

Your testers are...

STUART CLAYTON

After securing a Graduate Diploma in Popular Music at Leeds College of Music, Stuart published three volumes of Level 42 Bass Transcriptions and is currently writing a new bass guide due to be published later in the year. A lover of the classic bass greats, Stuart usually launches into his fest tests with Jaco, Stanley and just a bit of Mark King. Current main bass - GB Rumour 4-string.

ADRIAN ASHTON

A graduate of LA's Bass Institute plus 10 years of testing bass gear and writing means there aren't many basses the editor hasn't played. If there's a weakness in an instrument, he'll find it. Currently more desk bound than stage bound so a bass has to feel good straight away in all the styles he plays, Big Band, Punk and straight-ahead Rock. Current main bass - Manson custom J style 4-string.

RALPH LANGFIELD

After many years of regular gigging, Ralph has exchanged stages for a home recording set-up where he can perfect his bass parts for his song writing. Whether chording out on a 6-string or growling on a 5-string, low B quality is essential for this bassist. Current main bass - Pedulla Buzz 5-string.



FAMOUS 5

THE

We've fested upgrade fours, we've fested higher priced portable amp rigs and so, at last, it's time for that favourite journalistic fest of all - the five string. For those of you new to our Fest tests, then what lies before you is the most comprehensive test arena for bass equipment today.

Firstly, we select both the popular and slightly more obscure models available within a strict price limit and pull in three bass players with varying playing backgrounds to thumb, finger, tap and slap each bass in turn. Then there follows the fine detailing, where the lucky contestants are measured, inspected and generally pulled apart in the interests of science and reader information. After all, you might not find all of our fest suspects in the same place, so we make sure we do the hard work for you. So if you are in the market for a top quality 5-string with a budget that can't exceed £1500, read on ...

Narrowing our four contestants down was a fairly difficult task, given that most manufacturers have a high-end low B weapon amongst their ranks. In the end we decided to select a very popular workhorse (mentioned by more BGM interviewees than any other bass), a high tech British offering (favouring the use of a not-so-popular material these days, known as graphite), a new price-competitive Korean-made 5 (but still close to our price ceiling due to US design and high-end US made electronics) and finally a top end 5



