



MAY 1979

PETER FRAMPTON

"It's like a new era for me," is Peter Frampton's enthusiastic comment about both life in general and his new album, *Where I Should Be*.

He has good reason to be happy. The two years that have elapsed since his last album, *I'm In You*, haven't exactly been empty (a tour of the Far East, starring role in the film *Sgt. Pepper's Lonely Hearts Club Band*), but not all the activity has been so positive. A year ago, Frampton was involved in an automobile accident in the Bahamas that saw him hospitalized for several weeks with multiple fractures, concussions and muscle damage.

Today, Frampton can discuss the incident more easily. "What the accident's done for me is to slow me down a bit and also made me treasure life a bit more. It was a close call for a while. Now I feel like I've been given a second chance. As though I'm starting again. Everything's a challenge."

Where I Should Be is part of that challenge. In 1976, Peter had become the sensation of the music business when his double album, *Frampton Comes Alive*, started selling by the millions and turned Peter into a universal household word.

Success wasn't something new for Peter, although his career had had its low points as well. His first group in his native England, The Herd, had been highly successful. Peter followed by forming Humble Pie and then Frampton's Camel. Successful but in a limited way. All that was changed by *Frampton Comes Alive*. The follow-up album, in 1977, was *I'm In You*, and by Peter's admission, one of the hardest albums he'd ever had to work on because of the realization that the album would be under critical scrutiny of almost impossible standards. His feelings about *Where I Should Be* are very different.

"I still like it for a start," he laughs, adding that "this doesn't always happen because while you're recording, you hear the songs so often you can't help but tire of them. While I was making 'I'm In You' all I could feel was that I was in a fog. I know three million people had already ordered the album before I set foot in the studio. It was scary."

Where I Should Be is totally positive. "I Can't Stand It No More," the opening number and first single from the album, is typical of the funky, danceable rhythms Peter and his musicians have captured. With frequent use of the horn section of Tower of Power, two string arrangements by Gene Page and two old Sam & Dave songs ("May I Baby" and "You Don't Know Like I Know," both written by Isaac Hayes and David Porter), the emphasis is "having a good time and dancing. You can boogie to all of side one and most of side two," comments Frampton.

There are changes of pace, most noticeably on the song, "It's A Sad Affair," which Peter admits is largely autobiographical, concerning the end of his relationship with long-time girlfriend Penny McCall.

Regular musicians Bob Mayo and Stanley Sheldon are playing with Peter, but the drumming credits are shared between Gary Hallaber and Jamie Oleaker with Steve Forman on percussion.

"The thing I'm most happy about is that the album has turned to be almost a complete stage act, and I'll be able to do about eight of the 10 songs on stage. There's a lot of rock 'n' roll there, and I hope everyone will have a good time."

(over please)



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They should. Frampton will be touring North America again this summer for the first time in two years, and he's raring to go. "I always look forward to touring, it's the part of music I've always loved best." Which explains why the track called "Where I Should Be (Monkey's Song)" has been chosen as the title track, dealing as it does, with the story of a singer wanting to get back on the road.

Frampton has always had a natural empathy with concert audiences, and in return, their support and enthusiasm for him on stage has seldom wavered.

The tour, like the album (and to a certain degree, his life), is something Peter views as a continuing challenge.

"Since the accident, I've got some muscle in my right arm missing, and because of that I can't completely straighten the arm out. It's something probably only I'd notice, but at first I wondered about my guitar playing. It was something I had to prove—and something I hope I have proved by my playing on the album."

Frampton, after 12 years in the music business, has already proved himself a lasting force. Any current and future challenges can only serve to expand that effect.