



The Blue Side of the Moon: MOONLIGHTING MUSIC

By Michelle Krueger



Maddie and David are about to embark on their first case - finding a hit man.

Gunfight at the So-So Corral includes music that's light, fun and amusing. It also sets a *Moonlighting* trend of incorporating some great oldies into the episodes. The theme song for this episode (sung by Al Jarreau) is just slightly different from the theme song in *The Pilot*. The version from *Gunfight at the So-So Corral* is used until the first episode of Season four, where another variation was used.

As the episode begins, Maddie is awakened by her alarm clock to *Tutti Frutti*. The music continues as she anxiously makes her way to Blue Moon for her first day on the job. I can't say I know why this particular song was chosen or that another song would have been better, but this is a really great song. It was written and recorded in 1955 by Richard Penniman, more famously known as Little Richard.

Originally, *Tutti Frutti* was noth-

ing more than a dirty joke created by Little Richard. David refers to another TV show, *The Love Boat*. Throughout *Gunfight*. . . he tells Maddie about his latest great ideas, which are all based on *The Love Boat*. Also, each of his ideas comes complete with a similar theme song. The original Love Boat theme was written by Paul Williams & Charles Fox and was recorded by Jack Jones in 1977.

Richard into a legendary music career. It's funny how a group of silly words that meant very little to him changed his life. It makes me think of Maddie & Blue Moon - her detective agency was just some bogus business she was ready to get rid of, until David convinced her that she needed to hold on to it. It changed her life entirely.

When Maddie arrives at Blue Moon she is disappointed to see that there is no work to be done and David's attention is focused on daytime television. Today this means endless talk shows, but in the 80's it was all about game shows. David is watching a very popular one, *Family Feud*, which has an

unmistakable theme song that was composed by Richard Israel in 1976. The hillbilly sound of that song is really very comical!

(Continued on pg. 43)

Tutti Frutti

Wop bop a loo bop a lop bam boom!

Tutti frutti, oh rutti
Tutti frutti, oh rutti
Tutti frutti, oh rutti
Tutti frutti, oh rutti
Tutti frutti, oh rutti
Wop bop a loo bop a lop bam boom!

I got a gal named Sue
She knows just what to do
I got a gal named Sue
She knows just what to do
She rocks to the East, she rocks to the West
She's the gal that I love best

Tutti frutti . . . (Repeat Chorus)

I got a gal named Daisy
She almost drives me crazy
Got a gal named Daisy
She almost drives me crazy,
She knows how to love me, yes indeed
Boy you don't know what she's doin' to me

Tutti frutti . . . (Repeat Chorus)

The Love Boat Theme

Love
 Exciting and new
 Come aboard
 We're expecting you
 And love
 Life's sweetest reward
 Let it flow
 It floats back to you

The Love Boat
 Soon will be making another run
 The Love Boat
 Promises something for everyone
 Set a course for adventure
 Your mind on a new romance

And Love
 Won't hurt anymore
 It's an open smile
 On a friendly shore
 It's love
 Welcome aboard
 It's love

All blacktop and new
 Drive on in
 We're expecting you

His third idea is for a Broadway play, *Train Station*. However, Maddie guesses the title before he can reveal it, making him not want to play that game anymore. So, unfortunately, no theme song. On the DVD version of *The Pilot*, *Moonlighting* creator Glenn Gordon Caron revealed that the take on *The Love Boat* theme was to "zing" producer Aaron Spelling, who was responsible for many successful TV shows at the time such as *Charlie's Angels*, *Hart to Hart*, *T.J. Hooker*, *Dynasty*, *Hotel*, *Fantasy Island* and (of course) *The Love Boat*.

Apparently, Mr. Spelling was very un-amused. I believe he was the only one. While working on their first case, David and Maddie are led to a rough-looking drinking establishment called "The Anvil". Before David will allow Maddie to set foot inside, he insists that she look more like the clientele. After Maddie unbuttons a button and shakes her "do," David asks to see her walk. Naturally, he can't help but to sing the first lines of the extremely catchy *Do Wah Diddy Diddy*.

popular in the United States as part of the 60's "British Invasion" that also included The Beatles and The Rolling Stones. Manfred Mann had no intention of recording *Do Wah Diddy Diddy*, but finally did at their record label's urging. It became a huge hit in several countries.