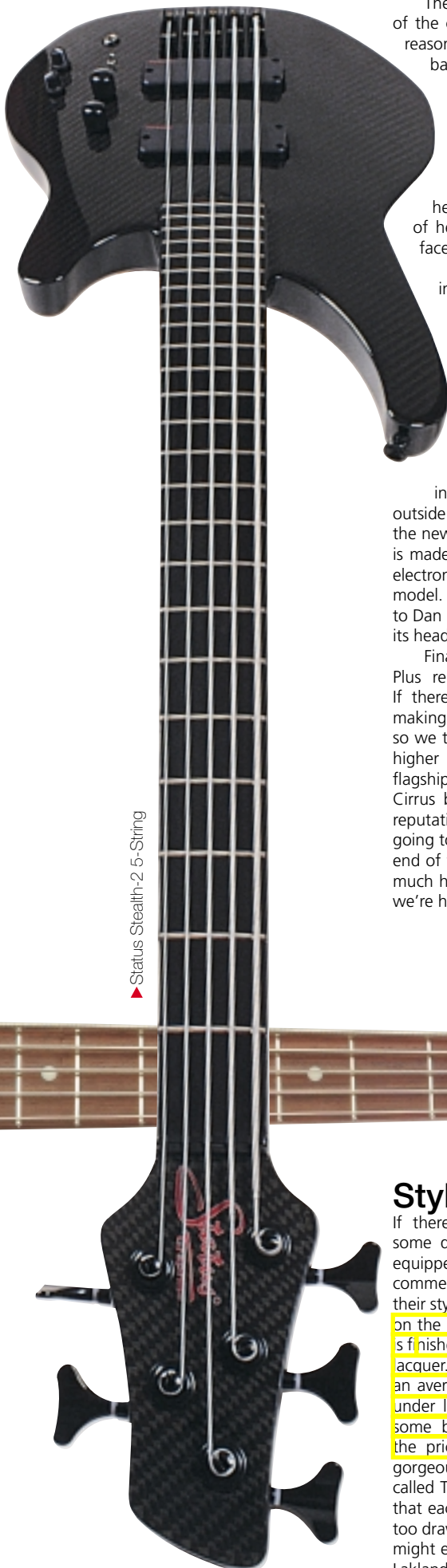
► Music Man StingRay 5

from a manufacturer better known for making products with an emphasis on value for money. Ladies and Gentlemen, I bring you the Music Man StingRay 5, the Status Stealth-2 5, the Lakland Skyline 55-02 Deluxe and the Peavey Millennium 5 Plus.

The Music Man StingRay 5 is the oldest model on test here having first arrived in 1988. Do Leo Fender's designs age superbly, or are

we all too afraid to mess with them? Virtually unchanged in its 15-year history, the only significant alteration on our test model is the tasteful matching-colour headstock. Equipped with one Music Man humbucker and 3-band active EQ as standard, the StingRay 5 is a no-nonsense approach to building a great bass. As our American cousins say, If it ain't broke, don't fix it.





▲ Status Stealth-2 5-String

The Status Stealth-2 stands out from the rest of the competition here, for a whole range of reasons. For a start, it's the only British made bass amongst two Yanks and a US/Korea hybrid. Secondly, it's the only instrument in our fest to take a bold and high tech approach to bass manufacture by utilising graphite and Formula 1 epoxy resin processes during construction. And the Stealth-2 is also the only bass here that is also available with the option of headless design. Will it Rule Britannia or face a Titanic struggle?

Lakland are very much the new team in town. Hailing from Chicago, Dan Lakin decided he would create a new bass that paid homage to the pioneering bass builders (it's that Leo chap again, isn't it) but incorporated contemporary components and great attention to detail. With a range of US made instruments including several signature models, it seems incredible that the company was only established in 1994. Lakland's own bass range fell outside our £1500 cut off point, so we included the new Skyline Series 55-02 Deluxe bass which is made in Korea but features exactly the same electronics and hardware as the US made 55-94 model. The difference is in the details according to Dan Lakin. Are the details so fine that it holds its head up high in this exotic company?

Finally, we have the Peavey Millennium 5 Plus representing the mass production bass. If there's one thing that Peavey excel at, it's making quality products at affordable prices, so we thought we should examine how it fares higher up in the price range. This is Peavey's flagship model together with the exotic wood Cirrus bass, although Peavey claims that their reputation of offering outstanding value isn't going to be effected when they enter the higher end of the scale. The Millennium should have a much higher price tag according to Peavey, and we're here to find out if that holds true.

Style

If there's one thing the fest guarantees, it's some divided opinion. Two of our basses are equipped with fancy maple tops that soon evoke comment when the instruments are placed in their styling line-up. **Tester Stuart Clayton is keen on the quilted maple of the Lakland 55-02 that's finished in a superb Cherry Sunburst high gloss lacquer. Close inspection reveals the top to have an average depth (the amount the quilt moves under light) but the consistency is better than some basses we've seen costing three times the price.** The Peavey Millennium also has a gorgeous flame maple top finished in a colour called Tiger Eye. The top is "bookmatched" so that each side of the body looks symmetrical. It too draws comment. "The Peavey is 'Wow!' and might even look better in quilted maple like the Lakland. It would win the looks department if



Pic: wiring closeup on the Status Stealth 2

the headstock had been finished in flame maple as well." The Status split the team in two, which supposedly left me to throw a deciding vote, but despite a further 10 days with the bass I'm still undecided. Fresh from his home studio, Ralph Langfield showed no such fence sitting. "The Status is number one for me - no question." Stuart is almost moved to quite liking it at first, "I like the Status, but I'm not sure about the graphite weave you can see. And I'm not sure about the shape ... or the contours." What's left Stuart?! What's surprising me most of all is, no one can even be bothered to comment on the Music Man StingRay. Nobody can even be drawn into comment other than a particular dislike of the scratchplate. In other words, amongst this company, the StingRay 5 isn't going to the ball. As we have seen so many times before in the Fest, looks aren't everything and there are still some surprises in store.

