



GET THE LED OUT

 a Celebration of "The Mighty Zep" 

From the bombastic and epic, to the folky and mystical, Get The Led Out have captured the essence of the recorded music of Led Zeppelin and brought it to the big concert stage. The Philadelphia-based group consists of six accomplished musicians intent on delivering Led Zeppelin's studio recordings with all the bells and whistles. Utilizing the multi-instrumentalists at their disposal, Get The Led Out re-create the songs in all their depth and glory with the studio overdubs that Zeppelin themselves never performed live.

Dubbed by the media as "The American Led Zeppelin," Get The Led Out present a two hour+ set each night that spans the mythic career of the legendary British supergroup. With a strong focus on the early years, they also touch on the deeper cuts that were seldom, if ever heard in concert.

The group is achieving strong box office scores in the Mid-Atlantic. Not uncommon are return-visits and sell-outs at a number of the region's most prominent venues and PACs including The Nokia Theater (NYC Times Square), Boston's House of Blues, Pennsylvania's Sovereign Center and Keswick Theatre, and Oswego New York's "Harborfest" (two years in a row) as well as countless other theaters and national concert venues.

Get The Led Out's approach to their performance of this hallowed catalog is not unlike a classical performance. "Led Zeppelin are sort of the classical composers of the rock era," says lead vocalist Paul Sinclair. "I believe 100 years from now they will be looked at as the Bach or Beethoven of our time. As cliché as it sounds, their music is timeless."

A Get The Led Out concert sort of mimics the "light and shade" that is the embodiment of "The Mighty Zep." Whether it's the passion and fury with which they deliver the blues-soaked, groove-driven rock anthems, or the delicate nature of their intimate, sit-down acoustic set (complete with special guest female vocalist for "The Battle of Evermore"), it's their attention to detail and nuance that makes a Get The Led Out performance a truly awe-inspiring event!

"Great band [who] knows the music inside-out and present it amazingly well. Total pros and a pleasure to work with!"

Roy Snyder - Keswick Theatre

"An homage, beautifully performed with genuine respect for the oh-so familiar material...It sells tickets!"

Steve Krempasky - Whitaker Center

"I thought the real 'Led Zep' was on stage!"

Stu Green - Magic City Music Hall

"More than just an exceptional recreation of Led Zeppelin, one of the best tribute bands on the planet!"

Bruce Ranes - Sellersville Theatre

"Their solid performances regularly mean successful shows!"

Peter Manning - House of Blues Atlantic City

"Great music! Great guys!"

Kacy Jenkins - Ram's Head Live

"They didn't just pass Zeppelin 101 with flying colors -- they're working on their Ph.D. They didn't just do their Zep homework -- they're teaching the class."

The Patriot News

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Fans Ramble On

"Awesome show. It was my second time seeing you guys. This time I brought seven of my friends. Love it, and rock on."

Chuck M. from Ocean View, NJ

"I've seen you there three times, and judging by the fact that the crowds seem to be getting bigger and bigger, it looks like I'm not the only one telling friends about you. Loved the new line-up of the band, loved the new additions to the set -- a fantastic mix of radio favorites and deep cuts. And all of you guys can seriously PLAY! Keep coming back to Baltimore, and I'll keep showing up and bringing friends."

Geoff W.

"I saw you in Sellersville, PA. I absolutely LOVED the show. So much in fact that I will be there this evening with my brother my son and my nephew."

Anne Marie W. from Reading, PA

"I was hesitant on going since I saw the real thing in '75. My husband insisted & we took our three teens & absolutely loved it. We will see you again and again!"

The Owens family

"OUTSTANDING! You guys were tight, seamless, really together. Overall an excellent performance from start to finish. Well worth every penny. I'm 50 years old and haven't seen a drum solo like that in about 25 years. I would definitely see you again."

Jeff E. from Blandon, PA

"I have seen GTLO four times now. Band seems to be getting better each time I see it. The acoustic portion was great. It's nice that you guys change up the set list for us regulars. Your fan!"

Don F.

"You did When the Levee Breaks! From what I've read, Zeppelin never performed that live. What an accomplishment. Thanks for the wonderful evening!"

Ohwhenz

"I have seen you guys twice...You're the best I have heard or seen. You are Zeppelin!!!! Your drummer kick's ass. He makes Bonzo triplets look and sound easy. This professor say's 'Go GTLO!'"

Douglas E., MBA from West Chester, PA

"I have seen a lot of Zeppelin tributes over the years and you guys are by far the best."

Jeff G.

"It sounded as if we were listening to a recording. It's exciting to hear parents and friends talk about Led Zeppelin and now it's an honor to be able to watch the Led Zeppelin of our time."

Andrew O. & Ashley T.

"I've been a fan of yours for a few years now, and you are the most fantastic musicians! And amazingly you seem to be better at each show I've attended. The most recent one I saw at The Keswick last summer with Battle of Evermore was truly magical."

Beth B.

"You guys are the closest thing to Zeppelin I've ever heard and honestly could not tell the difference. What a breath of fresh air to hear you play."

Charlene G.

"What a great time my son and I had at your performance at the Keswick. I am 49 yoa and a huge Zeppelin fan. My 17 yoa son is also a Zepp fan. Your musicianship was incredible. Can't wait to see you guys again."

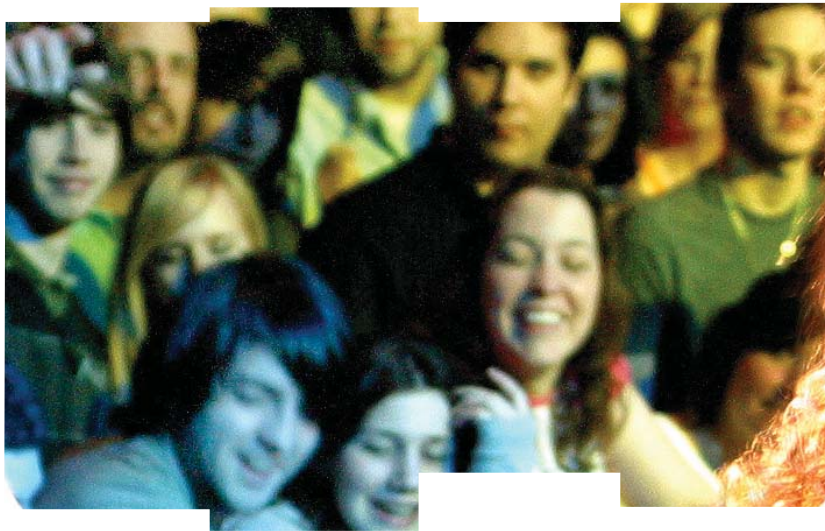
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 a Celebration of "The Mighty Zep"  

Fans Ramble On

FBO Review:

Gettin' The Led Out in Northern Illinois

Friday, March 25, 2011 :: James Lumber Center for the Performing Arts
College of Lake County, Grayslake, IL

GRAYSLAKE, III. -- Once upon a time, I really wanted to review concerts for a living, but this delayed effort is another example of how I couldn't meet a deadline to save my life...

