

unique to see visuals of explosions, war and nuclear space attacks juxtaposed with music of this tone and speed. Instead of emphasising the power and violence of the spacecrafts, it emphasises the sadness and destruction of war; the death of hope. It immediately emphasises the desolation and melancholy of the images, forcing us to look differently at these types of images that we have perhaps seen in one form or another before. We are very familiar with space-fights, explosions and space travel on screen, however, this music immediately associates these images with a sense of sorrow and grief rather than excitement and glory. In marked contrast to the more insular Western-focused optimism of *Enterprise*, Moore and McCreary's preferred titles for *Battlestar* are more suggestive of the mood of a grieving post-9/11 America with a recognition of the need to be cognisant of wider and older cultural traditions.

The second part of the titles is a montage of images of scenes from the upcoming episode, and thus, differs from episode to episode. It is accompanied by a fast-paced rhythm of Taiko drums. The drumming is fast and rhythmic and as it speeds up, so too does the editing between shots. The drumming is hypnotic, almost swirling around the ear, picking up speed and pace and eventually other percussion instruments such as small cymbals which are struck hard. The very sound of it is primal and tribal; like the drums of war, steadily beating to a climax as they crescendo simultaneously with the synthesised strings. These drums are connotative of war and battle which is the position the humans find themselves in. These heavy, rhythmic drums emphasise the drama and conflict about to take place and also link that drama to a primal place; a conflict that transcends era and time.

The North American cue contains the same second part of the titles, however, the first part is different and features a slow melody played on the duduk, the tone sounding extremely similar to melodies played on the trumpet for a military funeral. There are drums underneath, however, they are not Taiko drums but kettle drums, the type one would normally associate with the (American) military. It adds a more recognisably (and one might contend, predictable) American/Western element to the show which could be seen to be more like stereotypical examples of television in the genre. The North American cue does not make use of the Hindu mantra or vocals either, which is further revealing of this cue being distanced from non-Western influences. McCreary and Moore, disappointed though they were at having to associate their programme with this arguably conventional title sequence, were in fact able to reject it in the second season when the world cue became universal.

As America became more introspective and isolated due to the severe and extreme changes to domestic and foreign policy and national security, as discussed in chapter one, it is extremely unusual that *Battlestar* uses a multitude of non-Western tonalities and instruments to represent humanity as well as humanity's enemies. If, in *Battlestar*, humanity indeed represents 'America', then these musical choices are especially interesting from a socio-political perspective, especially as America grew more insular due to paranoia, extremely fearful of hidden enemy threats and its laws seemed to threaten racial minorities such as Muslims and people from Middle Eastern descent. This unique non-Western instrumentation and language choice in the titles is extremely different from the types of science fiction programmes we have seen previously. Earl Green comments that *Battlestar* has, 'carved its own unique path with layers of thundering Japanese Taiko drums, wordless female vocals that could be soothing in one cue and anguished in another, and very little of the original show's *Star Wars*-inspired bombast.'[161] Using such non-Western instrumentation is unusual in particular for an American science fiction television series; they have chosen to represent both America's future and humanity's future with non-Western music and instrumentation which is fascinating when considering American society in its post-9/11 context.

Cylon Themes

Battlestar's musical expression of the Cylons is complex; although there are many leitmotifs used within the programme, here, I will focus on several key motifs which are integral to answering my principal research questions. Music used to represent robotic-beings or alien 'others' in previous science fiction programmes has often been generically similar, thematically as well as in terms of instrumentation. The Borg in *The Next Generation* are represented by a three-note repetition motif using a high register of violins repeating, and then eventually repeating again in a slightly lower register. There is a synthesiser beneath this musical line which sounds almost like distorted high-pitched ethereal voices, depicting people who perhaps have been lost and assimilated by the Borg. The theme eventually includes more orchestral instruments and

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[161] http://www.thelogbook.com/zine/?page_id=524.

becomes blended with conventional *Next Generation* motifs. However, the beginning of this motif attempts to perhaps suggest the synthetic, replicating nature of the Borg by repeating the motif. There is no humanising of the Borg within this musical expression; the motif's tonality is harsh and fierce as the strings sound somewhat threatening. In the new British series of *Doctor Who*, the Cybermen are represented musically by a six-note motif, again, using traditional orchestral instrumentation. The repeating motif has a threatening tone; it is strong, extremely foreboding and ominous. In terms of enemies of humanity, the Xindi in *Enterprise*, who are responsible for a devastating terrorist attack on Earth, unfortunately have no discernible musical motifs to set them apart within the programme, and thus, by not giving them their own motif, *Enterprise* denies them complexity as a species. In terms of music representing non-humans, in *The Next Generation*, Klingon culture, for example in the episode 'Sins of the Father' (17.3), also receives no distinct motif or instrumentation amongst *The Next Generation*'s usual large-scale orchestral scoring. However, in the establishing shot where we see the Klingon homeworld, played over the images of East-Asian looking architectural wonders, a brief sequence of Eastern phrasing is audible. There is therefore an attempt to project 'otherness' in the form of non-Western musical tonality onto the Klingons. Thus, alien or robotic enemies of humankind are either denied complexity as species, are not humanised, or music of non-Western tonality is used to differentiate and create segregation between the Western humans (Americans) and the non-human 'others' (non-Western/the rest of the world). However, unusually, the Cylons are treated very differently in the *Battlestar*.

