

Peter Frampton

Carry the Light



photo credit: Lynn Goldsmith

“All we need to do today is remember yesterday.” It’s a key line from a brand-new Peter Frampton song that succinctly describes the need to look back in order to move forward, to draw on hard-won lessons, accumulated wisdom and a lifetime of human connection. It’s also a clarion call for Carry the Light, Frampton’s 19th studio album and his first collection of all-new material in 16 years.

C comprised of ten songs co-produced by Peter, his son Julian Frampton, and Chuck Ainlay (Mark Knopfler, Miranda Lambert, George Strait), *Carry the Light* is the most nakedly honest record Frampton has released to date. That’s due in no small part to the inherent connection between father and son, something the 75-year-old guitarist/vocalist doesn’t take, well, lightly.

“*Carry the Light* wouldn’t have been this good if it hadn’t been for the two of us working together, no way,” Peter declares. “I get deep, personal gratification from knowing that.” Agrees Julian, “It’s been such a beautiful process to be a part of. I’m so proud of how much of a fighter my dad is and how well we’ve been able to work on this

album together. He's been so cool with trying out all my ideas."

The reasons for Peter's receptiveness to his son's input are quite apparent. "I respect him, because I know he knows what he's talking about," Peter says of Julian's musical prowess. "He knows songs; he knows sound. He's a chip off the old block, but he's got another side of him that I don't have as much—the lyrical side. I know what I want to say, and he is able to help me. I wrote a lot of the lyrics on the album, but whenever it was necessary, Julian has either written them from beginning to end or helped me out in completing my ideas."

Co-producer Chuck Ainlay, who's worked in the studio alongside Peter for almost a quarter-century, admires how seamlessly the Framptons came together to bring *Carry the Light* to the finish line. "This may be the best album Peter's ever made," Ainlay states. "I think part of it has to do with all that he's been dealing with at this point in his life. The songs are just so poignant, and his voice has matured in a way that really delivers what he's trying to get across. Yeah, it's just incredible. It's a really great album."

Carry the Light was mainly demo'd at Peter's home studio—lovingly named Bigsby Park after his dog Bigsby—and the songs were further fleshed out and tracked at his own Studio Phenix in nearby Berry Hill, Tennessee, with strings and additional accompaniment done at Blackbird Studio in Nashville. Aiding and abetting Peter and Julian were some choice collaborators, including Chad Cromwell (drums), Glenn Worf (bass), and Mike Rojas (keyboards).

They're also surrounded by an all-star supporting cast consisting of Sheryl Crow (Peter's vocal foil on the aforementioned "Breaking the Mold"), Graham Nash (who adds delicate harmonies to the COVID-era lament "I'm Sorry Elle"), H.E.R. (trading complementary guitar licks on the instrumental "Islamorada"), Tom Morello (auteur of the ballistic guitar explosiveness on the furious protest song "Lions at the Gate"), Benmont Tench (lending his intuitive keyboard support on the Tom Petty tribute "Buried Treasure") and Bill Evans (supplying supple saxophone lines on both "Can You Take Me There" and "Tinderbox"). Everyone asked to participate in *Carry the Light* gladly heeded the call to lend their support and create new material with an artist who's been dispersing endless goodwill and great music across the globe for more than six decades and counting.

Carry the Light is bookended by two quite heartfelt songs, opening with its tribal title track, buttressed by authentic Native American stomp-dance chanting, and closing with a moving, strings-laden instrumental, "At the End of the Day."

"Buried Treasure" came about in honor of the recurring radio show of the same name that the late, great singer/songwriter/guitarist Tom Petty curated and hosted on SiriusXM for 15 years. A lifetime fan of Petty's, Peter proudly admits that the "Buried Treasure" show is essentially on "24/7" at his house. "We didn't have any music yet, and we didn't have any lyrics, but I had an idea," Julian explains. "I downloaded every title of Tom's songs and created a narrative using just the titles with no filler words, so everything you hear in the verses are Tom Petty songs." Continues Peter, "I asked one of the Heartbreakers, Benmont Tench, to play keyboards on it. I'm such a *huge* fan of his playing, and he always comes up with the right thing."

