

= Internationalist (album) =

Internationalist is the third studio album by Australian alternative rock band , Powderfinger . The album was released on 7 September 1998 and was often labelled Powderfinger 's most adventurous work , with greater experimentation than in previous works .

Internationalist followed in the success of its predecessor , Double Allergic , and was certified five times platinum in Australia . Internationalist received four ARIA Music Awards , including " Album of the Year " . The album produced four singles for the band ; " The Day You Come " , " Don 't Wanna Be Left Out / Good @-@ Day Ray " , " Already Gone " and " Passenger " , which all appeared on Triple J 's Hottest 100 poll in two consecutive years .

Internationalist received fairly positive reviewers in the Australian press , and cemented Powderfinger 's position on the local music scene ; however , the album failed to launch the band in the overseas market .

= = Background = =

Powderfinger spent much of early 1997 touring , after the success of Double Allergic . Songwriter Bernard Fanning then spent much of 1997 writing songs for Internationalist in Brisbane , drawing on inspiration from a mid @-@ 1997 band trip to the United States .

The album 's title refers to escapism ? namely , the ability that an " internationalist " has to escape from racial and social tension . When asked in a Juice interview , Bernard Fanning summarised the title of the album by stating ;

= = Recording and production = =

Internationalist was recorded at Melbourne 's Sing Sing Studios , with Powderfinger accompanied by American producer Nick DiDia for the first time . As the band had already prepared " about 30 or 40 " songs when they entered the studio , DiDia 's task was relatively minor . Bassist John Collins said of DiDia ; " Nick was really good . The way Nick based the record was that he wanted to record the band how we were at that particular moment , he didn 't want to play around too much . " As a result of this attitude , the band only spent one month in the studio , and the album was mixed by DiDia soon after . Powderfinger used the extra time to play table tennis , which was the band 's recreation of choice during the Internationalist and Odyssey Number Five recording sessions .

Collins described the album as not being as easy listening as their previous work , and that it contained numerous experiments in songwriting that they had not put into previous albums . Fanning later said Internationalist was " a better record " than Double Allergic , but acknowledged that it was not as easily likeable ? it was just an improvement in songwriting . Collins and Fanning acknowledged that the album 's experimental nature could lose them some old fans , but the pair drew parallels with bands such as U2 , who Collins said had " constantly re @-@ invented themselves , and with success " . He said Powderfinger 's reinvention was as much for the band 's own interest as it was for the " public 's perception " . Meanwhile , guitarist Ian Haug described the album as a " moderation " between Parables for Wooden Ears (" the complicated beast ") and Double Allergic (" totally simplified ") , Powderfinger 's two previous albums . He also agreed that the album was much more experimental , and described the album as the band 's " most successful " , as well as stating that the album that best replicated " the sound we have live " .

Two of the songs derived their names from the way the song was played rather than from the lyrics . Capocity was named due to the use of the Capo on guitar during the solo . Belter was named after the main verse riff which is " belted " out over a 4 : 4 time .

Numerous songs on Internationalist were politically and socially influenced , although the band denied it being a deliberate motif . Fanning explaining that the band did not intentionally discuss political issues , saying " we don 't try to do anything in particular " . He noted , however , that the songs , as his emotional responses to recent events , could inevitably be interpreted as being political . When " The Day You Come " was released , there was speculation that it alluded to

Pauline Hanson 's One Nation political party , although the band claimed the song was vague and didn 't specifically refer to one person . Fanning said of " The Day You Come " ;

= = Single releases = =

The first single from the album was " The Day You Come " , a politically and socially influenced song . The band did not intend for it to be the first single , and released it only when they could not decide on anything else . Haug said it being " a pretty inoffensive song musically " helped Powderfinger make that decision . " The Day You Come " spent nine weeks on the ARIA Charts , peaking at # 25 .

The second single was the double a @-@ side , " Don 't Wanna Be Left Out / Good @-@ Day Ray " , released on 9 November 1998 . " Don 't Wanna Be Left Out " , a song about a friend of Fanning 's who had difficulty in social situations , was one of the roughest Powderfinger songs to date . ' Don 't Wanna Be Left Out ' could be comfortably ranked with other Powderfinger songs such as ' Lighten My Load ' and ' Rise Up ' . Drummer Jon Coghill described it as the most difficult Powderfinger song to play live at the time , because it was so " fast and offbeat " . The music video for " Don 't Wanna Be Left Out " was unpopular and drew criticism from band members . " Good @-@ Day Ray " was dedicated to Australian television presenter Ray Martin and his public disagreements with former Media Watch host Stuart Littlemore . Its lyrics verged on punk , though Coghill denied that Powderfinger were a punk band . He also described the music video for " Good @-@ Day Ray " as being one of the better videos the band had made .

