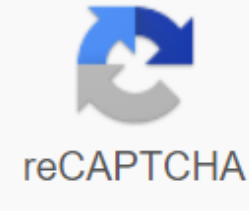


# Bleachers gone now lyrics



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TWICE – Eyes Wide Open (Album 2020) Ariana Grande – positions (Album 2020) Josh A – You're Not Alone (Album 2020) Ty Dolla \$ign – Featuring Ty Dolla \$ign (Album 2020) DeJ Loaf – Sell Sole II (Album 2020) Ruel – Bright Lights, Red Eyes (EP 2020) Keaton Henson – Monument (2020) Jack Antonoff has achieved a rare success in pop music by ignoring everything that is happening around him. As the sound of radio has become leaner and sexier, Antonoff's music remains bold and bombastic. He has worked as a producer and songwriter on music beloved on a large scale (Sara Bareilles' Brave, Zayn and Taylor's I Don't want to Live Forever) and more cultishly appreciated (Tegan and Sara's How Come You Don't Want Me, Grimes's 'Entropy') -but you know his work when you hear it. Antonoff's first solo album as Bleachers, 2014's Strange Desire, was an amiable exploration of the ideas at the core of his sound: all the piano breaks and gated-reverb drums, the gang singing and the incessant, head-spinning barrage of hooks. But for the world in general, it was less a breakthrough than a solid business card. By the end of that year, he would be better known for guiding one of the world's biggest pop stars on her biggest album to date. In an interview with Pitchfork, Antonoff discussed his guiding principle as an employee: If I ever work with anyone else, All I think about is: Do you want to make the best album you've ever made in your life, or not? It's a high standard, but one he also puts for himself as a solo artist. The best song on Strange Desire was called I want to Get Better: Although the title was a reaction to hitting a low point, it's a feeling that also applies to the heights of its success. In fact, if there's a great similarity between Antonoff and Bruce Springsteen -an artist he often cites as an inspiration-it's his unabashed ambition: a conviction so serious and ingrained that it can be mistaken for humility. No matter what people think of Gone Now, Antonoff's stately and uneven sophomore album, he's been mythologizing and shaping a world around her songs. Antonoff clearly believes that Gone Now is his masterpiece, and everything around the record suggests that, too. He is somehow touring the bedroom where it was conceived as a moving, living art installation: an act of hubris so indulgent even Jay Z waited 20 years before trying. From start to finish, Gone Now has all the influences of an over-the-top pop masterpiece. There are spoken-word samples, saxophone solos and sound effects; guest appearances, multi-part reprises and allusions. In the opening lines of the self-reflexive first song Dream of Mickey Mantle, Antonoff romanticizes the creation of the album: All the hope I had when I was young/I that I wasn't wrong/I miss Days, so I sing a Don't Take the Money song. Here he asks the driving question of Gone Now: Is Antonoff really as big as he thinks he is? Every once in a while, you're inclined to believe him. Early singles Don't Take the Money and Everybody Lost Somebody are worthy additions to his catalog, rising folk songs made all the better for their insistence on throwing up any pleasure center at once. Other songs take a refreshingly nuanced musical approach, such as the soft pulse of All My Heroes or the grim synths in Nothing Is U. Too many songs, however, get lost in a middle ground, such as Hate That You Know Me, a Carly Rae Jepsen collaboration that bursts and fizzles like cheap fireworks to reach its triumphant but all-too-short conclusion. The otherwise pleasant Goodmorning loses its appeal by spawning a series of recurring reprises throughout the album: the return quickly become grating and only increase the huge debt Antonoff already owes to the chorus of All the Young Dudes. With all its repetitive themes, it's easy to look for some kind of story within Gone Now. Antonoff's lyrics, however, often feel hollow. Let's Get Married is built around an honest instinct, responding to feelings of hopelessness by bringing your loved ones closer. But Antonoff's oversimplification of the subject clashes with the memorable music, creating an effect like watching someone propose on the Jumbotron in a half-empty stadium. The conversational lyrics in closing song Foreign Girls are almost charming in their banality (I walk to the pawn shop / Now I'm in the pawn shop). At the end of the record, Antonoff's aimlessness sounds like an admission of defeat, as if even he's not sure what all the previous fanfare was for. By striving for the textbook definition of a pop album with big pictures, Antonoff is part of a vanity project: an album that is all about one person, made more fun, the less you expect it. This is probably not the most memorable work Antonoff has to offer this year (or even this month for that matter, with Lorde's long-awaited melodrama, which Antonoff co-wrote and co-produced, due in two weeks). In a recent New York Times profile, Antonoff discussed his post-fun, rebranding, from primary member of a hugely successful pop group to lone wolf author: I remember immediately-immediately-feeling like, 'I don't want to play 'We Are Young' when I'm 35,' he said, 'I don't want to be defined by this.' In the meantime, he has built up a strong enough songbook to successfully give that single a footnote to an enviable and thriving career. Somewhere else on his resume, there's a place for Gone Now. Back to home Sydney Chatani, Program 29, 2020INTRODUCTION When When discovered this album in early 2019, I was in a strange transition period. I had made the decision to graduate high school a semester early and felt aimless - all my friends were either still in school (celebrating their seniority) or had already moved out of college while I worked almost every day. It was at that time I found Gone Now and fell in love with the album. Track after track, Jack Antonoff sang lyrics describing the exact transition period I was going through at the time - it was reassuring. It's hard to listen without reminding you that time, but that's not necessarily a bad thing. I see the album as an ode to change and resilience, and that's exactly why it's one of my favorite albums. TRACK-BY-TRACK REVIEW: Dream of Mickey Mantle: The album's first song features Mickey Mantle, a major league baseball player, as one of the greatest players of his time. In 1995 he died in New Jersey, where singer Jack Antonoff also came from. In this track, Antonoff explores the impact his death had on his community. Texts like Now Mickey Mantle left on a Sunday, and all of the neighborhood rushes home to pray introduce the concepts of shared grief and the importance of having a community to look for support. The instrumentals create a sense of grandiose - soaring vocals, increasingly urgent beats from a drum machine, and synths that are added to each other. Goodmorning: The second song from the album is about the exact moment you wake up in the morning - one foot off and I know the weight is coming because I left it by the bedside last night. In Antonoff's case, the weight he refers to is the day-to-day trials and tribulations that life has to offer. Again, he stresses the importance of having a community. The texts describe him saying good morning to

