



GET THE LED OUT

 the American Led Zeppelin 

From the bombastic and epic, to the folksy 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

gtl **rocks**.com

BOOKINGS | SRO ARTISTS, INC.



::phone (608)664.8160 ::fax (608)664.8161 ::email gigs@sroartists.com ::web sroartists.com



GET THE LED OUT

  the American Led Zeppelin  

What Is And What Should Never Be : History of GtLO

GET THE LED OUT was formed in 2003 when a couple of Philadelphia-area musicians contacted Paul Sinclair about singing in a Led Zeppelin project they were trying to get off the ground. Sinclair, who had spent the majority of his musical career performing in his own original band "Sinclair," had reservations about joining a 'tribute' act. "I had no interest in going the impersonator route," says Sinclair. "I've always found it a bit hokey. I was much more intrigued by the thought of playing this music that I loved so much, and playing it accurately. With ALL the instrumentation."

Enter guitarist Paul Hammond who shared a musical partnership with Sinclair that dated back to their teen years. Together they wrote songs, released albums and earned their rock and roll wings on the East Coast club scene. It was only natural that Sinclair would recruit Hammond for the latest rock journey. "I knew Paul [Hammond] would add the stability and musical chops needed to pull this off," Sinclair explains. "Besides guitar, he plays many other stringed-instruments and even played keyboards in an early incarnation of the band."

Sinclair's vision of performing on stage as themselves and doing the studio versions of the Zep catalog was not a popular concept with other early members in the band. "In the beginning, some of the guys wanted to do the look-a-like thing. Akin to a version of the movie 'The Song Remains The Same.' Those guys have since moved on to other things," says Sinclair.

With the Pauls in place and the addition of Adam Ferraioli on drums, Jimmy Marchiano on guitar, multi-instrumentalist Andrew Lipke (keys, guitar, vocals, percussion etc.), and Billy Childs on bass, GTLO's mission finally came into focus: to recreate on stage the complete sound of Led Zeppelin's recordings with the studio overdubs that Zeppelin themselves never performed live. Oh, and without the wigs. "It turns out that our approach is the very thing that separates us from all the other Zeppelin acts out there. I'd like to say that it was a real savvy business decision, but truth be told it's just the only way I could see doing it."

GTLO took the show on the road in 2004 with debut performances in major theatres, PACs, festivals and concert venues throughout the East. "I remember our first time at Penn's Peak (a 1700 seat national concert venue in Jim Thorpe, PA)," recalls Sinclair. "I was concerned about attendance because we had not yet made a name for ourselves. But then 1000 people showed up. We knew we were onto something. Now we sell the place out. I guess it goes to show the power of this music...and hopefully a little something about the band that's playing it."

Now dubbed by the media as "The American Led Zeppelin," GTLO presents a two hour + set each night that spans the mythic career of the legendary British supergroup. And with it, they are achieving strong box office scores throughout 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 Theatre (NYC Times Square), House of Blues (Boston and Atlantic City), Pennsylvania's Sovereign Center and Keswick Theatre, and Oswego New York's "Harborfest" as well as countless others.

The critics are raving. The Patriot News, Central Pennsylvania's leading news source that reaches nearly a half-million weekly readers, heralds, "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."

And now in a new decade, GTLO is poised to do the same nationally.

gtlorocks.com

BOOKINGS | SRO ARTISTS, INC.

::phone (608)664.8160 ::fax (608)664.8161 ::email gigs@sroartists.com ::web sroartists.com





GET THE LED OUT

  the American Led Zeppelin  

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 Zeppelin fan. Your musicianship was incredible. Can't wait to see you guys again."

