



The Blue Side of the Moon: MOONLIGHTING MUSIC

By Michelle Krueger



If only Maddie and David solved their problems as fast as Kate and Petruchio did... Unlike the TV series, *Atomic Shakespeare* ended on a good note.

How much do you love *Atomic Shakespeare*? If you're like most *Moonlighting* fans, the episode derived from *The Taming of the Shrew* is probably high up on your list of favorites. Like *The Dream Sequence Always Rings Twice*, *Atomic Shakespeare* is an episode that took a chance, strayed from the regular formula, and was unlike anything else on television. The risk paid off for both episodes (and for a few others) making them the most memorable and unique pieces of *Moonlighting*. These outstanding episodes have stood up over time and could easily be considered far superior to anything shown today. *Atomic Shakespeare* is a marvelous part of television history.

One person responsible for the

greatness of *Atomic Shakespeare* is Alf Clausen, who was *Moonlighting*'s musical composer throughout the entire series. He earned six Emmy® nominations for *Moonlighting*, one of them being for *Atomic Shakespeare* – specifically, Outstanding Individual Achievement in Music Composition for a Series (Dramatic Underscore). What can I say – the man is a genius! *Atomic Shakespeare* certainly has the feel of 1593 Padua, not just because of the costumes and sets, but also because of the music created by Alf Clausen. His music is a treat from the very beginning of the episode, which includes the *Moonlighting* theme song with a 16th century twist. He has a true talent for capturing the essence of that particular time in history – the time of William "Budd" Shakespeare.

Atomic Shakespeare begins with Petruchio, a fortune-seeker from Verona who is handsome, witty and adventurous. Petruchio is not only Shakespeare's classic character, he is also David Addison – and the fair Katharina is also very

much Maddie Hayes. Petruchio learns that the beautiful, intelligent and wealthy Katharina is without a husband, for reasons evident to anyone upon first meeting her. Kate is a loud, temperamental, strong woman – known throughout the town as a shrew. And she has no intention of marrying anyone, much to the dismay of her father. However, Petruchio is ready to match his strong spirit against Katharina's. Not only does he accept the challenge of making Katharina his bride, but he vows to tame her as well. And if he is successful, wealth will be rewarded to him by Katharina's grateful father.

Kate and Petruchio's courtship is a fiery one. It's filled with intense banter fueled by underlying passions (sound familiar?). The mere sight of Petruchio angers Katharina, and in turn he lavishes her with compliments. This angers her even more and she attempts to rid herself of him in anyway possible, but he chases her relentlessly. Petruchio is not discouraged in the least and announces publicly that they will be married within a matter of days, despite Katharina's consistent protests.

On their wedding day, Katharina is forcibly taken to the altar and Petruchio arrives three hours late, without apologies. After a brief ceremony, Petruchio celebrates by breaking out his harmonica and

Good Lovin'

1-2-3

(Good lovin')
 (Good lovin')
 (Good lovin')
 (Good lovin')

Now I was feelin' so bad
 I asked my family doctor just what I had
 I said Doctor
 (Doctor)
 Mr. M.D.
 (Doctor)
 Now can you tell me
 What's ailin' me
 (Doctor)

He said
 Yeah, yeah, yeah, yeah, yeah
 (Yeah, yeah, yeah, yeah, yeah)
 Yes, indeed
 All I
 I really need
 Is good lovin'
 Good lovin'
 Good lovin'
 Good lovin'

Honey please
 Squeeze me tight
 (Squeeze me tight)
 Don't you want your baby to be alright
 (Be alright)
 I said Baby
 (Baby)
 Now it's for sure
 (It's for sure)
 I got the fever, yeah
 But you've got the cure
 (Got the cure)

Everybody say
 Yeah, yeah, yeah, yeah, yeah
 (Yeah, yeah, yeah, yeah, yeah)
 Oh, all I need
 All I
 I really need
 Is good lovin'

Now gimme that good, good lovin'
 (Good lovin')
 Gimme that sweet, sweet lovin'
 (Good lovin')
 Gimme that baby, that lovin'
 (Good lovin')

 (Yeah, yeah, yeah, yeah, yeah)
 Yes indeed
 All I really need
 Is good lovin'
 Good lovin'
 Good lovin'
 Good lovin'

singing *Good Lovin'*. This song was written by Rudy Clark and Art Resnick in 1965. It was originally recorded by the R&B group The Olympics, however it only made it as far as number eighty-one on the pop charts. A short time later it became a huge hit and made it to number one when it was recorded by The Young Rascals in 1966. The Young Rascals, a band whose musical style is referred to as "blue-eyed soul", started out as a New York/New Jersey bar band that was influenced by Ray Charles and James Brown. Although The Young Rascals' version of *Good Lovin'* is fantastic, to me it's made even better by the "green-eyed soul" of Bruce Willis (with a little help from the Alf Clausen Orchestra). Bruno's version of *Good Lovin'* is included on *Moonlighting: The Television Soundtrack Album* from 1987.

