

KOSHEEN

Once in a while, a band comes along that doesn't just ignore the rule book, but rewrites it. Since forming in the late 90's, Kosheen have proved that success doesn't have to come on someone else's terms. Fusing the plaintive, potent vocals of singer Sian Evans with the darkly intimate electronica of Darren Decoder and Markee Substance, Kosheen create songs where the sounds tell the story as much as the lyrics while the boundaries of genres are blurred and challenged. In 2003, individuality remains their calling card with their second stunning album, 'Kokopelli'. It takes the fearless, emotive blueprint of the band's debut, 'Resist', and couples it with Sian's more confident song writing, a heavier rock influence and the experience of playing live around the world. It is a natural progression, but a huge leap forward; confirmation that Kosheen are currently one of the UK's most exciting, experimental bands.

The foundations of this revolution were laid years earlier when music changed the lives of all three band members. Darren Decoder - aka Darren Beale - played and wrote music for years in various punk bands at school in Weston-Super-Mare, always recording their efforts and so developing a simultaneous interest in the production side. When he went to university in 1989, though, he realised something was missing.

"I was getting bored of the sound of the guitar," he remembers. "I was putting it through so many effects and pedals that it wasn't even sounding like a guitar any more anyway."

His salvation came in the form of a young Geoff Barrow, future founder of Portishead.

"When I met Geoff, he introduced me more to the electronic side of music. What he showed me with samplers and stuff just blew me away! I'd never seen that before."

Spellbound, Darren sold his guitar, bought an Atari and a sampler and never looked back.

"That was at the same time that the whole rave scene was going off which had a big impact on me as well. I loved Orbital and 808 State, so I started writing lots of electronica and got a deal really early. Then I used to write hardcore stuff for raves and then did some really ambient drum n' bass like LTJ Bukem before I started Djing at raves and par-



ties with Markee in Bristol. I followed the whole path of electronica really."

Together, Darren and former Glaswegian indie kid Markee Substance created the seminal Ruffneck Ting club nights around Bristol and the South West. Raised on The Smiths, Echo and The Bunneymen and, later, Stone Roses and Happy Mondays, Markee became instrumental in the burgeoning drum n' bass scene.

"It literally was a few people in a pub with a couple of decks. It's been over ten years since that pub gig!"

The pair soon got to know Sian Evans. Brought up in a small town in South Wales, Sian had left home at 16 and moved to Cardiff to escape, living in squats and friends houses while working several jobs at once and travelling to parties and festivals all over the country. At the height of the rave scene, in 1991, she gave birth to her son, Yves, and was forced to reassess her priorities. For the next four years, Sian and her son split their time between environmental protests like Newbury and working at summer festivals. It was all she needed to give her a taste for living outdoors and so in 1996, Sian moved into a tepee on a traveller's site in the Brechfa forest for nine months.

"I just thought it looked like a lovely way to live," she says, "and I wanted to give him the freedom to run around and have some amazing memories."

At night, after Yves went to bed, Sian passed the time by writing songs. Despite being brought up writing poetry and listening to Welsh folk music and Joni Mitchell, it was the first time Sian had felt moved to create music.

"I used to keep diaries as a kid and turn them into poems and I've always

found that writing is better than talking sometimes. It's always been a great way to getting things off my chest."

Realising her future lay with these songs -in fact, most of them went on to form the tracks on Kosheen's debut album, 'Resist' - she soon moved back to Bristol to find someone to play them with. Enter Darren and Markee.

"I hadn't even taken my coat off in the studio and I was writing songs with them, even though I was quite nervous to begin with. Until I was with Kosheen, I didn't think of myself as a songwriter. I knew I could sing but I didn't have a lot of faith in my writing. I just thought it was something I did for me. I was told once when I was working with my first band in Cardiff when I was 15 that I was just a singer and I should stand in the background and wiggle my arse. That scarred me for long time actually. With Kosheen, I'd sing stuff to Markee and he'd say it was beautiful."