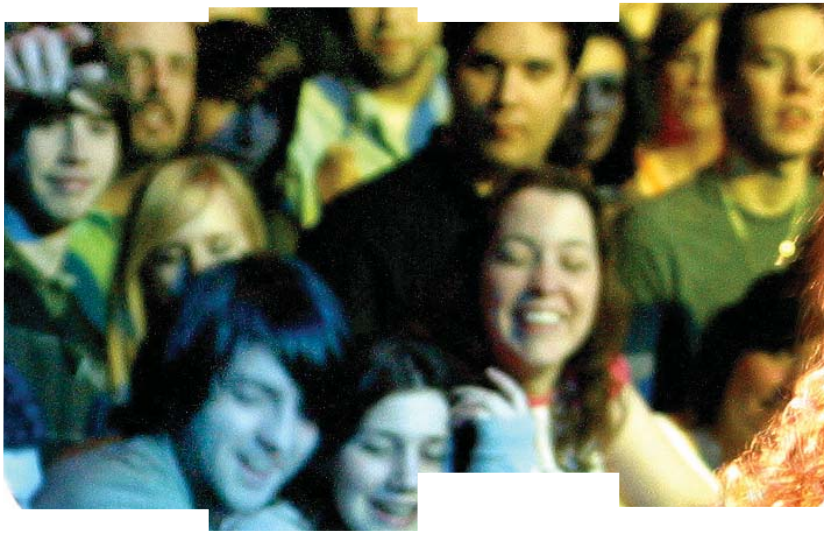
Jim H.

gtlorocks.com

BOOKINGS | SRO ARTISTS, INC.

::phone (608)664.8160 ::fax (608)664.8161 ::email gigs@sroartists.com ::web sroartists.com





GET THE LED OUT

 the American Led Zeppelin 

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

--

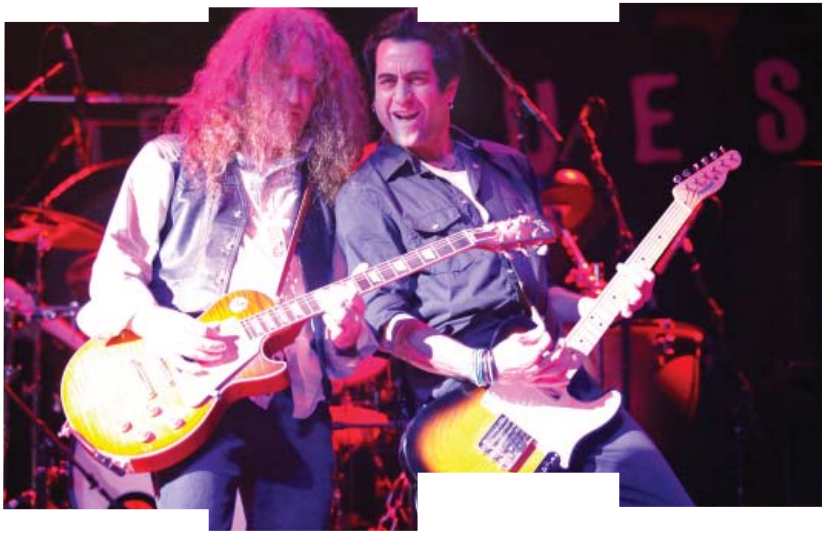
Published by Wyatt Brake in the Led Zeppelin mailing list news group known as FBO - "for badge holders only" on sat april 9th 2011

gtlorocks.com

BOOKINGS | SRO ARTISTS, INC.

::phone (608)664.8160 ::fax (608)664.8161 ::email gigs@sroartists.com ::web sroartists.com





GET THE LED OUT

 the American Led Zeppelin 



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

gtlorocks.com

BOOKINGS | SRO ARTISTS, INC.

::phone (608)664.8160 ::fax (608)664.8161 ::email gigs@sroartists.com ::web sroartists.com





GET THE LED OUT

 the American Led Zeppelin 

Whole Lotta Press



Get the Led Out brings classic Zeppelin albums to life

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

--

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.

Copyright © 2010 Louisville.com

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

gtlorocks.com

BOOKINGS | SRO ARTISTS, INC.

::phone (608)664.8160 ::fax (608)664.8161 ::email gigs@sroartists.com ::web sroartists.com





GET THE LED OUT

the American Led Zeppelin

Whole Lotta Press

TIMES NEWS
IN C.
A Pencor Company

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.

