



# The Blue Side of the Moon: MOONLIGHTING MUSIC

By Michelle Krueger



**Will God accept the confession I made to myself?** David joked to himself about his undercover job as a Catholic priest in *Every Daughter's Father Is A Virgin*.

Well, it's finally happened. After all the dreaming, hoping and wishing (and a little pushing) it's finally a reality – *Moonlighting* on DVD! And I'm not talking about what happened last time, with *The Pilot* being waved in our faces with the promise of more to follow, oh no. This time it's for real. Seasons 1 and 2, baby. It's a fantastic start and I know the good folks at Lions Gate Entertainment won't let us down. I think we can commence with some Blue Moon festivities, don't you? A few Kamikazes, a little limbo, couple cans of 90-weight motor oil, some carefully folded yellow napkins to adorn our noggins. . . . oh yeah, now it's a party!

The release of *Moonlighting* on DVD is something to celebrate, not only because it took so long to get the greatest show ever aired on television where it deserves to be, but because the original music is intact. When *The Pilot* was first released on DVD it was through Anchor Bay Entertainment, which repeatedly gave us hope for more episodes but never deliv-

ered. They dropped the ball because securing the clearances for the long list of songs included in the series would cost a few greenbacks. Apparently this is something Anchor Bay was not willing to do. Initially, it was decided that instead of turning the project over to a company willing to do it the right way,

the original music would be replaced with less expensive tunes. We can now thank our lucky stars that Lions Gate Entertainment has released *Moonlighting* on DVD the way it should be, with the fans in mind. And in doing so, Anchor Bay is now free to concentrate on releasing other fine television programs on DVD, such as *Sledge Hammer* and *Silk Stalkings*. See how that worked out nicely for everyone?

The thought of watching *Moonlighting* without the original music instills a horror in me. How could it possibly be the same? It just wouldn't be. The music is equally as important as the set, the lighting, the Beamer, or any other piece of the show. Alone they're not much, but when they all come together they make something wonderful. Fans of *Miami Vice* know exactly what I'm talking about. Like *Moonlighting*, *Miami Vice* depended greatly on music to help tell its story each week. However, some of the original music was changed when Columbia House first released *Miami Vice* on video,

creating bastardized versions of the episodes. Of course, this little fact was not made aware to the fans until after they purchased the videos. The problem has since been corrected and *Miami Vice* fans can now watch their beloved series unedited on DVD, just as *Moonlighting* fans can do now. Could you imagine *The Lady in the Iron Mask* without *The William Tell Overture*? Or how about *Blonde on Blonde* without *Since I Fell for You* or *I Am Curious ... Maddie* without *Be My Baby*? *Big Man on Mulberry Street* without *Big Man on Mulberry Street*? It wouldn't be right. As dedicated fans we deserve the best, and that's exactly what we're getting.

Okay, so let's take stock here. We finally have *Moonlighting* Seasons 1 and 2 on DVD with the original music included – couldn't get any better right? Well, Cats and Kittens, there's more. Our very own Madolyn Hayes herself, Cybill Shepherd, and the genius behind *Moonlighting* who made it all possible, Glenn Gordon Caron, came together to create a commentary for the DVD version of *Every Daughter's Father is a Virgin*. Yes, you heard me right. Cybill and Glenn happily sat in a room together, watched *Every Daughter's Father is a Virgin*, and recorded their comments on the episode to be enjoyed by us all on DVD. For those of you who watched the February 9, 2005 airing of *Entertainment Tonight* you know that it's true. And I assure you, not a single chair was thrown in the making of this commentary.

So to celebrate this historic event, I have chosen *Every Daughter's Father is a Virgin* as my musical focus for this article. This episode from Season 2 is actually very endearing. David meets Maddie's

parents for the first time (along with the rest of us) and receives a little insight into who Maddie really is and where she came from.