Firstly, the theme entitled 'Six's Theme' (Six being the name of a prominent Cylon model in the programme), is also the music which is used over the pre-credit sequence. The pre-credit sequence is a prologue, repeated at the beginning of every episode, giving an epigrammatic introduction to the Cylons. The subtitles appear in white, reading, 'The Cylons were created by man. They rebelled. They evolved. There are many copies, And they have a plan.' This is written over a montage of images showing Cylon centurions and humanoid Cylons being born and the copies of the eight different models. This theme is essentially a nine-note motif performed on a Balinese gamelan. The gamelan has a ringing, piano-like percussive quality but with a sharper, more higher pitched and harsher timbre. The nine notes repeat in a sequence of 3's and 2's:

This theme has also become the motif for Caprica Six, a model six Cylon, who was solely responsible for infiltrating the colonial defence systems which led to the genocide of the Twelve Colonies of humans. She managed to do this by having a romantic/sexual relationship with human scientist genius Dr. Gaius Baltar, whom had not known at the time that Caprica Six was a Cylon. However, after Caprica Six destroys her body to save Baltar's life during the attacks, when he is finally rescued by the fleet, Caprica Six appears to him regularly, though it is not made clear whether she is a figment of his imagination, whether she is some sort of supernatural spiritual apparition, or whether she is somehow projecting herself into his mind via Cylon Projection (the Cylons can project themselves into the minds of other Cylons and humans and change their surroundings). She gives him advice, performs sexual favours for him and argues with and comforts him during the series, though no one else can see or hear her. Every time she is on screen this theme is heard playing an unrelenting figure of notes which never changes, never resolves and endlessly goes on repeating. The fact that this motif never resolves echoes perhaps the unrelenting nature of the rivalry between humans and Cylons. We are told throughout the four series that 'all of this has happened before, and all of this will happen again,' and it is suggested that within the universe of *Battlestar*, these events have continuously been repeating on a time loop; man creates Cylon as slaves; Cylons rebel and take revenge by destroying most of humanity; the humans and Cylons are locked in endless war; and then human and Cylons make peace and integrate to form one civilisation. In the final episode we are shown 150,000 years later where, although human and Cylon had integrated to form one society, over thousands of years this hybridity is forgotten, and the programme ends essentially where it began; 'humans', not knowing that they are integrated hybrids of human-Cylon, are about to create Cylons again for the first time, and we are left to ponder whether this time it will be different. Caprica Six explains, 'when a complex system repeats, something new is bound to happen'. But this assurance of something new is not provided in the repetition of Six's theme. We wait for a change every time it is played over a scene, but it never resolves. The use of the gamelan gives it a texture reminiscent of clock work, or machinery, but because a gamelan is used, it escapes a

strictly technological or robotic sound; instead it gives the impression of mechanisms without resorting to clichés such as 'beeps' and 'ticks'. The sound is also reminiscent of drops of water, and therefore gives this tone a rather organic quality. It is this blend of organic and mechanical textures that give the Cylons their complexity.

In addition, there is a leitmotif that is used exclusively for Cylon centurions (robotic, mechanical Cylons) in the first series, but was subsequently adapted to be used for the Cylon raiders also (the attack fighter-plane Cylons), and further evolved to be used as a motif for the Cylon raider 'Scar' in the second series. Described by McCreary as a 'rhythmic motive'[162], this Cylon theme is primarily composed using Taiko drums and further intensified by using metal percussion and objects such as pans, tools and most interestingly toasters ('toaster' is a derogatory word for a Cylon, used by humans). The vigorous drums provide the piece with an intense battle-style feel, suggestive of tribal war drums. The energy suggests conflict, and together with the thumping percussion the piece has a sharp metallic sound which emphasises the metallic nature of the Cylons. However, the theme has evolved through the four series, and this is evident in the episode 'Scar' (15.2). McCreary builds on the Cylon theme by including a Brazilian berimbau (used in Brazilian fight-dancing, Capoeira) which is a single-string percussive instrument. It is a long bow-type structure which holds a vertical steel string which is then hit with a separate stick. The sound created is incredibly sharp; it has the subtle sound of a guitar string being struck very hard but is considerably more severe and harsh. It is an intensely volatile sound but is also unusually raw and earthy at the same time. McCreary later integrates a distorted electric guitar which soars and wails, weaving through the motif. The distortion makes it sound simultaneously mechanical/electronic and human/organic; like the wail of a contorted voice or the screeching of an animal.