Source URL:
<http://www.tnonline.com/node/100984>

gtlorocks.com

BOOKINGS | SRO ARTISTS, INC.

::phone (608)664.8160 ::fax (608)664.8161 ::email gigs@sroartists.com ::web sroartists.com





GET THE LED OUT

  the American Led Zeppelin  

Whole Lotta Press

examiner.com
get inside New York

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>

gtlorocks.com

BOOKINGS | SRO ARTISTS, INC.

::phone (608)664.8160 ::fax (608)664.8161 ::email gigs@sroartists.com ::web sroartists.com





GET THE LED OUT

  the American Led Zeppelin  

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

© Copyright | Philly Online, LLC.

gtlorocks.com

BOOKINGS | SRO ARTISTS, INC.



::phone (608)664.8160 ::fax (608)664.8161 ::email gigs@sroartists.com ::web sroartists.com



GET THE LED OUT

  the American Led Zeppelin  

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 bursted 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

©2007 The 501 Company :: www.towson501.com

gtlorocks.com

BOOKINGS | SRO ARTISTS, INC.

::phone (608)664.8160 ::fax (608)664.8161 ::email gigs@sroartists.com ::web sroartists.com





GET THE LED OUT

the American Led Zeppelin

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 nigh-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.

KIRA L. SCHLECHTER:
257-4763 or kschlechter@patriot-news.com

gtlorocks.com

BOOKINGS | SRO ARTISTS, INC.

::phone (608)664.8160 ::fax (608)664.8161 ::email gigs@sroartists.com ::web sroartists.com





GET THE LED OUT

 the American Led Zeppelin 

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.

©2007 Reading Eagle Company

gtrorocks.com

BOOKINGS | SRO ARTISTS, INC.



::phone (608)664.8160 ::fax (608)664.8161 ::email gigs@sroartists.com ::web sroartists.com



GET THE LED OUT

 the American Led Zeppelin 

Nobody's Bio But Mine



Paul Sinclair

Lead Vocals, Harmonica

Lead vocalist Paul Sinclair has been performing on the east coast for over 20 years. He and

long-time friend/guitarist Paul Hammond have taken their original hard rock group "Sinclair" to countless venues and released two full-length albums (they are currently working on a third). "Sinclair", at one time managed by radio promo legend Joe Reagoso (Warner/Elektra/Atlantic, MCA, RCA) have played many high profile shows and shared the bill with such notable acts as Foghat, Zebra, Savoy Brown, The Bullet Boys, Kevin Dubrow (Quiet Riot), David Ruffin of The Temptations and many more.

Sinclair, a BMI affiliated songwriter, is also an engineer/producer who along with Hammond owns Fat City Studios just outside of Philadelphia, PA. Paul's engineering, production and mastering credits can be found on countless independent and national releases worldwide.

Sinclair's influences are varied, though there are two musical legends who's impact on him is undeniable. Besides the obvious role that Robert Plant's work has played in shaping Sinclair's vocal stylings, there is one other stand-out influence... Aerosmith's Steven Tyler. So much so that Paul appeared on national television when he was chosen to perform as Tyler on the Dick Clark Production "Your Big Break."

Most importantly, Paul Sinclair is a huge Led Zeppelin fan who strives to "do justice" to what he considers to be one of the greatest rock bands of all time!



Paul Hammond

Electric and Acoustic Guitars,
Mandolin, Theremin

Paul Hammond's history in the music business is rather extensive. A professional guitarist, producer, engineer and songwriter, he is also an accomplished electronics technician. Hammond's life resembles that of some of the greatest technician/musicians of all time: such as - Les Paul, Jimmy Page, and Brian May. From writing a song to performing it, engineering the recording session while producing it, building custom amplifiers and effects pedals to play through on it, as well as rebuilding and maintaining the mixing consoles and tape machines used to record it....Paul Hammond does it all.

