



Autograph dance all night

He was stranded in some tiny town on fair Prince Edward Isle, awaiting for a ship to come and find him A one-horse place, a friendly face, some coffee and a tiny trace of fiddling in the distance far behind him. A dime across the counter, then, a shy hello, a brand new friend. A walk along the street in the wintry weather. A yellow light, an open door, a welcome friend, there's room for more, And then they're standing there inside together. He said I've heard it sound so sweet since then wind? Was it written on the sky above? I think I heard it from someone I love, but I never heard it sound so sweet since then Now his feet begin to tap, a little boy says I'll take your hat. He's caught up in the magic of her smile. And leap, the heart inside him went, and off across the floor he sent his town. There's magic in this town. There's magic in the dancers' feet and the way they put them down. People smiling everywhere, boots and ribbons, locks of hair, and laughter and old blue suits and Easter gowns. Now the sailor's gone, the room is bare, the wooden floor that feels the touch of shoes no more, awaiting for the dancers to come back. And the fiddle's in the closet of some daughter of the town. The strings are broke and the bow is gone and the cover's buttoned down. But sometimes on December nights, when the air is cold and the wind is right, There's a melody that passes through this town. (written by Mallett) Do you like this song? (click stars to rate) I know you like me in blue So I wear a couple shades for you, shades for you I never want it to end So I'll keep holding on to the thread, on to the thread And every time it's like this You can get me dancing I can move all night, just gotta say you do We can move all night, mm I can move all night if you want me to You can move all night, just gotta say you do We can move all night, mmm We can move all night We can move all night if your bed, in my head, in my head and every time it's like this You can, I know you like me in red So I wear it when I'm in your bed, in your bed Don't wear my heart on my sleeve So I'll see you getting in my head, in my heart on my sleeve So I'll see you getting in my head and every time it's like this You can get me dancing You can get me dancing I can move all night if you want me to You can move all night, just gotta say you do We can move all night, mmm I can move all night if you want me to You can move all night, just gotta say you do We can move all night we can move a weg von perfekt bin, aber ich werde dich nicht hintergehenBut tonight, ohDance in the moonlight, moonlight, ohDance in the moonlight, ohDance in the moonlight, ohDance in the moonlight, oh, ohTanz im Mondlicht, ohTanz im Mondlicht, oh, ohTanz im Mondlicht, oh, ohTanz im Mondlicht, ohT ohIt's something 'bout that dress, the way it fit youEs ist etwas an diesem Kleid, die Art, wie es dir passtI don't even wanna tell you to take it offIch will dir nicht mal sagen, dass die es ausziehen sollst, aber Baby, zieh es ausZiehen sollst, aber Baby I'm Kevin Hart funny so she gon' ride alongSie sagt, ich bin Kevin Hart lustig, so dass sie gon' tun mich die ganze Nacht langWe gon' do me all night longSie sagt, sie kam mit Ausdauer, so dass sie gon' tun mich die ganze Nacht langWe gon' do me all night longSie sagt, ich bin Kevin Hart lustig, so dass sie gon' tun mich die ganze Nacht langWe gon' do me all night longSie sagt, sie kam mit Ausdauer, so dass sie gon' tun mich die ganze Nacht langWe gon' do me all night longSie sagt, sie kam mit Ausdauer, so dass sie gon' tun mich die ganze Nacht langWe gon' do me all night longSie sagt, sie kam mit Ausdauer, so dass sie gon' tun mich die ganze Nacht langWe gon' do me all night longSie sagt, sie kam mit Au him come to the moonlight brawlSie bekam einen Mann, ich sagte ihm, kommen Sie zu der Mondschein SchlägereiDon't stand a chance in the moonlight, ohWir werfen ihnen die Hände We throw them hands in the moonlight, ohWir werfen ihnen die Hände We throw them hands in the moonlight on the moonlight verliebt im Mondlicht, ahMake love in the moonlight, ohMach Liebe im Mondlicht, ohI've been myself since birth, niggaIch bin mich selbst seit Geburt, NiggerÜberhaupt nicht so wie ihr alleI'm in love with the moonlight, oh— Juice WRLDI've been myself since birth, niggaIch bin mich selbst seit Geburt, NiggerÜberhaupt nicht so wie ihr alleGirl, you know I'm far from perfect, I won't lead you onMädchen, du weißt, dass ich weit weg von perfekt bin, aber ich werde dich nicht hintergehenBut tonight is feelin' perfect, it's your favorite songAber heute Nacht fühlt sich perfekt an, es ist dein LieblingsliedIch weiß, dass die Stimmung stimmt, ohDance in the moonlight, ohDance in