

Mp3 The Fame - Get On The Beat



[DOWNLOAD HERE](#)

NYC newcomers THE FAME deliver the soundtrack to summer '05 with their debut EP Get On The Beat - six perfect rock anthems bursting with hooks from start to finish. These are songs to blare from car stereos in high school parking lots across the country. 6 MP3 Songs ROCK: 80's Rock, POP: Power Pop

Details: RENO BO: guitar vocals RYAN DANIELS: guitar vocals PATRICK WOOD: drums vocals ALANA AMRAM: bass Have you heard THE FAME yet??? Three minute songs. Two guitars. One vision. Seems like a simple enough equation. Add to that both style and substance, great tunes, an energetic and charismatic frontman, the blonde and beloved lead guitar slinger, a drummer who knows his job is to make the ladies dance and a bass player holding it all together. Now we're getting somewhere. THE FAME has quickly built a reputation for electric live shows bursting with pop hooks from start to finish. Feet tap, heads bob and melodies linger long after the shows end. THE FAME has that indefinable 'certain something' essential in the making of a rock and roll band - the thing that drives a live audience into a frenzy and makes a rock fan listen to a record over and over again. It's what makes a good band great and a great band classic. Homework is thrown on the fire. The car is taken downtown. The volume is turned up. This is what THE FAME is all about. Yes please. More of that. THE FAME is a band from New York City but the songs they write sound just as good driving through L.A, Tucson, Cleveland, Orlando, and Green Bay as they do riding a subway car from Williamsburg to the Lower East Side. These are songs to blare from car stereos in high school parking lots across the country. They are songs to put on when deciding what clothes to wear for your night out. These are songs to love and lose to. THE FAME writes 'em lean: a defining intro, a melodic verse leading to a memorable hook then perhaps a tasteful guitar solo (yes, guitar solo) and it's all over before three and a half minutes has elapsed. At this point, you try to get the song out of your head but fail. Miserably. Brilliant. You'll immediately know what to

say when you are inevitably asked, "have you heard THE FAME yet?" Yes please. More of that. Turn up the volume and enjoy. Website iwantthefame.com Discography Get On The Beat, EP (2005) PRESS REVIEWS: NEW YORK MAGAZINE "The hard-rocking Fame, whose un-self-conscious party anthems are perfect boom-box-at-the-barbecue fodder, are slowly infiltrating the mainstream." NEW YORK PRESS Cover Story June 1, 2005 "Keep The Money, We'll Take The Fame" They'd make history if they weren't so busy rewriting it by J.R. Taylor "Here's a question for you," asks Reno Bo as I sit with the Fame. "If we were suddenly the hottest band in New York City tomorrow, would we be any less cool?" That's a trick question on about 10 different levels. The only way that the Fame could be any less cool would be if they became the hottest band in New York City. It'll take a lot more than a New York Press cover story to make that happen. I haven't heard a band like the Fame since those carefree geniuses in the Sighs back in 1992. They didn't stand a chance, either. It's certainly understandable if the Fame's target audience has never heard of them. The band's big breaks consist of opening for acts that aren't nearly as good. You can guess the sad litany: the Shins, Robbers on High Street, the Bravery. At least it was pretty smart to pair the Fame with Sahara Hotnights (who, to their credit, sought out the band to open for them after hearing a demo). Just how uncool are the Fame? They finally made it above 14th Street a few weeks ago with a gig at B.B. King's opening for .38 Special. That was some inspired billing. The proudly hirsute .38 Special spent their heyday as a misunderstood pop act with a southern-rock heritage. They were amazing," adds Fame bassist Alana Amram. "'Rebel to Rebel' made me cry. I'm serious. I was in tears." She knows the tape recorder is running. She does not care. The Fame is fearless. Apologies to music fans, but let's recap for the benefit of rock critics who might be taking notes: There was a brief moment when Midwest rock 'n' roll was again in vogue after the rise and fall of the Raspberries circa '73. (You might find "Go All the Way" on iTunes.) Cheap Trick had broken through with Budokan, and there seemed to be a place for catchy rock that was polished enough to be safely out of the garage. A few bands immediately dated themselves by buying new synthesizers and dolling themselves up like the Cars. Others put their faith in the legacy of this guy named Dwight Twilley and went for denim jackets, modified shag cuts and tight t-shirts in primary colors. Groups like Off Broadway and a reformed Artful Dodger were too aggressive to be power-pop and too heterosexual to be New Wave. (Those pop geniuses in Shoes liked girls, but most guys wouldn't like a girl who liked Shoes.) None of these bands broke through, and the slate was pretty much wiped clean once Duran Duran and Adam Ant came along