It was a distinct pleasure to experience the joy of a three-hour set from Get The Led Out on a Friday night amongst a respectful and appreciative crowd in a fairly intimate theater setting (the place was pretty much packed, with a capacity of ~600). We had a pretty smooth drive up from Chicago with minimal traffic, taking about sixty minutes to make the trip. After reading all the glowing reviews here on FBO, the band had a lot to live up to, but you can now count me among the believers.

Anyway, I'll hit some of the highlights. Since I've Been Loving You was incredible, Ramble on was a real treat, the entire acoustic set was fantastic, Dazed and Confused was appropriately menacing, Heartbreaker was joyous, and - well, I could go on an on, but there are only so many superlatives.

Guitarist Paul Hammond is simply amazing, playing with all the fluidity and speed of Jimmy Page in his prime. I can't adequately communicate just how awesome Since I've Been Loving You was with the combination of Sinclair's delivery and Hammond providing a sublime rendering of one of my all-time favorite Page solos. Excellent. The same can be said with Paul's delicate picking on Over The Hills and Far Away and Bron-yr-aur. Great stuff.

Hammond was ably assisted by Jimmy Marchiano, who shared the spotlight in a phenomenal Heartbreaker medley and spot-on Stairway solo, and jack-of-all-trades Andrew Lipke who played some guitar, keyboards, and even a bit of bongos on Royal Orleans, which was a tremendous surprise to hear.

You knew Billy Childs was going to be great all night after hearing him in Good Times Bad Times, which had me hoping for the addition of The Lemon Song to the set. Maybe next time? Adam Ferraioli rounded out the powerful engine room of the rhythm section and acquitted himself magnificently on Moby Dick as well as (perhaps more difficult but less-noticed) things like Dazed and Confused, and keeping the driving tempo of Kashmir. However, GTLO needs to make sure they mike him up better for the introduction of The Ocean - I couldn't hear that count-in very well!

Vocalist Paul Sinclair is not a carbon copy of Robert Plant (no one is), but he reaches almost all the notes Plant was able to in the 1968-1971 peak years, and does an excellent job channeling Plant with all of his idiosyncratic inflections and flourishes that we all recognize from the studio versions. Sometimes I'll see someone try to do a Zeppelin song and I just end up cocking my head to one side or cringing, but with Sinclair, there was just a lot of nodding and smiling - he was nailing it. It needs to be said just how effectively GTLO employs backing vocals from Lipke, Marchiano, and Childs to augment and enhance what Sinclair is able to do, resulting in a great layered sound. There are many examples, but Misty Mountain Hop, Good Times Bad Times, and Your Time is Gonna Come particularly come to mind. Certainly the studio version of Ramble On would be impossible to perform without competent co-vocalists, but with Get The Led Out, it was a pleasure. One can't help but wonder how much of a different live band Zeppelin would have been if Plant could have relied on a little help from the other guys to get through some of the material, as he was able to do later with Charlie Jones

in Strange Sensation for In The Light or with Jason Bonham for Misty Mountain Hop at the O2.

The stunningly beautiful acoustic interlude (which begins with a nice nod to The Song Remains The Same film) reached its ultimate height during The Battle of Evermore and the addition of lovely Ms. DeSantis to the mix. It was a cool moment to watch Sinclair reach over to the volume knob on Paul Hammond's mandolin to gradually increase it during the introduction. As their rendition progressed flawlessly, it was difficult not to wonder what the hell Zep were thinking in talking Jonesy into singing Sandy Denny's part on the 1977 tour... who thought that was a good idea? I love JPJ, but surely if they wanted to do the song that badly, they could have found a comely lass with a good voice to bring along with the rest of their large entourage?

It was really interesting to hear the studio version of No Quarter in a live setting. It didn't sound right to Laura because she's been subjected to so many live versions, but of course the studio edition has a bit of a different vibe (achieved, if memory serves, by manipulating the playback to get that slightly druggy, slowed sound).

Thanks to all of Get The Led Out for sticking around for a meet-and-greet session after the show. It was great to meet and talk with the band, especially Paul Hammond, who had graciously included some of my pre-show requests like TY, OTHAFA, and "something from Presence" (Royal Orleans was a real shock - I'd never heard anyone attempt that, and they really pulled it off). Laura and I both had a fantastic time, and I picked up a nice GTLO t-shirt as well. Can't wait till you guys make your way back to the Chicago area!

The order is incorrect, but the setlist included:
Immigrant Song, Misty Mountain Hop, Good Times Bad Times, Since I've Been Loving You, The Ocean, Ramble On, Babe I'm Gonna Leave You, Going To California, Bron-yr-aur Stomp, Battle of Evermore, Black Dog, No Quarter, Your Time is Gonna Come, ROYAL ORLEANS!, Moby Dick, Thank You, Dazed and Confused, Heartbreaker (Electric Guitar Showcase Medley) > Livin' Lovin' Maid, Kashmir, Stairway To Heaven, Over The Hills and Far Away, Whole Lotta Love

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Whole Lotta Press

Oct 06 2015

MusicMattersMagazine.com (/news/10-6-15)

Here is a rare interview with GTLO drummer Adam Ferraioli. Adam discusses drums, Zeppelin, performing at the legendary Red Rocks Amphitheatre, and more!

by Amanda Knight

[READ MORE \(/NEWS/10-6-15\)](#)

Sep 11 2015

Salina Journal (/news/9-11-15)

Check out this in-depth interview with Paul Sinclair in advance of GTLO's return to Salina, KS.

by Gary Demuth

[READ MORE \(/NEWS/9-11-15\)](#)

Mar 10 2015

Chicago Tribune (/news/3-10-15)

Check out this interview with Paul Sinclair about growing up and dreaming of being a professional singer.

by Jessi Virtusio

[READ MORE \(/NEWS/3-10-15\)](#)

Jan 22 2015

DigitalJournal.com (/news/1-22-15)

Paul Sinclair discusses Get The Led Out and future plans.

by Markos Papadatos

[READ MORE \(/NEWS/1-22-15\)](#)

Apr 08 2014

GuitarPlayer.com (/news/4-08-14)

Get The Led Out's Paul Hammond at Guitar Player.com sharing some of his gear choices for the GTLO project. This was in advance of the interview/article for the June 2014 issue of Guitar Player Magazine!

by Michael Molenda

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Zeppelin a Celebration of "The Mighty Zep" 

Whole Lotta Press



Concert review:

‘Get the Led Out’ brings Zeppelin to Wolf Trap

Friday, June 8, 2012 | by Cornelius Crimble



VIENNA, VA — It takes a whole lotta guts to stand in front of thousands of Led Zeppelin fans and play their beloved songs.