With the marriage nuptials

complete, Petruchio takes Katharina to his unkempt bachelor pad to begin their honeymoon. He also intends to mold her into an obedient wife, but this will certainly not take place without a fight. Petruchio informs Kate that he is the master of his home and of her, as well. She lets him know that he is not her master and he is a fool for thinking so. They argue and slam doors as Kate leaves Petruchio to spend his wedding night

alone. Petruchio begins to rethink his plan to dominate Katharina with force. He decides that instead he will earn her trust by lavishing her with admiration and kindness.

Petruchio's attempts to win over Kate continue as the song *Powerhouse B* plays in the background. This highly recognizable tune was composed and recorded in 1936 by the incredible musician Raymond Scott. The frantic *Powerhouse* is made up of two distinctly different sections – known as *Powerhouse A* and *Powerhouse B*. This whimsical piece of jazz greatness is most commonly known by the part it's played in so many classic cartoons. This is why it fits so well when Petruchio, dressed in a suit of armor, arrives at Katharina's bedroom door only to be surprised with a stick of dynamite in his helmet (of course, you realize this means war ...).

Over time, Katharina is softened by Petruchio's charms. However, instead of giving into him completely she offers him a compromise. She asks that he respect her completely and that they continue their marriage as equal partners. In return, she will give up sleeping in the guest room and join her husband instead. Petruchio is suddenly eager to abandon his chauvinistic ways in exchange for his beloved Kate's affection. As a result, they become incredibly happy, even as Katharina asks Petruchio why he would choose someone like her to spend his life with. He explains that they are "kindred souls" meant to be together.

Suddenly it appears that their happiness may be brief when news from Padua arrives. It seems that Katharina's father requests the presence of the newlyweds at the wedding of his youngest daughter. But apparently the people of Padua anticipate Petruchio's dominance over Kate to be a bigger event than the wedding and are most anxious to witness a tamed Katharina. When the couple arrive in Padua, Kate is surprisingly sweet and friendly to her family and to the townspeople, who remain cautious.

At the wedding reception, the band plays an instrumental version of *(They Long to Be) Close to You*, to which Petruchio remarks, "I liketh a band that playeth the oldies." This classic love song was actually written in 1963 by the legendary songwriting team of

Burt Bacharach and Hal David. In the summer of 1970 it was recorded beautifully by Richard and Karen Carpenter, a brother and sister act trying to get their big break in music. *Close to You* hit number one on the charts after being recorded by The Carpenters and in just two months it became their first gold single.

Okay, I have to stray from the episode a bit because I absolutely love the line, "So they sprinkled moon dust in your hair of gold and starlight in your eyes of blue" which to me is so Maddie Hayes. And it's somewhat of a reminder of the brand that made Maddie famous, Blue Moon Shampoo (you know, the only shampoo with a tablespoon of moonbeams in every bottle). Don't forget where it all started.

So the music plays on during the wedding party, and Petruchio begins to brag about how he has put Kate in her place. He insists that he has earned the large dowry promised to him by Katharina's father. Meanwhile, Kate has been revealing what is true, that their relationship is based on a partnership of respect, love and equality. When Petruchio is confronted with this unpopular truth he

must make a decision. Will he revert back to his domineering ways or will he let it be known to all that his wife is not held beneath him simply because she is a woman? In the end he expresses to everyone his absolute love for Katharina. He tells them all that she is his equal and he doesn't give a damn what they think about it. He reveals that she didn't need to be stripped of her independence, but she needed someone to appreciate it and to love her for it. He refuses the riches offered to him by her father, stating that Katharina's love and affection is the only wealth he will ever need. This public declaration pleases Katharina, and as she kisses Petruchio their story ends joyously.

Even though *Atomic Shakespeare* did not directly concern Maddie and



Hello! There's another couple in this classic tale. Lucentio bemoaned when he and Biana, like their 20th century counterparts, Bert and Agnes, got lost behind Kate and Petruchio's white-hot romance.

David, our beloved couple was not lost in the episode. In a way, they were still there and fans were not cheated in the least. How could you ever feel slighted with an episode that includes kissing like that? Maddie and David's personalities came through loud and clear with Katharina and Petruccio. Their relationship was also mirrored in the story – except, of course, for that happy ending. Well, it may not be too late.

Al Jarreau - National Literacy Champion



(They Long To Be)
Close To You

Why do birds suddenly appear
Every time you are near
Just like me
They long to be
Close to you

Why do stars fall down from the sky
Every time you walk by
Just like me
They long to be
Close to you

On the day that you were born
The angels got together
And decided to create a dream-come-true
So they sprinkled moondust in your hair of gold
And starlight in your eyes of blue

That is why all the girls in town
Follow you all around
Just like me
They long to be
Close to you

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