as the new British Invasion. The few LPs that made it out remain cherished as a brief shining moment in regular-guy rock. The important thing is that all those Midwestern 70s bands were pretty awful. They whole trend was really more of a pleasant notion. The Fame, however, is everything anyone could have ever desired from those acts. They are the true spirit of all-American greatness in a city where un-American rock acts have become the norm. If there were a decent fundrinkery around, I'm sure I'd be sitting with the Fame in a corner booth. I don't know why we're sitting in the Beer Garden at Queens. None of the members of the Fame lives nearby. Maybe they just like the place. I'm pretty much at ease, having gone into this expecting to be better off interviewing the Fame's graphic designer. Their Get on the Beat EP is a masterful parody/homage of those heady Midwest rock days, perfectly duplicating the look of major-label product that wanted to be modern yet not too punky for the Bloomington scene. The only thing that keeps the CD from looking like a total anachronism is the blurb for The-Fame.com. Nothing wrong with that. It's not like the band's some kind of retro novelty act. That would be in contrast to the usual embarrassments: the Strokes, the Bravery (again), Interpol and all of the other dopey poseurs who haven't figured out that it's only okay to be derivative if you're also an improvement. (The leading exception remains our close personal friends in the Star Spangles.) The Fame reject all the trappings of what's supposed to be a New York City rock band. They rank the highest possible compliment you can pay any local rocker: They do not look like total douchebags. The only disagreeable thing about frontman Reno Bo is his name. Ryan Daniels and Patrick Wood would seem more believable as lovable soap opera stars than as, respectively, guitarist and drummer for any NYC rock act. Alana's a true find as a local rock gal, sporting a healthy wholesomeness that suggests she's never even considered moonlighting as a sex worker. Sitting down with the Fame-as with listening to Get on the Beat or seeing their live show-is pretty nerve-wracking. It's a lot like watching That Thing You Do for the first time. Writer/director/star Tom Hanks captured the 1964 pop scene so perfectly that any music fan was dreading the inevitable screw-up. It ends up as a perfect film that doubles as the world's best liner notes brought to life. In that same spirit, the Fame have to live up to their own art direction. It helps that the EP's graphics come from an uncredited Reno. "It's a nod to Meet the Beatles," he explains, "Out of Our Heads by the Rolling Stones, and Regatta de Blanc by the Police. Just the idea of the band as pop art. It's a picture of the people who made the music, instead of a picture of, you know, somebody's one-legged dog." I'm still looking carefully for tattoos, earrings, eyeliner, anything that reduces them into just another