Build Quality and Construction

Let's get one thing straight here. Some people call £1500 mid-price, some call it high-end, but whichever way one looks at it, it's a big part of any musician's budget so we'd better not find anything dodgy here. The StingRay may not get the looks vote straight away, but it suffers little in the build department. A six-screw neck-plate holds the bird's-eye maple neck securely to the body with no gaps or blemishes evident. The lacquer is even and flat over the body whilst the neck features a gunstock oil/wax finish for protection against dirt and moisture. Music Man also takes a lot of care in their fretwork, and the





▶ Lakland Skyline 55-02 Deluxe

▶ Peavey Millennium Plus 6

rosewood board was perfectly fretted with no rough edges at the sides and a highly polished finish on the fret crown. The pots used for the controls did have an unusually loud clonk to them when placed in their centre settings and personally I'm not overly keen on the convenient battery style compartments (compare, though, my findings with Stuart's when he reviews the Yamaha 4-string later on in the mag). But overall the StingRay showed an attention to detail revealing a great deal of pride in its construction.

The Status Stealth-2 doesn't just look different to anything else on test, its graphite body, phenolic fingerboard and strange looking inner core material is a shock to the system after testing hundreds of wood bodies bolted to wooden necks. The graphite weave is clearly visible under the clear polyester finish, and it gives the bass a quality, organic feel due to the one piece moulding, which combines the neck and outer body during a process involving high temperatures and pressures. Rob Green, who designs and manufactures his Status instruments in-house, uses a core filling to remove any unwanted resonance. Twisting the bass in the light reveals a holographic-like effect from the exposed carbon and the all black hardware is highly appropriate given the name of this model. If the frets were black you wouldn't see it in a dark room! The only area that perhaps didn't look as flawless as the highly polished surface was the edge of the fingerboard, where some rippling was evident. Electronics-wise, the Stealth-2 continued a high tech theme with a circuit board feeding two soapbar Hyperactive H.R. pickups. The control layout is also a little unusual in that there is no mid control but a mini

toggle switch that activates a preset high-end boost. Each pot retains a smooth but slightly stiff feel that leaves an impression of quality as you rotate each control. The machine heads are unbranded but appear to be Japanese made Gotohs, one of the few components Status doesn't manufacture at its own plant. Unusually for a graphite bass, the Stealth-2 features an adjustable

truss rod to allow setting of the neck relief for fine-tuning the action. If you really want your Stealth bass to stand out, there is an option of having fingerboard LEDs added in a variety of colours.

The Lakland Skyline 55:02 Deluxe fulfils Dan Lakin's ideal of combining traditional and modern bass design elements. Holding up the traditional side is a simple, lightly contoured ash body, with a quilted maple top, bolted to a maple neck with maple fingerboard. Five screws are utilised in recessed washers, thereby eliminating the need for a neck plate. The modern elements come from a full US spec Bartolini active circuit and pickups, Hipshot lightweight tuning pegs and Lakland's own design through-body stringing bridge. Again, fit and finish are pretty much flawless, as one would expect on a bass costing well over a grand. We particularly liked the quality feel of the active circuit pots, which included controls for volume, bass, mid, treble and pan, plus a micro three-way toggle switch that provides independent switching of the twin coils of the Bartolini bridge humbucker. Further adjustments are available from the two internal controls, which are accessed via the backplate, providing settings for overall gain and four choices of frequency centre for the midrange. To cap it all, the preamp can be bypassed via the master volume, which operates as a push-pull pot, for a more traditional tone. Ralph can feel the quality of the circuit before the bass even gets plugged in. "The combination of US quality circuitry in a Korean made bass really shows through because the pots have a wonderful feel to them, the best



