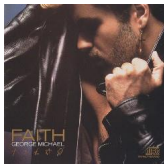


George Michael – Faith (1987)

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George Michael – Faith (1987)



1. *Faith* 2. *Father Figure* 3. *I Want Your Sex* 4. *One More Try* 5. *Hard Day* 6. *Hand to Mouth* 7. *Look at Your Hands* 8. *Monkey* 9. *Kissing a Fool* 10. *Hard Day* 11. *A Last Request (I Want Your Sex)*

Robert Ahwai - Guitar John Altman - Horn J.J. Belle - Guitar
Hugh Burns - Guitar Chris Cameron - Keyboards, Organ, Piano, Vocals (Background) Mark Chandler - Horn Betsy Cook - Keyboards Andy Duncan - Percussion Deon Estus - Bass Lee Fothergill - Guitar Malcolm Griffiths - Horn Shirley Lewis - Vocals (Background) Roddy Matthews - Guitar George Michael - Arranger, Bass, Composer, Keyboards, Multi Instruments, Vocals Lord Monty - Guitar Danny Schogger - Keyboards Steve Sidwell - Horn Paul Spong - Horn Jamie Talbot - Horn Richard Taylor - Horn Rick Taylor - Horn Ian Thomas - Drums Steve Waterman - Horn

A superbly crafted mainstream pop/rock masterpiece, *Faith* made George Michael an international solo star, selling over ten million copies in the U.S. alone as of 2000. Perhaps even more impressively, it also made him the first white solo artist to hit number one on the R&B album charts. Michael had already proven the soulful power of his pipes by singing a duet with Aretha Franklin on the 1987 smash "I Knew You Were Waiting (For Me)," but he went even farther when it came to crafting his own material, using sophisticated '70s soul as an indispensable part of his foundation. Of course, it's only a part. Faith's ingenuity lies in the way it straddles pop, adult contemporary, R&B, and dance music as though there were no distinctions between them. In addition to his basic repertoire of funky dance-pop and airy, shimmering ballads, Michael appropriates the Bo Diddley beat for the rockabilly-tinged title track, and proves himself a better-than-decent torch singer on the cocktail jazz of "Kissing a Fool." Michael arranged and produced the album himself, and the familiarity of many of these songs can obscure his skills in those departments -- close listening reveals his knack for shifting elements in and out of the mix and adding subtle embellishments when a little emphasis or variety is needed. Though *Faith* couldn't completely shake Michael's bubblegum image in some quarters, the album's themes were decidedly adult. "I Want Your Sex" was the most notorious example, of course, but even the love songs were strikingly personal and mature, grappling with complex adult desires and scarred by past heartbreak. All of it adds up to one of the finest pop albums of the '80s, setting a high-water mark that Michael was only able to reach in isolated moments

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afterward. ---Steve Huey, AllMusic Review

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