ohGirl, you know I'm far from perfectMädchen, du weißt, dass ich weit weg von perfekt binAber ich bin es wirklich wertSie sagt das ich schön binIch bin schöner in PersonI'm drivin' her crazy, you know that I'm really swervin'Ich drivin' sie verrückt, wissen Sie, dass ich weikt dass ich weit weg von perfekt binAber ich bin Cuttin' zu tief, ich fühle mich wie ein ChirurgGirl, you know I'm far from perfect, I won't lead you onMädchen, du weißt, dass ich weit weg von perfekt bin, aber ich werde dich nicht hintergehenBut tonight is feelin' perfect, it's your favorite songAber heute Nacht fühlt sich perfekt an, es ist dein LieblingsliedIch weiß, dass die Stimmung stimmtI know that mood right, ohIch weiß, dass die Stimmung stimmt, ohDance in the moonlight, Johnson, Victoria Money Autograph - Sign in Please (RCA) 1984 1. "Send Her to Me" (3:54) 2. "Turn up the Radio" (4:15) 4. "Cloud 10" (3:33) 5. "Deep End" (4:14) 6. "My Girlfriend's Boyfriend Isn't Me" (3:51) 7. "Thrill of Love" (3:56) 8. "Friday" (4:10) 9. "In the Night" (3:53) 10. "All I'm Gonna Take" (5:41) Looks like heavy metal. Smells like heavy metal. Must be heavy metal? NOT! Despite Autograph's long-haired, 80's heavy metal image, "Sign in Please" is actually mainstream pop-hard-rock that almost defines 1980's rock radio, along with bands like Night Ranger and even later years .38 Special. That's not to say that "Sign in Please" is bad though. It's just that their image doesn't hold up to their sound, so anyone expecting a vicious L.A. metal assault like early Crue or Ratt will be disappointed. "Sign In Please" is actually a good rockin' disc with many melodic, memorable and catchy rockers. Of course "Turn Up the Radio" was a huge hit for the band and continues to get regular airplay on rock radio two decades later. "Send Her to Me," "Nine Teen & Non-Stop", "Cloud 10," and "Friday" are all standout tracks, making the overall disc pretty solid. Autograph - That's the Stuff (RCA) 1985 1. That's the Stuff (4:23) 2. Take No Prisoners (3:57) 3. Blondes in Black Cars (4:17) 4. You'll Get Over It (3:26) 5. Crazy World (4:38) 6. Six String Fever (4:34) 7. Changing Hands (4:50) 8. Hammerhead [instrumental] (1:39) 9. Built for Speed (3:38) 10. Paint This Town (4:47) It seems by mid-1985 every hard rock band with even an ounce of commercial viability felt that the super-slick, watered down, keyboard-driven pop rock sound was the way to go. Even guys like Ted Nugent, and to a lesser extent, Judas Priest, were watering down their sound and stripping the raw rock away with lush keyboards and studio wizardry. That is certainly the case with Autograph's "That the Stuff". Of course, anyone listening to an Autograph CD to begin with is probably expecting cheesy 80's rock. After all, they built their reputation on "Turn Up the Radio", a sing-along anthem that was fun in it's cheesiness. Still, somehow on this second album, Autograph managed to dumb down their sound even further. Anyone expecting "Turn Up the Radio" Pt. 2 is going to be disappointed. As it turns out, most fans weren't interested and the album's singles flopped. The album opens with a keyboard driven soft rock song that leads way into the Bon Jovi-ish "Take No Prisoners". Things don't really get much better, though I will admit that the single "Blondes in Black Cars, burnin' up the boulevard, blondes in Black Cars" is somewhat catchy, even if it is beyond cheesy and cliché! "Blondes in Black Cars" is somewhat catchy, even if it is beyond cheesy and cliché! "Blondes in Black Cars" is somewhat catchy, even if it is beyond cheesy and cliché! "Blondes in Black Cars" is somewhat catchy, even if it is beyond cheesy and cliché! "Plunk" Plunkett doing his best David Lee Roth impression, though he doesn't quite have the charisma to pull it off quite the like Roth. He's a solid singer, but this sort of cheese isn't so much about singing, it's about personality. Of course there is the mandatory ballad in "Changing Hands", which is absolutely formula in it's approach and lacks emotion. "Six String Fever" is another attempt at an anthem. For whatever reason, on second pressings of this CD, the song was replaced with a cover of Grand Funk Railroad's "We're An American Band". I suppose the record company was looking for something to boost sales and though a cover would do it. They also changed the album cover art to a different female robot on a blue background. One of the shining spots on this disc is the quitar solos that break out of the doldrums. Guitarist Steve Lynch lets loose on some nice lead-work, which even if it were mediocre would shine in comparison. Lynch's solo guitar piece, "Hammerhead," a song that recalls Van Halen's "Eruption", proves just how underutilized he is