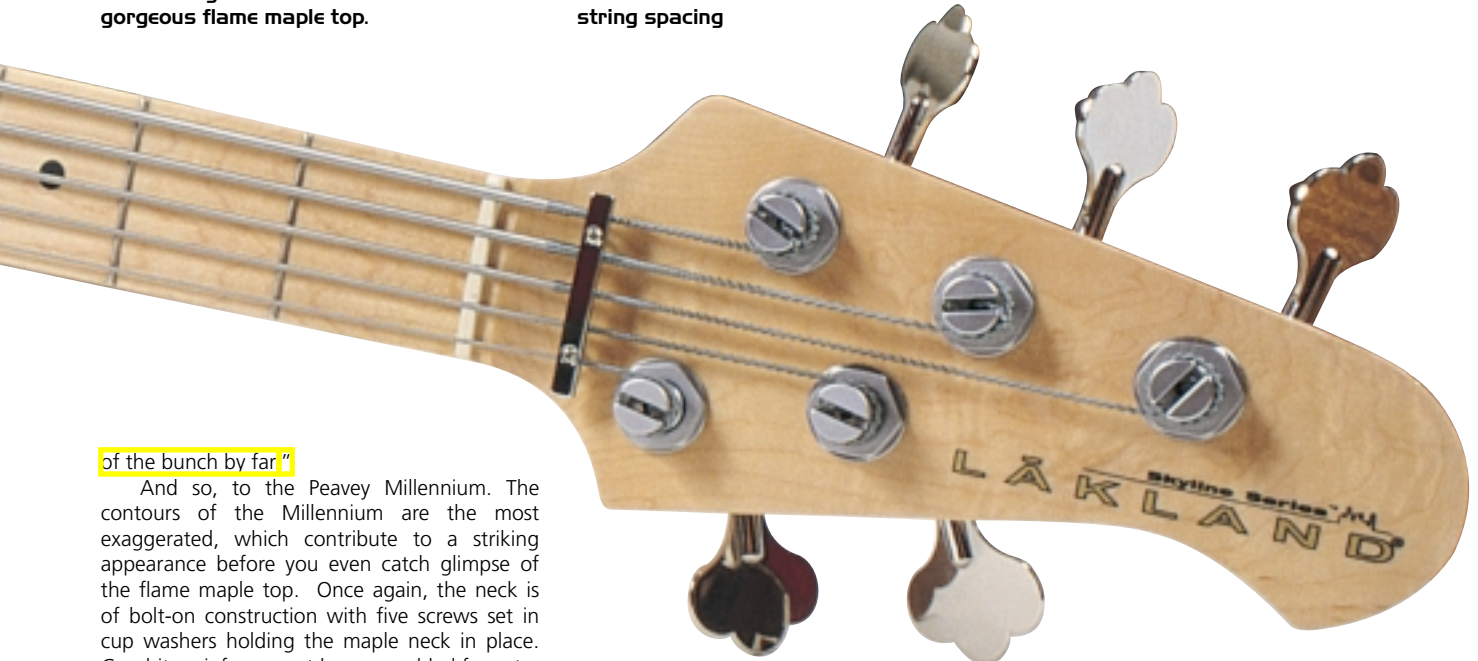
FAMOUS ^{THE} 5



Pic: Peavey Millennium Plus 5 features a gorgeous flame maple top.



Pic: Detail shows the Lakland's wider string spacing



of the bunch by far."

