Peter Frampton - I'm In You (1977)

A1 I'm In You 4:08 A2 (Putting My) Heart On The Line 3:41 A3 St. Thomas (Don't You Know How I Feel) 4:14 A4 Won't You Be My Friend 8:00 B1 You Don't Have To Worry 5:14 B2 Tried To Love 4:26 B3 Rocky's Hot Club 3:22 B4 (I'm A) Road Runner 3:43 B5 Signed, Sealed, Delivered (I'm Yours) 3:47 Bass – Stanley Sheldon Drums, Tambourine, Cabasa – John Siomos Piano, drums, guitars, Arp string ensemble, ARP AXXE synthesizer, fender bass, vocals – Peter Frampton + Acoustic Guitar, Piano, Synthesizer [ARP Bass, ARP String Ensemble], Backing Vocals – Bob Mayo (A1, A3, A4, B1, B2, B4, B5) Congas, Drums – Richie Hayward (A3, A4, B2) Harmonica – Stevie Wonder (B3) Backing Vocals – Mike Finnegan (B4)

It was almost inevitable that I'm in You would be thought of as a letdown no matter now good it was. Following up to one of the biggest selling albums of the decade, Peter Frampton faced a virtually impossible task, made even more difficult by the fact that in the two years since he'd cut any new material, he had evolved musically away from some of the sounds on Frampton Comes Alive. The result was mostly a surprisingly laid-back album steeped in lyricism and craftsmanship, particularly in its use of multiple overdubs even on the harder rocking numbers. From the opening bars of "I'm in You," dominated by the sound of the piano (played by Frampton) and an ARP synthesizer-generated string section, rather than a guitar, it was clear that Frampton was exploring new sides of his music. Cuts like "Won't You Be My Friend," a piece of white funk that might've been better at six minutes running time, seemed to be dangerously close to self-indulgence at eight minutes long. The high points also include the title track, "Don't Have to Worry," and a killer cover of Stevie Wonder's "Signed, Sealed Delivered (I'm Yours)"; a couple of solid rock numbers, "Tried to Love" and the crunching "(I'm A) Roadrunner" also work their way in here to pump up the tension and excitement. I'm in You was successful on its own terms, and had Frampton recorded it before the live album, it would probably be very fondly looked back on. As it was, many listeners were not impressed. The spring 2000 reissue in 20-bit audio recreates the original album artwork and notes and is the best way to appreciate the multi-layered sound (and the crunchier rock moments) on this album. ---Bruce Eder, AllMusic Review

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