on this album. The short instrumental acts as an intro into "Built for Speed". In my opinion, these would be the only songs I would describe as hard rock on this album and definitely the standout cuts. With the band's sophomore release, they really mis-guessed what their audience was looking for. Instead of turning up the radio, these guys turn down the rock 'n' roll and cranked out something that is plastic and bland. For those who enjoyed the band's debut, however, the band Clear (RCA) 1987 1. Loud and Clear (3:40) 2. Dance All Night (3:34) 3. She Never Looked That Good For Me (4:10) 4. Bad Boy (4:30) 5. Everytime I Dream (4:52) 6. She's a Tease (3:38) 7. Just Got Back From Heaven (4:22) 8. Down 'N Dirty (3:16) 9. More Than a Million Times (6:00) 10. When the Sun Goes Down (4:20) Autograph are most known for their 1984 rock and roll anthem, "Turn Up the Radio". The band's sophomore album was far too light for most fans tastes and didn't do well for the band at all. However, there was still life in this band after "Sign in Please". "Loud and Clear" is actually a better album than the band's more popular "Sign in Please". The guitars are turned up and the keyboards become less distracting. Steve Lynch's guitar playing is at the forefront of the music, especially songs like the hard rocking title track. Of course, Autograph are a commercial, hard rock band, so there are the obvious attempts at radio hits. "Dance All Night" is "Turn Up the Radio" part two. However, it hasn't been overplayed on the radio to point of annoyance, so I tend to like it better. "She Never Looked That Good For Me" and "Bad Boy" are bubblegum pop metal of the highest order, yet I still find them immensely more enjoyable than anything on "That's the Stuff". "She's A Tease" is a sleazy, hard rocker with a heavy guitar bite. Basically on "Loud and Clear" Autograph have tried to balance the melody and pop hooks with some muscle this time around. If "Loud and Clear" had been the follow-up to "Sign in Please" instead of the far too bubblegum "This is the Stuff", I tend to think that Autograph would have continued to enjoy the success they had seen on their debut. I've always assumed that's what the album's title referred to. They heard the cries of their fans loud and clear. The title song "Loud and Clear" featured a music video with Ozzy Osbourne and Vince Neil as extras. Autograph - Missing Pieces (Pavement) 1997 1. All Night Long (3:56) 2. Heart Attack [demo] (4:01) 3. When I'm Gone (4:21) 4. I've Got You [demo] (4:30) 5. One-Way Dead-End Street [demo] (3:50) 6. Sanctuary (4:34) 7. Sweet Temptation (3:46) 8. Love Comes Easy (3:46) 9. Angel in Black [raw demo version] (3:49) 10. Turn Up the Radio [raw demo version] (4:44) 11. Angela (4:52) "Missing Pieces" is one of those odds and sods albums they never released. "Missing Pieces" features ten songs of feel-good, 1980's party rock. The songs, for the most part, are loosely recorded and guitar heavy. This is not true of every song. "When I'm Gone", for instance, is a Def Leppard inspired pop. The song sounds like it could have been a demo for Def Leppard's "Hysteria", right down to the big layered chorus. The majority of the songs, however, are just straightforward, mindless, party anthems. Songs like "All Night Long", "One-Way Dead-End Street", "Angel in Black" and "Sanctuary" are all as good as, or better than, anything the band had recorded previously. The songs are ultra-catchy and pop based, but rock hard and aren't polished to the point of overkill. Sure, the lyrics are cheesy, but no one listens to a band like Autograph for thoughtful lyrics. It's just good time rock and roll. I wonder, had the band recorded some of these harder rocking songs for "That's the Stuff", if their popularity would not have wained. "Angel is Black" was also recorded by Bangalore Choir. The demo version of "Turn Up the Radio" is an interesting listen. The biggest difference is in the lyrics on the chorus. "Turn up the radio, I need the music, give me some more, turn up the tape machine, I want to feel it and you know what I mean." Like it or not, having grown up in the 80's, that song is ingrained into my brain, and hearing different lyrics just seems odd. The album version of the song, of course, was a huge hit for the band pushing their debut to gold status. It's interesting reading notes from the band that their record company at the time felt the song was throw-away and didn't even want it on the album. It's also worth mentioning that the recording values of the song was throw-away and didn't even want it on the album. conditions. However, thanks to decent mastering, the album flows well as a whole. Back to Index

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