moronic rock act. None of it's there. Just to be safe, I ask. "The whole band has no tattoos," Alana boasts. "Except for my breasts, which are totally tattooed." She's kidding, of course. Alana wants to be a mom someday. It's honestly a miracle that the Fame came together. What are the odds of four musicians gathering in New York City without any of them wanting to dress like Kenneth Anger's wet dream? The line-up cemented with Alana late last year, and began when Ryan had his own confrontation with Reno's design skills. "I'd been here from Wisconsin for about a year," he recalls, "got my bearings, and was looking to start something up. Reno had a poster up in a record store: 'Band Forming,' and it had pictures of the Beach Boys, the Cars, the Stones, and I think maybe Big Star." Reno adds, "It said, 'We're going to make singles, epics, and symphonies. Join me.'" "It was so bold and cocky and kind of dorky all at the same time," Ryan continues. "I ran to an internet cafe and emailed him, hounding him to come over." Patrick, having moved here from Orlando, Florida, would later join up as a friend of a friend. He was wearing shorts and a blue Levi's button-up shirt during the audition. It's fun to ask questions about things like that. I haven't asked a band about their influences since 1986, and can't remember ever having an interest in how an act got together. It's different with the Fame. I haven't stopped looking for the misstep. They joke about making sure they've worn the right clothes for this interview, but everything's pretty much on the mark. Reno and Alana are in denim jackets, and Ryan's Willie Nelson t-shirt looks nothing like the AC/DC t-shirt I saw Kelly Clarkson sporting the other night. "This would cost 75 dollars here in New York," Ryan notes, "but it was five bucks in Green Bay." Patrick's wearing a green velvet suit jacket, but there's nothing suspicious about it. I save my doubts for Reno's t-shirt. It's a blue-and-white striped sailor design that's a little too perfect in a Rick Springfield fashion. "This shirt?" asks Reno. "I was working with this guy, and I said, 'I really like your shirt.' He said, 'You want it?' He literally pulled it right off his body and gave it to me. Yeah, this shirt is from a guy who took it off his back for me." A slight pause. "He was a Japanese guy." So, that explains that. "Everything I own is taken from other people's garbage," adds Alana. It's true that a photo of Ryan's pants once made it into the New York Times. He was shot onstage below the waist for some article about fashion designers trying to promote their work via rock bands. Ryan and the band didn't warrant being mentioned anywhere in the article. (Further disclosure: Alana's father is a hipster Jew with cooler credentials than Lou Reed. This comes up after Reno explains that they're all from blue-collar families, and Alana notes that the Fame has no famous friends. "My dad's a famous jazz composer," she says, "but that's a whole other world. I don't want to leave that out in case

anybody's looking to catch us in a lie.") Duly noted, but Alana's day job would pretty much rule out any sense of privilege. "We're all used to being broke," she adds. "None of us are looking to cash in." That doesn't mean they own any Che Guevara t-shirts. "We'd like some money," says Reno. "We've got to get better at self-promotion, or find someone who'll work with us. Nobody wants to be toiling in obscurity. Ideally, we want to make so much fucking money doing what we're doing that some label is going to want to jump aboard so they can take some of our money away from us." That's a realistic business model. Reno's equally aware of the band's uphill climb. "Rock and roll is a bandwagon business. If somebody at RCA says the Fame is the best thing ever, then someone at Universal is going to say the Fame is the best thing ever, and so is someone at Island, and they'll show up at our shows. But right now we're making rock 'n' roll music in an era where people are selling dance-punk, so we're strangely ahead and behind of the scene at the same time." The Fame plan to keep persevering, though. They can at least fit into the NYC rock scene as an act that truly believes they deserve stardom-while drawing the line at believing rock-star arrogance is a self-fulfilling prophecy. "All of us are very sociable," insists Patrick. "It's not that we're unsophisticated," Alana says. "We're all heart and soul, and sincere about what we're doing. We just came back from being on the road, and people took us into their homes because we're totally decent in what we do. The bottom line is that people still go out to see bands no matter what assholes from New York come through town." Alana uses the word "pretentious" a lot. She's also the only person I've ever met who uses the word "douchebag" more than myself-and frequently in reference to her fellow musicians. She remains a positive enough gal, and is quick to go on about her admiration for the Stalkers and Diamond Nights and her old schoolmates in the Star Spangles. Let's not assume that the Fame are as full of hatred as their interviewer. This isn't to say that they're cautious. "Our friend Nelson," Reno recalls, "told us out in L.A. that if you're not making enemies, you're doing something wrong." "Don't worry about that," replies Alana. "We're making enemies. I'll talk make about anybody. Remember when we got thrown out of that club in Buffalo because we asked to get paid after playing our asses off for them? I made enemies that night." "Alana is drunk," suggests a diplomatic Ryan. "We're really kind of ignorant of what's around us. If anything, there's a conscious effort to sidestep that morose, shoegazer, super-intense brooding. We like to bring the enthusiasm and fun back to rock 'n' roll." "We know we're not Interpol," says Reno, "although we love Interpol-especially Sam. We know we're not the Killers, we know we're not Franz Ferdinand. I'm not writing these songs and saying, 'I'm not going to be the New York