The Cylon raiders are indeed mechanical fighter-planes, however, although they are made of metal and look robotic externally, they do in fact contain organic organs and innards which can be seen inside the bodies of the planes and the Cylon baseships. The raiders are not piloted by any centurion or humanoid Cylons, but are described in the series as 'pets' or well-trained animals; intelligent organisms, but with basic thought levels and instinctual survival skills. They are sentient beings which contain brains, nervous systems, pain-receptors and breathing tubes. The first time this is seen is in the

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[162] http://www.bearmccreary.com/blog/?p=69.

episode 'Act of Contrition' (4.1), where Starbuck is stranded on a moon and discovers the biological nature of a fallen raider and attempts to fly it to safety by entering its body and inserting herself in between its organs, using its breathing tubes for oxygen and pulling on its fleshy muscles to move the aircraft. The raiders can resurrect like humanoid Cylons, therefore, once their body is killed or destroyed their thoughts and memories are downloaded from that body directly into a new body on the resurrection ship. This means that once a raider is vanquished, it can learn from its mistakes and experiences and be 'reborn' a superior fighter-pilot, immediately ready for action without needing to be trained. However, Scar is a raider whom had become notorious for being extremely intelligent, volatile and difficult to kill. Sharon Valerii, a model eight, explains to her human allies that 'dying is a painful and traumatic thing' and that because Scar has been killed and downloaded so many times, 'every time he dies he is reborn with more hate' for the humans. This incontrovertibly makes him more dangerous and menacing than any other raider. The episode 'Scar' reveals Scar to be extremely intelligent, relentless and resolutely threatening; the viewer is made to see how the raiders are not simply robots, but creatures in their own right. The music reinforces these notions through its combination of instruments; the drums, percussion and the metallic objects are all collectively rhythmic like a machine, but by weaving the berimbau and the distorted electric guitar in between, a more organic texture to the mechanical rhythms can be heard underneath and more animalistic voice echoes throughout. McCreary adds an underlying melody with the guitar giving the piece more direction and more musical, melodic structure, perhaps echoing musically the fact that there is a more psychological and emotional structure within Scar; that it has a personality, thus, making it less of a machine and more of a living being. This works towards suggesting a more complex nature to the Cylons and, therefore, blurs the lines between the robotic and the organic. Again, humanising the enemies of mankind and giving them more complexity as a species works to suggest that *Battlestar* is not demonising its enemies as might be expected in a post-9/11 paranoid America.

In the episode 'Torn' (6.3), Dr. Baltar, now considered a traitor to the humans, escapes to the Cylon basestar with Caprica Six. The track 'Battlestar Sonartica', which McCreary derived from Beethoven's Piano Sonata No. 14, is played over the shots of the baseship evoking a melancholy, despondent atmosphere. A single piano melody plays over exterior shots of the ships as they float in space which is somewhat reminiscent of *2001* and its use of classical music. It plays as we see Cylons walk

through ships doing various tasks and controlling their ships by dipping their hands into water baths filled with liquid and lights. The Cylon baseship interior design, as previously mentioned, is predominantly lit to seem like organic pulses of lights seen in the human body or bioluminescent marine life. The music is also played as we see Cylons performing yoga naked, and using this piece of music in such scenes emphasises the complexities of their existence; they are not simply warring robotic enemies of humanity, but are intelligent, emotional and cultured. This gentle, dream-like piano piece evokes a different side to their nature and suggests that they are not barbarians and not so different to their human counterparts; that there is a peace and a harmony to be found among them.