The unstoppable roar of "Lions at the Gate" grew from an idea Peter began developing nearly half a decade ago but had never finished. After bringing it to Julian's attention, "Lions" evolved into a no-holds-barred protest song. "To me, lions signify power," Peter explains. "I had that line, 'lions at the gate,' and then Julian came up with the first part: '*Tear down* the lions at the gate.'" Julian adds, "Yeah, that's a *strong* message. The song is *angry*—musically and lyrically. The more we worked on it, there was no doubt in my mind that, of all people, Tom Morello had to play guitar on the protest song. It *had* to happen."

If "Lions at the Gate" channels righteous fury, another track reveals Peter at his most vulnerable. The emotional weight of "I'm Sorry Elle" is palpable, and having longtime friend Graham Nash add what Peter calls "beautiful harmonies" makes the tender song even more affecting. "It's about my first granddaughter," Peter reveals. "It explains how Elle was born during the peak of COVID in Manhattan, just the most horrible place to be born at that time in history—and I could not get to her. I couldn't reach her, except through my screen. I could *see* her, but I couldn't reach out and touch her. In the end, the last verse is when we finally meet after all that. It was so amazing to finally be able to hold her."

Peter's music has long transcended eras, connecting with listeners and fellow musicians decades apart. That cross-generational reach was evident when Grammy-winning guitar phenom H.E.R. brought her own expressive fire to the instrumental "Islamorada." Though she represents a new generation of guitar heroes, her connection to Peter stretches back to childhood. "I just said to H.E.R., 'Do you—don't do me,'" Peter explains. "She definitely was herself, but she paid homage to me and my ad-libs, which became part of her melody. Isn't that fantastic?" Julian adds, "When H.E.R. was very young, she was at the grocery store with her mother, who saw my dad and said, 'Oh, that's Peter Frampton over there.' They came over and introduced themselves. My dad was very sweet about it, as he is, because he *is* the sweetest guy, and when she

later told us about that meeting over the phone, it was just a nice full-circle moment.”

With so many bright circuits enlisted to elevate *Carry the Light*, both Peter and Julian were determined that their own contributions to the album were up to the standard being set by their collaborators. “The motto of this project was, ‘We’re not gonna settle,’ whether it was down to stitching my lines or adding a new musical bridge,” confirms Peter. Julian continues, “We did things again and again because we refused to settle. For example, we completely reworked the chorus of ‘Breaking the Mold’ four or five times because it just wasn’t right.” “Some songs we built from the ground up, and some of them were already further along with the melody and all the music. Sometimes my dad would say, ‘I need you to help me get this message across,’” Julian explains. “So I’d ask, ‘What are you trying to say here?’ My job was to help articulate that—to be a mouthpiece for him and help complete his ideas.”

Carry the Light is deeply entrenched in the present, underscoring the challenges we’re all presented with, day in and day out. “The album is very much a reflection of now,” Julian observes. “It captures how my dad feels about the world—the changes happening around him and the way he’s evolving with it.” Peter sees the title as a statement of purpose, “To me, the whole idea of *Carry the Light* is about wisdom,” he says. “You’ve got to keep it with you.”

Regardless of the physical challenges he’s faced in recent years due to his ongoing battle with IBM (Inclusion Body Myositis), a rare, degenerative muscular disease, Frampton’s guitar prowess remains unabated on *Carry the Light*, as his fretboard work on tracks like “I Can’t Let It Be,” “Tinderbox” and “At the End of the Day” all readily attest. “My dad’s guitar playing is top-notch on this album, and that’s something we wanted to make sure was the star of the show,” Julian affirms. “It’s *still* the star of the show,” Peter notes. Concur Julian, “It still is, yes, regardless of the narrative. His guitar playing always has been—and always will be—the star. And he’s still at the top of his game.”