Internationalist 's third single was " Already Gone " , released on 12 February 1999 . The song was a tribute to The Beatles and their influence on Powderfinger 's music . The fourth and final single from the album was " Passenger " , released on 9 August 1999 . " Passenger " was influenced by Elvis Presley , and included a big horn section , as well as backing vocals from folk group Tiddas . " Passenger " won the ARIA Award for " Song Of The Year " in 1999 . The song 's music video was one of Powderfinger 's first to feature computer graphics , and was produced by Fifty Fifty Films . " Passenger " spent 11 weeks on the ARIA Charts , peaking at # 30 . It appeared at # 48 on Max 's top 100 songs from the 1990s list .

= = Touring and promotion = =

Powderfinger went on a nationwide tour after the release of Internationalist , performing with British band Swervedriver and fellow Brisbane band Not From There in capital cities across Australia . In 1999 , the band also toured with Something for Kate and Alex Lloyd . Collins described the process of choosing who the band would play with as a simple matter of choosing whose music the band preferred , stating " we had played with most of the bands , and if you 're going on tour with someone you may as well go with someone you get along with and whose music you enjoy . " Despite being fans of Swervedriver , who were renowned for " their capability to reproduce their album sound perfectly in the live setting " according to Beat Magazine 's Neala Johnson , Fanning said Powderfinger would never attempt to replicate them , because he believed their live shows to be much more " emotionally powerful " than recordings .

With Internationalist , Powderfinger first set their sights overseas , appearing at numerous music festivals in the U.S. , including South by Southwest in Texas . While in the U.S. , Powderfinger played several showcase performances to record @-@ label representatives in Los Angeles and New York City . In a later interview in Australia , Fanning said these shows were difficult due to the lack of any homegrown fan support . He also said the band were not focused at the shows , and thus they did not go as well as he had hoped . Coghill , however , described the showcases , and the performances in Austin , as " worthwhile " and " fun " . After performing in the United States , Powderfinger completed a tour of Canada . Fanning described the band 's overseas outlook as a necessity for an Australian @-@ based band , as " people [in Australia] are going to get sick of you pretty quickly if you 're going to do five tours a year , so that you can sustain yourself financially . "

= = Reception = =

Internationalist debuted at the top of the ARIA Albums Chart , and was certified gold in its first week , selling over 35 @, @ 000 copies . It then went on to go platinum , and is currently certified platinum five times , for 350 @, @ 000 copies . At the 1999 ARIA Awards , the album received three awards ? " Album of the Year " , " Best Rock Album " , and " Best Cover Art " . " The Day You Come " also won " Single of the Year " . In 2000 , " Passenger " was nominated for three awards , but did not win any .

Haug said he was amazed with the highly positive critical response the album had received , surprised that " even Molly [Meldrum] gave it nine out of ten . " The positivity of the album 's reception created a feeling of surrealism , and Haug told Juice Magazine " I wish someone would write a really bad [review] . " Nonetheless , he appreciated the credibility the album helped Powderfinger develop . Coghill agreed with Haug on the album 's popularity , stating " you couldn 't ask for much better " , and saying he really took notice of the album 's positive critical commentary . Juice 's Benedict Watts said it received " a level of universal praise not yet dished out on an Australian release since You Am I 's Hi Fi Way " . Despite Polydor telling the band the album would be heavily marketed , Fanning still found its success surprising . HIT 's Teresa Bolster suggested Fanning feared the worst during songwriting ; " Celebrity Head " , a song on the album , was seen as a " pre @-@ emptive , scathing attack on music writers " , which he argued was intended as a joke .

Internationalist 's critical reception was positive , following in its chart success . The Courier @-@ Mail 's Nicola Six called it the band 's most diverse album yet , using " The Day You Come " as an example ; its " opening staccato guitar riff to the way the bass blends with Bernard Fanning 's almost @-@ falsetto in the final chorus " made it the " perfect first single " . Watts said it " brilliantly pre @-@ empts the mood and progressive nature of the album " , and Allmusic 's Jonathan Lewis described it as the best track on the album . The Weekend Australian 's Iain Shedden said it was " one of the best Australian rock songs of the decade " .