And so, to the Peavey Millennium. The contours of the Millennium are the most exaggerated, which contribute to a striking appearance before you even catch glimpse of the flame maple top. Once again, the neck is of bolt-on construction with five screws set in cup washers holding the maple neck in place. Graphite reinforcement bars are added for extra stability. The fingerboard is of highly figured bird's-eye maple with tasty paua abalone dot markers. In fact, wood-wise the Peavey is the most exotic looking bass here, so it's a great shame the headstock isn't finished off in the same flame maple as the body, though it is colour matched. The bass also sports the same pickup configuration as the Lakland, with one J style single coil and one soapbar humbucker wired to a fully active circuit. This time the pickups are Peavey's own active VFL units and there is no passive bypass mode. The circuit includes volume, pan, bass, treble, mid frequency and mid cut/boost, the latter two controls being on one dual concentric pot. The circuit is powered by two 9-volt batteries (to give an 18-volt operating system) that offer extremely high headroom. Access to the electronics is via the rear control cavity, whilst another cover, held in place by two screws, allows one to change the batteries. "Hurray!" say I. "Bad design", says Clayton. So far there's been more disagreement on this bass fest than any other. What's it going to be like when we reach the sound conclusions?

Tone and Playability

With detailed prodding over, it's time for a thorough sound test. Plugging into both

digital and analogue bass rigs, Ralph grabs the Lakland, whilst Stuart reaches for the Music Man. The Music Man feels slightly neck heavy despite being the only bass to feature a standard 34" scale length (all the others have extended scale lengths up to 35"). Initial responses are favourable, however. "This is very nice", declares Stuart. "Despite being the only bass with a single pickup, you can't complain because all the sounds you need are there. I can see why so many pro's use this bass; it's just so distinctive." It's also extremely easy to play if you are used to a four string bass. Just compare the neck dimensions to the broader Lakland. I found the transition from 4 to 5 relatively easy with the StingRay and a little more challenging with the Skyline bass, although the wider spacing of the Lakland made slapping an easier prospect. The Lakland 55-02 generates an even more favourable response from Ralph. "This has an awesome low B and its output is a little higher. There's more presence all round, more meat to the tone for me." Experimentation with the comprehensive Bartolini tone circuit brings every sound we can think of from crisp slap to grunting fingerstyle. Ralph even finds a setting we hadn't thought of by mixing the neck pickup with the rear humbucker set on the second (i.e. the closest to the bridge) coil. "It's a piezo-like sound without the need for a piezo", he declares. He's

not taken with the Music Man despite the real world endorsement of all those session bassists throughout the globe. "The StingRay doesn't feel as good to me after the Lakland. The latter oozes a certain quality and has such a thick sound. It feels like the bass Larry Graham would play! This bass has a classy, punchy, classic tone. A USA sound, to my Brit ears. You sound like Nathan East when you play it." Really? Doesn't work for me. Sarcasm aside, it's clear that the Lakland is well liked although the classic element has been taken a little too far for Stuart. "It's a nice, tight sound, I agree, but it could do with some deeper body contouring to help playability. Also despite the Hipshot ultra-light machine heads it's still a bit neck heavy." The Lakland gets the nod for all-round versatility, the Music Man for its distinctive sound, so how do the Status and Peavey fit in here? I grab the Peavey, which immediately feels completely different to the other basses due to its neck shape. It's incredibly thin and flat and comes as a shock at first. But Ralph loves it after his own slimline 6-string bass exploits. "This feels very familiar to me. This is the fastest neck of the four, easily." Stuart agrees, commenting, "I love the neck on this! It's so slim." The Peavey is also a versatile, great sounding bass, with a well-rounded low B, but we are all agreed it takes a lot more experimentation with the tone controls to find those sounds. Whereas the other basses





had a good basic flat sound that you could then tweak, the Millennium required EQ tweaking to find a good starting point. Luckily the active EQ and twin pickups gave all the options one would need to set up good fingerstyle and slap sounds.