As a trio, the band learned they could combine their respective loves of rock, hip-hop, jazz, drum n' bass and folk and still create songs with a heart.

"I love songs!" Sian states simply. "Songs that start, have a middle, and end. People were expecting little loops and quirky vocals and they got full songs. You can put too much in a track. You can have a busy vocal, or you can have a busy track, but if you put two together it's just noise to me."

The world agreed they were something special. Kosheen's compelling, anthemic track 'Hide U' reached number 6 in the UK, while 'Catch' hit number 15 and 'Hungry' reached number 13. The accompanying album, 'Resist', went on to reach number 8 in the UK and made the top 30 in Australia, The Netherlands, Belgium and Greece. It has since sold half a million copies worldwide.

"I remember being in Vienna waiting to hear how our album had done," begins Sian. "We really wanted it to go well. The boys came into the dressing room and told me to guess the position. I said 15. They said no, lower. And I went oh no.. 20? And they were going, no! Lower the other way! It went in at number 9 and I think I burst into tears! I couldn't believe it."

"I nearly fell over," Darren adds. "It was so weird."

Fame brought further peculiarities. Their tracks kept popping up in the background on Eastenders ("it was on the other night actually," Sian laughs, "in the garage while Ricky was under a car") and Ronan Keating declared himself an avid fan. 'Hide U' also won 'Best Remix' at the Muzik Dance Awards and Record of The Year at the Dancestar USA Awards in Miami.

"It wasn't an overnight thing," Markee explains. "Word of mouth played a massive part and I have this theory that people actually do appreciate quality things. We've always said that, at the end of the day, if you put your heart into your music, if you're feeling it, then you've got a chance that someone else will feel it too."

Ignoring the accepted protocol that dictates 'dance' acts don't play live, Kosheen then set off on tour. With their debut album 'Resist' this equated to an impressive 141 shows in 33 countries to an audience of over \_ million.

"I cut my teeth on pub gigs in Wales," Sian says, "so I really wanted to get the music of Kosheen represented live. The songs really translated because they're very melodic. A lot of them were written on the guitar and we can actually do most of them unplugged too. When you strip a song down like that and it still works, you know it's a good song. A lot of people are surprised when they go into the gig and see a full band set up with a drum kit and everything. But no one's been disappointed."

In fact, crowds of up to 17,000 have since seen the band play in Europe, Australia, South Africa, Asia, even America where fans who had only heard Kosheen via Napster knew all the lyrics before anything had ever officially been played there. The LA Times went so far as to proclaim the band one of four hot new electronica acts to watch for. In summer 2001, Kosheen further cemented their reputation as a world-class live act by performing to a 20,000-strong crowd in Serbia, the first international band to do so since the trouble in the Balkans.

"On the plane on the way over there we were all looking at each other going why the f#@k are we going to Yugoslavia?"



AGE: 21  
HEIGHT: 5'5  
BUST: 34  
WAIST: 24  
HIPS: 35  
EYES: HAZEL

Nikki

SUN	MON	TUE	WED	THU	FRI	SAT
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

APRIL



# FIREBALL

HOTT WHEELS - HOTT RODS - HOT IMPORTS  
CARSHOW APPEARANCES AND COVERAGE



2003 was perhaps one of the biggest car show year in the Central Florida. Never before has so many car shows been put together.

The Year started a little on the west-side with the Z-Hills Power Blitz, An Import and Domestic outdoor show featuring the usual attractions.

March 15th we head Just a bit south for the 51st Annual Mobil1 12hrs of Sebring which was covered on the E! Channel

March 21st & 22nd we headed east to the world famous Daytona Beach for a double dose of car shows. Tuner Bash was held by the famous club 600 north while less the a mile away at the Arena another Major car Show was held.

March 30th, Battle of the Imports, this show stood out from the rest cause it featured actual Drag races in addition to the Car Show,. Unfortunately this show was rained out.

April 6th The Lowrider Tour Rolled into the Florida State Fairgrounds in Tampa.