The episode opens in a special way with a little something we all love – Maddie and David talking to the *Moonlighting* audience. Seated comfortably on Maddie's desk, they introduce themselves and begin to read some viewer mail. They soon discover that their loyal fans can only seem to write about one thing. When will David and Maddie finally kiss or "get it on"? David decides they should just go ahead and give the people what they want. So they get close, but it's just not working. They call for a lights out, but it's still not right. It's just not the way Maddie imagined it and she calls for the lights to come back. David, with his legs now wrapped around Maddie's waist, asks her how long he'll have to wait. Maddie's reply is, "Maybe this season, maybe next." This isn't exactly the answer David was hoping for and, just before the opening credits, David faces the camera to say, "Keep those cards and letters coming, folks." Don't worry, David. That first kiss is only an episode away!

So now the story really begins with Maddie at home waking up and looking lovingly at a picture of her parents. She brings the picture to work with her and places it on her desk. Then, she anxiously waits. Meanwhile, the dedicated staff at Blue Moon is busy cleaning and beautifying the office, anticipating the arrival of Mr. and Mrs. Hayes. Agnes, with her ear to her desk, excitedly announces that someone is coming. She right, however, it's only David. He's dressed as a priest with a few added accessories: Ray-Bans, a hat and a nifty shiner on his left eye. Part walking and part dancing down the famous Blue Moon corridor, he sings *Tighten Up* by Archie Bell and the Drells. Like David, this song is whimsical but

ultra-cool at the same time, and a lot of fun.

*Tighten Up* is a funky dance track written by Archie Bell and Billy Butler. In May 1967, Archie Bell was informed that he had been drafted and decided to record with his band, the Drells, before shipping out to Vietnam. *Tighten Up* was actually one of the group's old demos that they decided to record once more as the B-side to *Dog Eat Dog*. While serving his country in Vietnam, Bell was wounded and transferred to a military hospital in 1968. During his recovery he discovered that *Tighten Up* was a hot number 1 hit on the pop and R&B charts. He tried to convince others in the hospital that the song was his. Meanwhile, another man posing as Archie Bell toured with the Drells so they could cash in on the songs popularity. Finally, the real Archie Bell was discharged from the military and was able to enjoy the success he deserved.

After entering the office, David explains to Maddie that his divine disguise and wounded face were all part of solving one of Blue Moon's divorce cases. Already David's antics are putting Maddie on edge. Her anxiousness over her parents' arrival is clear and she tells David that she does not want to participate in their usual "conversational harr-kari" while her parents are visiting. But it's too late. David and Maddie are engaged in full-on banter when Alexander and Virginia Hayes appear. The actors portraying Maddie's parents were perfectly cast. Robert Webber (who, sadly, died in 1989) played Alexander and Eva Marie Saint played Virginia; two highly accomplished, legendary actors with long, impressive lists of accomplishments. These two remarkable artists were so suited to be Maddie's parents, they reprised their roles for a total of six *Moonlighting* episodes.

After excitedly greeting her parents,

## Tighten Up

Hi everybody  
I'm Archie Bell of the Drells  
Of Houston, Texas  
We don't only sing  
But we dance just as good as we walk  
In Houston we just started a new dance  
Called the Tighten Up  
This is the music we tighten up with

First tighten up on the drums  
Come on now, drummer  
I want you to tighten it up for me now  
Oh, yeah  
Tighten up on that bass now  
Tighten it up  
Ha, ha, yeah  
Now let that guitar fall in  
Oh, yeah  
Tighten up on that organ now

Yeah, you do the tighten up  
Yeah, now  
I said, if you can do it now  
It sure would be tough  
Now look here, come on now  
Now make it mellow

Let's tighten it up now  
Do the tighten up  
Everybody can do it now  
So get to it  
We're gonna tighten up  
Let's do the tighten up  
You can do it now  
So baby, get to it  
Look to your left now  
Look to your right  
Everybody can do it  
But don't you get too tight  
Come on and tighten up  
Let's tighten it up now  
Let's tighten it up now  
Tighten it up  
Do the tighten up  
Come and tighten it up  
Tighten it up now  
Come on now, Billy  
Tighten it up