Well, Get the Led Out had the guts and chops during its first visit to Wolf Trap's perfectly landscaped Filene Center late last week, delivering over two hours of classic material.

Reconstructing to near perfection songs originally built by legendary singer Robert Plant, guitarist Jimmy Page, drummer John Bonham and bassist John Paul Jones, the six-piece band ripped through a catalog of 20 tunes considered masterpieces of the classic rock era.

The biggest gut check came right at the beginning when singer Paul Sinclair opened his mouth to the roar of "Rock and Roll." His notes were screaming powerful and an audible gasp was heard from the audience members near me.

By the way, this tribute was musical rather than theatrical. If we use the Beatles as an example that means the album cut recreation of the live super group the "Fab Faux" rather than the touring impersonators "Rain."

All night, Mr. Sinclair and his cohorts, guitarists Paul Hammond and Jimmy Marchiano, instrumentalist Andrew Lipke (keyboard specialist), drummer Adam Ferraioli and Bassist Billy Childs combined might for cuts culled from the 1969 "Zeppelin I" all the way through to the 1979 release "In Through the Out Door."

So closing my eyes to Get the Led Out's homage (blocking out the wafts of Noxzema and Aqua Velva scents from the older crowd, rather than normal concert fumes) was like listening to a live jukebox.

As far as song choices, it was something for every Zeppelin fanatic to admire.

You want a dose of the familiar? How about "Misty Mountain Hop," "No Quarter," "Ramble On," "Dazed and Confused," and the guilty pleasure of the always-ribald "Lemon Song."

How about the sit down acoustic era? Let's dip into "Going to California" and "The Battle of Evermore." The later was complete with a red dressed, female seductress adding to the vocal high end. Now, let's hit some live rarities, shall we? Get the Led Out crushed "Fool in the Rain" (complete with roadie jumping out to whistle in a lead to the reggae-esque ode) and a finely finessed "Tangerine" (that's a Zeppelin III classic) for the unaware.

In particular, "The Ocean" (from "Houses of the Holy") highlighted a three-guitar crunch from the dueling leads of the evening Mr. Hammond and Mr. Marchiano with Mr. Lipke and axe plugged in for added layers.

However, throughout the night, Mr. Sinclair presented the very best of what Robert Plant had offered.

This was not the primping and vocally exhausted Plant from the 1976 concert film "The Song Remains the Same." Nope, this singing was the lean and mean, 1969 BBC Sessions version of Plant.

Mr. Sinclair delivered the high register all night and never wavered.

The spotlight for drummer Mr. Ferraioli was Bonham's solo on "Moby Dick." It was a solid recreation but, in my opinion, time could have better spent digging deeper into the Zeppelin catalog (maybe "Wanted Song," "Custard Pie" or "Nobody's Fault but Mine") to highlight the entire group.

Would it have been fun if the boys strayed from the purity and went off on a Zeppelin odyssey — reference the often live, sloppy shenanigans on "Whole Lotta Love" from the original group?

The guitarists hinted at the creative chaos with some boogie blues riffing during "Heartbreaker" (delightfully twined with "Living Loving Maid," just like off of the "Zeppelin II" album).

However, Get the Led Out kept those opportunities in check with a solid, crisp and too, to the point recreations of the songs, with just enough therein for the wanting.

The night ended with a massive ode to "Kashmir" and trio of encores led by "When the Levee Breaks." And, of course, they played "Stairway to Heaven," silly person.

The mighty Led Zeppelin (in any incarnation) may never tour again but Get the Led Out provided a nostalgia trip worth taking.



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Whole Lotta Press



Get The Led Out - The American Led Zeppelin

An interview with bassist Billy Childs | By Aaron Manogue | August 2012



Cover bands are everywhere. It's just the nature of the music industry beast. You can walk into any local bar on any given night and see a cover band do their best impression of their favorite songs. But I was lucky enough to come across a different kind of a cover band. One so absolutely spot on, if you close your eyes you might actually think they're the real deal. Get The Led Out is a band that covers one of the most amazing bands in rock history, Led Zeppelin. That's right, there's a band that covers note for note, word for word and even mistake for mistake of Led Zeppelin's recorded music. And on Friday, September 7th, they'll be coming to Madison to play the Barrymore Theatre. Maximum Ink's Aaron Manogue caught up with bassist Billy Childs to talk about their music, their performance, and the mighty Led Zeppelin.

Maximum Ink: What drove you to wanting to be part of Zeppelin cover band?

Billy Childs: GTLO isn't one of those "impersonator" bands. What we do is recreate the studio cuts note for note, with proper instrumentation, etc. The stuff is pretty intricate and really a challenge to do as it takes so many players, due to all the overdubs and parts. More like a small orchestra than a rock band at times. That was interesting to me and seemed like something I would be good at and enjoy. It's very disciplined, similar to following a blueprint. I've also known a couple of these guys forever, back to the Britny Fox days and way before, so that's always a plus. It's also something I've never done before, and I like branching out and doing different things.

MI: What was it like to hear Led Zeppelin for the first time for you? Were you ever lucky enough to see them live?

BC: I bought the third album and loved it as a kid and then I went and got the others. That third one is still probably my favorite, at least tied with Physical Graffiti, and no, I've never seen them.

MI: How much pressure is it to replicate some of the greatest musicians of our time like John Paul Jones, Robert Plant and Jimmy Page night in and night out?

BC: I'm glad I only have to do one! The reaction that the crowds have on an emotional level is what adds the pressure to this. With this, all we have is the music. When you're an original act people are just happy to see you, the person, in addition to the music. We don't have that, but what we do have are great players and many great tunes to choose from. So, the music is everything to us and I think that is what evokes such an emotional response. These guys told me, a few years ago about this reaction from the fans, and it really is surprising. I've seen a lot of tears from people telling me they never thought they would hear these songs performed like this. That was unexpected and added a whole different importance to this for me. Life can be a bitch as we all know, and if we can make somebody that happy for even one night, that's a big thing to me.