If the Music Man is a bass with a distinctive narrow focus, then the Peavey Millennium finds favour as a great all-rounder. "It's comfortable, easy to play and could fit into any musical situation imaginable", declares Ralph. Whether that's something you are looking for, or trying to avoid, is down to you. There are no surprises when the Status Stealth-2 evokes a wide range of opinions. Firstly, the 18-volt active circuits are definitely working. "Wow! The output of this bass is hot; it's about twice as loud as the others! You can hear the graphite working in this bass; the mid is very pronounced, but it's a different frequency range to all the others. The slap sound can even be a bit hard at times, but when you pluck an open string ... just listen to that ..." I'm expecting a Spinal Tap moment (you'll have to watch it) and indeed, it does get close to the movie. "That is the sound of Electric Bass", he finishes. After questioning the lack of a mid control (it could help for some sounds),

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the addition of a bright switch (it doesn't need it, there's loads of top anyway) and the reason for a truss rod in a graphite neck, it's clear the Stealth has found a fan. "This is my favourite for sure," Ralph concludes. Stuart likes the sound of the Status but isn't won over by the looks. He's unconvinced by the all-graphite appearance and the overall shape. The Status is even more distinctive tonally than the other basses on test, including the StingRay. For starters, there is an incredible amount of natural compression that confines the dynamics into a much narrower band than the competition. The result is a sound that really cuts through any mix. During the first day of the test, anyone soloing on the Status found their note choices singing above any comping the other testers were laying down. In the second day of testing I found the bass possessed ridiculous amounts of sustain. Playing along to various recordings, the Stealth could adopt an almost synth-like sustain, especially in the low B register. Play this bass in a band and you will be heard! Ideal for modern sounds, it's probably not the bass for a Motown style session however.

Conclusions

This test brought home once again the usefulness of our test approach to testing in groups. Yes, we could award points out of 10 for various categories, add them all together and name a "winner". Except the losers would be our readers who might believe the winner

must be the best bass and therefore the one to buy. Anyone looking to buy a £1500 bass will need to do some testing and comparison to find the right instrument, and this test shows that four similar spec basses can sound and feel very different both amongst themselves and amongst three individuals. Here's how a funk-fusion regular gig bassist, home recording popster and a widely experienced but now office bound bassist feel after hours of hands-on playing. The Lakland is a good all-rounder, which we'd be happy playing on any gig. It has superb build quality and Stuart is shocked to discover it's one of the Skyline Series because he feels it's one of the best made here, its lower price is also a major bonus. The Peavey is very comfortable to play and could fit into any musical situation. The super fast neck won over everyone and we all agreed it looked gorgeous, although Ralph wasn't struck on the colour. The sounds are excellent but one does have to spend some time to find them. The Status provides the biggest culture shock as it has such a distinctive sound and feel. It was the lightest bass on test, which came as a surprise. The looks and the sound split the testers at crunch time. It's either bass purity or slightly clinical depending on your point of view. If you need to cut through a band though, we can't think of a better instrument. Which just leaves the Music Man. What was surprising with

Peavey Millennium Plus 5



Price:£1530 inc. Hard Case
Made in:USA
Body:Alder with flame maple top
Finish:Gloss lacquer
Neck:Maple
Fingerboard:Bird's-eye maple
Hardware:Hipshot black and chrome
Pickups:1 x Peavey VFL active style,
.....1 x Peavey VFL active
.....soapbar.
Controls:Active 1 x Volume, 1 x Pan
.....1 x Bass, 1 x Mid, 1 x Mid
.....frequency, 1 x Treble.
Frets:21 Medium
Nut Width:47mm
Neck Width:69mm at 21st fret
Colours:Tiger Eye (as tested),
.....Transparent Blonde, Vintage
.....Sunburst plus various solid
.....and translucent finishes
.....available.

Peavey

Tel: +44 (0) 1536 461234
Web: www.peavey.co.uk

Music Man StingRay 5



Price:£1525 inc. Hard Case
Made in:USA
Body:Alder
Finish:Gloss lacquer
Neck:Maple
Fingerboard:Rosewood
Hardware:Chrome
Pickups:1 x Music Man Active
.....Humbucker with hum
.....cancelling phantom coil.
Controls:Active 1 x Volume, 1 x Pan
.....1 x Bass, 1 x Mid, 1 x Treble,
.....1 x 3-way switch.
Frets:22 Medium
Nut Width:43mm
Neck Width:69mm at 22nd fret
Colours:Blue Pearl (as tested) Black
.....Sparkle, Teal, Translucent
.....Red, Honeyburst and many
.....more finishes are available.