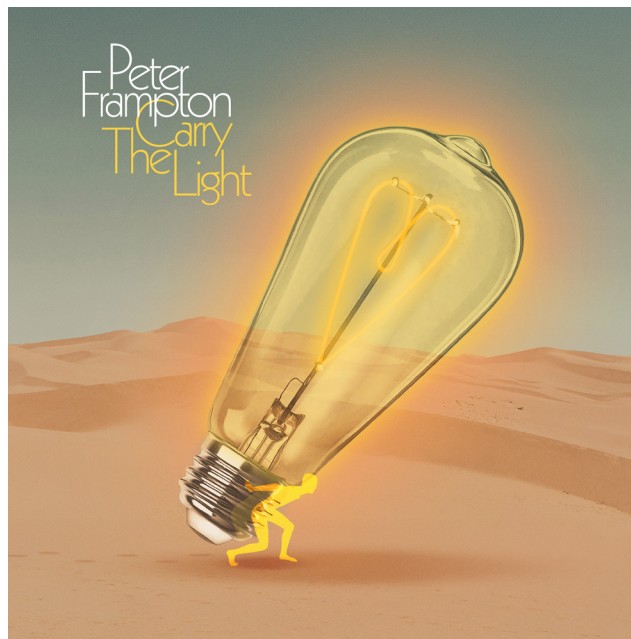
When it comes to playing guitar, Peter is all about harnessing his instincts. “If I know what I’m doing on a track, the first take has got all the feel and all the emotion,” he believes. “I’ve always been more of a first-take guy, because you can’t *think* when you play. If you’re gonna work out the solo, which I *hate* doing, you gotta think about it, and then the feel disappears somehow. I prefer to just jump in and play off the moment.”

Initially, Julian gravitated towards drums when he was eight years old rather than guitar. “I think I shied away from the guitar when I was younger because I picked it up and couldn’t do the solo in ‘Do You Feel Like We Do,’”

he says, referencing one of the biggest hits on *Frampton Come Alive!*, which celebrates its 50th anniversary this year. “I didn’t know how much work it was,” Julian continues. “I’m by no means a prodigy guitar player like my father is, but I can get by.” Peter interjects, fatherly and firm, “Oh, gosh—now, now. Don’t do the Frampton routine and play yourself down. He’s *very* good.” Julian pauses, then explains his gear shift: “I couldn’t write songs on the drums, so I came back to the guitar late in the game, when I was 17 or 18. At first, I just learned very easy chords to be able to tell my stories. Starting on drums really did influence

my guitar playing, which is very percussive. And now, I’ve found I love playing bass too! Everything has led up to this moment.”

The collaborative energy behind *Carry The Light* extended beyond father and son. The spark behind one of the album’s standout moments came from Julian’s wife, Annie—a gifted musician and songwriter in her own right—who suggested Sheryl Crow to duet on “Breaking the Mold.” “We wanted to involve Sheryl in some way, so when I told that to my dad, he said, ‘That’s such a great idea—let’s reach out to her,’” Julian recounts. “Sheryl’s been a big part of my dad’s story over the last 2½ years now, back to when she brought him on for her Rock & Roll Hall of Fame performance.” Adds Peter, “Sheryl’s a phenomenal artist, singer, bassist and musician who’s also done many vocal sessions over the years. She just came



album artwork

in and ripped it off. I don't think it took her more than 45 minutes to do it."

Beyond its collaborative spirit, *Carry The Light* is also driven by a unifying message. Another emotional touchstone occurs in "I Can't Let It Be," a song both Framptons felt needed to speak to something larger. "How my dad explained it to me was, when he wrote that chorus, he wanted to convey that, regardless of where you see yourself, everyone wants the best in the end. They want the best for what they think this country, or this world, needs. We're all heading in the same direction, but we're just not together in it. It's parallel, and not universal—and my dad's message behind that was, 'I can't let it be. I can't let it continue to *just* be parallel. We need to find a way to come together and *make* this thing

be universal.' We both agreed that we all have to make it perpendicular at some point."