MI: It has to be an honor to be dubbed "The American Led Zeppelin." Tell me how you felt when you first heard the band called that.

BC: I just think it's a pretty cool thing. I don't know where or when that started, but yea, I take it as a compliment and it just makes you want to deliver as promised that much more. Expectations are what create pressure, and pressure can be channeled very effectively in this medium if you're familiar with it. Speaking for myself, I seem to thrive on it. When there's no pressure I tend to get lazy!

MI: You play a two hour set every night. What are some of the highlights that audiences have enjoyed?

BC: We do so many of these songs, I'm sure many enjoy different things. We do all the big tunes, obviously, but also go into the lesser known songs. Those are the ones I like the most, and when you're dealing with a band like Zep, everybody knows everything anyway so it's hard to go wrong as far as selection. We do them all, just not all on the same night, so you never really know what we're going to play. Keeps it interesting for us, and them.

MI: You guys are known for getting every last detail correct when playing Zeppelin's music. What was the hardest thing for you to get down exactly right?

BC: Well, speaking about songs, as I say we do them all, each one is kind of a standalone piece and has to be addressed that way. Technical changes occur all night on almost every song. It's all out of view but our backstage is a very busy on, lot of guys, lot of changes, and none can be missed. Our techs are really on the money and without that, this probably would be impossible. It's just very complex for a rock band, really. Speaking for myself as a whole, the hardest part was losing the versions I had played before, and relearning them correctly. Sometimes bad habits are a bitch to break. But really, to be honest, I have long-term memory on most of this stuff, do learn fairly easily, and style wise it's right down my alley. With all that in mind it wasn't really a big stretch for me. This is really more of a collection that has many moving parts, so that is really the challenge. For us, five things can't go right and that's great. It's more like one hundred and five that have to be there with us.

MI: How far do you guys go to replicate Zeppelin's stage show?

BC: I think we have a gong, and the drums are green. Outside of the correct guitars and amps, which are all vintage and as close to the actual instruments as we can get, that's just not what we do. We do look like a rock band, just not that one. Look, that impersonator thing works great with Sinatra, Elvis, etc, but not so much with a rock band, at least to me. We spend our time getting this stuff one hundred percent accurate, we're not at all interested in dragon pants or blonde wigs and I don't think any of us would be here if it was about that. There are a lot of those bands and that's cool, we just view the whole thing from a different perspective. Separating ourselves from that is a challenge for us as we so often get lumped in with that, but really, we're more like the Fab Faux, or the Australian Pink Floyd in that all we try to do is give you the album cuts, exactly as they were played with all the bells and whistles, parts, overdubs, and even the mistakes. That being said, we do have very good stage chemistry, and it's a very good show. It just doesn't look like Zep.

MI: You guys are playing the Barrymore Theatre in Madison, WI on September 7th. Madison is known for being a great music town that is very eclectic. How excited are you to play for Madison?

BC: I love Wisconsin, the people there have always been so cool to me it stands out. Maybe I was lucky and just met the right people, but so many times, all over that state left me with the feeling that the people are nice and genuine. If you just live there and haven't traveled much, believe me, you live in a very cool place. I could live there if it wasn't so damn cold! I even had a part in an indie movie about three to four years ago with a guy from Wisconsin. He knew it was something I always wanted to do, so he wrote me a small part. Just can't say enough good things about my experiences there, and very much looking forward to going back.

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Whole Lotta Press



It's happening in Philly. For real.

Friday: Get The Led Out @ The Electric Factory.

DECEMBER 8, 2011 :: BY GEO

Philly's own *Get The Led Out*, the Led Zeppelin-loving musical act (not a cover band and not a tribute act), will play the *Electric Factory* on Friday.

The band is made up of a bunch of Zeppelin fans with long resumes: bassist Billy Childs and drummer Adam Ferraioli were members of the '80s American glam band *Briny Fox*; guitarist Jimmy Marchiano played lineups with Guns n' Roses and was managed by Gene Simmons; lead singer Paul Sinclair and guitarist Paul Hammond run *Fat City Studios*; and multi-instrumentalist *Andrew Lipke* performs in a number of area projects and he's released several solo albums.

Our *Kevin Stairiker* spoke with lead singer Paul Sinclair this week.

Why Led Zeppelin? What makes them more applicable than the Stones or Pink Floyd or any number of coverable bands?

Well, for some people, I think it's more of a thing where they sit around and think, "Ok, which band should we pay tribute to?" That really wasn't how it works for us. I came into this gig because of my love of Led Zeppelin. When I was learning to sing, the rock music that I found myself attracted to was Aerosmith and Led Zeppelin. They became the two biggest bands in my life when I was a teenager and influenced my voice the most. Eventually I gained a bit of a reputation locally for being able to do that type of thing, so when a couple of guys were looking to put a band together to do a Led Zeppelin show, they found me through a monthly bar gig I was doing.

Originally they were going to do the whole tribute band thing where everyone dresses up in costumes but I wasn't really into that. So we sort of morphed the group into what it is now. That's how the whole thing began.

Since you brought up the term, would you consider Get The Led Out more of a tribute band than a cover band? I was always confused about the terminology.

Well, I've never liked the terminology to begin with because you hear "cover band" and you think of a band playing at the local bar, playing the top 40 hits or whatever. When you think "tribute band," you think of a band that plays the particular music of a band and dresses up and impersonates that band. There isn't really a term for what we do. It sucks because the whole "tribute band" thing leaves a bad taste in people's mouths. That's why in interviews, my biggest point is to differentiate what we do versus what other groups do because it can actually prevent people from seeing the show sometimes.

Is there any songs you haven't hit yet? Do you plan to play every song?

The chances are pretty good at this point that we'll play them all. The only ones left are a few strays, like we haven't played "The Crunge" and "Hat's Off To (Roy) Harper," but we've played pretty much every song off of the first five albums.

And then albums like "Presence" and "In Through The Out Door," we haven't hit them as in depth as those first ones. But we've hit all of the big ones. The only big single we haven't hit yet is "Fool In The Rain," which isn't a personal favorite of mine, but it's not about me, so we'll put that one in eventually, I'm sure.

Do you have a favorite one or two songs that you never get tired of singing?

Well, you can't do a Led Zeppelin show and not do "Stairway To Heaven" and "Whole Lotta Love," and I still love both of those songs to this day. I'm not just saying that. My personal favorite that's in the set virtually every night is "Babe I'm Gonna Leave You."

How often does Get the Led Out tour?

Well, it's sort of a never ending tour because the band has been in a growth status since the word go. There are a lot of Led Zeppelin acts out there, and it's no easy feat to build something like this and make it a career. So we're very fortunate to get to the point now where it pays the bills.

