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CLASSIC ROCK REVISITED

EDITORS NOTE:

QUIET RIOT Drummer Frankie Banali has created a labor of love with his new CD 24/7/365 The Tribute to Led Zeppelin. Frankie invited many of his best friends to join him on making a heartfelt tribute to his favorite drummer John Bonham and his band Led Zeppelin. We invited Frankie to share his thoughts on the CD. He responded with the essay that follows below, including a track-by-track breakdown of each song and MP3 samples of each track.

You can purchase the album at [NEH Records](#), [Amazon.com](#) or [MDV Entertainment](#) or buy through the banner at the Top & Bottom of this page by October 31st and you will be entered to win a drumhead signed by many of the artists!

-- Jeb Wright, October 2007

24/7/365 THE TRIBUTE TO LED ZEPPELIN- TRACK BY TRACK

Check Out Frankie Banali & Friends New Zeppelin Tribute with Commentary & Song Samples

By QUIET RIOT'S Frankie Banali

"24/7/365 THE TRIBUTE TO LED ZEPPELIN" has been a labor of musical love and affection for the music created by Jimmy Page, Robert Plant, John Paul Jones and John Henry Bonham. Why do a Led Zeppelin tribute CD? For all the right reasons. No one can top Led Zeppelin and I didn't try to. No one is John Henry Bonham, so I didn't try to play the drum parts beat for beat. I wanted to perhaps capture the essence that was John Bonham, so it really does pay homage to his great talent.

I did it because of my love for the music of Led Zeppelin and the talent that was and is John Henry Bonham. Led Zeppelin has played a prominent role in my musical life with the release in 1969 of Led Zeppelin I and the opening chords of "Good Times Bad Times, through 1982 and the closing chords of "Wearing and Tearing" from the Coda release, and continues to play a significant role in my life still to this day through subsequent releases of both audio and visual mastery which was clearly evident with the release of How The West Was Won set and DVD.

Frankie Banali & Friends has been a dream come true for me because it has made it possible to not only to be able to play and record with old and new musical friends, but also some of my musical heroes like Glenn Hughes, who I first heard singing and playing bass on the Trapeze record "You Are The Music We're Just The Band" and Glenn is my favorite singer in the entire world, and Alex Ligertwood just knocked me out with his wonderful voice and vocal range on the Brian Auger record "Second Wind" both of which I first discovered on vinyl in 1972. I could not have accomplished any of my goals for these recordings were it not for the great musical talents of all who participated.

Having Tony Franklin on bass as my rhythm section partner on the entire record is nothing short of wonderful for me. He is by far my favorite bass player to play and record with. He is a gifted and talented bass player and one of the most wonderful people I've ever had the pleasure of knowing, playing with and calling my friend. I have had the opportunity to record with Tony on various projects but this one has been the most special one on a personal level.

TRACK BY TRACK



1. THE WANTON SONG - 4:06**Alex Ligertwood/Vocals - Doug Aldrich/Guitar**[Listen to an Audio Sample of The Wanton Song](#)

I was really impressed with the vocals that Alex had done on the "Second Wind" record and especially on the track "Freedom Jazz Dance" and I also very much enjoyed his work with The Average White Band. I think that Alex's vocals on The Wanton Song are spectacular and he breathed new life to this classic Led Zeppelin groove.

I've known Doug for over twenty years and we've talked about working together for all those many years but the situation never presented itself. I have a lot of respect for Doug as a musician and as a person. I knew that he would be the perfect guitarist to bring his fiery guitar style to this track and he made it his own.

2. FOUR STICKS - 4:37**Glenn Hughes/Vocals - Steve Fister/Guitar**[Listen to an Audio Sample of Four Sticks](#)

Glenn, as everyone knows, is my favorite singer and it was natural for me to think of Glenn when it came to Four Sticks because this song is so different from your typical rock song, even by Led Zeppelin. It is a very special song that required a very special and dynamic vocal. Special, atypical, dynamic are all words that also describe the wonderful talent that is Glenn Hughes. I was blessed to have first recorded and played live with Glenn for the "Hughes/Thrall" record and this was a wonderful opportunity to work with Glenn once more. And let's face it, Glenn could sing from a Chinese phone book and make it make sense!

Steve Fister is somewhat unknown to some people, but he is likely best remembered for working with Lita Ford in the 1980's. Steve is by nature a blues guitarist and an excellent one at that. I had recorded a number of drum tracks for Steve's record "Dodging' Bullets" and was impressed with the genuine feel of his blues roots and guitar style as well as being very capable on a variety of stringed instruments, so he was a natural to play on a number of these tracks, namely Four Sticks, Kashmir, Ramble On and Gallows Pole. Steve has been invaluable to these recordings from it's grass roots onward.

