

SP

proaudio

MAGAZINE

FEB 2026

C-Blak

C-Blak represents a new
generation of South
African electronic artists

AlphaTheta
Latest DJ Gear

- **RMX-Ignite**
- **DJM-V5**
- **SLAB**
- **HDJ-F10 TX**

RED ROOM
Where South Africa's Sound Is
Being Seen and Heard

Sound of Authority

Top Venues demand
more Turbosound

A LOVE LETTER to Music

WE INTERVIEW: C-Blak | Illing | STVW | ABI Danger

THE RED ROOM



The Proaudio Red Room is where DJs and artists step into the moment and let the music speak. Designed as a high-impact performance and content space, it has quickly become one of South Africa's most in-demand platforms for authentic expression.

Professional sound.

Real energy.

No compromise.

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WELCOME

to the February 2026 Edition

As Valentine's Day reminds us of love and commitment, this month we turn our focus to the love that drives our industry: the love for music, sound, creativity, and the courage to follow a calling that rarely takes the easy route.

South Africa's music scene continues to thrive because of people who choose passion over comfort — artists, DJs, producers, engineers, and educators who show up every day with belief, discipline, and heart.

In these pages, you'll find stories of innovation, authenticity, and resilience, alongside the tools and technologies that help bring ideas to life on stages, in studios, and on dancefloors across the country and beyond.

From cutting-edge gear and powerful performance spaces to artists redefining genres and communities built around shared purpose, this issue reflects a simple truth: music is more than sound — it's connection.

It's expression. It's love in motion.

Keep the music alive
Proaudio Sound Press Team

sound

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Product Library

This magazine is designed to inform, supply, and provide information relating to the industry that we find ourselves in. Some of the material that we have used is resourced from websites around the world to help bring perspective and insight to your business' and your lives. Products highlighted and reviewed may or may not be available, if you have any questions relating to the information herein, please contact us.

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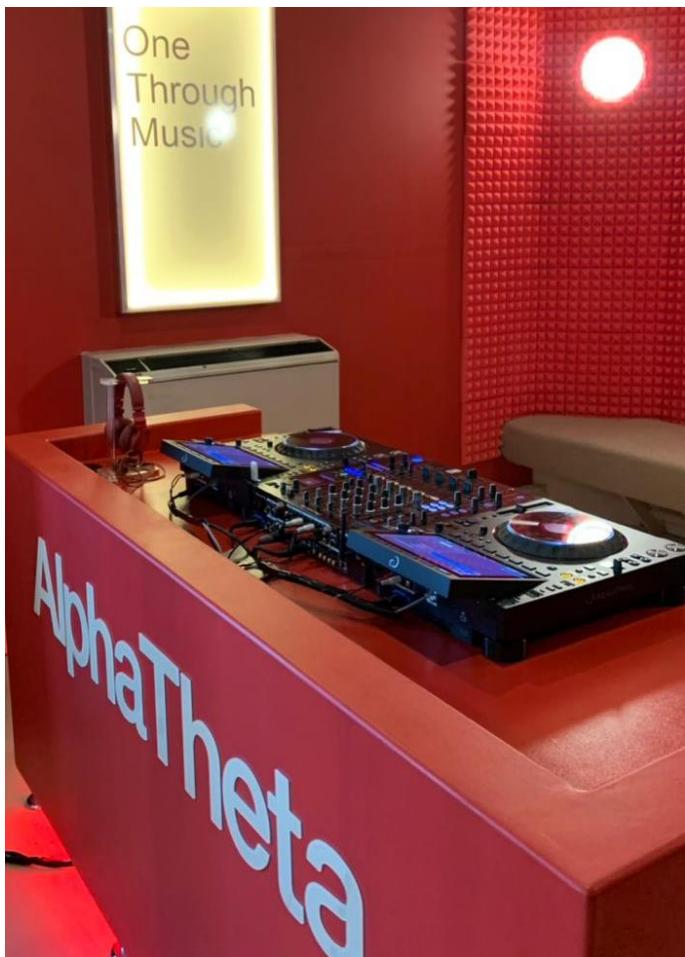
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Valentine's Day

**A Love Letter to Music, Passion,
and the Sound of South Africa**

The 14th of February is traditionally reserved for romance — for flowers, dinners, and quiet moments shared between people.

But in South Africa's music community, Valentine's Day carries a deeper meaning. **It's a reminder of another kind of love: the love for music itself, and the courage it takes to follow that love wherever it leads.**

Across studios, clubs, festivals, bedrooms, and back rooms, music in South Africa is rarely just a career choice. It's a calling. You hear it in the stories of artists who grew up with sound as a lifeline, in DJs who learned their craft on borrowed gear, in producers who spent countless nights chasing an idea that only existed in their head.

Whether it's Afro-house rooted in township rhythm, genre-defying electronic music, live performance fused with technology, or engineers shaping sound behind the scenes, the common thread is devotion. Music here is personal. It's emotional. It's lived.



That love shows itself in many forms. In artists who blend heritage with innovation. In performers who treat the dancefloor as a shared emotional space.

In educators and mentors who choose to build communities instead of competing for space. South Africa's music culture thrives because people don't just play music — they *believe* in it.

They protect it.

They pass it on.

Following your passion is never the easiest path, especially in a world that often demands certainty and security. Yet again and again, South African artists choose uncertainty in exchange for authenticity.

They choose long hours, late nights, and relentless self-belief because music gives something back that nothing else can: meaning. Purpose. Connection.

It's why so many careers begin without a plan but continue with conviction.



That spirit has found a physical home in places where music is not only performed, but *experienced*. One of the clearest examples is the **Proaudio Red Room**.

What started as a performance and content space has quickly become a magnet for DJs, producers, and creatives who want to express themselves without compromise.

The Red Room's rise hasn't been driven by hype, but by authenticity — artists showing up with passion, skill, and a genuine love for what they do.

Its growing popularity reflects a wider truth: when you create space for passion, people respond.



A photograph of four red hearts of varying sizes scattered across a dark, textured asphalt surface with visible cracks. The hearts are positioned in a diagonal line from top-left to bottom-right.

On Valentine's Day,
passion for space matters.

Because love isn't only about romance — it's about commitment.

- Commitment to your craft.
- Commitment to growth.
- Commitment to the long road that music demands.

South Africa's music scene is built on that kind of love: **resilient, expressive, and deeply human.**



So this Valentine's Day, we celebrate more than relationships.

We celebrate the producers still chasing the perfect sound, the DJs reading a room with instinct and care, the engineers shaping silence into emotion, and the communities that form when music brings people together.

We celebrate the love it takes to follow your passion
— **and the music that continues to give that love a voice.**

Happy Valentine's Day to everyone who chose music
— **and chose to keep choosing it, every single day.**

CDJ-3000X

proaudio

ARTIST SPOTLIGHT



An Interview with..

C-Blak

Rhythm, Faith, and the Stories Beneath the Dancefloor

C-Blak represents a new generation of South African electronic artists whose music reaches beyond the dancefloor and into lived experience.

Rooted in Afro-house, deep house, Afro-tech, and soulful textures, his sound is shaped by township life, city energy, faith, and the emotional realities of everyday survival and growth.

Raised in Balfour, Mpumalanga, C-Blak's music carries a quiet honesty — rhythmic yet reflective, spiritual yet grounded — bridging African heritage with contemporary electronic expression.

With releases such as *House Archives*, *O Emetseng*, and the *C²(CSquared)* EP, he continues to build a body of work that values emotion, storytelling, and authenticity, positioning him as a thoughtful voice within the evolving African electronic music landscape.





For those discovering your music for the first time, how would you describe who C-Blak is and the story you're telling through your sound?



C-Blak is a young man who grew up in a very small town called Balfour in Mpumalanga. I love music, I can actually say that's how I'm able to go about my life. My sound is rooted in real life—struggle, ambition, faith, growth.

I tell stories about my everyday life and everything that's happening around me whether it's surviving pressure, chasing purpose, and how Kasi life is like.

Sonically, I blend grit with melody: street energy, and moments of clarity all living in the same space.

If you're just discovering my music, I want you to feel like you're stepping into my journey—unfiltered, honest, and still evolving.





Growing up in South Africa, how did township life, city energy, and African musical heritage shape your musical identity and direction?



Growing up in South Africa shaped everything about how I hear and make music. Township life teaches you resilience early—how the community helps you to grow because you are basically raised by every around your hood in many different ways like, humour, and creativity.

That reality made me honest in my music. The city energy added another layer in my life. Being around hustle, movement, different cultures, and sounds pushed me to think bigger and sharper.

That's where the soft side of my music comes from. It awakens my love for Jazz music in so many ways. I'm not afraid of evolving so with that energy and passion I'm definitely sure I'm growing everyday musically.



You've built a reputation as a consistent and emotionally driven producer in the underground scene. What were some of the key moments or challenges that defined your journey?



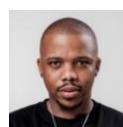
I had few moments in my life that shaped me to be the person I am today, some moments were good times and some moments were just life lessons that had to be learned the hard way.

Just like any other artist, we all have another key moment like hitting burnout after releasing a run of tracks that didn't get the response I expected, that can make you lose interest sometimes but discipline helps you stay consistent even when it's hard to at times. being embraced by the underground scene itself is huge. seeing people emotionally react to the music reinforced that consistency and vulnerability matter.

Those experiences taught me that staying true to my emotional core—even through doubt and setbacks—is what ultimately built my identity as a producer.



Your music is often described as spiritual and healing rather than purely functional club music. When did you realize that emotion and storytelling would be central to your artistic path?



My music is very personal to me, because that how I tell my life in general so every element tells an emotion.

Emotions and storytelling are my foundation of my music.

I love it when my music touches people's heart, because that simply means my music is relatable to them and they find healing just as much as do when I'm make music.



Your sound blends deep house, Afro-house, Afro-tech, and soulful elements seamlessly. Can you walk us through your creative process when starting a new track?



I first check my surroundings at that time, find an inspiration then I take it from there, rhythm is the foundation. I often begin with percussion, especially grooves rooted in Afro-house or Afro-tech, because they naturally carry movement and spirit. Once the groove feels alive, I build a bassline that feels conversational with the drums rather than overpowering them. I'm very careful with sound selection, choosing textures that feel warm, organic, or slightly imperfect.