When you're setting out to recapture the music of a band that has ceased to exist for a long time and will never make any more music and you literally run out of songs to add to the set list, is there an end point when you just decide you've had enough of Led Zeppelin?

Well, here's the thing: every day, a new kid is turning 15 and picking up a copy of a Led Zeppelin album because his dad loved it.

What we find with Led Zeppelin in comparison to other rock bands is that, for some reason, Led Zeppelin isn't an oldies group in the way that, when I was 15, the equivalent would've been Elvis or something. With Led Zeppelin, you'll find that a good part of the population are just as fascinated by an age of rock music that they couldn't live through themselves. The point is, the Led Zeppelin fan base is constantly growing and not diminishing, which works in our favor. And when you factor in the people who actually lived during that time period that want to hear the music recreated accurately, I find that this is a career that there is absolutely no time limit or expiration date.

In fact, we're entering this strange time where the forefathers of rock – Zeppelin, the Stones, Beatles – they'll be like the Bachs and Beethovens of our time and people will be playing that music for eons to come. Eventually, Get The Led Out could turn into a sort of thing like Trans-Siberian Orchestra where it doesn't even matter who's playing in the band. You're just going to see a faithful reproduction of Led Zeppelin's music and eventually, people will take over for us. We see this as going on beyond our lifetimes, quite honestly.

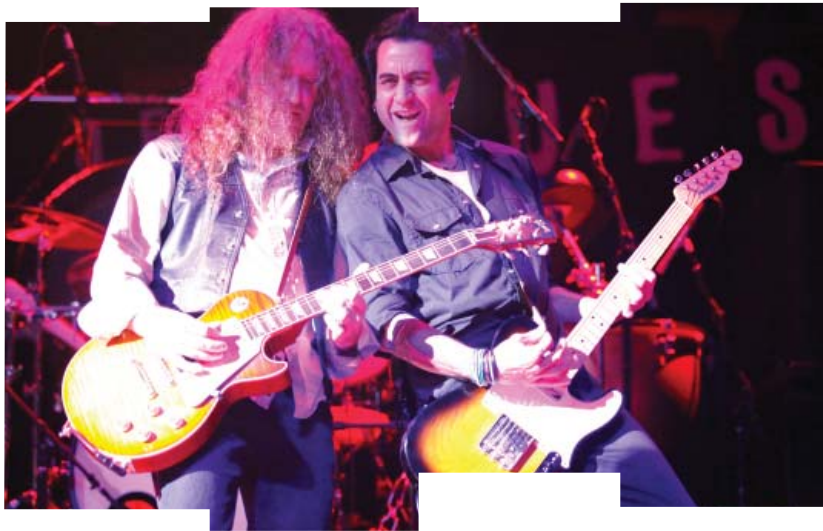
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GET THE LED OUT

 a Celebration of "The Mighty Zep" 



UNIVERSITY OF ILLINOIS SPRINGFIELD
~ SANGAMON AUDITORIUM ~
TICKETS 217.206.6160 OR 800.207.6960

February 4, 2011

Get The Led Out
c/o John Schimmelman
SRO Artists, Inc.

Dear John,

Well first, let me say that [Get The Led Out] did a terrific job of performing the recorded versions of the Led Zeppelin folio live.

I saw Led Zeppelin in St. Louis at Kiel Auditorium on their first U.S. tour and they were extraordinary. At that time, only Led Zeppelin I and II had been issued, and the concert naturally consisted of that material. They were, in my opinion, a super group, though they were not regarded as such at the time. I had great fun at the concert, but the band was not really trying to faithfully reproduce the records. Lest anyone suspect that they couldn't, I assure you that the versions performed were virtuosic. So many recordings and technical advances in studio recording later, their live performances became impossible for the four musicians to accomplish live - not to take anything away from their live performances, but four people just cannot play all the necessary parts or accomplish the effects live in a practical manner.

Get the Led Out allowed us to hear those recorded versions live but with the bonus of experiencing the individual personalities of a different set of very fine rock musicians slightly below the surface. They were tastefully true to the recorded material--when a lead had been played on a Les Paul on the record, it was likewise played on a Les Paul in person. This approach coupled with excellent choices in selecting sound reinforcement systems (e.g. a Meyer line array provided by Summit Pro Works of Dayton, Ohio) and we had a spectacular musical event--from the hardest edged riffs of the early works through the rarely performed acoustic material of Led Zeppelin III and beyond.

The band traveled through one of the major blizzards of the century, performed a very special concert, and visited and signed autographs for even the last concert-goer to leave a very satisfied customer. I could go on, but you get the idea.

We had a small audience of just under 600 people, and I think the misguided notion that 'if it's not really Led Zeppelin, I don't want to go' interfered with our promotion. Clearly, area audiences did not know them before the 600 brave souls bought their tickets. I expect pressure to book a return visit by those fortunate enough to participate.

Bob Vaughn, Director
Sangamon Auditorium
University of Illinois - Springfield

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Whole Lotta Press



Get the Led Out brings classic Zeppelin albums to life

Submitted by Hunter Embry on November 20, 2010 - 5:53pm

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Those who've seen footage of Led Zeppelin performances know it's all about the raw energy produced by the band's four legendary musicians. That's how they made it work. Many of the band's recordings were just too layered to be recreated by four musicians in a live setting.

Get the Led Out and its seven musicians set out to re-create those recordings in a live setting. All in attendance at GTLO's Friday night show saw it happen. For the better part of three hours, Get the Led Out burned through song after sweet song with precision and grace.

It would've been easy to just close my eyes and let the big Ludwig kick pound away at my chest, while the gritty Les Paul tones soared from walls of Marshall amplifiers into my ears.

Instead, I watched what appeared to be a well-to-do couple in their mid-60s. They sat directly in front of me, making-out. The woman, with one hand clutching her man's sport coat, thrust a peace sign at the band as they barreled into the "Stairway" solo. This is the same couple that just hours before were stuck stiff in their seats, looking as if they thought The Nutcracker was the performance of the evening.

A few rows ahead, there stood a wide-eyed boy, 10 years old (at best) with his attention firmly riveted on the stage. Chances are he'd never seen anything like "The Battle For Evermore," performed live and to a tee. I hadn't. And no matter how hard I tried to keep calm, the raising hairs on my arm gave away the excitement.

Folks young and old danced, screamed, head-banged and laughed their way through the night, giving a standing ovation between just about every song. Even my seat attendant began to let loose a little during the twining vocals at the end of "Ramble On."

