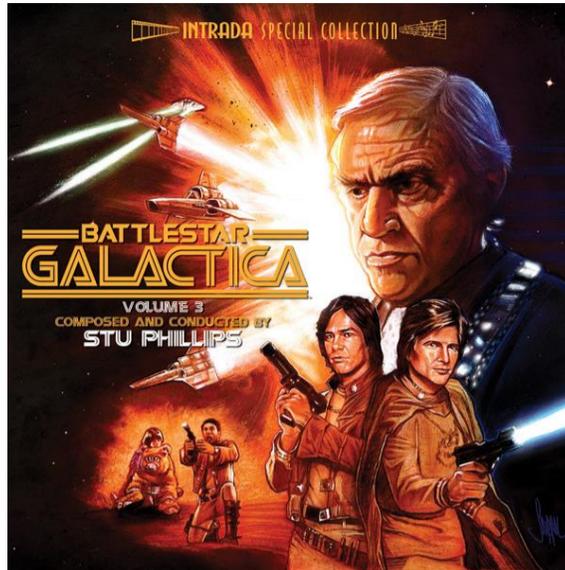




Announces:



**BATTLESTAR GALACTICA – VOLUME 3**  
Composed and Conducted by **STU PHILLIPS**  
Intrada Special Collection Volume ISC 210

When last we encountered the valiant crew of the *Battlestar Galactica*, they were plumbing the mysterious depths of space in search of the birthplace of humanity and battling through perils of snow and ice to defeat a terrible Cylon superweapon—all to the exhilarating and evocative music of maestro Stu Phillips. Epic tales and sweeping scores of this kind stood proudly at the heart of creator Glen A. Larson's vision for the interstellar saga that was *Battlestar Galactica*. The demands of producing a lavishly budgeted weekly series, however, required that such multi-episode arcs not stand alone, and so Larson and his team were obliged to rapidly script and shoot a secondary slate of episodes that would be relatively self-contained and come with a more modest price tag, making the most of existing sets and costumes.

This third volume of music from *Battlestar Galactica* is dedicated to those single-episode tales that received new music (many episodes were tracked with existing music), as well as a bonus score from the short-lived spinoff *Galactica 1980*. Featured on this CD are the episodes "The Long Patrol," "The Lost Warrior," "The Magnificent Warriors," "The Young Lords," "Murder on the Rising Star," "Take the Celestra," "The Hand of God," and "The Return of Starbuck."

While stereo recordings for the original pilot movie were presented on *Volume 1*, music elements retained for episodes of the television series have not emerged with any consistency. Initial reconnaissance suggested that some stereo sources existed, but these turned out to be "split-mono" material...a configuration unique to the era in which *Galactica* had been produced. "Split mono" is defined as having strings on one channel, winds and brass on another, percussion on a third, for example. Such elements do not yield a true stereo "orchestral spread," but the separate tracks can be manipulated so that a stereo "field" can be retained for a more full-bodied presence. The scores on disc 2 of the enclosed set (all complete) were created from these split-mono elements, while those on disc 1 came from mono sources (sadly, incomplete). But what is presented for these episodes is everything discovered after years of research.

One unshakeable constant in *Battlestar Galactica* is the quality of Phillips' underscore. Tales of every scope and genre benefited from his dynamic themes and high standards of musicianship. Larson had learned, over the course of a partnership spanning many years and numerous projects, that when all else failed (as it occasionally did) Phillips could be relied upon to give a shot of rousing energy to the proceedings.

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