Strings & Things

Tel: +44 (0) 1273 440442
Web: www.earnieball.com

Lakland Skyline 55-02 Deluxe



Price:£1219 inc. aia bac
Made in:Korea
Body:Ash with quilted maple top
Finish:Gloss lacquer
Neck:Maple
Fingerboard:Maple
Hardware:Chrome
Pickups:1 x Bartolini MM Active
.....Humbucker, 1 x Bartolini J
.....Active Humbucker
Controls:Active 1 x Volume, 1 x Par
.....1 x Bass, 1 x Mid, 1 x Treble.
Frets:22 Thin
Nut Width:45mm
Neck Width:75mm at 22nd fret
Colours:Cherry Sunburst (as tested),
.....Natural, 3-Tone Sunburst

The Gallery

Tel: +44 (0) 207 267 5258
Web: www.lakland.com



Pic: One single humbucker covers all the sounds on the StingRay Bass.

the StingRay is that it didn't generate as much excitement as the newcomers. It possesses a huge character in sound with looks that will still look fresh in 10 years time. As a bass to accompany several others it reigns supreme, as hundreds of recordings will testify, and if it isn't radical enough for today, well, have you seen the new Bongo bass?

Adrian Ashton

Status Stealth-2 5-String



Price:£1499 inc. Hard Case
 Made in:UK
 Body:One-piece woven graphite
moulding
 Finish:Gloss lacquer
 Neck:Graphite
 Fingerboard:Phenolic
 Hardware:Black Chrome
 Pickups:2 x Status Hyperactive
Humbuckers.
 Controls:Avtive 1 x Volume, 1 x Pan
1 x Bass, 1 x Treble, 1 x
Bright switch.
 Frets:21 Medium
 Nut Width:48mm
 Neck Width:72.5mm at 24th fret
 Colours:Clear (as tested), red, amber,
blue and green tints also
available.

Status Graphite

Tel: +44 (0) 1206 868150

Web: www.status-graphite.com

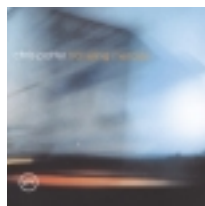


AUDIOSLAVE *Audioslave*

Chris Cornell-vocals
Tim Commerford-bass
Brad Wilk-Drums
Tom Morello-Guitar

Formed from the ashes of Soundgarden and Rage Against the Machine - arguably two of the most important American bands of the nineties - Audioslave unleash their debut on the world. The album sounds as you would expect: Morello's jagged guitar lines sitting on top of Wilk and Commerford's powerful riffs and grooves. These three musicians have always been one of the most inventive and tight rhythm sections working in Rock. Thankfully, on this new album nothing has changed. Add to this Cornell's melodic and strong vocals and you have a modern super-group. This band rocks in a classic way, bringing to mind late era Led Zeppelin. Rick Rubin provides sound production, which allows Audioslave to sound bigger than just a four piece. As a fan of both Soundgarden and Rage Against The Machine I was a little apprehensive about this band. My fears were unfounded; along with the likes of Queens of the Stone Age, Audioslave prove that a new generation of American rock is coming of age.

www.audioslave.com



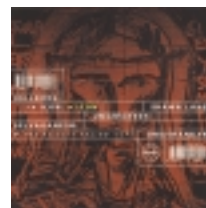
CHRIS POTTER *Traveling Mercies*

Chris Potter-Saxophones, Sampler
Kevin Hays-Piano, Rhodes
Scott Colley-Double bass
Bill Stewart-Drums