Scoring Combat

Combat sequences are scored entirely differently when compared to combat scenes in *The Next Generation* or *Enterprise*. For example, in both series of *Star Trek*, combat scenes are predominantly scored using a full orchestra which sweeps up into crescendos magnificently and triumphantly on the heroes winning their battles. However, in *Battlestar* there is not just one type of combat music used for every sequence. Music is not predictably the same for every scene in which battle is depicted. In some scenes where the *Galactica* engages in combat with the Cylons, for example, in the episode 'Flight of the Phoenix' (9.2), the Taiko drums are used either rhythmically slow or fast paced. These drums are used frequently in many episodes, either individually or layered with other instruments. There is something compelling and distinctly primal about the sound of these drums; it is as if they link these characters to a collective past, a shared history. The clean, clear sound of solitary drums removes *Battlestar* from any particular era or country, and instead allows the narrative to unfold under a smooth solitary tribal sound with no particular associations or affiliations allowing the spectator to view these characters and races as simply humans, not people with biased cultural leanings. In this episode, however, they are played with a slow rhythm; the clean, sharp sounds of drums alone beat as if mimicking a heartbeat. The duduk is added in frequently playing a range of melodies which adds a poignant tone, which is very much dependent on the feeling of the episode. For example, in 'Exodus'

part two (4.3), when the *Galactica* returns to New Caprica to save the humans from Cylon occupation, there are several different musical styles used to score the different combat sequences. Firstly, there is a selection of various Taiko drum rhythms, which vary between being extremely slow, medium-steady and fast paced. There is subsequently another piece which plays Irish Uilleann pipes in a soft melody over light drumming. Later, there are isolated high-register strings; creating a more melancholy mood and playing sombre notes which fade in and out under the muffled sound effects of explosions and ships blowing apart. In 'Scattered' a solo high-register voice sings over the action of a heavy space-fight giving the scene a heart-rending sentiment. Orchestral scoring would most commonly be used in combat scenes of science fiction programmes, however, McCreary brings *Battlestar* back to a more primal place. Here, the music reflects the emotion of the situation or the characters and is not simply used to make the combat-event a grandiose, heroic spectacle. In this respect, Moore's commitment to realism, as discussed in chapter two, is working effectively, as it perhaps heightens the realism in the programme in reflecting the sombre mood of the characters and their situation rather than to use music to create a thrilling spectacle.

Sound Design

Similarly to the visual design in *Battlestar*, realism is also taken seriously within the sound design. Daniel Colman was the supervising sound editor and designer for the series, winning four major awards, including a *Primetime Emmy* Award for his work on the series. In American science fiction television, one is used to hearing a sonic soundscape bursting with a cacophony of beeps, pulses and 'whooshes' of ships soaring through space and impressive explosions. However, *Battlestar* rejects these established generic conventions; instead its audio palette is subtle. Primarily, sound in *Battlestar* implies that travelling through space is not an easy process. Aboard the *Enterprise*, there is a constant clean and steady hum of its air conditioning and parts of the ship working perfectly, and additionally, smooth sounds of elevators and doors opening swiftly with an elegant 'slide'. In *Battlestar*, the submarine-type doors are not computer-aided but are opened and closed heavily with thunderous 'clunks' and 'thuds' of metal against metal. There are low hums over most scenes inside the ships, but,

instead of being smooth they are more agitating, like the hum inside an aircraft that is both constant and deafening. The 'hums' fluctuate in volume and pitch suggesting that things aboard the ship may not be working as efficiently as they once did. As Admiral Adama's second-in-command, Colonel Tigh, states in series four, the ship has always been 'sketchy as hell'.

Of particular interest are the telecommunication sounds in the programme. The 'viper' vessels, as I have previously stated in chapter two, are in a dilapidated condition. When communicating between the 'vipers' or between a 'viper' and the CIC, the audio over the radio systems crackle, the voices blur in and out of comprehension, whole sentences are inaudible and the characters' voices at the beginnings and endings of phrases become more electronic sounding suggesting that the 'line' is damaged. Audibility and communication are, thus, extremely unreliable. Numerous media reports have been made concerning the inadequacy of equipment, vehicles and telecommunications of the British and American armed forces, much to the embarrassment of both governments during the war in Iraq. *Battlestar* echoes this as all equipment and provisions are inadequate; life in the fleet is a struggle from moment to desperate moment. This adds to the complexity of the world that *Battlestar* is presenting, and is, therefore, not so far removed from our own. As stated in chapter two, as *Galactica*'s visual scars never heal, its aural scars fail to heal also.

