

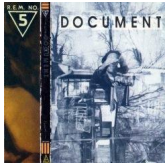
## R.E.M. - Document (1987)

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Środa, 03 Październik 2012 16:21 - Zmieniony Czwartek, 08 Czerwiec 2017 16:02

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01 – *Finest Worksong* 02 – *Welcome to the Occupation* 03 – *Exhuming McCarthy* 04 – *Disturbance at the Heron House* 05 – *Strange* 06 – *It's the End of the World as We Know It (And I Feel Fine)* 07 – *The One I Love* 08 – *Fireplace* 09 – *Lightnin' Hopkins* 10 – *King of Birds* 11 – *Oddfellows Local 151* Michael Stipe (vocals); Peter Buck (guitar); Mike Mills (bass, keyboards, background vocals); Bill Berry (drums); + Steve Berlin (horns); Carl Marsh (synthesizer).

R.E.M. began to move toward mainstream record production on *Lifes Rich Pageant*, but they didn't have a commercial breakthrough until the following year's *Document*. Ironically, *Document* is a stranger, more varied album than its predecessor, but co-producer Scott Litt -- who would go on to produce every R.E.M. album in the following decade -- is a better conduit for the band than Don Gehman, giving the group a clean sound without sacrificing their enigmatic tendencies. "Finest Worksong," the stream-of-conscious rant "It's the End of the World as We Know It (And I Feel Fine)," and the surprise Top Ten single "The One I Love" all crackle with muscular rhythms and guitar riffs, but the real surprise is how political the mid-tempo jangle pop of "Welcome to the Occupation," "Disturbance at the Heron House," and "King of Birds" is. Where *Lifes Rich Pageant* sounded a bit like a party record, *Document* is a fiery statement, and its memorable melodies and riffs are made all the more indelible by its righteous anger. In other words, it's not only a commercial breakthrough, but a creative breakthrough as well, offering evidence of R.E.M.'s growing depth and maturity, and helping usher in the P.C. era in the process. ---Stephen Thomas Erlewine, AllMusic Review

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