Dolls, godamnit!' My parents are very conservative, and they're into doo-wop and Motown and the Beach Boys, which were probably the same things that made Eric Carmen write hits for the Raspberries. So that's me one generation later, writing anachronistic music." Anachronistic music has its supporters. The day before, the Fame heard their music on the radio for the first time, courtesy of Q104.3 FM. Steve Jones is playing them on the former Sex Pistols' radio show out in L.A. None of us is sure about why Little Steven's being so slow on the uptake. "We're just a weird, in-between band," says Alana, "which is great. Kim Fowley likes us, and he's one of my heroes. I love punk and all of that make. Kim brought out an acoustic guitar, and these guys can sing in three-part harmony. Kim said, 'I think you're like the Byrds; I think you're like the Raspberries.' People think he's an asshole, but he's a great guy." The Fame enjoyed a popular residency while they were out in L.A., so maybe some outsider influence will help them beat the curse of New York. They've even sold out their first batch of Fame t-shirts. Reno's willing to indulge himself with a vote of self-confidence. "In a way," he explains, "we believe that what we're doing should be popular. Everything I write is a hit song in my mind. Maybe it's delusional, but that's how we keep living. We'll keep doing this until it does become The Thing, until it becomes popular." That still might sound scary if Reno didn't add that part about being delusional. The Fame mainly succeeds in making confidence sound like the all-American work ethic. "We've gotten press without a press agent," says Alana. "We've had a national tour without a booking agent, so what can we say?" "We're a self-sufficient rock 'n' roll band," adds Reno. "We went out on a two-month tour with no support and no money, and people reacted positively in every city we went to. That's all that mattered. We have something that a lot of New York City bands don't-and that's the ability to appeal to people everywhere. We're a band that you can get in L.A. or Virginia or Idaho." You could say the same about the Raspberries, and they ultimately bombed. On the other hand, they've reunited and are playing B.B. King's in July. "So maybe now is the time for this music to not bomb," Reno tells me. "It's a bit daunting, but we're used to hard work. We're a rock 'n' roll band. All I can say is that we're going to triumph, and then you and I will be-at some point-geniuses." The Fame plays Sat., June 4. Maxwell's, 1039 Washington St., Hoboken, 201-653-1703, 9:30, \$7. Volume 18, Issue 22, Cover Story 2005 New York Press VILLAGE VOICE "Eddytor's Dozen" by Chuck Eddy EPs below by the Fame (hereby recommended to people who miss .38 Special, the Babys, Rick Springfield, and Bedford girls) Three gents and a lady, reportedly with Midwestern roots, play their powerpop with more power (and hence more pop) than any such combo to emerge from NYC in