Past Projects: As a result of Hammond's association with Paul Sinclair and the 90's music scene in Philadelphia, he ended up doing work for Studio 4 owners Phil and Joe Nicolo, of Ruffhouse/Sony/Columbia fame. Hammond says "I would show up to do some tech work and they would be working on the most amazing tracks like the Rolling Stones or Aerosmith, and they would show me all the techniques they were using to get that hit quality sound - I love those guys!" As a result of this association Paul ended up working for Ted Greenberg at the now legendary Big Zone Audio, which was housed in the same Studio 4 complex. Paul would rebuild Ted's vintage API mixing console, play some guitar, and work with bands and musicians that they were recording at the time. Other past projects include writing and playing guitar tracks on Time Warner and Comcast radio and TV commercials for Chris Zurzolo at D4TV of Philadelphia. One of the commercials Hammond played on was broadcast regionally during the 2006 Super Bowl!

Current Projects: Paul often works at Rob Hyman's (The Hooters, Cyndi Lauper, Joan Osborne), privately owned and operated Elmstreet studios as an associated engineer/technical consultant. His latest projects include - selecting and customizing a Martin D28 acoustic guitar at the Martin factory in Nazareth PA with JR Warner, Paul Sinclair and head of artist relations Dick Boak, for Jimmy Page of Led Zeppelin and flying it to England to deliver it. Having a custom built Martin acoustic guitar made to auction for the charity - ABC Trust UK, Custom building a 6 string electric Les Paul Junior and 8 string octave mandolin double neck with his father E.E. Hammond for Eric Bazilian to play on the 2007 Hooters European tour. Playing guitar and mandolin in Get The Led Out, "The American Led Zeppelin." Playing guitar for "Sinclair," and running mastering sessions at Fat City Studios with Paul Sinclair. His work has landed him numerous album and CD credits on AMG (All Music Guide) and a voting membership with the National Association of Recording Arts and Sciences, or "NARAS", the organization that hosts the Grammy awards.

Paul Hammond's influences are many. From Chet Atkins and Franny Beecher to Jimmy Page and Hendrix, he's been inspired by the masters. In Get The Led Out, Hammond is able to put this background to the test as Zeppelin's music has such diverse ingredients. Paul says, "One of my favorite bands and influences was always Led Zeppelin, so performing their music live is very satisfying."



GET THE LED OUT

  the American Led Zeppelin  

Nobody's Bio But Mine



Jimmy Marchiano

Electric & Acoustic Guitars, Vocals

On guitar, Jimmy Marchiano. Jimmy is a renowned Philly based guitarist who's played in several

notable bands including, Angora, with John Corabi (Motley Crue), Columbia recording artist, Black Eyed Susan, and long time east coast club favorite, LeCompt, featuring Mike LeCompt. Jimmy began learning the guitar style of Led Zeppelin's Jimmy Page at eight years old.

Jimmy Marchiano has a colorful history in the music business. Some of his experiences include being managed by Gene Simmons of Kiss, performing on the same bill with Guns N' Roses, and being in on recording sessions with famed mixer/producer Kevin Shirley (Led Zeppelin, Aerosmith, etc.) just to name a few. Jimmy Marchiano brings great energy and enthusiasm to the Get The Led Out Concert Experience.

The fire in his playing and his passion for the music of Led Zeppelin guarantees a heart stopping, jaw dropping, all out rockin' good time for all!



Billy Childs

Bass Guitar, Vocals

Billy Childs is best known for his work as a founding member of the eighties rock band Britny Fox.