Releases like “House Archives,” “O Emetseng,” and the C² (CSquared) EP showcase a wide emotional range. How do you decide the feeling or message you want each project to carry?



Each project usually reflects a specific chapter in my life, so the feeling comes first and the music follows. Before I even think about individual tracks, I try to understand where I am emotionally. For something like “House Archives,” it felt introspective and reflective. It was about honoring roots, memory, and the foundations of house music while filtering them through my own experiences. “O Emetseng” was much more personal and spiritual. That project came from a place of gratitude and grounding. I had a lot of emotions going into that album. With the C² (CSquared) EP, the energy shifted.

That project carried duality. It was more experimental and emotional, reflecting on growth. The name itself represented balance and reflection. Once I'm clear on the feeling or message, every creative choice serves that intention, and the project almost assembles itself around that core.



You place strong emphasis on visuals and branding alongside your music.

Why is the visual experience so important to you as an artist?



As we all know that visuals give people a doorway into that world before they even press play. They set the tone, the energy, and the intention. Visuals are another form of storytelling. When the visuals and music align, they create a cohesive identity (CBlak).

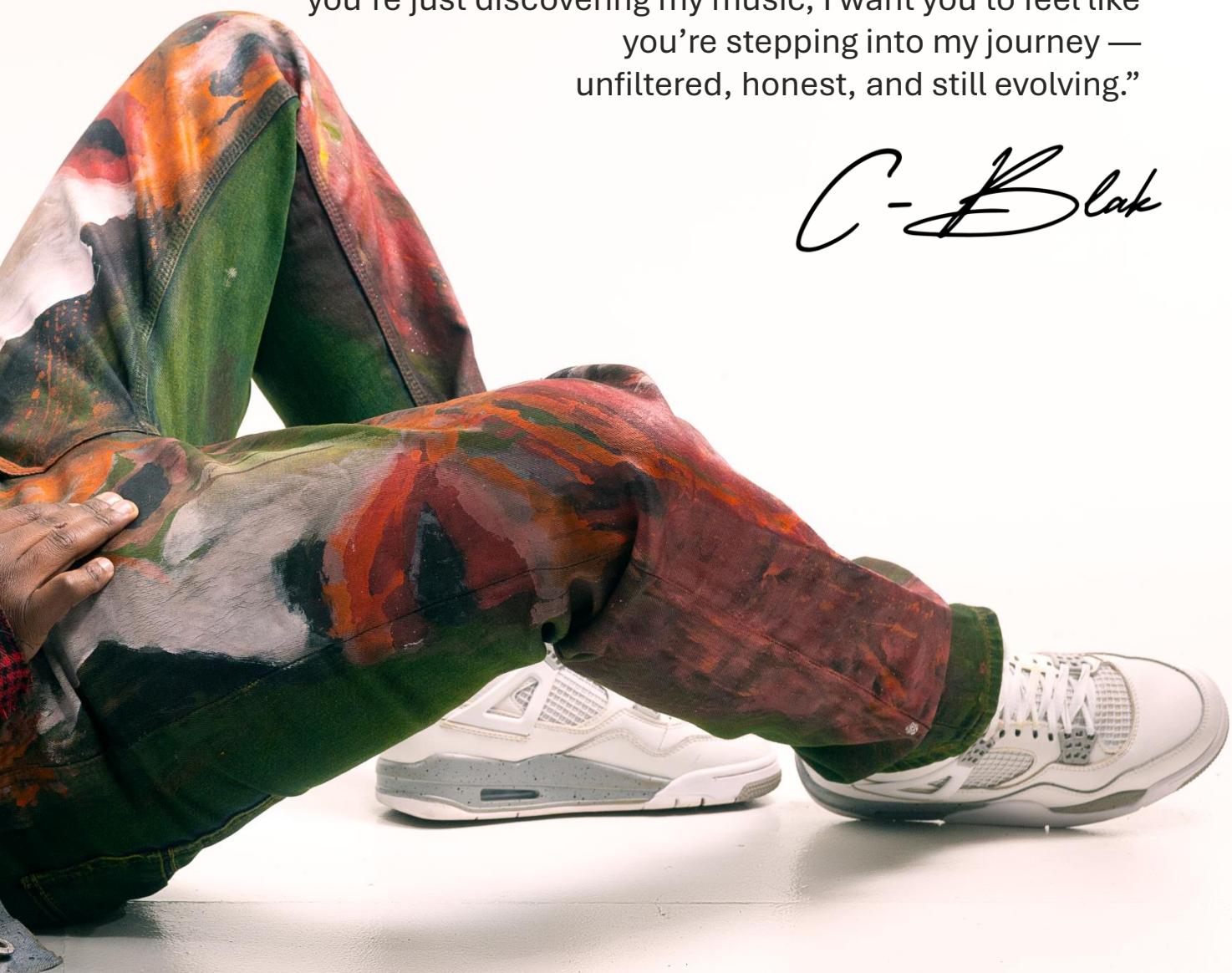


Looking ahead, how do you see your sound evolving, and what role do you hope to play in the future of African electronic music?



I am looking forward to creating a new sound, like putting a lot of jazz in to my music to give it a different signature sound so that people can tell from the introduction of the song that “this is CBlak”. The role I hope to play is to keep African electronic music as enthusiastic as possible.

“My sound is rooted in real life — struggle, ambition, faith, growth. I tell stories about my everyday life and everything that’s happening around me, whether it’s surviving pressure, chasing purpose, or showing what Kasi life is really like. If you’re just discovering my music, I want you to feel like you’re stepping into my journey — unfiltered, honest, and still evolving.”



C-Blak



RMX-IGNITE



○ AlphaTheta

Introducing the AlphaTheta RMX-IGNITE

Professional DJ Effector & Sampler

The evolution of DJ performance effects has arrived. The **AlphaTheta RMX-IGNITE** is the brand's bold next step forward, reimagining the legendary RMX-1000 for a new era of creative, hands-on DJing.

More than just an effects unit, the RMX-IGNITE is a live performance instrument — designed to let DJs shape energy, tension, and rhythm in real time with tactile precision.

Built around AlphaTheta's signature performance philosophy, the RMX-IGNITE blends expressive control, studio-grade sound quality, and modern connectivity into a compact, booth-ready powerhouse.

If you're building dramatic transitions, layering rhythmic textures, or crafting breakdown moments on the fly, this unit puts deep creative control directly under your fingertips.





Dual-Layer 3-Band FX Engine

At the heart of the RMX-IGNITE is its **3-band effects architecture**, allowing independent control of high, mid, and low frequencies for surgical sound shaping.

Lever FX Section

Three large performance levers trigger six instant-impact effects:

- *Echo*
- *Reverb*
- *Juggle*
- *Reverse*
- *Solo*
- *Stretch*

These are designed for dramatic transitions, drops, and build-ups, delivering bold sonic gestures with a single movement.

Isolate FX Section

Three rotary knobs offer smooth, continuous control over:

- *Tape Echo*
- *Drive*
- *Filter*
- *Ducker*
- *Rhythm*
- *Reverb*

Each effect can be applied independently across the frequency bands, letting DJs stack and blend up to six effects simultaneously for layered, expressive sound design.

Built-In Performance Sampler & Groove Roll

The RMX-IGNITE goes beyond effects with a fully integrated **performance sampler**, activated via four responsive trigger pads.

- **Preloaded Sound Bank** — Includes 20 royalty-free sounds, ready for instant performance use
- **Overdub Mode** — Layer one-bar phrases live to build evolving rhythmic patterns
- **Sample Roll** — Create rhythmic stutters and fills
- **Groove Roll** — Lock repeating rhythmic patterns for tension-building moments
- **Sampler Colour FX** — A dedicated control knob adds character using effects like *Pitch*, *Decay*, and *Space*

This makes the RMX-IGNITE a true hybrid between an effector and a live remix tool.





Seamless Pro DJ Integration

Designed for modern professional booths, the RMX-IGNITE integrates effortlessly into AlphaTheta ecosystems:

- **PRO DJ LINK Support** — Automatically syncs BPM and beat grid data with compatible CDJs and players
- **Digital USB Send/Return** — Clean, high-quality digital routing to supported mixers
- **Analog I/O** — Flexible connection for hybrid or legacy setups
- **MIDI Control** — Expand creative control into DAWs and performance software

A New Creative Centrepiece

The **AlphaTheta RMX-IGNITE** is more than an update — it's a redefinition of what a DJ effects unit can be. By combining expressive multi-band effects, a performance sampler, and pro-grade connectivity in one sleek device, AlphaTheta has created a creative hub that empowers DJs to go beyond mixing and into true live performance.

From club booths to festival stages, the RMX-IGNITE lives up to its name — igniting creativity and giving DJs a powerful new language for shaping sound and energy in real time.





ARTIST
SPOTLIGHT

An Interview with..

ILLING

Building Dancefloors, Communities, and the Future of Electronic Music

Hayley Illing, known professionally as **Illing**, is a Johannesburg-based DJ and long-standing TOYTOY resident whose influence on South Africa's electronic music scene extends far beyond the booth.

With over a decade of experience, her sound is fluid and genre-defying, driven by dark, rolling basslines, energetic percussion, and commanding rhythms that prioritise movement and flow on the dancefloor.

Alongside her work as a performer, Illing is deeply involved in shaping the culture around the music she loves — working in event strategy and marketing for TOYTOY and And Club, and founding **Stoke**, a DJ and production school focused on real-world club experience, mentorship, and community-building.

Balancing artistry, education, and leadership, Illing represents a grounded, forward-thinking voice in South African electronic music.





You've become a familiar and respected name within South Africa's electronic music scene - for those who may be discovering you for the first time, how would you introduce Illing as both an artist and a person?



Thank you. Fundamentally, both as Illing the artist and as the person behind the decks, my world revolves around a deep love for music, rhythm and community.

Musically, I'm a versatile DJ with a foundation in powerful, driving techno, but I love to mix it up with House, Disco, Indie-Dance and eclectic electronic sounds. It's all about creating a journey that makes the dance floor move.

Offstage, that same energy goes into building spaces for others. I'm a mother, a partner, and deeply ingrained in the scene I love: I handle marketing for TOYTOY/And Club, where I'm also a resident DJ, and I run a DJ and production school called Stoke.