The stark honesty of *Carry the Light* opens the door for the next phase of Peter Frampton's career, which shows no signs of slowing down anytime soon. "I've already started writing new material for us to start working on next," Peter reveals. Julian smiles, then concludes, "Oh, I love that. It's another resurgence! Just like the phoenix, my dad keeps rising."

The collective purpose here could not be more clear. Working right by each other's side, Peter and Julian Frampton have come together to show us the way to reach the *Light*.

Carry on.

Carry the Light

Song by Song, With Peter Frampton and Julian Frampton

1. "CARRY THE LIGHT"

Peter: I wrote the chorus first. I was playing around with all these voices coming in, and that's all I had. I didn't have the verse or anything, so I put it down. Later, I was talking with my guitar tech Nick Gibson, who is a hundred percent Shawnee. His DNA goes all the way back to Tecumseh. He was heading home to Oklahoma, and he said, "I'm gonna see the elders." When he said "the elders," it hit me because it fit perfectly with the song's theme. To me, the whole idea of "Carry the Light" is wisdom. And then I thought, "Well, if you listen to the elders, they'll know what to do. They'll know what's to be." Take it away, Julian.

Julian: Even before we added the stomp dance chant, we had the idea that it would be great to have a tribal drum loop lead into this song. It started to build and flesh itself out in such a special way that, one day, Nick said, "I'm going to do a stomp dance back home with the elders next month. I'll take a microphone with me, and record a sample of it outside. I'll do it at the right time, and we'll see how it goes." And we were like, "Yeah! That sounds amazing." And he did a phenomenal job! You hear all the cicadas and insects in the background, and it just brings you into this special place right away.

The stomp dance chants are such a special call-and-response. You have Nick's father as the main lead voice, and then Nick and the rest of the elders are the answer. When he sent us the stem, both of us just went, "Ahhhh!" We couldn't believe it. We just couldn't believe it.

2. "BURIED TREASURE" – FEATURING BENMONT TENCH

Julian: My dad discovered that "Tom Petty's Buried Treasure" radio show was airing on SiriusXM. It's a deep dive into tracks you've heard but don't know where they came from—but Tom did. It's rock history. It's blues history. It's jazz history. It's just *history*. He was so incredible at explaining things and played tracks from his own collection. He hosted the show on and off for about 15 years. If you go to my dad's house, "Buried Treasure" is just playing nonstop.

Peter: (laughs) It's on in my house 24/7!

Julian: Yeah, it's *always* playing. It was on our minds, and we realized, "Why don't we write a tribute to Tom Petty?" We didn't have any music or lyrics yet—but I had an idea. I downloaded every title of Tom Petty's and Tom Petty & the Heartbreakers' songs. Basically, I took all those song titles and created a narrative using only the titles with no filler words, so everything you hear in the verses is a Tom Petty song.

Peter: I asked one of the Heartbreakers, Benmont Tench, to play keyboards on it. I had first asked him to play on something years ago that I was producing for Davy Knowles. For me, the best keyboard players have always been Benmont, Ian McLagan of the Faces, and Nicky Hopkins. Ian McLagan and Benmont are like the UK and U.S. versions of each other.

Benmont is a lovely person to start with, so we really hit it off. I'm such a *huge* fan of his playing because it's so

simple. The man can play much more than that, obviously, but he always comes up with the right thing. For example, in the first verse, there's one organ note, and in the second verse, there's an octave on the piano. It's just *one note*, you know? But it's the *right* note.

Julian: What's my favorite Tom Petty song? Oh, man—that's hard. Well, as a kid, I *loved* "Mary Jane's Last Dance." That's my favorite song. But then there's the scene in *Jerry Maguire* with "Free Fallin'"—that's so iconic!

Peter: It's got to be "Refugee" for me. There are so many, but "Refugee" is the first one that hit me big time. I had the first two records, but when *Damn the Torpedoes* came out and I heard that song, that was *it*.