eons - which is to say their excellent EP recalls the Babys, Rick Springfield, or '80s .38 Special (who they recently opened a show for!) more than the dB's, Teenage Fanclub, or Matthew Sweet. They've also already landed on the cover of New York Press, which compared them to the Raspberries. And their website namedrops Tom Petty and Dr. Hook. BANDS TO CATCH AT HEART OF TEXAS (BEFORE THEY GET TOO BIG AND THE LINES GET LONG) STUDYBREAKS.COM Built on a foundation of two guitars and 70's High school rock anthems, The Fame get audiences moving and heads bobbing anywhere they play, Equally fitting on the streets of their native Brooklyn as at the poolhall in Milwaukee, this is American rock n' roll. Syndicated KNIGHT RIDDER NEWS SERVICE New York band the Fame cranks out six slick, lively good-time sing-alongs in the "skinny tie" rock vein on "Get on the Beat" . Preview FLAGPOLE magazine (Athens, GA) THE FAME (40 Watt) - New York's The Fame recently released the debut EP Get On The Beat. Harmony- and hook-heavy, this qualifies as hott gitar lixx. crashinin.com CRASHIN' IN by Lio Cerezo The Fame make 1970's inspired anthem rock to be played as you head down the strip in your red corvette with the windows open and the music a blazin'. Their songs approach music with the game plan of making music fun again. The kind of music that you can party to. This is the boys' debut 6-song EP set for a car stereo near you. I love the comical reference on "The Bedford Girls". It can't possibly reference Williamsburg, can it? GOTHAMIST.COM The Gothamist Band Interview: The Fame The Fame makes us want to rev our non-existant engines and rock like we couldn't in the 80's. We picture cruising down the main street in a town that John Hughes created, blasting their tunes in our camaro. But the novelty ends there, they are real all-American rock and they bring the Rick Springfield optimism and glimmer back into our jaded shoegazing senses. Their sound is refreshing right now when everyone else is trying to be the next Franz and Killers, and we're pretty sure being recent NY Press cover sweethearts won't even make them cop a faux-rockstar attitude. The Fame are Reno, Ryan, Patrick and Alana. Come check them out as they headline our Movable Hype show on Monday [details after the interview]. Let's get this out of the way, where did your band name originate? RENO BO: I was eating a bowl of generic alphabet soup and the words "the fame" appeared after a few bites. It was quite supernatural. What is your first conscious memory of living in New York? RYAN: Looking out my apartment window and seeing a giant ad for the new issue of Face magazine with Kylie Minogue on the cover wearing nothing but red cowboy boots. RENO: Not sure what my first conscious memory was. I tend to remember my unconscious moments best. ALANA: Muppets Take Manhattan. RENO: Hey did

you see that last one? Muppets In Space. That was amazing. What is your favorite/least favorite memory involving New York? RYAN: Blacking out during the blackout. What is your favorite place to drink in NYC, and what's the best night to go out? PATRICK: I'd have to say Hi Fi (Ave A btw 10th and 11th) is my favorite. The jukebox rules and most of the staff are our friends- actually, that goes for a lot of bars. ALANA: Niagra and Motor City are great. Delancey is fun on Tuesdays. Free Food. What is your favorite/least favorite thing about playing shows in New York? Is there a difference between shows in Manhattan and Brooklyn? RYAN: Parking the van is my favorite part of playing in the city. ALANA: There is nothing like a wild Brooklyn roof party. We need to play more BBQ's. Do you think your New York connection shows in your music? If so, how? PATRICK: I think we sound like we could be from anywhere in America, which is a good thing in my opinion. RENO: I'm sure there's a bit of New York in our sound somewhere but I don't think what The Fame does is typical of what people might expect from a "NewYork Band." We like to write three-minute songs with big choruses, harmonies and guitar solos which is hardly what is going on in New York right now. I like that though. You can come to a Fame show and be surprised by what you hear. You get something different. It's fun. It's upbeat. It's Rock Roll music. Now its time for some fill-in-the-blank action "You know you've made it when..." PATRICK: you've got your own exit off of the highway. RYAN: When gothamistasks you to do an interview. ALANA: When you get off scott free on child molestation charges or murdering your wife. "It'll be time to pack up the gear for good when..." RENO: When Ryan gets tired of carrying Patrick's drums to gigs and kills everyone in the band. ALANA: When the boys start wearing fannypacks and ponytails. RYAN: When you're playing the county fair and you can't see your feet when you look down. "I'll never forget the first time I..." RENO: Gazed into your eyes. "I'll never forget the first time [insert another band member's name here]..." RYAN: Alana threw her phone at that girl's head. And the phone still worked. Let's have some fun with word association. Give me your immediate feelings on the following (if you've got no discernable feelings, make something up that won't embarrass you in the morning) Yankees ALANA: Confederates Mets PATRICK: 1986, baby! Britney ALANA: Kabbalah. Pitchfork PATRICK: Right on when it comes to Dungen. ALANA: Farm Aid Bridge Tunnel RYAN: Chutes and Ladders Times Square RYAN: Where's that? ALANA: It's where you got your fake ID. Bloomberg PATRICK: 2 hour parking INCLUDING SUNDAY! Questions inspired by movies... If you will, a brief justification of the ontological necessity of modern man's existential dilemma (in less than 10 words). (Reality Bites) RENO: What does ontological mean? ALANA: I think it's the study