Oh, yeah  
Sock it to me now  
Tighten it up

Come on  
Tighten up that bass  
Oh, yeah  
Now look here  
I want that guitar  
To fall in on there  
Tighten it up now  
Oh, yeah  
Now tighten it up, organ  
Yeah  
Now everybody tighten it up now  
Now look here  
We gonna make it mellow for you now  
We gonna make it mellow now

Tighten it up  
You can get it  
Move to your left  
Move to your right  
Tighten it up now  
Everything will be outta sight  
Come on and tighten it up  
Tighten it up now  
You can do it  
So baby, get to it

Maddie introduces them to David in a way that's reminiscent of a teenager's first date. Even Mr. Hayes' demeanor suggests he's sizing David up! And in just a short time it seems clear which traits Maddie had inherited from her parents – grace from her mother and confidence from her father. Alexander invites himself for a drink with David in his office while Maddie proudly shows her mother her office. Once the door closes, Virginia begins to cry and spontaneously admits to her daughter that Alexander has a mistress – a woman he works with who Virginia believes has followed them from Chicago to Los Angeles. She regrets telling Maddie the moment the words have been spoken. Maddie is shocked and doesn't believe that it's true, but she tries to be a source of comfort to her mother. When David and Alexander come in, they don't suspect anything is wrong. Alexander reminds Virginia that they need to leave to attend his friend's

wedding, which was the purpose for their visit to L.A. Alexander suggests they all meet for dinner the following evening, inviting David to join them.

Virginia's worries lay heavy on Maddie's mind and heart. She knows that her father just couldn't be having an affair. And she hates to see her mother in such pain. So she announces to David that Blue Moon's next case will be investigating her father to show her mother that he is a faithful husband. Maddie is so confident that her father is innocent that she has decided to secretly follow him to prove it. However, in this situation David is not blinded by his feelings as Maddie is and he knows there's a chance that Alexander could actually be having an affair. David insists on doing the legwork for the case to spare Maddie the trauma of witnessing her father doing something she shouldn't see him do. Maddie is clearly touched that David would personally take on this burden for her and she thanks him for it.

David starts his investigation by staking out the hotel where Maddie's parents are staying. He sees Alexander drive off in his car – without Virginia. David proceeds to follow him, and he seems to have a pretty good idea as to what Alexander is up to. While driving, Alexander has chosen to listen to the instrumental version of *Love is a Many Splendored Thing*. It seems that Mr. Hayes is in a romantic mood, and that might not be a good thing. Meanwhile, David is groovin' to Papa was a Rolling Stone, which reflects his distrust for Maddie's father.

*Love Is A Many Splendored Thing* is a dramatic piece that comes from a movie of

the same name. The famous 1955 film tells the story of a couple pressured to end their forbidden romance by family and friends due to cross-cultural issues. The song was written by Paul Francis Webster and Sammy Fain and won the Academy Award for Best Song. The Four Aces created the most popular recording, which topped the charts in 1955. Other versions were recorded by Jerry Vale and Frank Sinatra.

*Papa Was A Rolling Stone* is a favorite soul classic written by renowned artists Norman Whitfield and Barrett Strong in 1971 for a group called The Undisputed Truth. In 1972, Motown's legendary Temptations recorded it as a 12-minute track and proceeded to win three Grammy awards for their efforts. Even though the song has an unusual length and is greatly instrumental, it found a permanent place in popular music history.

Alexander stops at another hotel, where David discreetly follows him through the lobby to the front desk. After speaking with the desk clerk, Alexander purchases a gorgeous bouquet of flowers from the hotel gift shop. This is not looking good. When he steps into the elevator, David loses him and tries to obtain information from a hotel employee. It's confirmed that Alexander is a registered guest at the hotel, but his room number is confidential. David uses a hotel phone and asks

**Dining with the In-Laws.** David had been invited by Maddie's father, not only to get to know him as her partner in business, but also, possibly, her partner in life.