So whether I'm on stage or teaching a course, it all comes back to a shared passion for the music and the people who give it life.





You've been active for over a decade - what were the defining moments early on that shaped your path from an emerging DJ to a TOYTOY resident?

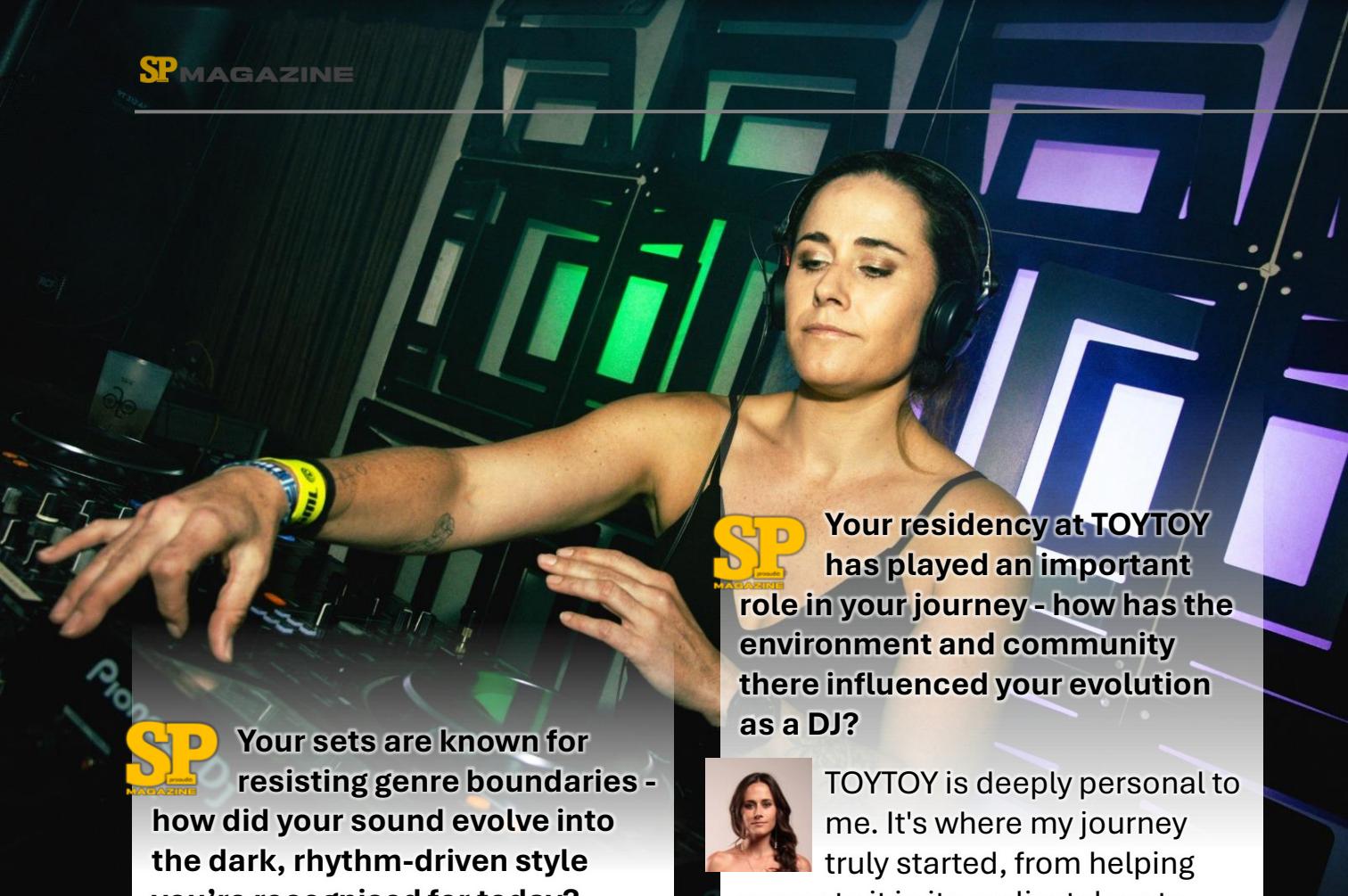


Looking back, the path was less about a single break and more about a series of foundational chapters. The first major point was taking a leap and moving to Ibiza for a year, 11 years ago.

Being immersed in that ecosystem and getting my first chance to play in a small club there was transformative, it wasn't about the size of the crowd, but the confirmation that this was where I wanted to be.

When I returned to South Africa, that momentum translated into steady gigs. I co-founded a weekly party called False Start Thursdays with friends. Playing to small crowds, or even to nobody, teaches you focus, musical patience, and teaches you about your technique.

Ultimately, it was those hundreds of hours of DJing that built the foundation for my residency at TOYTOY.



Your sets are known for resisting genre boundaries - how did your sound evolve into the dark, rhythm-driven style you're recognised for today?



I believe a sound finds you as much as you find it. My evolution wasn't about chasing a genre, but about following a physical feeling. Being a dancer first gave me a hardwired sense of flow, tension, and release, what works on a floor and when to change it up. Over the years, I naturally gravitated towards the sounds that executed that intention most powerfully for me.

I play music that moves me, knowing that if it moves me in that specific way, it will translate directly to the dance floor. So, the sound I'm known for really just comes from that constant dialogue between what moves me and what moves the crowd.



Your residency at TOYTOY has played an important role in your journey - how has the environment and community there influenced your evolution as a DJ?



TOYTOY is deeply personal to me. It's where my journey truly started, from helping promote it in its earliest days to becoming a resident. Being surrounded by the original residents and their music in those early years was an incredible education, it's where my taste for electronic music I know was formed.

But more than anything, it's the community that has molded me. They are like an extended family. You could replicate the sound system and the lineup elsewhere, but you couldn't recreate the unique energy that the TOYTOY crowd brings. Their trust, their response, and that collective vibe have been essential to my evolution. They've given me the confidence to explore and refine my sound. I genuinely wouldn't be the DJ I am today without that environment.



You're deeply involved in event planning as well - how does curating and shaping experiences behind the scenes inform the way you perform as a DJ?



Working behind the scenes gives me invaluable perspective when I step onto the stage. I'm thinking holistically about energy flow, pacing, and how each artist contributes to a larger narrative. This fundamentally informs my performance; I'm not just playing a set in isolation, but consciously fulfilling a specific role within a carefully crafted journey.

I understand the responsibility of a peak-time slot versus an opening, and I've learned to listen to other artists, both local and international, with a producer's ear, analyzing how they build momentum and connect with a crowd. It's made me a more strategic and empathetic DJ, because I'm playing for the night, not just for my set.



Through Stoke, you've stepped into mentorship and education - what gaps did you see in the scene that inspired you to start a DJ school, and what values are you most focused on passing on?



It's been incredible to see students develop their own voices and find success within

the music industry. When I looked at starting Stoke, the gap was clear: there were technical courses, but very few offered genuine, real-world immersion. Most new DJs learned on controllers at home, without ever experiencing the pressure, sound, and energy of a proper club system and a live environment. Stoke was built to solve that.

Beyond the technical skills, the values I'm most focused on are practical confidence and community. We teach core skills, but we teach them in context, passing on insights from my own journey about reading a room, building resilience, and understanding your role in a night.

And it doesn't end after eight weeks, we foster a supportive network where graduates can access opportunities and continue growing together. It's about building not just DJs, but contributors to the scene.



You've spoken about constantly seeking new sounds and techniques - what currently excites or challenges you most in your creative process?



What excites me most is the hunt, the process of digging for those undiscovered tracks that feel like they're speaking a secret language. The thrill is in mixing them together into a set that can only exist in that specific moment, on that specific dance floor.

It's not just about playing music no one else has, it's about creating a context and a journey that only I can deliver.

In a universe of endless music, the value isn't just in finding a rare track, it's when you play it and how you play it that matters.



Looking ahead, what's next for Illing - and how do you envision your role evolving within South Africa's electronic music landscape over the coming years?



I'm looking ahead with a focus on creation. I'm channeling my energy into the studio to release my own music, a personal goal that's been building for years. Beyond that, I would also love to throw an electronic music festival in Gauteng. I believe there's a major opportunity here for an outdoor event with a specific identity and production quality that the current market is missing.

This ambition also ties directly to how I see my role evolving. The landscape needs more diverse voices in leadership, particularly women shaping large-scale events.

I don't just want to be part of the scene; I want to help build its future infrastructure and open doors for others. Consider this a formal declaration of intent.



“I play music that moves me, knowing that if it moves me in that specific way, it will translate directly to the dance floor.

It’s a constant dialogue between what moves me and what moves the crowd — that’s where my sound really comes from.”



DJM-V5



AlphaTheta



Introducing the AlphaTheta DJM-V5

3-Channel Performance DJ Mixer

AlphaTheta continues its forward momentum with the release of the **DJM-V5**, a next-generation **3-channel professional DJ mixer** designed to deliver flagship-level performance in a compact, creative-centric format.

Drawing inspiration from the acclaimed DJM-V10 while carving out its own identity, the DJM-V5 is built for DJs who want refined sound quality, expressive control, and modern connectivity — without the bulk of a large-format mixer.

Whether in a club booth, home studio, or live-streaming setup, the DJM-V5 positions itself as a powerful new creative hub, blending precision engineering with intuitive workflow for today's performance-driven DJs.





Expressive Filter System & Send FX

The DJM-V5 introduces a more musical and performance-friendly filter system, with **three selectable filter modes** per channel:

- **Low-Pass Filter** — Smoothly removes high frequencies
- **High-Pass Filter** — Cleanly rolls off low frequencies
- **Cross-Pass Filter** — A unique hybrid mode that preserves bass while shaping mids and highs for nuanced sweeps

For added texture and movement, the mixer features **six onboard Send FX**:

- *Short Delay*
- *Reverb*
- *Shimmer*
- *Tape Echo*
- *PingPong*
- *Echo-Verb*

Each effect is controlled via a dedicated knob, allowing DJs to layer subtle ambience or dramatic spatial effects directly into their mix without interrupting workflow.