3. "I'M SORRY ELLE" – FEATURING GRAHAM NASH

Peter: Graham sings so beautifully on this one. It's about my first granddaughter. That was the first song I finished where I said, "This is *definitely* going to be on the album." There was no way it wouldn't be. It was just a good song, and I was so proud of it.

Basically, it explains how Elle was born during the peak of COVID in Manhattan, just the most horrible place to be born at that time in history—and I could not get to her. I couldn't reach her, except through my screen. I could *see* her, but I couldn't reach out and touch her. And then, of course, in the end, the last verse is when we finally meet after all that. It was so amazing to finally be able to hold her.

Julian: What I love about that song is that it has both a micro and a macro lens. The micro is the personal story about Elle, and the macro is what a boomer thinks about the next generation.

4. "BREAKING THE MOLD" – FEATURING SHERYL CROW

Julian: Sheryl's been a big part of my dad's story over the last 2½ years, dating back to when she brought him on for her Rock & Roll Hall of Fame performance—and everything has just gone so well since then! (laughs)

We knew we wanted to potentially involve Sheryl on this album—but we weren't sure where or in what way. It was actually my wife [Annie] who said, "I love that song, 'Breaking the Mold.' I think Sheryl can sing on that song." She's a musician and a songwriter herself, so she has the ear for that kind of thing—and she loves Sheryl's music. I was immediately like, "Oh wow! Oh my God,

you're right." When I told my dad, he went, "Oh, that's such a great idea—let's reach out to her."

Peter: Sheryl's a phenomenal artist, singer, bassist, and musician who's also done many vocal sessions over the years. She just came in, and ripped it off. I don't think it took her more than 45 minutes. She did no more than five takes, and she did a great job. She's a *wonderful* singer.

5. "I CAN'T LET IT BE"

Julian: My dad explained to me that when he wrote that chorus, he wanted to convey that, regardless of where you see yourself, everyone wants the best in the end. They want the best for what they think this country, or this world, needs. We're all heading in the same direction, but we're just not together in it. It's parallel, not universal—and my dad's message behind that was, "I can't let it be. I can't let it continue to *just* be parallel. We need to find a way to come together and *make* this thing universal." We both agreed that we all have to make it perpendicular at some point.

Peter: Yes. We really do all have to come together.

6. "LIONS AT THE GATE" – FEATURING TOM MORELLO

Peter: It wasn't originally written for Tom to play on. It's funny, because I've had that track for about five or six years, back to when I was working in Nashville with my producer, Chuck Ainlay, and Dave Labruyere, who had played bass with me for a while. It started when I was given a replica of Buddy Holly's acoustic guitar by his widow, Maria Elena. She asked me what my favorite Buddy Holly song was, and I said, "Peggy Sue." Of all the guitars she made, about 40 of them, that one was called "Peggy Sue." Paul McCartney wanted that one, but I got it. (laughs) During the session, we tracked what eventually became "Lions at the Gate."

Julian: He had the music for "Lions at the Gate" for a while, and then we reworked the arrangement as we started writing lyrics. My dad brought a collection of things he had written down, and we were like, "Where can this fit? Does this make sense here?"

It really started to build into a protest song, very naturally. The song is *angry*. It's an angry musical song, and it's an angry lyrical song. As we worked on it and it became more and more what it is, there was no doubt in my mind that, of all people, Tom Morello had to play guitar on the protest song. It *had* to happen. There are so many things interwoven into it, but this song is really about how we don't treat our veterans well when they come home.

Peter: The first idea I had was, “lions at the gate.” I’ve read various historical books about Hollywood, and I’ve also seen a lot about it on YouTube recently. It’s about the fact that Hollywood was built in the 1920s, and as soon as they made a lot of money, the artists, the business people, and Hollywood in general built these *huge* castle-looking things—and what was at the gate? Lions. It was mainly lions, but to me, it just signified power. I’m just anti-billionaire, basically. I had that line, “lions at the gate,” and then Julian came up with the first part: “*Tear down the lions at the gate.*”

Julian: “Tear down the lions at the gate,” yeah. That’s a *strong* message.