Get the Led Out didn't just bring out the Led, they brought it to life. Hats off to GTLO. Next time, I'm bringing the whole family.

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<http://www.louisville.com/content/get-led-out-brings-classic-zeppelin-albums-life-music>

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Whole Lotta Press

TIMES NEWS
IN C.
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Zep Masters

Get The Led Out brings Zeppelin to life at Penn's Peak

Submitted: 05/24/2010 - 17:00
by JOE PLASKO jplasko@tnonline.com

Led Zeppelin holds a sacred place among hard rock fans.

The British band took a mystical approach to its heavy rock and spaced-out blues that has become legendary, almost as much for its off the stage indulgences as for the music itself.

A mythology has developed around Zep over the years, and those dealing with paying tribute often find themselves getting sucked into it, at their peril.

Get The Led Out doesn't get lost in the clouds of myth or immersed in the legend. The Philadelphia-based band keeps the focus on what still attracts legions of Zep fans - the music.

What Get The Led Out offers is Led Zeppelin straight, no chaser. Its painstaking, even reverent reproductions of Zep's studio recordings on the concert stage is what sets this band apart from mere Zep imitators. That's what puts GTLO at the head of the class in advanced Zep studies.

GTLO got a career boost when it first played at Penn's Peak in Jim Thorpe six year ago, attracting a large and enthusiastic audience with little fanfare, so the band's returns to the Peak, such as Saturday night, have the feel of conquering heroes returning home to the site of their initial triumph.

While the band's proficiency with the Zep repertoire is remarkable, even astounding at times, its secret is simple. These guys love this music and are having the time of their lives playing it the way it should be played. They are no just covering songs, they inhabit them.

Vocalist Paul Sinclair has the task of producing Robert Plant's signature wails, and Sinclair does it without missing a note. Plant is one of the most imitated singers in rock history, so to pull it off without being a mere clone is amazing. Sinclair's tribute is that he breathes his own life into the songs while remaining true to the originals.



Paul Sinclair of Get The Led Out belts out a song at Penn's Peak.

JOE PLASKO
TIMES NEWS

Get The Led Out guitarists Jimmy Marchiano (left) and Paul Hammond jam during their Penn's Peak concert Saturday night.

JOE PLASKO
TIMES NEWS



Paul Hammond is GTLO's Jimmy Page to Sinclair's Plant, and his talents on guitar and mandolin are no less essential. Whether he's striking his six-string with a luminescent bow on "Dazed and Confused" or dropping in a quick run through "Bron-Yr-Aur" as GTLO starts its acoustic set, Hammond remains true to the spirit of the Zep instrumental soundscape.

Adam Ferraioli does Bonzo proud on the drums, waiting for the obligatory "Moby Dick" for his moment to shine on the celebrated solo. GTLO has added former Britny Fox bassist Billy Childs, and he teams with Ferraioli to provide the thunderous rhythms that propel the machine.

The contributions of keyboardist/guitarist Andrew Lipke and guitarist Jimmy Marchiano can't be forgotten, either, as both enable GTLO to flesh out the Zep sound. Lipke's keys on the ethereal intro to "No Quarter", as well as on "Thank You" mark a high point in the show.

The setlist was a headbanger's delight, providing high voltage renditions of Zep classics "Immigrant Song", "Heartbreaker/Living Loving Maid", "Good Times Bad Times", "The Lemon Song", "Misty Mountain Hop", "The Ocean" and "Black Dog", as well as a mesmerizing take on "Kashmir".

GTLO showcases all sides of the Zep canon, with ballads such as "All of My Love" and Sinclair showcase "Babe, I'm Gonna Leave You" drawing big reactions from the packed house.

The acoustic set remains a highlight, with its faithful versions of "Going to California", "The Battle of Evermore" (featuring the vocals of guest Diana DeSantis, blending perfectly with Sinclair and Lipke) and "Tangerine".

"Your Time is Gonna Come" was a nice addition to the set, and Sinclair noted two other songs the band learned for the Peak show: "Custard Pie" from Physical Graffiti and "Royal Orleans" from Presence.

GTLO plans to return to The Peak Nov. 5. It continues to build its own story while doing justice to Led Zeppelin's.

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Whole Lotta Press

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NY Hard Rock Examiner

Get The Led Out brings a whole lotta love to Nokia Theater

Sunday, Mar. 8, 2009 :: By Elliot Levin

"I come from the land of the ice and snow, from the midnight sun where the hot springs blow!" Thirty seconds into their opening song, Get the Led Out, one of the country's premiere Zeppelin tribute bands, had the entire Nokia Theater firmly in their musical grip. Note for note, the group recreated the sound and fury of 30 year old songs with a fresh, perfectionist drive.

Many of the hundreds of rock fans wandering the deep blue hallways of Times Square's Nokia Theater on Saturday night seemed to have no idea what to expect from a group few have heard of before. Also known as The American Led Zeppelin, Get the Led Out is one of a number of Led Zeppelin tribute groups across the country. Tribute and cover bands can often be a crapshoot, as shows and groups range from a full scale production of a band's stage show, such as that performed by the Australian Pink Floyd Show, to a group of enthusiasts who simply love to play their favorite songs, like the guys in Sublime tribute group Badfish.

Opening with the hard-thumping Immigrant Song, Get the Led Out instantly established themselves as a professional, enthusiastic group of musicians whose love for the classic Zep tunes is surpassed only by their abilities to recreate it in a live environment. From frenetic soloing on songs like Babe I'm Gonna Leave You, to pitch-perfect vocals on Dazed and Confused, and a full-length, impeccable drum solo for Moby Dick, the group played hit after hit flawlessly and with all the grandeur and flash of a platinum-selling rock band.

The night's setlist covered the entire range of Led Zeppelin's massive discography, from an energetic Rock and Roll to an emotionally drenched Since I've Been Loving You, with an acoustic set for songs such as Going to California and The Battle of Evermore sandwiched in between more classic Zep hits. With enough stage production to impress without seeming cheesy, the fog machines amped up for a glorious, mesmerizing rendition of Kashmir, which found the entire audience singing along to the epic song.

Not content to play for a mere two hours, Get the Led Out encored with that ultra-rare gem of a live rock show, a mind-blowing performance of Stairway to Heaven. Despite the age of the audience averaging well over 40 years old, fans were jumping, dancing, and headbanging with all the enthusiasm of a hard-partying teenager as the solo of what it is often considered the greatest rock song ever written peaked, and the final, crushing riffs and heartpounding vocals of Stairway reverberated throughout the building. As if that weren't enough, the band followed with a final, all-out, no holds barred performance of Whole Lotta Love, complete with spot-on wailing, quadraphonic sound, and note-for-note scrambling on the solos and fills.