Performance-Focused Mixing Controls

AlphaTheta has refined the tactile experience to support long-form, expressive mixing:

- **60 mm long-throw channel faders** for precise level control
- **Soft Mix Curve Mode** that gently attenuates high frequencies during blends for smoother transitions
- **2-Band Booth EQ** for independent control of booth monitor sound
- **External Send/Return Loop** for integrating outboard effects, samplers, or performance processors

These features make the DJM-V5 especially suited for extended club sets, hybrid live performances, and creative studio workflows.





Modern Connectivity & Wireless Monitoring

One of the DJM-V5's standout innovations is its built-in **SonicLink transmitter**, enabling **ultra-low-latency wireless headphone monitoring** with compatible AlphaTheta headphones. This introduces a cable-free booth experience without sacrificing timing accuracy — ideal for high-movement performance styles and streamlined setups.

The mixer also supports:

- **PRO DJ LINK** for synchronized BPM and beat grid data with connected players
- **Dual USB-C ports** for seamless DJ handovers and digital audio integration
- **rekordbox and Serato DJ Pro compatibility** (with license) for hybrid and DVS workflows

This connectivity suite positions the DJM-V5 as a future-ready mixer that adapts easily to both traditional and digital DJ environments.



Compact Powerhouse for Creative DJs

Despite its streamlined footprint, the **AlphaTheta DJM-V5** delivers a deep feature set that rivals larger mixers. With its high-resolution sound engine, expressive filters, onboard Send FX, and next-gen connectivity, it strikes a compelling balance between portability and professional performance.

For DJs who want refined sound quality, hands-on creativity, and modern workflow integration in a compact format, the DJM-V5 represents a bold new chapter in mixer design — one that prioritizes musicality, control, and forward-thinking performance tools.

ARTIST SPOTLIGHT



An Interview with..



PUNK RAVE and the Future of High-Energy Live Electronic Music

STVW, born Steve Witzlsperger, is a German songwriter, producer, DJ, and live performer who is reshaping the boundaries of modern dance music through his genre-defying movement known as **PUNK RAVE**.

Fusing the raw emotion and attitude of Pop-Punk, Emo, and Rock with high-energy electronic production, STVW delivers a sound and live experience that feels as intense as a rock concert and as explosive as a rave.

Known for his electrifying performances featuring electric guitar — and his expanded **PUNK RAVE (LIVE)** show with a full drummer — he has built a reputation as one of the most exciting crossover acts of the new generation.

With releases on major labels including Spinnin' Records, Rave Culture, Revealed Recordings, Warner Music, and Virgin EMI, alongside collaborations with artists such as Electric Callboy, Timmy Trumpet, W&W, and Cheat Codes, STVW has amassed millions of streams worldwide while continuing to push dance music into bold, emotional new territory.

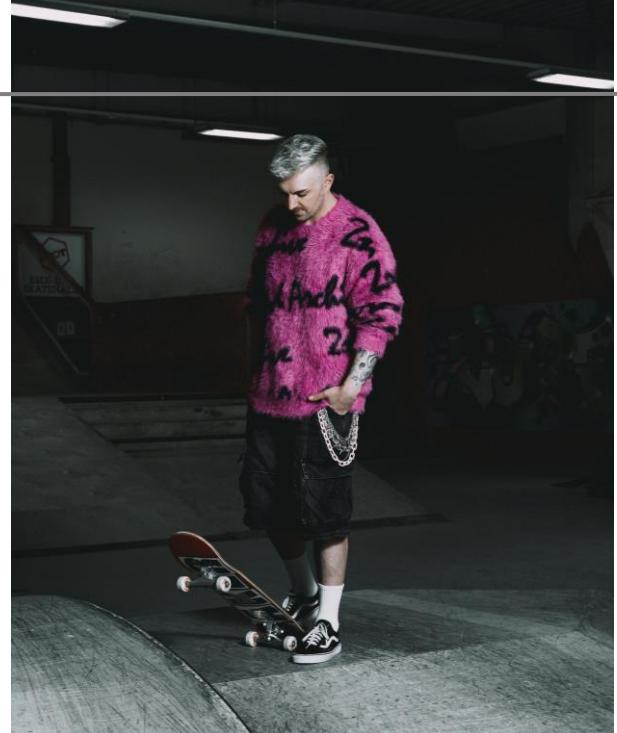


SP MAGAZINE Your sound has been described as a fusion of high-energy dance music with Pop-Punk, Emo and Rock - a movement you've coined PUNK RAVE. For those discovering STVW for the first time, how would you personally describe who you are as an artist?



Hey guys, thanks for having me! I'm Steve and I'm a music producer, artist, DJ, songwriter and guitarist from Germany. That might sound like a lot of different roles but that's just how it happened over time since most of the time I was working alone in my bedroom studio and wanted to push myself to learn everything to be independent and just be able to achieve the visions I had in my mind.

I've always had a super strong connection to music since I was a kid. No matter what I was doing, I always needed MTV or the radio running in the background – and honestly, that's still the case today (just with Spotify now, haha). Later on in school, I started teaching myself guitar, jamming with friends, and covering our favorite tracks from blink-182, Sum 41, Simple Plan, or Green Day.



The whole punk-rock/emo scene was more than just music for me as a teenager – it was a lifestyle, and it's still part of my identity today. Around 2010, I also started getting interested in electronic music. During recovery from a surgery, I found this old Ableton demo CD I had lying around from a music store purchase.

I installed it and just messed around, trying to figure out how to make those "big room" tracks that sounded like W&W, Blasterjaxx, or Hardwell – they were basically the reason I even got into EDM at that time. There weren't really YouTube tutorials back then, so I connected with a bunch of upcoming producers on SoundCloud to trade tips.

From then on, every free minute I had was spent on my laptop, making songs, doing remixes, just trying to level up my skills.



You've released music on some of the most influential labels in dance music, from Spinnin' Records to Revealed Recordings and Warner Music. Looking back, what were the key moments that helped push your project from the underground into the global scene?



When I first sent demos to labels, of course they all rejected them – the tracks just weren't good enough yet (obviously, haha). But I kept going because I genuinely loved it. Some of my producer friends started landing releases on Spinnin', Revealed, or Rave Culture, and that made me realize it was actually possible to make something happen out of a bedroom studio.

So I doubled down, put in even more hours, and tried to get better with every track. Eventually, some of the big DJs at the time started supporting my songs, and when I finally got to release my own tracks on those labels, it was literally a dream come true. Especially with W&W's label, Rave Culture, I built a strong connection – my sound just fit perfectly there, and those guys were honestly the first to see potential in me. I'll forever be grateful for that. Over time, I realized you don't really stand out if you just sound like every other DJ/ producer.

You need your own vibe. After overthinking it for ages, one day it just clicked – why not mix my first love, pop-punk/emo, with my new love for EDM? At that point, I hadn't really heard anything like it, so I figured, why not try?

It took a lot of failed attempts, but eventually I had this creative breakthrough and wrote the first "PUNK RAVE" songs where I felt like: this is ME, this is authentic and unique. Of course, labels didn't get it at first. A&Rs were like, "No big DJ will ever play this, it's too niche." But I was convinced there had to be people out there who loved this combination of genres just like I did. So again, I kept at it.

Then I made this track combining pop-punk with happy hardcore. I sent the first demo to Timmy Trumpet, who'd been supporting my stuff more and more at the time – and he hit me back saying he wanted to release it together. That was a huge confirmation that I was onto something. Around that same time, Reels and TikTok started blowing up, so I began posting more videos.

After a while, I dropped my remix of Sum 41's "Still Waiting," and a few days later it had over 2 million views and tons of positive reactions. I told my team: "See? I found the people who vibe with this music!" That's when the whole PUNK RAVE branding came together quickly, and from there I went all in.

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Collaborating with artists like Electric Callboy, Timmy Trumpet, W&W and Cheat Codes is no small feat. How did these collaborations shape your sound and confidence as a crossover artist between electronic and rock worlds?



It definitely boosts your motivation a lot when artists you look up to want to work together or ask you to remix one of their songs. Getting recognition and approval from Electric Callboy in particular showed that my vision was well received among the bands in the Rock scene as well and not only in the EDM space.

For me working with other artists is always interesting because everybody has different approaches and you get a glimpse into the other artist's workflows and try to find a way to combine both of your sounds.

Especially as a producer in the EDM scene it is very common to do collaborations which helped me a lot to learn new things and improve my production techniques at the beginning.





Your live shows stand out because of the electric guitar, earning you the reputation of being a "rockstar" in the dance music scene. What does performing with a guitar add to your connection with the crowd compared to a traditional DJ set?



I think people that come to one of my shows experience something that hasn't been there before in that form. You get the high energy of Rave and Techno music but with a band standing on stage adding the Rock part to the songs with real instruments and not only a DJ behind a booth that you can barely see, playing 1 or 2 hours without ever using the mic or interacting with the crowd.

So for me even my „DJ only“-Sets I always treat more like a concert show and spend a lot of time in front of the booth interacting with people or even joining them. This might be not super accepted for a lot of die-hard, real DJs but I think for my kind of music it's more about the performance, giving people the right energy and just put on a great party since the magic of creating the songs already happens in the studio.

If the artist on stage is not going crazy how can you expect from the people in the crowd to do it? I'm absolutely convinced that the energy you have on stage transfers to the people in the crowd as well.

proaudio

SP MAGAZINE The PUNK RAVE (LIVE) show with an additional drummer blends the energy of a rock concert with electronic music. What inspired you to build this live format, and how do audiences typically react to it?



When I first had the idea of combining the two genres in my songs, I thought it would be so cool to also make the live shows completely different from all the other DJs out there. So I always wanted to bring this “band concept” into my shows at some point — to stand out not just musically, but also with the live performance.

Nobody else is really doing that in the electronic scene, and it just makes sense to present my music this way.

It's kind of like a band where the frontman is the DJ who also plays guitar. That sounded so crazy to me that I was like, “Yep, that's exactly what we're gonna do.”

It also gives us way more freedom with the kinds of events we can play now. As a regular DJ, it'd be pretty tough to get booked at a rock festival, for example, but with the PUNK RAVE LIVE show, we can totally make it happen so pure rock fans might also enjoy the show!