of birds. What came first, the music or the misery? (High Fidelity) RENO: The music business A few quickies on the music tip . . . Who would be in your ultimate music supergroup, your all-star Olympic team of rock? PATRICK: Traveling Wilburys RYAN: But add Nell Carter. RENO: With Chuck Woolery on bass. What was the first/last album you bought on the day it was released? PATRICK: First: Sonic Youth- "Goo", Last: Dungen- "1999-2001" And finally...If Josh Schwartz, creator of the OC, asked your band to perform on his tv show (as Modest Mouse, the Killers and the Walkmen recently have) would you?

RENO: That's the show with Alyssa Milano and Rose McGowan, right? The Peach Pit. Yeah. RYAN: Hell yes. Mischa Barton's hot. * * * Q A WITH THE FAME Polaris Weekly (Seattle) On the heels of the band's first U.S tour, Simona Gugliotta interviews THE FAME for Seattle's Polaris magazine . . . Q: Why "The Fame"? RENO BO: The Smiths was already taken. Q: Was the decision for this name a kind of positive thinking about the band's future? RENO BO: In a way, yes. It seems kind of absurd to call your band The Fame. Bold even. So we did it. We were looking for something that was fun, simple, classic, and had some movement to it. Also, we wanted something open to interpretation so we could fill it with our music and people would make of it what they wanted to. You know what you are gonna get when you hear a band called Metallica. But you scratch your chin and wonder "what the hell does The Fame sound like? I should have a listen." RYAN DANIELS: Actually, that's a lie. We were sitting around in a bar and a friend suggested it. PATRICK WOOD: And it sounded good, so we used it. RENO: I also wanted to ensure that people would have a hell of a time googling us. (laughs) Q: Is the formula of your songs good for radio? RENO: We are a Rock And roll band in a pretty traditional sense: two guitars, bass and drums, a nice big back beat and some sing-a-long tunes. That's what Rock And Roll is. That's what made me want to play guitar when I was fourteen. That's still what makes fourteen year olds want to start a band now. The way Brill Building songwriters in the 50's and 60's did it is the same way Kurt Cobain did it in the 90's. We like to pack as much into three and a half minutes as possible. We like songs that stick in your head and stay with you all day long. Hopefully for the rest of your life. So in that way, yes, I think what we do is perfect for the radio. Our music sounds great when you are driving in a fast car. Q: Is some of your music playing on any radio stations? RENO: [Sex Pistol] Steve Jones has been spinning stuff off of our debut EP Get On The Beat on his radio show "Jonesy's Jukebox" on Indie 103.1 FM in Los Angeles. A few college stations have been playing stuff too, I'm told. We don't have a radio promo company or anything like that working for us. They are playing our music for the best possible reason: because they heard it and they

like it. Q: Seattle was the last city after a two month tour of the U.S., correct? Was it the first tour? How was it? Tell us of any pleasurable happenings. RENO: I plead the fifth. RYAN: I plead the sixth.

