

In the 1970s, cop films were all the rage. Thanks to two 1971 classics, William Friedkin's visceral, electric and wildly successful *The French Connection*, and Don Siegel's hard-hitting and iconic and equally successful Clint Eastwood star vehicle, *Dirty Harry*, every studio was soon putting cop pictures into production. While most were not quite as successful as those two films, many tried to emulate their success. Some were mild, some were badass, some were serious, some were light-hearted, some had loner cops, some had buddy cops, and all of them had some measure of entertainment value.

*Busting*, made in 1974, was a buddy cop film, with Elliot Gould and Robert Blake as two iconoclastic, laid back, wise-cracking, we're-doing-it-our-own-way cops. It was Peter Hyams' debut as a feature film director. He seems to have hatched fully developed in terms of the Hyams style, with many bravura sequences sprinkled throughout the film, including one extended foot chase in a large supermarket that's all filmed in one long, incredible take.

Supporting Gould's and Blake's irreverent performances are a crackerjack assemblage of great 1970s character actors – Allen Garfield, terrific as the bad guy Rizzo, Antonio Fargas, Michael Lerner, Sid Haig, William Sylvester, Logan Ramsey, and Richard X. Slattery. Shot all over Los Angeles, the film is not heavy on plot, but is heavy on atmospheric sequences, all involving Gould and Blake's rather unorthodox policing techniques, most of which would probably get *them* landed in the clinker rather than the bad guys. They raid gay bars, massage parlors, entrap hookers – that's business as usual for them. But they are constantly thwarted by Rizzo, a Mr. Big who is into drugs, prostitution, and everything else he can get his dirty hands into – and unfortunately for the two cops, Rizzo has connections that run deep and high at city hall. They finally go after Rizzo with gusto and verve, nail him, but in the film's final voiceover one gets the distinct impression that Rizzo wins, which is entirely appropriate for the nihilistic streak that runs through many of the films of that era.

For the score to *Busting*, Hyams chose a composer who was having a lot of success in television, and who had done a handful of films – Billy Goldenberg. Goldenberg cut his musical teeth on Broadway – doing incidental music (and playing the piano) for *An Evening With Mike Nichols and Elaine May*, then doing dance arrangements for several big Broadway shows, including *Greenwillow*, *High Spirits*, and *110 In The Shade*. He served as musical director on the Elvis Presley comeback special, *The Ann-Margret Show*, and *An Evening With Diana Ross*. In the late 1960s, he began composing for films and television on a regular basis. He provided terrific scores for some great TV series of that era, such as *The Name Of The Game*, *It Takes A Thief*, *Ironside*, and *Night Gallery*. He also wrote the scores to such films as *Change of Habit* (with Elvis), and a particularly memorable score to *Red Sky At Morning*.

Then in 1971, Goldenberg scored a classic TV film called *Duel* for a young up-and-coming TV director named Steven Spielberg. It was a seriously great score and brought Goldenberg a lot of notice. After that, he went on to score the film version of Woody Allen's *Play It Again, Sam*, *Up The Sandbox* (with Barbra Streisand), *The Last of Sheila* (written by Anthony Perkins and Stephen Sondheim), as well as more TV scores for shows like *McCloud*, *The Sixth Sense*, *Ghost Story*, *The Bold Ones*, *Banacek*, *Kojak*, as well as his groundbreaking work on a little series of mystery movies featuring a rumpled detective named *Columbo*. He would go on to score many more films and TV shows, including one, *Queen of the Stardust Ballroom*, that was turned into a Broadway musical directed by Michael Bennett. He was nominated for many Emmy Awards, winning two along the way.

Goldenberg's score for *Busting* is one of his most interesting and unusual – it has some serious funk, some fun source music, some terrific suspense cues, and some very unorthodox (for the time) orchestrations. His music fits the film like a glove – it's just as sly, irreverent and off-the-cuff as the movie's sly, irreverent and off-the-cuff protagonists.

For this CD release, we present every cue that Goldenberg wrote for the film. Some of these are dialed so low in the film mix that you can't even hear them. We've assembled the cues in film order, but have consolidated a few of the shorter cues into longer ones for a better listening experience. There were two source music cues that didn't have cue numbers that didn't seem to be used in the film (at least that you could hear) – we've included those as bonus tracks – one of them has some great funky organ that would have been perfectly at home in any number of blaxploitation films of that decade. The score was assembled from the mono tapes housed in the MGM vault.

There is not nearly enough Billy Goldenberg on CD – and so it is a particular treat to be able to do this wonderful score, and hopefully it will usher in more Goldenberg – he was (and is) a master of his craft and a unique talent.

— Bruce Kimmel