Usually the audience who comes to my tour shows know what to expect but at EDM festivals where a lot of people see you for the first time or never heard about you before it sometimes causes confusion I think. But after the first couple songs you can see they understand what's going on and join the party!





From remixing iconic rock bands like blink-182 and Simple Plan to producing high-energy festival records, what does your creative process look like when merging emotional rock elements with modern dance production?



I usually go into my sessions with a rough idea (mostly a guitar riff or melody) and try to sketch it out first to see if the idea could actually work and then I start building and adding elements around it.

The production itself I always approach like a Rock song but then switch out certain elements to give it that high EDM energy (especially with the kicks and basslines).

Depending on the idea the song is sometimes more EDM-heavy and sometimes more Rock-heavy but the process is usually always the same.





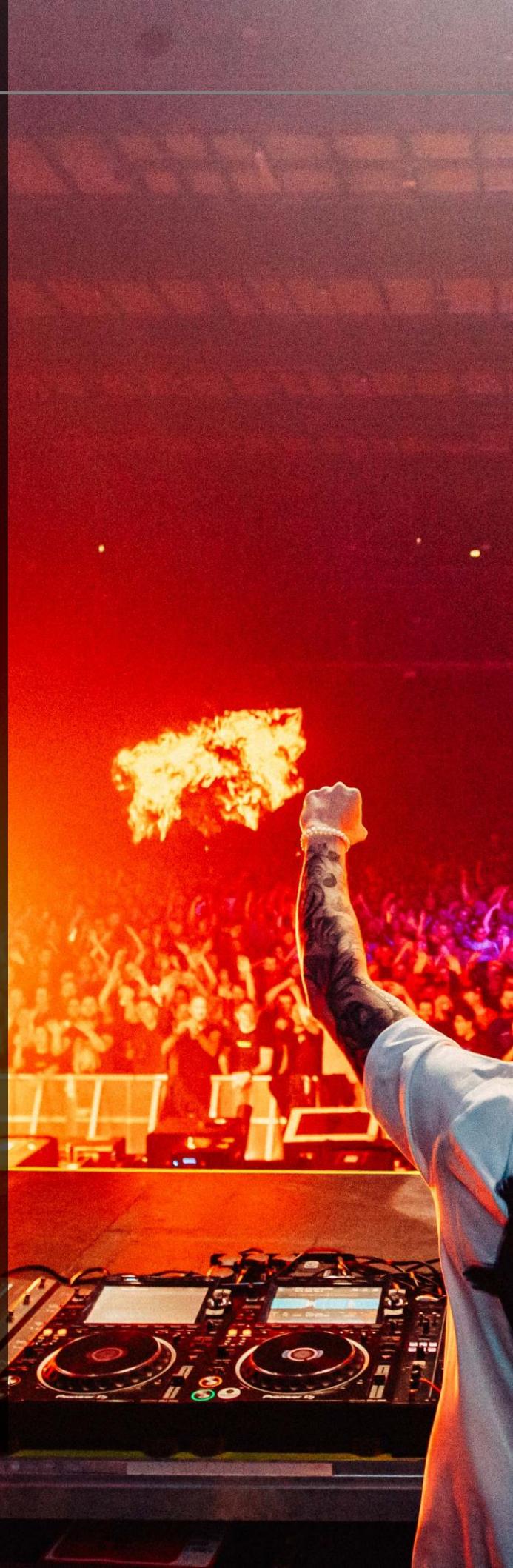
In 2025/26 you're taking the PUNK RAVE LIVE concept on tour across Germany, the UK, Canada, Australia, Switzerland, Spain, France and Austria. What excites you most about bringing this live experience to so many different audiences?

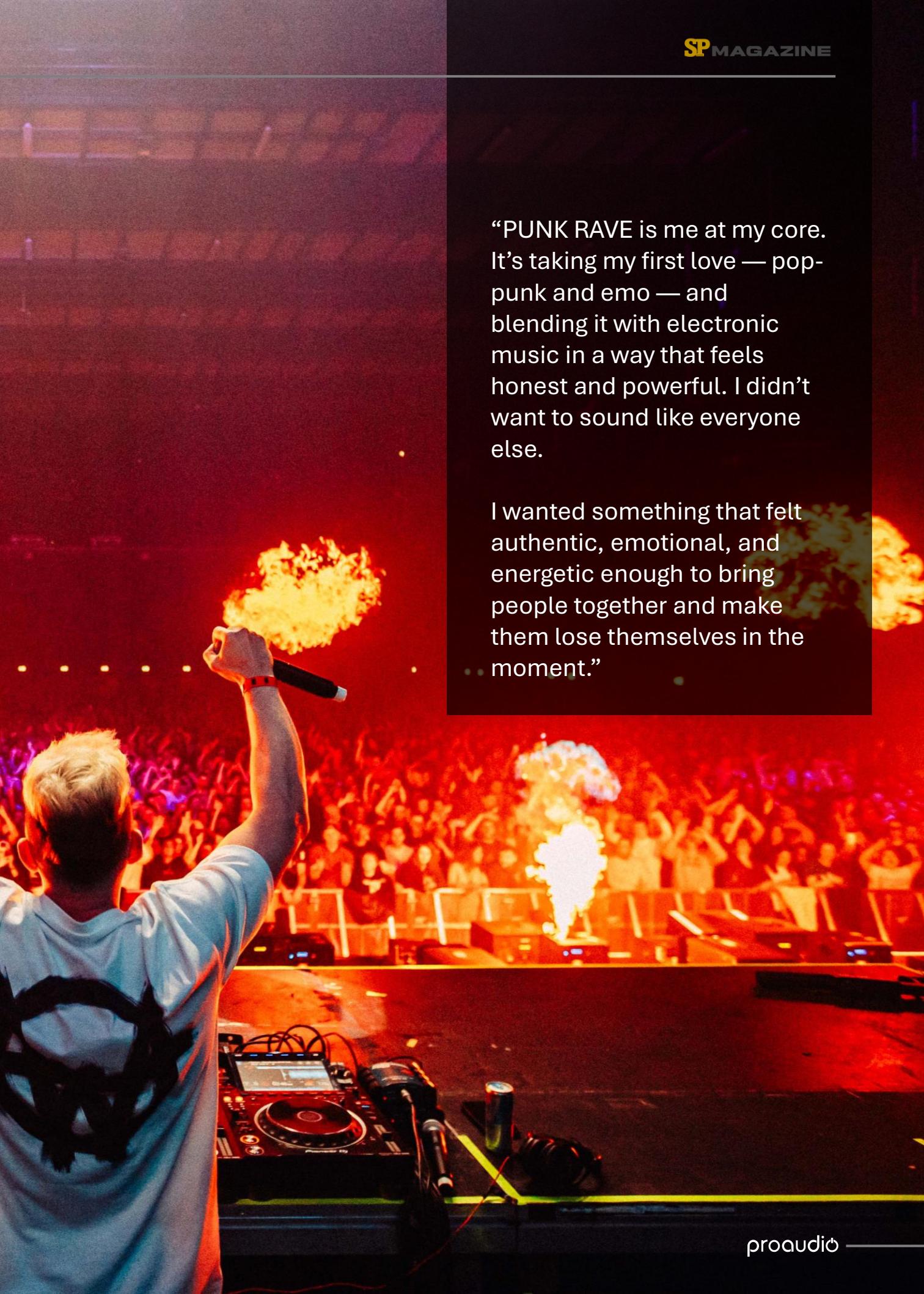


After the success of the first tour with LiveNation this year we decided to bring the PUNK RAVE to even more cities now and just listen to requests of the fans where they wanna party together.

It is absolutely exciting to be able to play in so many beautiful cities around the world and I'm so grateful that something that started as a vision in my bedroom studio turned into a movement that so many out there can relate with. The most fun part for me is to meet the PUNK RAVE family in person and talk to everybody after the shows.

Social media is great but nothing beats connecting with the fans in person and have conversations or party with them in real life! So definitely stay tuned with my tour dates and my socials @stvwmusic, and hopefully I'll see you somewhere around the world at one of my PUNK RAVE shows soon!



A photograph of a DJ performing on stage. The DJ, seen from the side, is holding a microphone stand and a torch that is emitting a large, bright orange and yellow flame. The stage is filled with a large, cheering crowd of people. The lighting is dramatic, with strong red and orange hues. In the foreground, DJ equipment is visible on the stage.

“PUNK RAVE is me at my core. It’s taking my first love — pop-punk and emo — and blending it with electronic music in a way that feels honest and powerful. I didn’t want to sound like everyone else.

I wanted something that felt authentic, emotional, and energetic enough to bring people together and make them lose themselves in the moment.”



SLAB



AlphaTheta

Introducing the AlphaTheta SLAB

MIDI pad controller



With the release of the **AlphaTheta SLAB**, beat-making returns to its most instinctive form. Designed as the **first-ever MIDI pad controller built specifically for Serato Studio**, the SLAB puts sampling, sequencing, and live performance directly under your hands — no distractions, no unnecessary layers, just pure creative flow.

At its core, the SLAB is about restoring the *physical feel* of making beats. It strips production back to rhythm, touch, and timing, allowing creators to build ideas as fast as they think them. Whether you're sketching grooves, shaping samples, or performing patterns live, the SLAB turns Serato Studio into a truly hands-on instrument.

Purpose-Built for Serato Studio

Unlike generic MIDI controllers, the SLAB is **designed from the ground up for Serato Studio**, offering tight, intuitive control over its core creative functions:

- **Sampling**— Capture, trigger, and manipulate sounds with immediate tactile response
- **Sequencing**— Build and evolve patterns step by step without breaking creative momentum
- **Performance**— Play beats, launch ideas, and reshape arrangements in real time

Every interaction is mapped to support speed, muscle memory, and instinct — letting creators stay in the moment rather than navigating menus or screens.





Pad-Driven, Instinctive Workflow

The SLAB's pad-centric design is focused on **feel first** creation:

- **Velocity-sensitive performance pads** respond dynamically to touch
- **Direct pattern interaction** encourages experimentation and variation
- **Hands-on control** keeps attention on rhythm and timing rather than software navigation

This makes the SLAB equally at home in a studio environment or as a live performance tool, where immediacy and responsiveness matter most.