Britny's relative importance in the decade was best described by Eddie Trunk, on VH1, as ranked 17th of the most influential bands of the decade, sandwiched between Kiss and the Scorpions. As a platinum artist, Billy has also appeared on many other recordings, Seven Witches' Jack Frost solo albums, and NYC's Sweet Cyanide with Sal Scoca to name a few. Billy grew up with GTLO's Adam Ferraioli, and also played with guitarist Jimmy Marchiano in the Philadelphia based band "Lecompt" during the nineties. After some years of Britny Fox touring, Billy was living in California when in a strange twist of fate his old friends approached him about joining Get The Led Out. Being an avid John Paul Jones fan, and based on his history with some of the members, a move back to Philadelphia was soon in the works. Billy

was then reunited with Adam in a very full and perfect circle, as the two actually started out together in the music business playing Led Zeppelin as teenagers. Adam was also in Britny Fox in the eighties, so the reunion wasn't as long a time comin' as some would think. Growing up with, and being molded by Zeppelin is certainly why it's such a natural fit for both him and the band. Get The Led Out's "note for note" approach is what intrigued Billy about the project, and made it a challenge that he eagerly anticipated. It would be a chance to accurately recreate the songs he grew up learning, and influenced him to such a large degree.

As life would sometimes have it, when the stars are in proper alignment, fate steps in. Such is the case here. Billy's return to Philadelphia is proof of this by his reuniting with long-time friends to pay musical tribute to this mythological group - the group that inspired them to set out on this rock and roll journey as kids, and now brings them together to practice their craft at the highest level. It's the stuff dreams are made of... at least rock and roll dreams!



Andrew Lipke

Keyboards, Guitar,
Vocals, Percussion

Andrew is an accomplished musician who plays a variety of instruments. Andrew started playing the piano at a very young age and after moving to America from South Africa in 1987 began writing songs on the guitar. Countless musical endeavors followed throughout his teenage years and after high school he moved to Philadelphia to further his understanding of music by earning a degree in music composition.

Andrew's association with Get The Led Out was a result of his studio work on Philadelphia Artist Kate Gaffney's 2005 CD project "The New Then", co-produced by Hammond and Sinclair. One of Andrew's original compositions is featured on the latest Mad Dragon records cd compilation "Unleashed II" along with other notable Philadelphia artists. In February 2007 he released his debut solo cd "The Way Home..." For more info visit AndrewLipke.com



GET THE LED OUT

 the American Led Zeppelin 

Nobody's Bio But Mine



Adam Ferraioli

Drums, Percussion

"It all started when I heard my first Led Zeppelin record, THAT'S how I wanted to play

the drums! John Bohnam's thunderous, bombastic beat just drove the band!" That driving force behind Led Zeppelin is what Adam Ferraioli still tries to duplicate to this day. There were other drummers that inspired him such as Jerry Shirley (Humble Pie), Keith Moon (The Who), and Clive Bunker (Jethro Tull) to name a few, but none had near the impact on Adam that Bohnam's playing did." Though he was a technically great player, it was his feel that really got me. It's off the charts!"

Over the years Adam has played in many Philadelphia based bands including "Britney Fox", "Tangier", and his first cover band "Thrust" who did a set of Zeppelin every night. "We were pretty good back then. Rob, our singer in Thrust did a great job singing Plant! There were a lot of bands trying to play Zeppelin in those days, but most of them didn't have the vocals to cut it! I remember getting off the stage back then and falling over after playing a set of Zep. We really put our hearts into it! That's what persuaded me to join GTLO. Their passion for music and performing it the best way possible is second to none!"

Adam also played with guitarist Jimmy Marchiano off and on for ten years. "Once Jimmy and [guitarist] Paul Hammond played together for the first time, they knew there was something special there! "We all knew," recalls Adam. "Once we were all in rehearsal together it just felt like a family! The tones, the feel, everything just felt right." The addition of Andrew Lipke on keyboards/guitar/vocals etc... just put "the icing on the cake" according to Adam. "We really needed Andrew in the band, he's an incredible person and an incredible musician. He added the finishing touch the band needed to reproduce the music of Led Zeppelin even closer than before! I couldn't imagine playing with any other band! To me there isn't any other band, besides of course Led Zeppelin!"



Diana DeSantis

special guest vocalist on
"The Battle of Evermore"

Lending years of experience
as a singer in many bands

performing on the Philadelphia club circuit, Diana's talented voice brings to life the multiple harmonies and call and answer vocal (originally recorded by Sandy Denny of Fairport Convention) on this classic acoustic track from Led Zeppelin's fourth album.