Sound is also used in a hyper-realistic way in the exterior shots in space. Moore asserts in his manifesto, 'our spaceships don't make noise because there is no noise in space. Sound will be provided from sources inside the ships; the whine of an engine audible to the pilot for instance.'[163] Indeed, the programme does commit to much of Moore's original intentions for sound design. However, in the exterior shots of the spacecrafts, sound is not removed entirely. The sounds of explosions are excessively reduced, though not completely due perhaps to audience expectation and gratification. Instead of omitting sound entirely (which would adhere to the strict reality of no sound being able to pass through the vacuum of space), when the ships move through space, or when explosions are made, very low hums or small 'muffles' are audible. Though it does not adhere wholly to reality, the sound is reduced enough for the programme to demonstrate a new audio approach to space-based science fiction television audio design, but, here, Moore does not follow through entirely with what he set out to

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[163] http://en.battlestarwiki.org/wiki/Naturalistic_science_fiction.

achieve. Indeed, having no sound at all would make a stronger impact with the audio of the programme, but it seems perhaps Moore and the programme-makers, did not feel able to make a total leap from generic conventions. However, inside the cockpits of the vipers, the only sounds heard are the steady hums of the engines and the oxygen tanks, again adhering to reality, as they would be the only sounds audible to the pilots.

The Sound of Cylons

As discussed earlier in this chapter, the interior designs for the Cylon baseships are an interesting blend of the mechanical and the biological. Films such as *Alien* have also featured biomechanical interiors to emphasise the theme of hybridity within the film, but in *Battlestar*, there is a very different interpretation of the dichotomy between the biological and the mechanical. The interior at first glance seems extremely clinical; white serene lights and spacious, angular layouts to the control decks. Everything is extremely minimal in the rooms of the ship. Some rooms contain only a double bed or a resurrection tank in the centre of the chambers. However, the sound effects contribute substantially to the biological nature of the ship. Within the control centre of the baseship, there are huge trough-like tanks with what appears to be a shallow layer of watery liquid inside. A Cylon will immerse both hands palm down underneath the liquid to control the ship. Above these tanks, water trickles from the ceiling to the tanks via waterfalls, and the drops drip slowly along rows of very thin wires from ceiling to floor, which look reminiscent of rows of organic binary code. Lights of red and white flicker in circles under the layers of liquid inside the control panel; the shape and movement of these little light-circles replicating blood cells moving through veins and arteries in the body. The 'Battlestar Sonartica' plays also, and this together with a bubbling and trickling sound effect gives the impression of water flowing, of rain, or of things of an organic nature.

With the use of lights and sound effects, the baseship is brought to life as a huge mechanical organism. Long horizontal lights also fill corridors and walls; the white walls contain long strips of horizontal red lighting that pulsate from left to right, evocative of pulsating ligaments. The sound effect used here is a low pulsating hum, like a human heart beating. It all calls into question the way we understand these beings;

they are not simply robots, their organic sound effects in combination with the lighting that mimics biological tissue and blood encourages a reinterpretation of what the Cylons are. All this contributes to emphasising their complexity and complicates how we as viewers see them. In 'Torn', one Cylon aboard the baseship explains that 'we are all one big ecosystem', suggesting that Cylons and their technology are an entirely connected organism. Later in the series, it is shown that Cylon baseships can regenerate themselves over time if they take a blast-hit from a missile, similar to a starfish that regenerates a severed limb. When it is discovered that the *Galactica* is suffering serious sub-structural hull damage due to its age, they use a special sticky Cylon polymer (the building blocks of the Cylon basestars), an organic resin which they paint onto the walls of the ship which matures and grows deeper into the ship, hardening and becoming flexible and strong like cartilage. Giving the Cylons this biological audiovisual design calls into question the way one understands these beings; they become more complex than simply being harsh mechanical, robotic villains. There is a blurring between biological and mechanical, between flesh and artifice, and thus, a blurring between us (as humans/ American/Western) and them (non-humans/non-Western). By not segregating the races musically and having no musical allegiance towards either humans or Cylons, the music in *Battlestar* creates a unique stance for an American science fiction television programme, particularly at a time of domestic and international crisis and fear of the 'enemy within' and beyond its borders, as we can see from the *Time* magazine analysis in chapter one. However, McCreary chose and continued not to demonise *Battlestar*'s non-human characters through the use of multicultural instrumentation and tonalities, which were entirely changeable between characters and races, complicating audiences' understanding of each race and their respective flaws and virtues.

Like *Battlestar*'s visual design, its audio design has been intricately constructed to emphasise key thematic concerns of this post-9/11 era. As I have demonstrated, the sound design heightens the realism within the programme by adhering to the use of more plausible sounds, though not totally eradicating the sounds of explosions and moving spacecrafts. Communication sounds are gritty and have constant interference, emphasising further the dilapidation of *Galactica*'s ageing equipment and technology. *Battlestar*'s score is complex; music does not simply function to separate both races and create alien 'otherness'. As I have argued, the music is a strong contrast to that of the original series of *Battlestar*, which critic Eric Greene describes as a 'defiant [and]