May 3rd was suppose to bring a new show PRO-JECKT: LIVE to Orlando at the Orange county convention Center but that did not seem to go through.

May 10th we head back over Tampa for Import Generation's Turner Expo.

May 17th takes us to the Central Florida Fairgrounds for the S3tuning Central Florida Nationals.

On June 14th we had one of the biggest shows of the year, Hot Import Nights. 9 Fireball Models along with some Nationally recognizes Models like Flo Jalin and other Local Models were selected as showcase models so the promoters basically had Fireball Models run the entire booth.

July 12th, Battle of the Imports returned to the Orlando Speedword Dragway for a second time and got rained out again. Things finally got done the following morning.

July 19th, We had SpeedLife at the Orange County Convention Center, This show was less flashy than HIN. It featured a fashion show and a casting Call with MTV casting directors.

On August 23, was ASA yearly Import Show (IS2003) held at the University of Central Florida.

August 30, S3tuning brought us another show, Import

Madness was once again held at the Central Florida Fairgrounds

On September 27th, Import Xpression the show considered to be Hot import night top rival.

OCT 25th Fusion Auto show

Without a doubt a very busy year (and this list did not include the south Florida shows, the Jacksonville shows and Other shows out of the state of Florida.)

The Fireball Models obviously did not attend ALL of these shows as a group, but chances are you've seen at least one of them.

On the National level this was also a year of TV shows that focused on the scene. Until recently there was only Hi-Rev Tuners, but in 2003 there was an explosion of shows including the Primedia produced Super 2NR TV, NOPI Television, and Funk Master Flex's "RIDE" which all air on SpikeTV. And we cannot forget our friends at Speed Logic which airs on MUN2 and Telemundo International.



12



AGE: 20  
HEIGHT: 5'2  
BUST: 33  
WAIST: 23  
HIPS: 33  
EYES: BROWN

Brandi

SUN	MON	TUE	WED	THU	FRI	SAT
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9	10	11	12	13	14	15
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THAT BEAT

Even though it is not the first song to feature this beat and base line, the so-called Milli Vanilli beat is instantly recognized as the beat from the classic but shamed “Girl You Know It’s True”, but what some people don’t know is this groove was not only a sample, but a sample that has been used before Milli vanilli and continues to be used to this day.

The amazing thing about this groove is that it seems to almost always spark a hit.

The groove is believed to originally be sampled from a 1974 song by the Soul Searchers called “Ashley’s Roachclip”.

The first time and the first hit that it sparked was an R&B duet called “Don’t Look Any Further” by former lead singer on the Temptations Dennis Edwards (now performs classic hit under the name The Temptations Review) and Siedah Garrett (who is most recognized for her duet with Michael Jackson).

A couple of years later, It sparked its first Hiphop hit with Eric B. and Rakim’s “Paid in Full”. This song was also part of a trend that is still active today which is the middle eastern chant.

Now we officially arrive to the Milli Vanilli era with their lip synced #1 “Girl You Know Its True”. Which was followed up with several more songs with the same beat and base line like “Baby Don’t Forget My Number”, “All For Nothing” and even a remix of one of their ballads.

Around the same time a mysterious and different group surfaced named Enigma that came out with the hit song “Sadness” which had pretty much the same beat but the base line was replaced with church-like chants. They had other songs like “Mea Culpa” and also a

few copycats.

And the Beat goes on, PM Dawn had their shot with their megahit “Set A Drift On Memory bliss”

We then had the Boy group Color Me Badd come out with their hit with the same base line called “Choose”.

Junior Mafia featuring the late Rapper Notorious B.I.G. had a hit “Get Money” with the groove and just recently in 2002, Cash Money Artist Lil Wayne came out with his hit single “ Way of Life”

The amazing thing about this particular beat is its ability to crossover into several music genres from hiphop, R&B, Pop and Dance.