7. “ISLAMORADA” – FEATURING H.E.R.

Julian: The chord progression was something I had written and recorded as a voice memo years ago. I was going through little bits to see if I could find anything, and this one had some jazzier chords—and dad *loves* that stuff. So I’m like, “Hey, what about this one?” And he’s like, “Yeah, this is great. I think I should sing on this one.” And I’m like, “No, no, no.” We started coming up with melodies, and I said, “Wouldn’t that just sound better on the guitar?” (both laugh) He got out the electric, and I played the acoustic, and then he played over it.

Peter: Yeah, yeah, Julian was right. It’s an instrumental. The melodies were very classical. And then we got H.E.R. involved. I played all the way through the first verse, and I’m in the choruses, but I took myself out of the second verse. I just said to H.E.R., “Do you—don’t do me.” She definitely was herself, but she paid homage to me and my ad-libs, which then became part of her melody. Isn’t that fantastic?

Julian: It was so cool speaking to H.E.R. about what we wanted—to just do *her* version of what he did. We ran into H.E.R. at LAX while flying back to Nashville.

She’s just so sweet and so down-to-earth. There’s something really special about having another full-circle moment in the storyline. My father used to have a place in Sherman Oaks and then in Studio City. When she—H.E.R.—was younger, she lived in that area. She was at the grocery store with her mother, who saw my dad and said, “Oh, that’s Peter Frampton over there.” And Gabby went, “No way!” This was when she was very young, and they came over, said hi to my dad and introduced themselves. My dad was very sweet about it—as he is, because he is the sweetest guy. She told us that story on the phone: “I don’t know if you remember, but I met you at Ralph’s in Studio City years and years ago.” It’s just

a nice full-circle moment. And she’s such a great player, too.

Peter: When she gets to the end of her solo and she starts shredding, it’s just so perfect. *So* perfect.

8. “CAN YOU TAKE ME THERE” – FEATURING BILL EVANS

Peter: This is also one of my favorite tracks. It’s so spacey. We tried to put real drums on it—but the more we added, the worse it sounded. It just didn’t work.

Julian: It lost its feel. There was something so special and so interesting about that guitar—and that guitar really is the rhythm section, in a way. You know it’s spacey, and you know it’s special.

Peter: It’s *really* special. As I play that one chord and Bill starts playing that beautiful sax—oh my God. It’s so gorgeous.

How did I meet him? I went to see him play live—though I didn’t know he was gonna be there. He was the band-leader for a German singer. He’s a fantastic sax player, and he would also introduce the people who came on. He was very funny onstage. I saw him later that night and said, “I’m so glad I came tonight, because this band is so phenomenal.” He said, “Oh, I just put it together this week.” Then I realized, *this* is Bill Evans who played with Miles Davis! It all came back to me.

As a *huge* Miles Davis fan, it was a no-brainer. We started going for coffee. Whenever he was in town, we’d get together—and we still do. One time I asked him, “Would you play on a track if I’ve got something that I think is gonna be up your alley?” He said, “Absolutely.” In the end, we did two of them.

Peter: That song is inspired by Marvin Gaye. It’s got that same vibe, you know? And having Bill’s sax on there—that was just it for me.

9. “TINDERBOX” – FEATURING BILL EVANS

Julian: The biggest journey of the album is “Tinderbox,” because it takes you to so many different places.

Peter: Yeah, it does. It does. Chad Cromwell is on drums, and Glenn Worf is on bass. Having the two of them together—I mean, wow. They used to be the #1 team in Nashville. They would always travel together, as bass and drums. Chad played with me on the road, and he didn’t do that many sessions for four or five years. Glenn doesn’t do a lot of sessions anymore either, but he always said, “Call me. Just call me.” So I did. The two of them together are just phenomenal.