3. KASHMIR - 8:23**Don Dokken/Vocals - Michael Lardie/Keyboards****Steve Fister/Guitar**[Listen to an Audio Sample of Kashmir](#)

I think most people are surprised at my choice of Don for the vocal on "Kashmir" until they hear him sing it. I've known Don since before I was in QUIET RIOT. Don and I were in a very early version of Dokken, along with Juan Crocier (ex-Ratt) when Don also played guitar as well. I knew the subtle characteristics of Don's vocal style and knew he would be the ideal choice for Kashmir. His vocal turned out very much as I had envisioned it and I am so happy that he was willing and able to record this track.

Michael Lardie was the instant choice to play the multi keyboard tracks for this song. He is keenly aware of the music of Led Zeppelin and really brought a certain authenticity of sound layers which this track required. Michael is fabulous on this song and a key element in the overall sound of this track. The perfect choice.

4. OUT ON THE TILES - 4:03**Robin McCauley/Vocals - Reb Beach/Guitar**[Listen to an Audio Sample of Out on the Tiles](#)

Robin is a wonderful singer with arguably one of the best vocal ranges in the business. Robin came in completely prepared to sing this track and his pitch was absolute perfection. Like most of the singers on this record, I had to find singers that could hit all those high Robert Plant vocal lines and melodies, and Robin did not disappoint. He was the only choice to sing this wonderful Led Zeppelin track.

I had the opportunity to hear Reb play a number of times with Winger and knew that he is one of the best shredder's in the business. I also knew that while working with Whitesnake, he had to understand the blues. Although Out On The Tiles is not a particular blues based song, it is definitely a riff oriented song and Reb is one of the best riff guitarist in music today. Although the original version of this song does not have a guitar solo, I asked Reb to add one to the ending section of this track. He blew me away with his psychedelic like solo on this one.

5. RAMBLE ON - 4:23**Paul Shortino/Vocals - Steve Fister/Guitar**[Listen to an Audio Sample of Ramble On](#)

Paul and I have known each other since we worked together on the fourth QUIET RIOT "QR" release. When I first heard Paul sing the Janis Joplin classic "Piece Of My Heart" I couldn't believe that he had done such a wonderful interpretation of the original. Paul was my obvious choice for this vocal. His smokey Jack Daniels and cigarette tone was perfect for the verses but he also has the range to carry the upper register vocal on the choruses which this song demanded. Paul was wonderful on this track.

6. THE OCEAN - 4:29

Mark Boals/Vocals - Bruce Kulick/Guitar

[Listen to an Audio Sample of The Ocean](#)

I knew of Mark through his work with Yngwie Malmsteen, but I did not know him personally. Engineer/guitarist Neil Citron knew Mark and I jumped at the opportunity to have him sing on this track. Again, this song really required those high vocal gymnastics that Robert Plant made famous, and Mark really did a fantastic job on this song. I was very fortunate to have him on this track and he became one of the new friends.

Bruce is world known through his participation in KISS, but I had also heard Bruce on the "Union" record where his blues roots were very evident. I knew that he would be perfect to play on this track and he brought a very authentic guitar style especially on the solo section of this track. Bruce is also a great guy with solid musical knowledge.

7. THE IMMIGRANT SONG - 2:41

Bobby Kimball/Vocals - Gilby Clarke/Guitar

[Listen to an Audio Sample of The Immigrant Song](#)

Bobby has impressed me year after year with his wide range of vocal styles throughout his career with Toto. Bobby is a genuinely wonderful singer and person and here again I needed someone that could handle the high vocal style and range. Not only did I get that, but he put his own Louisiana blues sound on this vocal. Absolutely wonderful. It was a privilege to have him on this record.

Gilby is an all out rock and roll guitar player, so who else would I get but Mr. Clarke to play on this track and Royal Orleans. Gilby brought some of the Guns and Roses magic to these two songs by delivering great 1970's style guitar solos because he understand that style of music intimately. I was very fortunate that he was available and wanted to play on these tracks. He is also a new friend and a great guy to hang with.

8. ROYAL ORLEANS - 3:01

Jeff Scott Soto/Vocals - Gilby Clarke/Guitar

[Listen to an Audio Sample of Royal Orleans](#)

I've known Jeff for likely twenty or more years. Jeff is immensely talented and he has great rhythm and blues roots. He was the first singer that came to mind for Royal Orleans and the logical vocalist for this track. To me Royal Orleans has always been a sort of funk Led Zeppelin track and Jeff really brought out the funk and the rock on this one. He is a very underrated singer and you'd be hard pressed to find a nicer person.