the people he passes every day: cops, his neighbor, and anyone who lent me a favor. In contrast, the instrumentals are relatively simple. In addition to a consistent piano track and implementation of synths and horns, all focus is on Antonoff's voice. Hate That You Know Me: Although it features backing vocals from Carly Rae Jepsen, this track feels a little bland. It's extremely catchy, but the refrain: Sometimes I hate that you know me so well, some days I wish I wasn't myself, repeats once too much. The concept of hating being in a relationship because it forces you to see yourself for who you really are is interesting, but seems more suited to a slower song. The instrumentals are typical of the work of Jack Antonoff: random sounds, horns, drum beats and synths. Don't Take The Money: If there's one thing Jack Antonoff knows how to do seamlessly, it's writing brilliant pop song. In this track he describes how difficult it is to be in a relationship sometimes. In particular, he focuses on the that he can fight with his significant other and play the blame game, but at the end of the day, he would rather do that with the person he falls in love with rather than alone. He uses money as a metaphor for this idea: in the beginning of the song he sings someone broke me once, love was a currency. The song feels like a challenging proclamation. By using crescendo, layered vocals, a declarative singing style and vibrant synths, Antonoff's passion makes listeners want to believe in what he says. Everybody Lost Somebody: Arguably the best song on Gone Now, Antonoff was inspired to write this song based on his memories of 9/11 and the death of his sister. It's a beautifully written song, lyrics like I think pain is just waiting at the corner, trying to get myself back home, looking like everyone else, knowing that everyone lost someone are painfully resonant. It feels especially relevant given the current pandemic in which we see ourselves - almost everyone has lost someone. The music itself offers a sense of wistfulness and longing, with muted verses and a thumping chorus, complete with saxophones and classic Antonoff synths. All My Heroes: This track is my personal favorite from Gone Now. Antonoff discusses the frustration that comes with being let down by the world and (on a lesser scale), his loved ones. He explores the idea of becoming disillusioned, but he uses this as fuel to do better. This idea is reflected in the chorus, where Antonoff sings all the nights I don't remember are the ones I can't forget, if all your heroes get tired, I'll be something better. Unlike the other songs on the album, the chorus is muted, with low, pulsating synths and muted vocals. Let's Get Married: While it's easy to write off Let's Get Married as a cheesy love song, the inspirations of the track run much deeper. On Twitter, Antonoff explained that he wrote this song the day after Donald Trump was elected: when the election happened ...it made me want to grab everything and say 'let's get married, let's stay here'. Although it is an ode to an important other, Antonoff also uses the concept of marriage as a means of escapism. It's one of the peppier sounding songs on Gone Now too, with energetic drum beats and clean synths. Goodbye: Goodbye can be considered part two of Goodmorning. Antonoff says goodbye to his friends, the upstairs neighbor, the children downstairs, and everyone who has given him a favor - almost an exact repeat of Goodmorning. It's a simple song in structure, driven mainly by a piano track, clapping sounds and distorted synths. I Miss Those Days: Track nine is a cheerful, nostalgia-heavy that sees Antonoff reminisce about his teenage years and early adulthood. Although he felt lost in that time, time, can't help but look back with fondness, in his eyes, the experiences he had while growing up inevitably shaped him into who he is today. Nothing is You: This is the closest thing to a ballad on Gone Now. Antonoff expresses his love for his important other and stresses how she has changed his life for the better. He is also sometimes incredulous: he sees himself as a wreck compared to his girlfriend, who is seemingly always put together. The instrumentals are subtle, yet it is a moving ode. I'm Ready To Move On/Mickey Mantle Reprise: This track is divided into two parts: the first is powered by saxophones and Antonoff's falsetto, which describes the love he has for his sister. He says: I have a light and dim for another, why wait a minute to tell her that I love her, express his faith in the interest of always telling someone you love them before it's too late. The second half is a reprise of track two, with delayed synths and spoken-word commentary from Antonoff. Foreign Girls: The last track of the album acts as a summation of all the ideas Antonoff has expressed in Gone Now: loneliness, acknowledging what you've lost, and watching yourself change as a person. It's an understated track: he implements falsetto, saxophones, piano tracks and calming synths, while analyzing the way his life has changed. SUMMARY: Gone Now is an important album. While I don't think it's important in the sense that it leaves a huge legacy in the music industry as a whole, Antonoff does discuss the subject that will remain relevant. His skill as not only a producer, but a songwriter is undeniable: tracks like Everybody Lost Somebody and Don't Take The Money show Antonoff's ability to convey passion and sadness without coming across as pretentious. I would recommend this album to anyone who is a fan of 80s inspired music or indie. 4/5 Spinnaker Sailing. Standout tracks: Dream Of Mickey Mantle, Don't Take The Money, Everybody Lost Somebody, and All My Heroes. \_\_\_ For more information or news tips, or if you see an error in this story or have compliments or concerns, please contact [email protected]. contact [email protected].

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