On many occasions the beat was used to remix a song. Back in 1990 it was used to remix the Sweet Sensation release “Each and Every Time”

Variations of the beat would turn up in a host of other songs that didn’t sample it directly, like: KEEP ON MOVIN’ by Soul II Soul  
TOM’S DINER by DNA f/Suzanne Vega  
I DON’T WANNA FIGHT - Tina Turner  
And of course we cant forget Ace of Bass who came out with a few similar tracks including “The Sign” (so basically all their its from that album)

So If you are an up and coming artist that’s not worried about originality yet, but is in need of that first hit, you may want to consider adding a song with that Beat. Because just like the House beat, The Planet Rock beat and/or the 808, Its One of the words favorite beat. But what should it be called?



AGE: 21  
HEIGHT: 5'5  
BUST: 34C  
WAIST: 24  
HIPS: 34  
EYES: LIGHT BROWN

Lauren

SUN	MON	TUE	WED	THU	FRI	SAT	JUNE
		1	2	3	4	5	
6	7	8	9	10	11	12	
13	14	15	16	17	18	19	
20	21	22	23	24	25	26	
27	22	29	30				



# HOTT PANTS

The Dictionary defines HOT Pants as Very brief tight shorts worn by women as an outer garment. But you will not find any History in that definition.

So where did this sexy trend start. Well to start off they were never pants. The short shorts known as 'hot pants' first burned up the scene in the late 60's as an alternative to the micro-miniskirt that threatened to expose it all. The hot pant offered an element of modesty in the face the flashing fashions of the miniskirt, and some level of comfort for girls unable to bend over to pick up a fallen book.

Short shorts were nothing new, having had a place in history as underwear worn by cabaret stars of the 20's and 30's. Ladies slipped into the tiny 'tap pant' of the 20's and flaunted their fabulous gams. The shocking style was best remembered on the venerable vixen Marlene Dietrich in her movie roles as The Blue Angel or The Blonde Venus. Although the length hadn't changed, the 60's hot pant marked the first time such daring styles made their way out to the sidewalk.

Teens embraced the skimpy style, pairing their velvet colorful hot pants with go-go boots. Adults hoped the shorts would be a passing fad, but the only place the shorts were going was shorter! So shocking were these high-thigh skimmers that they were coined 'hot pants' in 1970 by Women's Wear Daily, the fashion bible of Fifth Avenue.

As the decade gave way to the 70's, hot pants melted the hearts of the opposition, and even the disapproving agreed legs never looked better. Hot pants were everywhere: in every fabric, every print, super tight or flirty and fluid, hot pants



were out of control. If you got 'em, flaunt 'em, and hot pants definitely burned the house down when worn with super-sexy platform wedges.

The 'hot pant' designation disappeared as the 80's began, but those sneaky short shorts were just going undercover. Dukes of Hazzard cousin Daisy Duke wore a pair of denim high-risers so memorable that by the time short shorts came back into vogue in the early 90's, they were named after this sexy-legged character, Not to mention there was a Miami Bass song helping the matter.

The waitress from the popular restaurant Hooters also made a great impact on this style, but now the shorts were becoming available to all in the color of their choice.

In The Late 90's and the new Millennium, We saw more and more styles develop. A trend of retro swimwear develop coined "Boy Shorts" arose to satisfy the girls that are not so comfortable on the beach with a bikini.

Around the same time Designers actually found ways to make them even shorter. These styles were variations of Boy Shorts but found their way into clubs, stages and Music Videos as The Dancers (Background, Go-Go, and Exotic) embraced the shorts. In some places mostly in the Caribbean themed clubs the term "poompoom shorts" is often used. Lets not lie, some wear them to get the attention.

These days the term "Booty Shorts" is more commonly used and the variety of styles and fabrics are limitless from high fashion name brand styles to the newest low cut styles inspired by low cut Jeans. But the Favorite these days is the lace short underwear which seems to have brought this style Full Circle.

## THE FIREBALL MODELS

PHOTOS AND DESIGN BY ANTHONY FELIX



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