Julian: What I love about all this is that the very first track with lyrics on the album is the first song, “Carry the Light,” and the last track with lyrics is the ninth song, “Tinderbox.” In my opinion, it ties everything up a little bit, because the first song says, “This is what we need to do,” and then the last lyrical song says, “This is *how* we do it.”

10. “AT THE END OF THE DAY”

Julian: It’s the last track, and it tells you, “At the end of the day, everything is going to be okay.”

Peter: It’s an uplifting instrumental with strings, recorded at Blackbird Studio in Nashville. We knew we had the beginning and the end. We knew we had a starting point with “Carry the Light,” and we knew we had the end with “At the End of the Day.”

Do I think people will like *Carry the Light*? Well, let me share this story with you. I’ve known Elton John for years, and we had been catching up on each other’s health via email. I wrote, “I don’t want to be presumptuous, but I have a new album. If you would like to hear it, I’ll send it to you.” I didn’t put the album in the email because I *hate* when people do that. I got an email back right after that saying, “I would *love* to hear the album,” so I sent it to him.

Then, in the morning, I woke up, checked my email, and there he was, going into *raptures* over the album. It was the best wake-up I’ve ever had! I emailed back: “You’ve made my year!” About 20 minutes later, the phone rings. He didn’t say who he was, but I knew it was him. He said, “I just wanted you to know that I meant every word in that email.” That was extraordinary.

CREDITS

PETER FRAMPTON *CARRY THE LIGHT* (2026)

1. Carry The Light (4:24)
2. Buried Treasure featuring Benmont Tench (4:45)
3. I’m Sorry Elle featuring Graham Nash (4:09)
4. Breaking The Mold featuring Sheryl Crow (4:16)
5. I Can’t Let It Be (3:32)
6. Lions At The Gate featuring Tom Morello (4:10)
7. Islamorada featuring H.E.R. (3:18)
8. Can You Take Me There featuring Bill Evans (4:49)
9. Tinderbox featuring Bill Evans (5:01)
10. At The End of The Day (3:33)

1. Carry The Light (4:24)

Written and composed by Peter Frampton and Julian Frampton

Chad Cromwell: Drums, Percussion

Eric Darkin: Percussion

Glenn Worf: Bass

Mike Rojas: Piano, Hammond Organ

Peter Frampton: Guitars, Vocals

Children’s Choir Conductors: David Wise
& Laura Cooksey

Stomp Dance Chants: Nick Gibson and Roy Gibson

(Absentee Shawnee Tribe of Oklahoma)

2. Buried Treasure (4:45)

Benmont Tench appears courtesy of Dark Horse Records
featuring Benmont Tench

Written and composed by Peter Frampton and Julian Frampton

Chad Cromwell: Drums, Percussion

Glenn Worf: Bass

Mike Rojas: Wurlitzer Piano, Hammond Organ

Pat Burgeson: Electric Guitar

Vicki Hampton Backing Vocals

Angela Primm: Backing Vocals

Gale Mayes: Backing Vocals

Benmont Tench: Piano, Wurlitzer Piano, Hammond Organ

Peter Frampton: Electric Guitar, Lead Vocal

3. I’m Sorry Elle (4:09)

featuring Graham Nash

Written and composed by Peter Frampton
and Julian Frampton

Chad Cromwell: Drums

Glenn Worf: Bass

Mike Rojas: Piano

Graham Nash: Lead Vocals, Backing Vocals

Peter Frampton: Guitars, Lead Vocals

Kristin Wilkinson Strings and French Horns: Arranged and Conducted by Kristin Wilkinson