From Idea to Performance

The AlphaTheta SLAB bridges the gap between beat-making and live expression. It's built for creators who want to move fluidly from sketching ideas to performing them — without changing tools or mindset. Patterns can be shaped, rearranged, and re-energised on the fly, making the SLAB a natural extension of both production and performance workflows.

Whether you're crafting beats from scratch, remixing ideas live, or building tracks layer by layer, the SLAB keeps creativity fast, physical, and expressive.



A New Chapter for Beat-Makers

With the **SLAB**, AlphaTheta introduces a new category of creative tool—one that treats beat-making not as a technical process, but as a **physical, rhythmic act**. By placing Serato Studio's power directly into a purpose-built MIDI controller, the SLAB invites producers and performers alike to reconnect with the raw instinct of making music.

For creators who value speed, feel, and hands-on expression, the AlphaTheta SLAB isn't just a controller—it's a return to the fundamentals of rhythm.

THE SPOTLIGHT



proaudio

ABI
DANGER

An Interview with..

ABI DANGER

Precision, Energy, and the Art of Reading the Crowd

Abi Danger is a South African open-format DJ and multi-instrumentalist whose performances are defined by infectious energy, technical precision, and an exceptional ability to read a crowd.

With music embedded in her life from early childhood, her journey spans classical training, a Diploma in Sound Engineering, and years of hands-on experience across diverse stages.

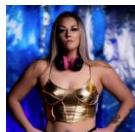
From major South African festivals and underground events to corporate showcases and international performances in the Seychelles and Mozambique, Abi Danger brings a versatile, adaptive approach to every set.

Blending a deep love for music with sharp technical awareness and fearless stage presence, she has built a reputation as a performer who can move seamlessly between genres while keeping the dancefloor fully engaged.





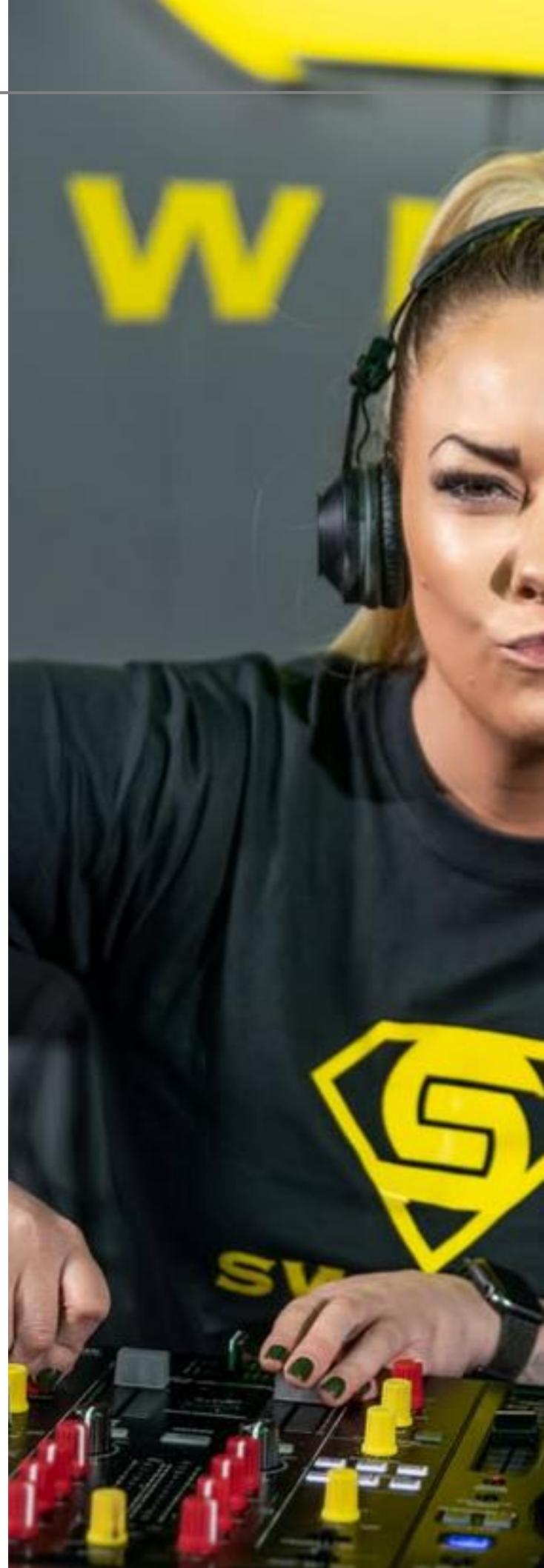
For those discovering you for the first time, who is Abi Danger, and how would you describe your identity as a DJ and musician?



Well, my name is Abi, I like long walks on the beach and... whoops! Wrong place for that. Goodness, why'd y'all have to start with such a hard question. I genuinely do love all music. I always say if it's good it's good. So therefore, my own personal sound has been curated by all the things I've picked up along the way.

However, if I had to describe my identity as an artist, I'd say my heaviest influence comes from the 80's. I'm genuinely convinced I was born in the wrong era. I love playing anything from that time be it disco, rock, hip hop, pop, you name it. But naturally with the modern twist of remixes. That's always going to be my go to wheel house. I tend to approach DJing in a very technical way.

I like precision, which stems from being trained as a classical musician from a young age. And seeing artists like James Hype, who treat the CDJs as an actual instrument is something I strive for in my own professional capacity as a performer.





Music seems to have been part of your life from a very young age. Can you take us back to where it all began and how that foundation shaped your path into DJing?



So we always had a piano in the house while I was growing up. No one ever played it though, apart from me. So why we had it I don't actually know. But thank God we did because here we are now! Basically, my mama - shout out to Gail - got sick and tired of me making up nonsensical songs on the piano and decided to turn the chaos into creativity by sending me off to piano lessons at the tender age of four.

Throughout my schooling career I played several instruments, but piano has always been my main squeeze, getting my grade 8 in Royal Schools - musos will know what that means. In high school, I heard the Song 'Hoping' by Louis Austen for the first time, and that was that. I knew at that moment that this is what I wanted to do for the rest of my life - make music that makes people feel as good as 'Hoping' made me feel.

After school I studied sound engineering to keep in the field of things I love. After finishing my diploma, DJing felt like the last musical discipline I hadn't explored yet. So, what comes next? Abi on the Decks! The first time I ever touched a CDJ the bug bit and I knew this was where my soul belonged. And the rest is history.



You've performed at a wide range of events - from Afrikaburn and Trancemission to corporate stages like Standard Bank and Sasol. How has navigating these very different spaces influenced your growth as an artist?



It's taught me how important it is to be adaptable. And I don't just mean in terms of what genres you play. You need to be able to think on your feet, and fast.

If a client at a corporate wants a song you weren't told about, but it's a crucial part of the day's running order, you need to make a plan. If you're in the desert and need to somehow magically find a playlist (with no internet connection) that's miraculously disappeared, you make a plan. If you're at a club and the monitor isn't working, you make a plan.

But technical issues aside, being blessed enough to play such versatile events has really shaped who I am as an artist. I've been exposed and come to appreciate such a wide array of music and performance styles, and for that I am truly grateful.



With a Diploma in Sound Engineering and training across multiple instruments, how has your technical and musical background impacted the way you approach your DJ sets and performances?



The sound engineering side of things definitely helped me. That was a blessing because I had a head start on understanding the mixer. It's also given me the jump on understanding music production which has been awesome.

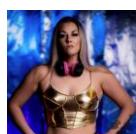
Being trained as a classical musician on the other hand has both helped and hindered. I mean yes it helped that I already understood what a musical phrase was and what bars meant. However, when you're a classical musician, you strive for perfection at all costs. It has to be right and if by some chance you do make a bloop mid performance, you need to recover fast and act like it never happened.

And that I've found challenging within the DJ and music production space. I was taught all the rules with militant precision, so I have been known to be incredibly self critical, both when I perform and produce.

However, as Picasso once said, 'learn the rules like a pro so you can break them like an artist'. And I'm still figuring out how to do that.



As an open-format DJ, versatility is central to your sound. How do you read a crowd and decide which direction to take musically in the moment?



Got me giving away my secrets here! Just kidding. It's no secret that as a DJ your crowd perception needs to be as strong as your ability.

So I often like to test the waters if I'm in a new place. I'll play a few different tracks and see which ones get the people vibing then go from there. I also thoroughly believe in taking the crowd on a journey, as opposed to just ambushing them with banger after banger. Crowd fatigue is a real thing yo. Start slow, and make a beautiful melodic arc with your performance. And play according to your time.

There's a real art to knowing when to hold back. If you're the first DJ on the lineup, it's about setting the tone and inviting people in, not overwhelming them before they're ready. I've also found that stage presence helps hugely with regards to the crowd. If you're head down, disinterested and just going with the motions, they'll feel that and mirror that back to you.

However, if you're jumping around like a clown not giving a hoot who sees you, but genuinely having the best time of your life because you love what you do, it almost gives people permission to do the same.

They feel safe enough to let their hair down and jive with you. At that point you can almost play anything you want because you've built that rapport with them.



SP Having Headlined events and taken part in mentorship programs, how important is community and knowledge-sharing within South Africa's music scene to you?



It is absolutely crucial. Knowledge is always power, regardless of the topic.

Community is something I think will make the South African music scene even stronger than it already is. We're all in this for the same reason (I hope), for the love of music.

So no one should be competing with anyone. We should rather all be willing to learn from and teach one another. Our music scene within South Africa is, in my humble unbiased opinion, the best in the world. We have a groove and vibrancy that just runs through our blood. So being able to spread our unique sound with a global community is actually our responsibility.

In the same right, mentoring upcoming artists who want to learn how to share their sound with the world is as important. I know without my own personal community, I would've crumbled. The friends I've made thanks to DJing are ones I'll have for life.

And I hope one day to inspire and educate new DJs as well and as much as my mentor, Lady Lea, has done for me.

SP You've played internationally in places like the Seychelles and Mozambique. Do different countries or audiences change the way you approach your sets, or is your energy universal?



My energy is always universal, but yes, my approach does change ever so slightly. When I'm in an international space I like to do a bit of due diligence. I'll always play the stuff I love. My mentor, the insanely talented Lady Lea, taught me to never play a song I don't like because it will show.