There are tribute bands for almost every top selling rock band throughout the world, from the Rolling Stones to Metallica, and Led Zeppelin is certainly no exception. New York City has been especially well served by the local, all female tribute Lez Zeppelin. But the girls in Lez Zep had better watch out, because last night Get the Led Out declared their absolute supremacy over all things Zeppelin, and judging by their enthusiastic reception, it won't be a long time before they rock and roll in New York once again.

Find this article at:

<http://www.examiner.com/x-1854-NY-Hard-Rock-Examiner~y2009m3d8-Get-The-Led-Out-brings-a-whole-lotta-love-to-Nokia-Theater>

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Whole Lotta Press

The Philadelphia Inquirer DAILY MAGAZINE

Is copy better than the original?

Thursday, Jan. 15, 2009 :: By Doug Wallen

After a show by his band Get the Led Out, guitarist Paul Hammond encountered an older fan who asked, "You guys have been around since the '70s, right?"

The man had mistaken the band for Led Zeppelin, whose songs GTLO has made a fruitful career playing over the last five years. The distinction grows blurrier every day as the Philadelphia-area band Get the Led Out sells out bigger venues and now embarks for the first time on recording Zeppelin's mythic songbook.

"You ask, 'Why would they want to hear us do it?' " says Paul Sinclair, who sings lead. "I'm curious about that myself, but we have people coming to our shows who want us to release a DVD. They love the way that we perform these songs, which is the highest compliment ever."

A standard GTLO set includes 27 songs, album tracks only, three solid hours, breaking for an intermission only if a venue requires one. When the band last played the Keswick Theatre, older fans could be heard bragging that they saw Zeppelin back in the day and that Get the Led Out is better.

That might seem hard to believe until you witness the might and versatility of the players, who include rhythm guitarist Jimmy Marchiano, bassist Paul Piccari, drummer Adam Ferraioli, and multi-instrumentalist Andrew Lipke.

Not content to play an approximation of Zeppelin, Get the Led Out strives to re-create every last sonic detail the band committed to tape. Hammond hand-built a "gizmotron" to replicate certain sounds on "In the Evening," and went to great pains to harness the low-speed tape effects heard on "Whole Lotta Love." That's as much a part of their quest as Robert Plant's lyrics or Jimmy Page's trail-blazing guitar, and given the complexity of Led Zeppelin recordings, it's an endless one.

"That's absolutely what it is," agrees Sinclair. "We will never get there, but we'll die trying."

Both 43, Hammond and Sinclair have known each other since 1984, and have long shared a passion for the fiery, ambitious hard rock of Zeppelin and Aerosmith. Forming the band Sinclair, they played their own version of such music in the late '80s and '90s. The band garnered a sizable following, opening for Foghat and even the early Zeppelin tribute Physical Graffiti, but was often dismissed as a '70s throwback. Although it had several near-misses with major record deals, the band never reached the heights Get the Led Out has after just five years.

Before GTLO, the mainstay of the two Pauls' music life was running the esteemed Fat City Studios out of Sinclair's home in Blue Bell, where he lives with his mother and her

excitable dog. Countless bands have trudged through the house en route to the basement, where the Pauls have recorded, mixed and mastered music since 2000. Fat City has never had to advertise, because it's always busy enough to thrive on referral clients only.

Mastering is what Fat City is best known for, putting its stamp on a slew of local acts - from the Brakes and Mutlu to the A-Sides and BC Camplight - and some far beyond Philadelphia. The enigmatic songwriter Will Oldham, who's based in Louisville, Ky., and records as Bonnie "Prince" Billy, has been to Fat City twice. And the Pauls recently mastered a release by the noisy Norwegian band Serena Maneesh.

Mastering is the final stage in an album's production, after recording and mixing. It includes removing unwanted noises, making the recording sound equally good in any format or playing device, and cementing all the sound levels. Employing vintage analog equipment, Hammond and Sinclair are known as much for their love of music as for their sharp ears.

Fat City is among the varied music-related work that sustained Hammond and Sinclair before Get the Led Out took off in the past year. The Pauls never suspected that when they finally could make a living playing in a band, it'd be a Led Zeppelin tribute.

"In the late '80s, Zeppelin was so passe," says Hammond. "They had just broken up, and nobody knew yet that they were going to be this huge, amazing Greatest Band of All Time." He pauses and glances over at Sinclair, who offers quietly, "I knew."

Get the Led Out has been on a steady rise, playing mainly in legitimate theaters instead of small bars. Last January the band signed with SRO, a national booking agent that handles Janis Ian, Patty Larkin and Karla Bonoff, as well as the tribute bands Pink Floyd Experience and Dark Star Orchestra.

Following sold-out shows at the House of Blues in Atlantic City and the Keswick Theatre in Glenside, GTLO is headlining Philadelphia's Electric Factory on Jan. 24 and Times Square's Nokia Theater in March.

But despite their success, and the increasing prominence of tribute bands, Sinclair and Hammond bristle at the term.

"Tribute gives you that image impersonator," says Sinclair.

Adds Hammond, "I say we're a Led Zeppelin 'reissue band.' "

Find this article at:

http://www.philly.com/inquirer/magazine/20090115_is_copy_better_than_the_original_.html

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Whole Lotta Press



Get The Led Out Rocks Recher Theatre: "The American Led Zeppelin" pays homage to rock history

By: Craig Oppenheimer :: Nov. 2, 2007

Get The Led Out gave Towson a "Whole Lotta Love" Friday night uptown at Recher Theatre, performing for over 600 fans.

Paying tribute to one of the greatest bands in rock history, Get The Led Out brought everything from face melting guitar solos, to acoustic melodic tunes, playing hits spanning the entire career of Led Zeppelin.

Dry ice crept out onto the stage, and the lights burst on the opening of the set as the band came out rocking to "Immigrant Song." The first half of the set included favorites such as "Dazed and Confused," "Babe I'm Gonna Leave You," and "Black Dog," which were well received by an eager crowd singing along.

However, the band showcased their softer side with an intimate acoustic set about an hour into the show, playing ballads such as "Tangerine" and "The Battle of Evermore."

The acoustic guitars, mandolin, and vocals calmed the crowd down into a musical trance, but not for long. As the fog emerged again, the band pumped the crowd back up with the second half of their set.

The 6-piece band including vocals, 2 guitars, a bass, keyboards, and drums, brought the volume back up to 11 and shook the crowd's eardrums for another hour.