Chris Potter presents his

second album as a band leader. Expectations are high, as Potter's profile has been raised significantly due to his recent work with Dave Holland, Dave Douglas and Steely Dan. Potter asserts that the album is about the exploration of American history from a modern standpoint. All the tunes are original except for a traditional folk melody and a Willie Nelson cover. The album is very holistic; jam band antics sit along side contemporary straight ahead stylings, with some hints of Masada, Wayne Shorter, and contemporary electronic music thrown in. However, to categorize this album in such a way does the album an injustice. *Traveling Mercies* is a fantastic jazz album, played by a group of musicians who have been immersed in the language. They are pushing the boundaries of the genre in a subtle way, whilst being respectful of the past. The album alludes to many of the significant events in jazz of the last 30 years, binds them together and achieves something new....beautiful.

www.ververecords.com



JONAS HELLBORG *Icon*

Jonas Hellborg-Bass
Shawn Lane-Guitar
V.Umamahesh-Vocals
V.Selvaganes-Kanjera and Konokol
V.Umashankar-Ghatam and Konokol

Master bass player, Jonas Hellborg, returns with his new album *Icon*. A fusion of Indian and Western music styles, which is reminiscent of Shakti, the collaboration between this diverse blend of musicians results in one of the best albums of the year so far. Combining elements of Indian music (the raga, and exploration of rhythmic structures like teental) with Western Rock and Jazz produces lively visceral music, and

although it is a studio album, it feels live. All the musicians on this album are absolute masters but their chops don't get in the way of the music. Hellborg's mastery of the bass is in great evidence, playing superfast runs and melodic, singing phrases with great control. The tonal palette that he gets out of his bass is amazing. From round low-end fatness, to cutting pops and slaps, this album is a compendium of modern bass techniques. Even better though, is that no technique is ever used just for its own sake; everything Hellborg plays has a musical reason. This is an album that all bass players should own.

www.bardorecords.com



KING CRIMSON *The Power To Believe*

Robert Fripp-Guitar
Adrian Belew-Guitar and Lead Vocals
Trey Gunn-Warr Touch Guitar/Bass
Pat Mastelotto-Drums

Now into the fourth decade of their existence, Robert Fripp and Co. are back, with a new album, *The Power to Believe*. From the opening track you, as listener, are pulled between the twin poles of comfort and claustrophobia. The album swings between Nine Inch Nails industrial rock, and other worldly atmospherics. Any fan of the industrial sound will like this album. The cover depicts nightmarish figures wearing gas masks, amid a background of chaos and civil disorder. It is this imagery that sets up the feel of the album. With an unusual line up of two guitars, a Warr touch guitar, and drums, Crimson has produced an album of progressive music, which is progressive in the best sense. The integration and use of technology in their sound continues

to be astonishing. The "glitch", so long in the domain of the electronic avant-garde is used here with tasteful drum loops and beautiful production. The natural sounds of the instruments are augmented by the digitally altered noises the band coax out of them. These sounds are then layered into a larger whole and it is this whole that counts. *The Power To Believe* is great album that should appeal to old and new fans alike.

www.sanctuaryrecordsgroup.com



ZWAN *Mary Star of the Sea*

Billy Corgan-Guitar/Vocals
Jimmy Chamberlin-Drums
Matt Sweeney-Guitar/
 Vocals
Paz Lenchantin-Bass/
 Vocals
David Pajo-Guitar

Billy Corgan, better known as the creative spirit behind The Smashing Pumpkins, emerges two years after the Pumpkins split with new band Zwan. Corgan brings with him Pumpkins drummer Jimmy Chamberlin. This debut release sees a full album packaged along side a DVD with the total number of songs reaching thirty. Zwan carry on conceptually from where the Pumpkins left off, moving further into psychedelic territory. The beautiful Paz Lenchantin comes on board as bass player and a fine job she does too, underpinning the band with melodic basslines and fills. Her voice also adds a certain something in the harmony department. For fans of the Pumpkins this will be a great buy, and for everyone else, if you like melodic rock, then check this out.

www.zwan.com

Riaan Vosloo