So I will usually build my set in the same way I would any other performance. But then I like to work in a few local hits, or songs from genres I've found that particular place appreciates, because representation is important. So, to make a long answer short, yes and no.



**Looking ahead to 2026 and beyond, what's next for
Abi Danger - are there new projects, sounds, or
milestones you're excited to explore?**



Linda, honey, listen, there are always a million ideas buzzing around in my noggin. Having released my first two original tracks last year, I aim to keep producing and making music. I'm actually busy working on a new track as we speak so watch this space!

From the performance side of things, I'm focusing on travel big time. By hook or by crook I will play in Ibiza one day. That's deffos on the bucket list. As for the rest? Well, you'll just have to wait and see...



"I genuinely love all music — if it's good, it's good. My sound is a collection of everything I've picked up along the way, but my heart will always belong to the '80s. I approach DJing very technically, like playing an instrument, but at the same time it's about energy, joy, and giving the crowd permission to let go and have the best time of their lives."

HDJ-F10 TX



AlphaTheta



Introducing the **AlphaTheta HDJ-F10 TX**

Professional wireless DJ headphones with transmitter

The DJ booth is evolving — and cables are no longer a requirement. With the release of the AlphaTheta HDJ-F10-TX, AlphaTheta delivers its most advanced professional wireless DJ headphone system to date, designed to offer total freedom of movement without sacrificing timing, accuracy, or sound quality.

Built for serious performance environments, the HDJ-F10-TX combines ultra-low-latency wireless monitoring, high-resolution audio reproduction, and rugged professional construction. It's a solution aimed squarely at DJs who demand precision but want the flexibility to move freely within the booth or on stage.





SonicLink: Ultra-Low-Latency DJ Monitoring

At the heart of the HDJ-F10-TX system is **SonicLink**, AlphaTheta's dedicated wireless audio technology developed specifically for DJ monitoring. Unlike conventional wireless audio, SonicLink delivers sound with extremely low latency, ensuring that cueing, beatmatching, and timing feel immediate and natural — just like a wired connection.

The system includes a **dedicated wireless transmitter**, which connects directly to a mixer's headphone output. This allows DJs to monitor wirelessly with confidence, maintaining tight timing even during fast transitions and complex mixes.

Professional Sound Tuning for the Booth

The HDJ-F10-TX is engineered for accuracy in loud environments. Newly developed **40 mm dynamic drivers** deliver powerful low-end definition, clear mids, and crisp high frequencies, giving DJs the clarity they need to separate kick drums, basslines, and transients with ease.

Enhanced **sound isolation** and redesigned ear pads help block out ambient noise, allowing for focused monitoring even in high-pressure club or festival settings. The result is reliable, detailed sound that supports confident mixing at any volume level.





Dual Wireless Modes for Performance and Everyday Use

In addition to SonicLink, the HDJ-F10-TX also offers **Bluetooth connectivity**, making the headphones versatile beyond the DJ booth. DJs can switch seamlessly between professional performance monitoring and everyday listening.

Additional features include:

- **Active Noise Cancelling** for focused listening
- **Transparency Mode** for awareness of surroundings
- **Long battery life**, delivering extended performance sessions without interruption

This dual-mode design makes the HDJ-F10-TX equally suited to live performance, studio prep, and travel.



Built for the Demands of Professional DJs

Durability and comfort are central to the HDJ-F10-TX design. The headphones are built to withstand the rigours of professional DJ use, with reinforced construction and a secure yet comfortable fit suitable for long sets and extended sessions.

From crowded club booths to large stages, the HDJ-F10-TX maintains stability, comfort, and performance — even under constant movement.

Pioneer Dj



Turbosound

The Sound of Authority

At Proaudio this month, we turn up the volume on one of the most respected names in professional audio

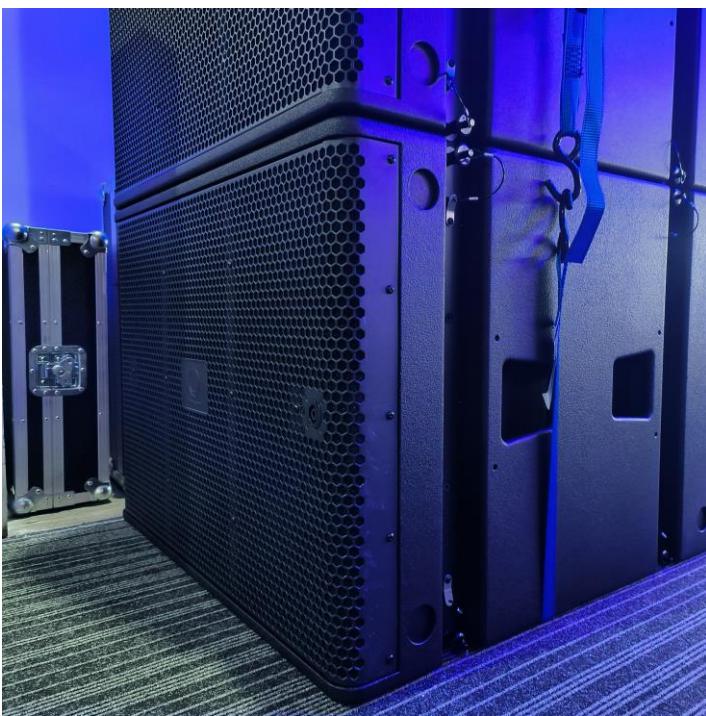
— **Turbosound.**



Known worldwide for their unmatched clarity, punch, and road-tested reliability, Turbosound systems are trusted by sound engineers, musicians, and venues who demand more from their gear.



Leading the lineup is the **Turbosound MV212** and **MV212-XV** — powerful, high-output line array speakers that deliver exceptional sound coverage and sonic precision. Designed for large-scale applications, these cabinets produce detailed highs, robust mids, and commanding bass when paired with **Lab Gruppen PLM Series amplifiers**, ensuring optimal performance and system control.



Supporting the low end is the **MS218** dual 18" subwoofer — a beast built for deep, rumbling bass that remains tight and controlled even at high SPL. Whether you're reinforcing a live concert or a club setup, the MS218 adds the low-frequency depth that makes the mix truly complete.



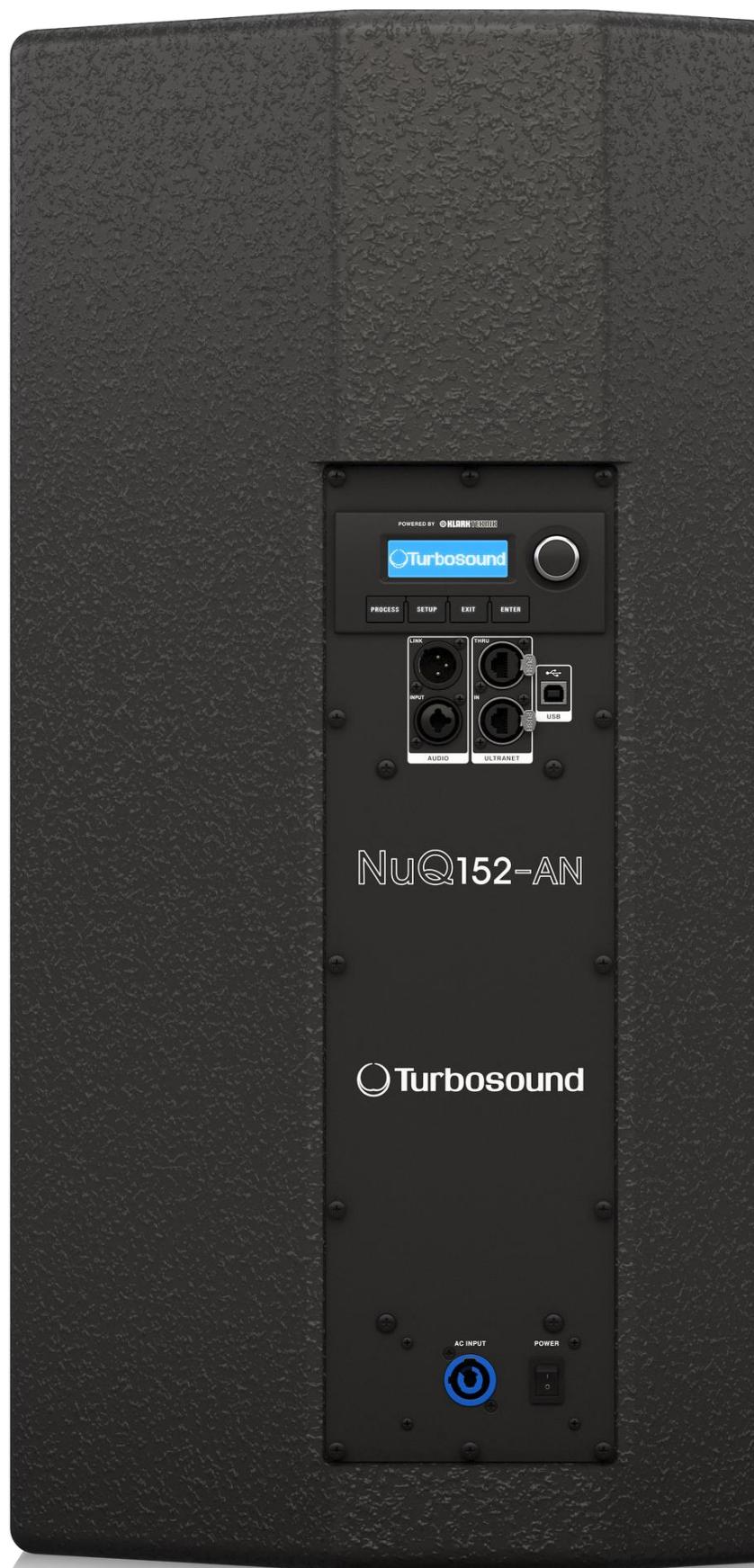
For more flexible applications, the **Turbosound NuQ Series** delivers studio-grade clarity in a robust, portable format that punches well above its size. Whether you're rigging a touring setup or outfitting a venue, this range offers a solution for nearly any mid-sized application. With models spanning from the **compact NuQ82-AN** to the powerful **NuQ152-AN**, these active loudspeakers offer scalable performance suited for everything from small events to full-band PA systems.