After playing "Kashmir," the band left the stage, but the crowd demanded an encore in true rock-n-roll fashion. What the crowd received was an incredible 3 song ending with the hits "When the Levee Breaks," "Stairway to Heaven," and "Whole Lotta Love."

The band finished their set with a tremendous applause from a packed crowd, as they thanked the fans and walked off stage. Get The Led out is from Philadelphia, and is composed of Paul Sinclair on vocals, Paul Hammond and Jimmy Marchiano on electric and acoustic guitars, Paul Piccari on bass, Adam Ferraioli on drums, and Andrew Lipke on the keyboard.

The band describes themselves as "a group of professional musicians who are passionate about their love of the music of Led Zeppelin. It's been their mission to bring the studio recordings of "the mighty Zep" to life on the big concert stage.

This is not an impersonator act but rather a group of musicians who were fans first, striving to do justice to one of the greatest bands in rock history!" For more on the band, visit www.gtlorocks.com

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GET THE LED OUT


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Whole Lotta Press

The Patriot-News

REVIEW

Band has whole lotta love for Led Zeppelin

Saturday, August 11, 2007

BY KIRA L. SCHLECHTER of The Patriot-News

The Philadelphia-based Led Zeppelin tribute band Get The Led Out didn't just pass Zeppelin 101 with flying colors -- they're working on their Ph.D. They didn't just do their Zep homework -- they're teaching the class.

Get the idea? These guys have got it so far down, they can't go any further. Their mission is to duplicate the legendary British band's recorded sound in a live context -- an interesting goal -- and darn it if they didn't achieve it over and over again for 2 1/2 hours last night at Harrisburg's Whitaker Center for Science and the Arts.

With a cast of many -- singer Paul Sinclair, guitarists Paul Hammond and Jimmy Marchiano, keyboardist (and sometimes guitarist) Andrew Lipke, bassist Paul Piccari and drummer Adam Ferraioli -- GTLO touched on Zeppelin with a carefully chosen setlist of the familiar and the not-so.

From blistering rockers such as "Rock and Roll," "Trampled Underfoot" and "Black Dog" (their opening salvo) to slow, aching blues tunes such as "Since I've Been Loving You" and trippy numbers such as "The Ocean" and a glorious "No Quarter," the band repeatedly awed with their mastery of Zeppelin's complexity. Sinclair had many moments where you'd swear you were hearing Robert Plant (save for his dark hair), while the guitarists did Jimmy Page's tightrope walk between technical sloppiness and utter creative brilliance with the greatest of ease.

The upbeat "Dancing Days" and "Ramble On" (Sinclair handling Plant's patter and skat perfectly) bookended an emotional "Babe, I'm Gonna Leave

You," laced with lovely acoustic guitars. The throbbing "Dazed and Confused" and a positively spiritual "Your Time Is Gonna Come" set the stage for a wonderful acoustic set of "Going to California," an absolutely stellar "Battle of Evermore" (complete with female vocalist), and a sweet "Tangerine."

It was back into stomp mode for "The Song Remains the Same" (featuring a very familiar-looking red doubleneck guitar) and "The Rain Song." The band handled the difficult grooves of the thrashing "Achilles' Last Stand" (from the rarely-played album "Presence") with aplomb, and blazed through the instrumental "Moby Dick," with Ferraioli doing a high-perfect John Bonham drum solo.

The tender "Thank You" was gorgeous, but the thunderous pairing of "Heartbreaker" and "Living Loving Maid" smashed the mood to bits. A dead-on "Hey, Hey What Can I Do" led into the tour de force that is "Kashmir," which was, again, like sitting in your room listening to "Physical Graffiti." That is to say, perfect.

A brief pause, and the encore kicked off with the sinuous "What Is and What Will Never Be." And of course, this is one of the only bands where everyone's allowed -- nay, encouraged -- to play "Stairway to Heaven," and play it they did, with dual Les Pauls wailing and the crowd going wild. They deviated a bit from the album version and improvised on the closer "Whole Lotta Love," guitarist Hammond playing theremin to creepy effect and Sinclair bringing the house down with the song's trademark orgasmic wails.

Members of Get the Led Out have successful, individual music careers. But since we're probably not going to get the real Led Zeppelin any time soon (well, we won't ever, since Bonham is no longer with us), let's hope they don't stop doing this.

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Whole Lotta Press

readingeagle.com



Get the Led Out woos a Reading crowd by mimicking the classic group's studio work

By Jon Fassnacht :: June 9, 2007

Reading, PA - It's a testament to Led Zeppelin's music that nearly 30 years after that legendary quartet recorded its last music together, about 1,000 people forked over \$30 to hear soundalikes play the band's music.

Friday night in the Sovereign Performing Arts Center, American cover band Get the Led Out performed a mammoth 160-minute show paying tribute to one of rock's Mount Rushmore bands.

It was quite the reception for six guys simply playing some of their favorite songs.

In fact, the screaming made the quiet moments in "No Quarter" and "Thank You" hard to hear.

The 26-song set, all from pre-1976, was heavy on the band's three most popular albums — "Led Zeppelin II," "Led Zeppelin IV" and "Houses of the Holy." There was nothing from 1976's "Presence" or 1979's "In Through the Out Door."

But there were a few surprises — "Hey Hey What Can I Do," "The Wanton Song" — for Zep diehards.

Unlike other tribute bands, Get the Led Out didn't attempt to recreate the band's live show; it focused on mimicking the band's often-layered studio work. The songs remained the same.

That's why "Dazed and Confused" and "Whole Lotta Love" were presented in their 6-minute studio versions instead of the 20-minute-plus live workouts Led Zep made famous.

The band even went so far as to mimic the false start in "Tangerine" and maintained the segue between "Heartbreaker" and "Living Loving Maid (She's Just a Woman)."

Adam Ferraioli's extended take on "Moby Dick," John Bonham's drum workout, was the only song that hinted at Led Zeppelin's live improvisation.

Vocalist Paul Sinclair sounded uncannily like Robert Plant, especially during the "Oooh, yeah" wails. Tall, lanky with rubbery moves, Sinclair also looked the part, the only major difference being his brown hair.

The group used two and sometimes three guitars blaring out of Marshall stack amplifiers to mimic Jimmy Page's interweaving lines. Paul Hammond and Jimmy Marchiano did an impressive job filling Page's shoes, even breaking out his trademark violin bow. (It glowed in the dark.)

In an ironic twist, one of the best receptions of the night wasn't for someone mimicking a member of Led Zeppelin. It was for the female who sang Sandy Denny's parts in "The Battle of Evermore."

Her duet with Sinclair was impressive, but her tight, black top and short skirt definitely didn't hurt the ovation.

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