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PETER FRAMPTON

On his new album, *Breaking All the Rules*, Peter Frampton rocks harder than he has since his days with Humble Pie. The project represents his return to the incendiary urgency of his first musical ventures. *Breaking All the Rules* is testimony to the depth of his growth. Not only has he written his best material in years but also, with the help of co-producer David Kershenbaum, Frampton has delivered it with maximum conviction and impact.

The album was essentially recorded in a little over a week on the Chaplin Stage, a huge cavernous room on the A&M lot in Hollywood. It was built in 1919 by Charlie Chaplin as a movie stage and this is its first use, since recent renovations, for recording. "It's a terrific room," said Kershenbaum. "Because it wasn't designed as a recording studio, it doesn't sound like one. Studios are built to be dead and the only ambience you get is what you add after the fact. We had six different room mikes positioned around the stage and the sound we got is very immediate and alive."

Using the Chaplin Stage was, in Kershenbaum's opinion, the optimum method for recording Frampton. "Peter is simply at his best in live situations," the A&M A&R vice-president explained. Peter is a very direct musician and does his best work when he plays intuitively without the inhibition that exists when, for example, you're alone in a glass box trying to overdub a guitar solo weeks after the basic track was cut."

The band backing Frampton on *Breaking All the Rules*, along with John Regan on bass and Arthur Stead on keyboards, includes two members of Toto: drummer Jeff Porcaro and guitarist Steve Lukather. Froto, as they jokingly dubbed the group, proved to be a responsive, muscular ensemble that leapt at the album's songs like a tiger springing on a gazelle. From their biting, pounding re-make of the Easybeat's old "Friday On My Mind" to the perfect groove they found for "Lost A Part of You," this band tore it up during their week in Charlie's big room.

With this album, Frampton re-establishes himself as a master of swaggering guitar. The title dub is an anthem that begins with a nasty, infectious riff and moves into ferocious power-chords strong enough to black out three states. Peter's soloing has never been more supple, combining his vaunted gift for melody with sinewy power. Over the ominous progression that dominates "Wasting the Night Away," his guitar sings with a razor-edged sweetness; it makes for potent contrast. Like the playing on this album, Frampton's singing has achieved a gruff, fluent immediacy that serves him well. It captures both the angry frustration of "You Kill Me" and the anguish and loneliness of "Going to L.A." It's a chilling moment when Peter cries, "Keep it alive! Keep it alive!"

Breaking All the Rules is, without doubt, a turning point for Peter Frampton. With it, he fulfills the creative promise of his tremendous past success. A tough, mature Peter Frampton has now made the album he was born to make.