9. GALLOWS POLE - 4:16

Kevin DuBrow/Vocals - Steve Fister/Guitar/ Mandolin /Banjo

[Listen to an Audio Sample of Gallows Pole](#)

Everyone knows of my longtime musical association and friendship with Kevin as members of QUIET RIOT. As in the case of my choice for a vocalist on Kashmir, for Gallows Pole I instinctively knew that this song was a perfect vehicle for Kevin to sing on. Most people only associate Kevin with a very aggressive vocal style and no one really knows that Kevin can also sing strongly in lower registers. Kevin did an amazing vocal on this track and was able to cross between the lower register of the intro and verses and then kick it into high gear for the chorus section. I am really proud of the vocals Kevin did on this one even though he thought it to be the wrong song for him to sing. In the end, he was the right and only choice.

10. CUSTARD PIE - 4:11

Chas West/Vocals - Bill Leverty/Guitar

[Listen to an Audio Sample of Custard Pie](#)

I didn't know Chas very well prior to asking him to sing on this track, but I knew of his work in the Jason Bonham band and especially his experience at singing some of the Led Zeppelin classics. He was the obvious choice for this track because he could interpret the lyrics where the written words are far different than the sung words as was the case in the original. He did a wonderful version of this vocal. Another new friend.

Bill is likely one of the most underrated and one of the most deserving of recognition. I've had the pleasure of knowing Bill for a number of years through a lot of dates that Firehouse has done with QUIET RIOT. Bill's guitar talents are boundless and endless. I was very happy to invite Bill to play on this track and he really brought a lot of life and passion into the track and particularly the solo section. He was also able to double some of Tony Franklin's bass riffs on the vamp section solo at the end of the track. Bill is also another wonderful person as well and a good friend.

11. WHEN THE LEVEE BREAKS - 9:06

The 24/7 Overture- Levee Guest Vocalist: Joan Fraley

[Listen to an Audio Sample of When the Levee Breaks](#)

This particular piece was really a wonderful fun adventure. While it starts with the iconic John Bonham drum groove and also ends with that same theme, the center section is a group of edits of all the tracks that came before it on this recording. Neil Citron did a masterful job at editing all the selected sections and in a sequence that made sense because they were all done in real time. That is to say, we did not alter the tempo from track to track to make the edits work, it is all as the tracks were recorded in the original tempo for each. Neil weaves editing magic and this track is a testament to his talents behind the board.

Joan Fraley is a truly great local California but a somewhat unknown talent. She is a bona fide blues based bass player and vocalist. It was really wonderful to have her sing on When The Levee Breaks because she brought the vocal style of Robert Plant to the track while not sacrificing her laid back vocal sensibility. I really think that her vocal is as good as any of the great vocalists that are on this record.

12. (THEY WERE) THE EYE OF GOD - 4:04

Frankie Banali/Drums & Hand Percussion

Neil Citron//Guitar/Bass/Keys/Stringed Instruments

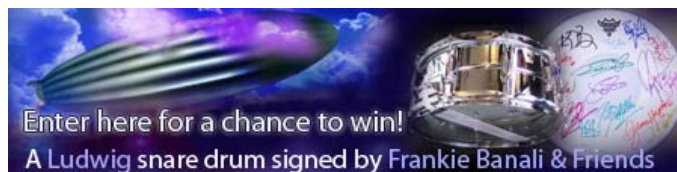
[Listen to an Audio Sample of \(They Were\) The Eye of God](#)

(They Were) The Eye Of God was a title that I think captures a little bit of the spirit of the Led Zeppelin phenomena that continues still today, and I hope that the listener will understand that this song pays homage to Jimmy Page, Robert Plant, John Paul Jones and the late great John Henry Bonham.

This is a very special instrumental track. Before recording this song Neil and I discussed at length what some of the musical qualities that made Led Zeppelin so unique. Things like that wonderful John Bonham drum sound and feel, the different colors brought into the songs by the keyboards of John Paul Jones and also the chord structure and tunings of Jimmy Page. I also wanted to bring in a little of the "world music" influences of some of the later Robert Plant recordings by using a rain stick, shakers, djembe and dombek hand drums as well as subtle use of a mandolin and synth to this track. We hoped to capture just a little of the elements that make Led Zeppelin's music so unique, but did not try to write a purely "Led Zeppelin" type of song.

So, why do a Led Zeppelin tribute CD? Because it's music worth remembering and honoring. Jimmy Page, Robert Plant, John Paul Jones and John Bonham have left the world a musical legacy that is to me unequalled and unparalleled.

Personally, a lot has been said about John Henry Bonham. To me, John Bonham as a man was human, John Bonham as a drummer is immortal. These recordings are dedicated to his memory with love and respect. God Bless you Mr. Bonham.



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