When Maddie and David enter "The Anvil" a fabulous R&B classic can be heard called *Knock on Wood*. It was written in 1965 by Eddie Floyd and Steve Cropper. Eddie Floyd first recorded it even though it was originally intended for Otis Redding. Mr. Redding went on to record it anyway in 1967, making it a hit on both the R&B and Pop charts. Other artists recorded it as well such as: Ella Fitzgerald, Ike & Tina Turner, Tyrone Davis, and Tom Jones. Eventually, a very flashy disco version was recorded by Amii Stewart. *Knock on Wood* has proven itself to be a popular song with staying power.

This song describes David's feelings about Maddie at this point in their business and their personal relationship. It's clearly apparent in the first two lines, "I don't want to lose, this good thing."

(Continued on pg. 44)

David's first idea is for a hit TV show, *Bus Station*:

Buses
 All shiny and new
 Come aboard
 We're waiting for you

His second idea is for a feature film, *Parking Lot*:

Parking Lot

The song was written in 1964 by Jeff Barry and Ellie Greenwich, who had by that time written quite a few hit songs including *Be My Baby* by The Ronettes (but we'll talk more about that later). *Do Wah Diddy Diddy* was recorded by Manfred Mann, a band that became



David prepares Maddie for her first "undercover" assignment.

Do Wah Diddy Diddy

There she was just a-walking
down the street singin'
Do wah diddy diddy dum diddy do
Snapping her fingers and a-shuffling
her feet singin'
Do wah diddy diddy dum diddy do

She looked good (looked good)
She looked fine (looked fine)
She looked good, she looked fine
And I nearly lost my mind

Before I knew it she was
walking next to me singin'
Do wah diddy diddy dum diddy do
Holding my hand just as natural
as can be singin'
Do wah diddy diddy dum diddy do

We walked on (walked on)
To my door (my door)
We walked on to my door
Then we kissed a little more

Woah, woah
I knew we were falling in love
Yes I did
So I told her all the things
I've been dreaming of

Now we're together nearly
every single day singin'
Do wah diddy diddy dum diddy do
We're so happy and that's how
we're gonna stay singin'
Do wah diddy diddy dum diddy do

Well I'm hers (I'm hers)
She's mine (she's mine)
I'm hers, she's mine
Wedding bells are gonna chime

Maddie's commitment to the business is still up in the air. He's keeping his fingers crossed, he's "knocking on wood" for good luck to come his way, hoping Maddie will not bail out on the business and out of his life.

The last song heard in this episode comes from a car radio being listened to by David as he waits for Maddie's return. This song definitely has an 80's New Wave sound, but for some reason, I just cannot find an artist or title for it. I've spent hours listening to and researching this little piece of music and I've come up with nothing. If you know what this song is, please put me out of my misery and let me in on it, okay? This song continues to be trapped in my head and will continue to torment me until I know what it is.

Music from *Moonlighting's* sweet beginnings includes some enjoyable sounds. Listen to them often and you can't help but to picture Maddie & David in their newfound friendship and ready to take on just about anything!

Since *Read the Mind. . . See The Movie* didn't have any music, Michelle will focus on the music of, *The Next Murder You Hear*.

Knock On Wood

I don't want to lose
This good thing
That I got
'Cause if I do
I will surely
Surely lose a lot
'Cause her love is better
Than any love I know
It's like thunder
And lightning
The way you love me is frightening
I better knock
On wood
Baby

I'm not superstitious
About ya
But I can't take no chance
You got me spinnin', baby
Baby, I'm in a trance
'Cause your love is better
Than any love I know

It's like thunder
And lightning
The way you love me is frightening
I better knock
On wood
Baby

It's no secret
That woman
Is my loving cup
'Cause she sees
To it
That I get enough
Just one touch
From her
You know it means so much

It's like thunder
And lightning
The way you love me is frightening
I better knock
On wood
Baby