4. Breaking The Mold (4:16)

featuring Sheryl Crow

Written and composed by Peter Frampton and Julian Frampton

Chad Cromwell: Percussion

Mike Rojas: Wurlitzer Piano

Julian Frampton: Programming

Sheryl Crow: Lead Vocals, Backing Vocals

Peter Frampton: Guitars, Bass, Lead Vocals, Programming

5. I Can't Let It Be (3:32)

Written and composed by Peter Frampton and Julian Frampton

Chad Cromwell: Drums

Glenn Worf: Bass

Mike Rojas: Piano, Wurlitzer Piano, Hammond Organ

Peter Frampton: Guitars, Lead Vocal, Backing Vocals

Kristin Wilkinson Strings: Arranged and conducted by Kristin Wilkinson

6. Lions At The Gate (4:10)

featuring Tom Morello

Written and composed by Peter Frampton and Julian Frampton

Chad Cromwell: Drums

Glenn Worf: Bass

Mike Rojas: Hammond Organ

Julian Frampton: Lead Vocals, Backing Vocals

Tom Morello: Electric Guitar

Peter Frampton: Electric Guitar, Lead Vocals, Backing Vocals

Children's Choir Conductors: David Wise & Laura Cooksey

7. Islamorada (3:18)

H.E.R. appears courtesy of MBK Entertainment/RCA Records

featuring H.E.R.

Written and composed by Peter Frampton and Julian Frampton

Chad Cromwell: Drums

Eric Darkin: Percussion

Glenn Worf: Bass

Mike Rojas: Piano, Wurlitzer Piano, Hammond Organ

H.E.R.: Electric Guitar

Peter Frampton: Electric Guitar

Kristin Wilkinson Strings: Arranged and conducted by Kristin Wilkinson

8. Can You Take Me There (4:49)

featuring Bill Evans

Written and composed by Peter Frampton and Julian Frampton

Eric Darkin: Percussion

Mike Rojas: Piano, Wurlitzer Piano, Hammond Organ

Julian Frampton: Programming

Bill Evans: Saxophone

Peter Frampton: Guitars, Bass, Vocals, Programming

French Horns: Arranged and Conducted by Kristin Wilkinson

9. Tinderbox (5:01)

featuring Bill Evans

Written and composed by Peter Frampton and Julian Frampton

Chad Cromwell: Drums

Glenn Worf: Bass

Mike Rojas: Hammond Organ

Julian Frampton: Backing Vocals

Vicki Hampton: Backing Vocals

Angela Primm: Backing Vocals

Gale Mayes: Backing Vocals

Bill Evans: Saxophone

Peter Frampton: Guitars, Lead Vocal, Backing Vocals

10. At The End Of The Day (3:33)

Written and composed by Peter Frampton

Chad Cromwell: Drums

Glenn Worf: Bass

Mike Rojas: Wurlitzer Piano, Hammond Organ

Peter Frampton: Guitars

Kristin Wilkinson Strings: Arranged and conducted by Kristin Wilkinson

Produced By: Chuck Ainley, Peter Frampton, and Julian Frampton

Recorded and Mixed at Studio Phenix

Overdubs at Bigsby Park, Blackbird Studios, East West Studios, Bahay Kubo Studio, RMF

Studio, and Studio 145

Recording Engineers: Chuck Ainlay and Peter Frampton

Assistant Engineers: Lance VanDyke, Cory Halterman, Brody Winger, Jordan Reed, and Austin Brown

Additional Engineering: Ryan Ulyate, Todd Caldwell, H.E.R., Miki Tsutsumi, and Lance

VanDyke

Guitar Technician: Nick Gibson

Mixed by Chuck Ainlay and Peter Frampton

Mastering by Gavin Lurssen and Ruben Cohen at Lurssen Mastering

Design: Keith Brogdon at Thinking Out Loud Design

Kristin Wilkinson Strings are:

Violins: David Davidson, David Angell, Jung-Min Shin, Annaliese Kowert, Jenny

Bifano, Rachel Englander

Viola: Kristin Wilkinson, Monisa Angell, Chris Lowry

Cello: Kevin Bate, Austin Koke

French Horns: Jennifer Kummer, Leslie Norton

Management: Ken Levitan and Steve Schweidel for Vector Management

Business Management: David Zeisler at Gelfand, Rennert & Feldman

Publicity: Carla Sacks and Krista Williams for Sacks & Co.

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