majestic opening theme.'[164] The original theme sets a very different tone; one of victory, dominance, of a fighting-spirit and of triumph. This music is also associated strictly and exclusively with humans and not with their enemy Cylons. In the re-imagined series, however, music is more ambiguous in terms of allegiance. As McCreary uses a variety of multicultural instrumentation, there is no exclusive use of instruments associated with either race and, therefore, no musical bias between one race and another. As I have stated in the previous chapter, Cylons are not villanised in *Battlestar*; both humans and Cylons throughout the series are shown with weaknesses and strengths; both fail and succeed; both make mistakes; and both are guilty and innocent over the course of the programme. As the programme and its characters are morally ambiguous, so too is it musically ambiguous. Although *Battlestar* has its distinctive themes and leitmotifs for different characters and situations, it does not associate a particular instrument with any particular race or ethnicity, so as not to associate a particular race with a particular culture in our own world; each instrument is interchangeable between each character. Music has no allegiance; French horns or trumpets are not associated with humans; and Middle Eastern instruments, such as the duduk, are not exclusively associated with the Cylons as this would perhaps cause the wrong type of associations between America and the Middle East. The humans and Cylons have an array of different musical themes and styles associated with them. Non-Western tonalities are heard throughout the programme, and by using a variety of world musical influences, *Battlestar*'s score becomes temporally non-specific; it does not restrain the interpretation to any particular culture or era. Sound is also used to humanise the Cylon and demonstrate their complexities as a species; by blurring the line between the biological and mechanical in an exciting way, and mixing organic sounds with mechanical textures, it attempts to reveal Cylons to be not dissimilar to their human counterparts.

In relation to my key research questions, this humanising of the Cylons is important within a socio-political context, as by demonstrating the humans' enemy to be complex musically and aurally, *Battlestar* chooses not to make villains of the Cylon. As established in chapter one, at a time of national crisis in the U.S., severe changes to security and foreign and domestic policy did not shape this American programme in conventional or predictable ways. Instead, these socio-political changes have seemingly

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[164] Hatch, Richard, *So Say We All: An Unauthorised Collection of Thoughts and Opinions on Battlestar Galactica* (Dallas: Benbella Books Inc., 2006), 7.

contributed to making the audio design choices take the opposite stance to patriotism or glory as seen in *Enterprise*, suggesting a debate over conscience, keeping its allegiance ambiguous and never making simplistic villains of an enemy or taking sides. McCreary has consciously decided to present both races in *Battlestar* in the same light by using interchangeable non-Western instruments and tonalities. The situation was complex, and, thus, *Battlestar*'s score is given complexity. Relating this to *Battlestar*'s socio-political ideology, using music and sound in this way, it is not awarding either species with victory or allegiance. It uses non-Western instrumentation and tonalities at a time in America's history when the country had grown insular, introspective and suspicious of select minority groups and the rest of the world. To have an American programme associating humans (Americans) with music of non-western tonality, showing an unbiased opinion to an enemy, and having that enemy being so closely associated to humans is hugely innovative. The transformation to American society after 9/11 has contributed to changes in established conventions of this American science fiction television series, but perhaps not as expected. As established in chapter two, as post-9/11 American suspicion and paranoia can be seen to have informed its visual design, these socio-political concerns are demonstrated also in its audio design, working in different but effective ways. Instead of highlighting the claustrophobia and insecurities of American society, McCreary creates a score which does not separate or exclude either racial group, and one with which suggests the interchangeable nature and morality of both humans and Cylons.

Conclusion

My central argument in this study has been that the socio-cultural anxieties in America and changes to its socio-political landscape, following the attacks of 9/11 and the outbreak of the 'war on terror', contributed to and are evident in the approach to sound, music and visual style in the re-imagined *Battlestar Galactica*. Expanding the work of existing studies of television aesthetics by incorporating and adapting methods of analysis from film studies, such as cinemetrics, this thesis has provided an ideologically-informed analysis of *Battlestar*'s audiovisual aesthetic in greater depth than has been previously attempted.