PATRICK: I miss the hot tubs. RENO: All I'll say is "Seis De Mayo!!" Portland, Oregon was great. We are all convinced that the city is funded by The Simpsons. Q: Which towns of the tour gave you the best reception? The worst? RENO: We had a blast in every city we played. The most enthusiastic receptions were probably San Marcos Texas, Albuquerque New Mexico and in Los Angeles. RYAN: That seems about right. I judged which towns liked us the most by how bad my hangover was the next day. We were all pretty impressed by the music scene in the Northwest. Everyone really seemed to rally behind their bands and the bands worked really hard to earn their fans' respect. That's what we try to do so it was nice to see that kind of thing happening there. Q: To Alana Amram (bass): tell us the experience of being the only woman in the band. Do you enjoy that role? Is there something special about it? ALANA: It's fun touring with these boys. We all really enjoy being on the road in general, so it's good company. It's like having three older brothers. They tie my shoelaces together and pull my hair. They keep me out of trouble and just as quickly get me in it. RENO: She gets herself into it and then we get her out of it and then we get her into some more. Q: How did the band come together originally? How long have you been playing together? RENO: I wanted to put a band together about two years ago and met Ryan first. He sent me an e-mail saying he wanted to work out some tunes. I sent him a CD and then went over to his apartment on Second Avenue about a week later. I brought sheets over with the chord changes on them for him but he didn't need them. The bugger had learned all the songs off the CD and played them perfectly. He even sang all the harmonies. I thought "Christ, he can sing and I like his shoes." We started woodshedding immediately. Patrick came soon after on recommendation from a friend. We went through some bass players until Alana joined the band in November 2004 so I really don't count the start of The Fame until then. She was the missing piece of the puzzle. Q: Which other bands do you look to for inspiration? RENO: My eternal favorite is The Beatles. They were the best songwriters and had the best hair. Q: Is "The Fame" a side project or the full-time work for the band members? RENO: There's no such thing as part-time when you are in a rock band. I love playing music with these three other people. The chemistry is there and it keeps us from having to work in a factory or having to wear a suit to an office job. ALANA: It keeps me pretty busy. Q: What are your hopes for the future of the band? RENO: That we get our own Saturday morning cartoon. * * * FAST FACTS Did You Know... * Sex Pistol Steve Jones began playing

songs from The Fame's debut EP Get On The Beat on Los Angeles tastemaking radio station Indie 103.1 FM. Jones got the disc at Amoeba Music on the Sunset Strip and began his radio show "Jonesy's Jukebox" with "The Bedford Girls" the following afternoon. * The Fame paid a visit to legendary producer and onnipresent L.A personality Kim Fowley while touring on the West Coast. Fowley "auditioned" The Fame by asking them to break into a three-part harmony on the spot. Impressed, he then offered to produce an album for them. They were in Kim's living room at the time. * Swedish rockers Sahara Hotnights invited The Fame to play with them at New York's Bowery Ballroom after hearing an early demo of the band's music. Patrick met Hotnights singer Maria Andersson in a bar. The two got to chatting and a few weeks later they were sharing a stage. * The Fame was featured on New York City Rock Station Q104.3 FM's "Out Of The Box" new music program. "Lost In You" was played alongside new singles from Oasis, Coldplay, Ryan Adams, Audioslave, Nine Inch Nails 22-20's and Bruce Springsteen. * Ryan was once prominently featured on the front page of The New York Times' style section. It was an article on designers who make custom clothing for rockers. He was photographed from the waist down, his better half.