" The Day You Come " was not the only single to draw praise ; " Don 't Wanna Be Left Out " was described as " surf guitar @-@ fuelled " , " Good Day Ray " as " thrashy " , and HIT 's Teresa Bolster wrote that the released of the two as an a @-@ side displayed the album 's true scope to the public . Allmusic approved of the " rocking " " Don 't Wanna Be Left Out " , but said Powderfinger sacrificed their uniqueness on " Good Day Ray " , which Lewis argued was heavily Foo Fighters influenced . Lewis approved of the " melodic " " Already Gone " , while Juice 's Simon Wooldridge said it and " Passenger " demonstrated Powderfinger 's " flair for the big hook " .

Beat 's Neala Johnson compared the album 's political motifs to the Manic Street Preachers ? " an earnest , sometimes cynical , social and personal conscience displayed in the lyrics " . Noel Mangel of The Courier @-@ Mail said it had " a lightness of touch and boisterous spirit " , especially compared to the distorted guitars on debut album Parables for Wooden Ears . MS Queensland 's Lauren McKay said the album ranked up there with the best of Bon Jovi and Robbie Williams . Time Off 's Geoff Nicholson said Internationalist was " a blend of shimmering pop songs and thought @-@ provoking probing " .

= = Track listing = =

- " Hindley Street " (Fanning / Powderfinger) ? 3 : 41
- " Belter " (Fanning / Powderfinger) ? 4 : 13
- " The Day You Come " (Fanning / Powderfinger) ? 4 : 00
- " Already Gone " (Fanning / Powderfinger) ? 3 : 28
- " Passenger " (Fanning / Powderfinger) ? 4 : 20
- " Don 't Wanna Be Left Out " (Fanning / Middleton / Powderfinger) ? 2 : 12
- " Good @-@ Day Ray " (Coghill / Fanning / Powderfinger) ? 1 : 58
- " Trading Places " (Fanning / Powderfinger) ? 4 : 27
- " Private Man " (Fanning / Powderfinger) ? 3 : 40

" Celebrity Head " (Fanning / Powderfinger) ? 2 : 20
" Over My Head " (Middleton) ? 1 : 36
" Capocity " (Fanning / Powderfinger) ? 5 : 44
" Lemon Sunrise " (Fanning / Middleton / Powderfinger) ? 3 : 34

= = = P2K bonus disc = = =

The second release of pressings of the album were released in late November 1998 which included a bonus disc featuring a live recording of Powderfinger 's performance at the Sydney Opera House 25th birthday celebration in October 1998 .

" Passenger " ? 4 : 42
" Private Man " ? 4 : 01
" Don 't Wanna Be Left Out " ? 2 : 55
" Pick You Up " ? 5 : 51
" The Day You Come " ? 4 : 36

= = Personnel = =

Bernard Fanning ? vocals , guitars , piano , keyboards
Darren Middleton ? backing vocals , guitars , piano , keyboards , lead vocal on Over My Head
Ian Haug ? guitar , handclaps , backing vocals
John Collins ? bass guitar , bass and organ pedals , backing vocals
Jon Coghill ? drums , percussion , handclaps , backing vocals
Tiddas ? backing vocals
Nick DiDia ? production , engineering , mixing
Lachlan " Magoo " Goold , Mark McElligott ? additional engineering
Michael Mucci ? artwork
Sophie Howarth ? photography

= = Award nominations and accolades = =

= = = ARIA Awards = = =

Internationalist and singles from it have been nominated to win ARIA Music Awards from the Australian Recording Industry Association (ARIA) in two consecutive years .

= = = Other awards = = =

In 1999 , " The Day You Come " was nominated to win the " Song of the Year " APRA Award from the Australasian Performing Right Association , and " Passenger " won the same award the following year . The same year , the tracks " Already Gone " , " Good @-@ Day Ray " and " Passenger " all featured in Triple J 's Hottest 100 list , and " Don 't Wanna Be Left Out " and " The Day You Come " featured in the list in 1998 . Australian music magazine Juice selected Internationalist as # 80 of their top 100 albums of the 1990s .