In order to understand how ideological concerns were manifest in the programme's audiovisual style, chapter one established how the U.S. had been affected by the events of 9/11 and what new discourses had come to the forefront in the country's foreign and domestic policy. The socio-political landscape had changed into a climate of fear, paranoia and national unrest with often controversial policy changes which affected the U.S. and its citizens in significant ways. The effects directly resulting from these more extreme policy changes included the infringement and loss of civil liberties, increased surveillance and security, social and political paranoia, loss of faith in political and military leaders and the perpetuated fear of the 'enemy within'. *Battlestar* responded to this socio-political climate in a nuanced way, showing the mistrust, paranoia and fear of this new American post-9/11 era without resorting to a simplistic and one-sided critique of the Bush administration. As discussed in chapter one, *Battlestar*'s narrative responds directly to the changes and concerns outlined above. Within the diegesis of *Battlestar*, America's heightened paranoia, doubt in political leaders and fear of enemy infiltration are narrative themes addressed throughout season one and two. Yet although America had grown more introspective during this era and fixed a suspicious eye on select minority groups, *Battlestar* steps away from the conventional stereotyping one perhaps would expect from a post-9/11 American television programme. *Battlestar* does not favour or demonise one species, human or Cylon, over another but instead presents each race as flawed; neither are presented as being wholly fallible or responsible for the events of the series, which is particularly notable given the programme's socio-historical context. Characters are presented as morally ambiguous and the consequences of difficult decisions are constantly illustrated. The distinctiveness of this approach within television science fiction is underlined when *Battlestar* is contrasted with its contemporary, *Enterprise*, which tends

to reinforce traditional American values, offering comfort, nostalgia, optimism and certain amounts of patriotism as a response to the same socio-political climate. *Battlestar* reflects America's psychological state; a more accurate picture of a traumatised and scarred world, where characters and the audience often switch perspectives and no traditional binary oppositions are advocated. The core of this thesis considers how these principles are also evident in the programme's audiovisual style.

As demonstrated throughout my visual analysis, the changes to America's socio-political landscape and policies contribute to *Battlestar*'s visual style in a variety of ways. Implemented within the individual design elements are innovative techniques never before seen in the American science fiction television genre; techniques which are effective in conveying these new ideologies and changes in this post-9/11 period. Adapting cinemetrics to the analysis of television aesthetics helped provide me with the necessary tools to analyse the programme in the intricate detail that critics such as Cardwell and Geraghty had suggested in their proposed methodological approach to television aesthetics. From the cinemetric analysis, one can see that the unique cinematography echoes thematic concerns of the period and also brings viewers closer in proximity to the characters, thus experiencing their emotional states at deeper levels. The documentary-style cinematography penetrates through the 'fourth wall' and gives the illusion of total immediacy and desperation, resonating powerfully with the types of 'real' images familiar to American viewers from news channels, especially during this post-attack period. Tight framing, shot composition, jarring transitions and sudden camera movements contribute to a sense of claustrophobia and unease; characters lose the freedom and space of the mid-shot and are confined by extreme close-ups, the camera does not remain at a polite distance and so the viewer is privy to every facial flaw and tremble, bringing us closer to the anxiety.

The lighting design favours shadows and is not concerned with illuminating the actors entirely thus increasing character ambiguity. The set design creates a make-shift, run-down look suggestive of the struggle for survival but also disillusionment; confining dark corridors, worn and ageing ship hulls and small claustrophobic rooms set a desolate atmosphere. *Battlestar*'s visuals, from its intense cinematography and shot composition to its dilapidated and confining ship design, can thus be read to be suggestive of America's real socio-political concerns over this period; of sustained paranoia, disillusionment with the country's leaders, loss of control and personal confinement brought about through changes to laws and policies as well as global

knocks to the American people's confidence. Similarly, once scarred by the enemy, the psychological wounds of the crew of the *Galactica* do not ever heal fully. Exploring doubt, fear, anxiety and shame, *Battlestar* presents an ambiguous future for humanity in contrast with the optimism and confidence projected by its televisual peers such as *Enterprise*. Chapter two thus addresses in detail how the themes that I established in chapter one are emphasised through the distinctive visual style and design of *Battlestar* in effective and meaningful ways.

Furthering my central argument, *Battlestar*'s audio design can also be seen to contain and emphasise key thematic concerns of this post-9/11 period. The sound design heightens the realism within the programme, using predominantly plausible sounds, though not totally eradicating sounds in space as Moore had suggested in his manifesto. Dilapidation of audio and communication equipment is heard; a sign of ageing technology. Sound is also used to humanise the Cylons and demonstrate their complexities as a species, mixing organic and mechanical aural textures. This is important in relation to my central thesis and meaningful within this socio-political context as by showing the humans' enemies to be complex musically and aurally, *Battlestar* does not reduce the non-human characters to simplistic villains as one might expect in this period of suspicion and fear in America.