[DOWNLOAD HERE](#)

Similar manuals:

[Mac Graphic Design Studio](#)

[Typographic Design](#)

[Sustainable Graphic Design](#)

[Introduction To Graphic Design Methodologies And Processes](#)

[Meggs' History Of Graphic Design](#)

[Becoming A Graphic Designer](#)

[Motion Graphic Design: Applied History And Aesthetics - Jon Krasner](#)

[The Graphic Designer's Business Survival Guide - Lawrence J. Daniels](#)

[Using FREE Scribus Software To Create Professional Presentations: Book Covers, Magazine Covers, Graphic Designs, Posters, Newsletters, Renderings, And - , Gang Chen](#)

[E-Study Guide For: Graphic Design Basics By Amy E. Arntson, ISBN 9780495006930 - Cram101](#)

[Textbook Reviews](#)

[E-Study Guide For: Meggs History Of Graphic Design By Philip B. Meggs, ISBN 9780471699026 - Cram101 Textbook Reviews](#)

[How To Land A Top-Paying Graphic Designers Job: Your Complete Guide To Opportunities, Resumes And Cover Letters, Interviews, Salaries, Promotions, Wha - Sandra Alford](#)

[How To Land A Top-Paying Graphic Design Professors Job: Your Complete Guide To Opportunities, Resumes And Cover Letters, Interviews, Salaries, Promoti - Donna Hurst](#)

[Start & Run A Graphic Design Business - Michael Huggins](#)

[2011 Artist's & Graphic Designer's Market](#)

[2013 Artist's & Graphic Designer's Market](#)

[Graphic Design Business: Entrepreneur's Step-by-Step Startup Guide](#)

[Graphic Designer, Graphic Artist - How To Land A Top-Paying Job: Your Complete Guide To Opportunities, Resumes And Cover Letters, Interviews, Salaries - Brad Andrews](#)

[MP3 Jeremy Tuber - From Zero To Graphic Design Hero: Think, Feel And Sound Like A Freelancing Pro](#)

[Graphic Designer 101](#)

[Graphic Design For Beginners MRR!](#)

[Graphic Design For Beginners \(MRR\)](#)

[Graphic Design For Beginners](#)

[Bootstrap Graphic Designing Video Tutorials Learn Graphic Designing Quickly And Easily - *w/Resell Rights*](#)

[Bootstrap Graphic Designing Video Tutorials Learn Graphic Designing Quickly And Easily - *w/Resell Rights*](#)

[Graphic Design Secrets For Direct Marketers Save Bucks And Get Great, Professional-Looking Results - *w/Resell Rights*](#)

[Graphic Design For Beginners](#)

[How To Choose A Graphic Designer Without Loosing Your Mind \(Bargain Hunter Warehouse \)](#)

[Locating Graphic Design Firms In San Francisco + 25 FREE Reports \(Bargain Hunter Warehouse \)](#)

[Make Your Next Graphic Design Job Your Last. How To Retire Wealthy In A Few Easy Steps + 25 FREE Reports \(Bargain Hunter Warehouse \)](#)

[Graphic Design For Beginners + 25 FREE Reports \(Bargain Hunter Warehouse \)](#)

[*HOT!* Graphic Design Simplified With Gimp](#)

[Graphic Design For Beginners MRR](#)

[Graphic Design Simplified With Gimp](#)

[Graphic Design For Beginners MRR](#)

[Graphic Design For Beginners With MRR](#)

[Graphic Designer](#)

[Graphic Design For Beginners](#)

[Over 200 Tribal Tattoo Image Graphic Designs - Pdf Graphics](#)

[100 Religious Tattoo Image Graphic Designs - Pdf Graphics](#)

[Graphic Design For Beginners](#)

[Spills Secrets To Become Top Graphic Designer](#)

[Become A Graphic Designer Today With Designing 101](#)

[Graphic Design Niche Blog](#)

[Largest Graphic Design Templates Packages Collections Part 1](#)

[Largest Graphic Design Templates Packages Collections Part 2](#)

[Graphic Design Masterclass Minisite Template PSD Graphics](#)

[Largest Graphic Design Templates Packages Collections Part 3](#)