Like *Battlestar*'s cinematography, its score is equally revealing of the programme's ideological subtext. McCreary's score is extremely different to the score in the original *Battlestar* series and does not follow the established Hollywood paradigm or traditional conventions of science fiction film or television scoring. Music does not function to separate both races; no instrument or musical tonality is strictly or exclusively associated with humans or their enemies, thus creating no musical bias in favour of one race. McCreary used an eclectic variety of non-Western instrumentation, therefore, music has no cultural or ethnic allegiance as it may have done in the original series or in series such as *Star Trek*. Brassy Western tonalities and trumpet fanfare are not associated with humans, and Middle Eastern tonalities and duduks are not used strictly for Cylons so as not to create reductive and negative contrasts between the humans/West and the Cylons/Middle East. Cylons are given complexity musically also, demonstrating intricate melodic structures and aural soundscapes making the humans' enemies multifaceted. Distinctive leitmotifs, multicultural instrumentation and phrasing are mixed together making the programme's score temporally and culturally non-specific. This is important in relation to my central thesis, as by showing the humans'

enemies to be complex musically and aurally, *Battlestar* does not choose to favour one race over the other. At a time of national crisis and massive changes to homeland security and policies, traditional notions and perceptions of American identity are complicated through *Battlestar*'s music. These severe changes to American society did not shape the audio design in predictable ways. These socio-political changes have contributed to the audio design in a completely different way to, for example, *Enterprise*. Again, the contrast with *Enterprise* is revealing with the latest offshoot of the *Star Trek* franchise turning to a more patriotic tone as well as a sense of nostalgia through its use of a 'typical' American music genre such as soft rock. Instead, *Battlestar*'s score keeps its allegiance ambiguous, presenting both races as equals. Socio-political themes are reflected in its use of non-Western instrumentation and idioms at a time in history when America had grown so insular and suspicious, especially of select minority groups and particular non-Western countries in the world. For an American television programme to associate humans (Americans) with non-Western tonality and instrumentation, thus displaying a multi-faceted stance on humans' enemies is extremely unusual, particularly in mainstream (American) science fiction. The cultural diversity in the music for *Battlestar* conveys the diversity of humanity in a way which would have been less evident had the programme relied on the more traditional sounds of the symphony orchestra rooted in Western tonality. The music of *Battlestar* thus avoids racial and cultural essentialism by suggesting the interchangeable nature and morality of humans and their enemies by not segregating the racial groups.

The transformation of American society after 9/11 can be seen to have strongly contributed to changes in the established conventions of American science fiction television aesthetics, through the approach employed in *Battlestar*. Moore's commitment to realism, in his manifesto for the programme, represented a significant challenge to the genre; to re-invent the genre (and thus also re-imagine *Battlestar*) in naturalistic terms for this new post-9/11 era. To a large extent, Moore's aims were realised through the use of hyper-realism and presenting the programme visually and aurally in a documentary-style with realistic soundscapes. 'Realism' was successfully implemented; within the cinematography through the use of documentary-style camerawork and shot transitioning reminiscent of live news footage; and through the audio by use of (mostly) plausible sounds. However, Moore's vision for the programme should not be taken at face value and he does not achieve everything referred to in his mission statement. As we have seen, there is, for example, a loose application of the

concept of cinéma vérité and some sounds do not fulfil his stated commitment to authenticity and realism through their violation of scientific plausibility.

Taken as a whole then, this study extends existing socio-political analyses of *Battlestar* by demonstrating how the programme's post-9/11 allegory is at work not only in more obvious instances of narrative content but also through the programme's audiovisual aesthetic. In doing so, I have also sought to address the critical disparity within both television studies and, indeed, existing *Battlestar* academic literature, in the hope to reaffirm the value of studying television aesthetics. There are, or course, limitations to the study as a result of the reduced wordcount available to the MPhil thesis.

Within a larger study, one would perhaps find it useful to extend the *Time* magazine analysis in chapter one to incorporate a wider range of newspapers and magazines, for example, the *New York Times* and the *Chicago Chronicle*, and also international publications from Britain and Europe, which focus on differing political affiliations, comparing and contrasting these in order to acquire a much larger indicator of the psychological effects of 9/11. Furthermore, within a wider study, one could also extend the cinemetric analysis to all seasons of *Battlestar* and *Enterprise* in order to find out if or how the production aesthetics changed over the different seasons, especially as the respective programmes drifted further away from the immediate crisis of 9/11. As I hope to have demonstrated here, however, post-9/11 discourses and thematic concerns of the period inform the audiovisual design of *Battlestar Galactica*. Within its cinematography, mise-en-scène, lighting, set design, sound design and score, socio-political themes relevant to this troubled period in American history are frequently evident. These themes are demonstrated through *Battlestar*'s audiovisual elements as well as its narratives, interconnecting to produce powerful meanings as well as an innovative overall aesthetic that is unusual in American television science fiction. That such thematic concerns of one period of American history can be identified in the sounds and visuals of a piece of American television science fiction, a genre that has often been dismissed as escapism without political relevance, underlines why aesthetics and audiovisual style of television merit detailed research and analysis on a par with film and the other visual arts.

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