Designed with flexibility in mind, the NuQ Series is a favorite among **mobile DJs, rental houses, worship venues, and AV installers** thanks to its clean sound, modern aesthetics, and easy deployment.

Each model is equipped with **Klark Teknik DSP** for precise tuning and speaker protection, giving users fine control over EQ, delay, and crossover settings. Additionally, **ULTRANET digital networking** allows seamless integration into larger Turbosound or Behringer system environments, simplifying cabling and control.

What sets the NuQ Series apart is its ability to adapt: it sounds equally impressive as a stand-alone speaker or when flown in an array, and it delivers consistently balanced performance in both speech and music applications.

Whether used as FOH mains, side fills, or monitors, the NuQ line embodies the Turbosound legacy of transparent sound, rugged build quality, and professional-grade components.





midas

The **Midas DP48 Series** builds on Midas' reputation for professional audio excellence by delivering a powerful dual-48-channel personal monitor mixer designed to give performers complete control over their own sound.

Compatible with Midas personal monitoring system hubs, the DP48 allows musicians to create clear, balanced mixes using **12 stereo groups**, making it easy to work with stems rather than individual channels.

A standout feature is the **dual-mix capability**, enabling independent control of two complete monitor mixes from a single unit, ideal for performers who switch between monitoring scenarios.

An **integrated SD card interface** allows stereo recording and playback of rehearsals and performances, while the **built-in stereo ambience microphone** restores a natural sense of space when using in-ear monitors.

Studio-quality **reverb**, independent of the main console, adds depth and realism to personal mixes.

Connectivity is handled via **AES50**, with remote power supplied directly from compatible Midas hubs using Power over Ethernet, while a separate DC power option allows daisy-chaining or standalone use.



The DP48 is compatible with any 44.1 or 48 kHz AES50-equipped Midas and Behringer consoles and I/O boxes, and it automatically receives channel names and colour information from Midas PRO Series and M32 consoles.

AES50 return channels allow personal mixes to be sent back to the console or hub for connection to wireless IEM transmitters.

Remote operation is supported up to 100 metres over screened CAT5/5e cable, with full remote setup and control via Midas hubs, including control of another DP48 when connected to the same system.



Dual 48 Channel Personal Monitor Mixer with SD Card Recorder, Stereo Ambience Microphone and Remote Powering

DP48

A high-contrast 2.4-inch colour TFT display provides a clear overview of meters, parameters, and group assignments, while practical features such as an analogue stereo auxiliary input for click tracks, a high-power headphone output suitable for demanding stage environments, and a fully adjustable limiter for safe listening levels make the DP48 Series a comprehensive, musician-focused personal monitoring solution for modern live performance.



midas

HERITAGE D HD-96

Where Legendary Sound Meets Modern Scale



The **Midas Heritage D HD-96** stands as a defining statement in modern live sound, bringing together decades of Midas' analogue heritage with a forward-looking digital architecture built for the most demanding professional environments.

Designed for large-scale touring, broadcast, theatre, and flagship venues, the HD-96 is not simply a digital console — it is a control centre engineered to manage immense complexity while preserving the musicality Midas is famous for.

At its core, the Heritage D HD-96 operates at a **96 kHz sample rate**, delivering exceptional clarity, headroom, and transient detail. This high-resolution engine ensures that every nuance of a performance is captured, whether it's the subtle dynamics of a vocal, the punch of a rhythm section, or the scale of a full orchestral production.

True to its lineage, the console carries **Midas microphone preamplifiers**, widely regarded for their warmth, depth, and low-noise performance, allowing engineers to work confidently with both delicate and high-energy sources.

One of the most striking aspects of the HD-96 is its **sheer capacity**. The console is capable of handling up to **144 simultaneous input channels**, making it suitable for the most complex productions without the need for external workarounds or compromises.

Large festival stages, broadcast events, and multi-act tours benefit from this scale, as engineers can manage extensive input lists while maintaining a clear and organised workflow.

The physical design of the Heritage D HD-96 reflects its role as a modern command centre. A large **21-inch multi-touch display** forms the visual heart of the console, giving engineers immediate access to channel processing, routing, automation, and system overview.

This is complemented by **motorised faders** that provide tactile precision, allowing fast, confident mixing even under high-pressure live conditions. The interface is designed to feel familiar to seasoned engineers while remaining intuitive enough to adapt quickly to different production styles.



From a system perspective, the HD-96 is built to integrate seamlessly into large-scale audio networks.

Its architecture supports extensive digital audio connectivity, enabling long-distance signal transport, synchronised timing, and massive I/O expansion through networked stage boxes and interfaces.

This makes the console not just a mixing surface, but a central hub capable of anchoring entire touring or venue-based audio systems. Mixing on the Heritage D HD-96 is defined by depth and control

Engineers have access to comprehensive routing options, time-aligned buses, advanced dynamics processing, and a powerful effects engine, all designed to maintain clarity even in the densest mixes.

The console's internal structure allows complex signal paths to remain phase-coherent, ensuring that large mixes stay tight, focused, and musical.

What truly sets the Midas Heritage D HD-96 apart is the way it balances tradition with innovation. While it embraces modern digital workflows, it never loses sight of the sonic values that made the original Heritage consoles legendary.

It feels like a desk built by engineers who understand live sound from the inside out — not just how it measures, but how it feels to mix on night after night.

In an era where productions are growing larger and expectations higher, the **Midas Heritage D HD-96** stands as a flagship solution for professionals who need scale, reliability, and uncompromising audio quality.

It is a console designed not only to meet today's demands, but to remain relevant at the highest level of live sound for years to come.





LAB
GRUPPEN

The **Lab Gruppen PLM+ Series** amplifiers are built for the demands of high-level touring sound, where power, precision, and reliability are non-negotiable.

Designed as **amplifiers with flexible output channel configurations**, the PLM+ Series combines immense power delivery with **Lake digital signal processing** and advanced **digital audio networking**, creating a complete system control platform inside a single amplifier.

At the core of every PLM+ amplifier is Lake's renowned DSP engine, giving system engineers access to industry-standard tools such as linear-phase crossovers, precise EQ, delay alignment, and system optimisation that remains consistent from venue to venue.

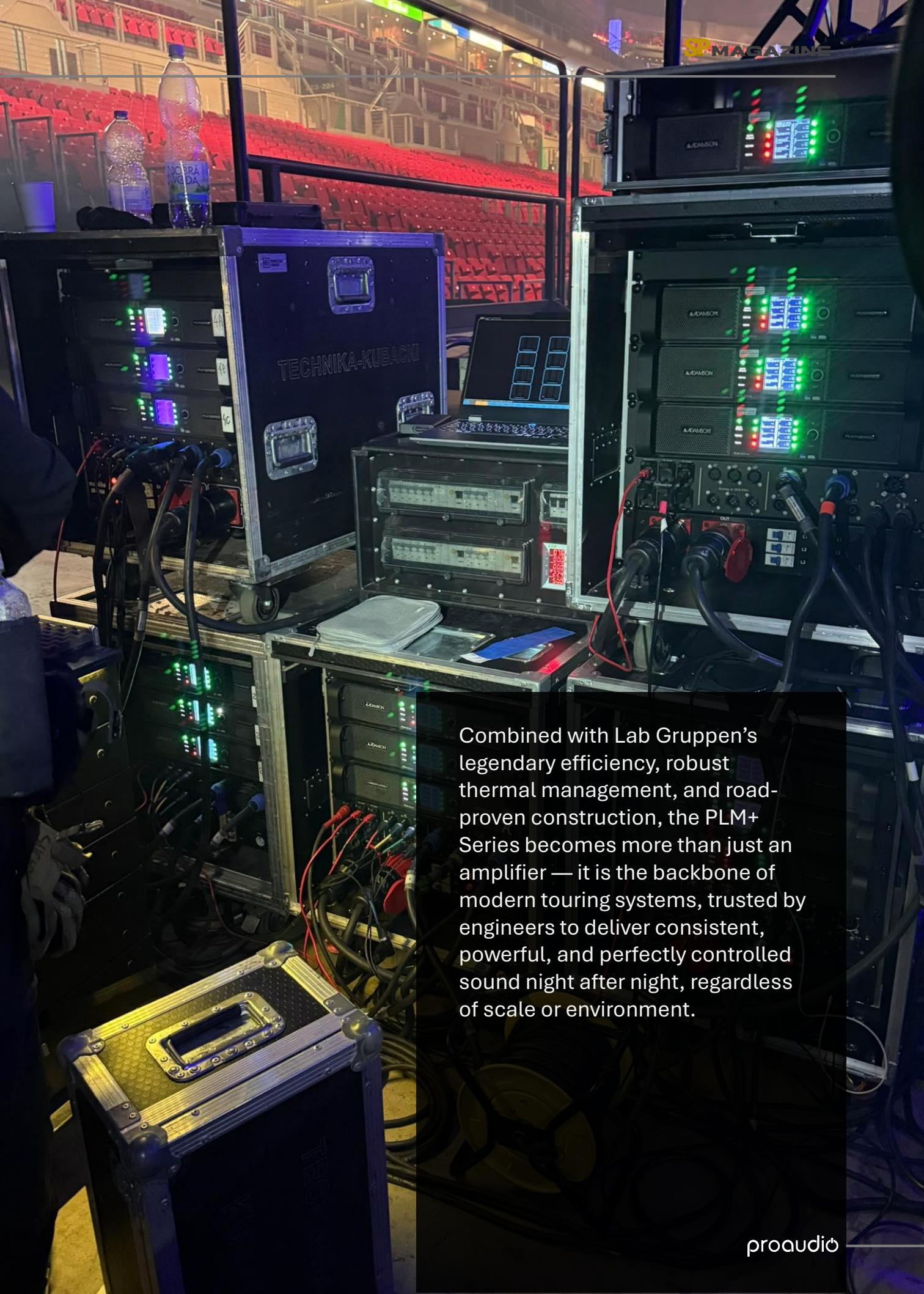
The flexible output architecture allows amplifiers to be configured exactly to the needs of the system, making them equally at home driving large-format line arrays, subwoofer systems, or complex multi-way speaker configurations.



Built specifically for **touring sound applications**, the PLM+ Series is engineered for continuous high-output performance, maintaining stability and audio integrity even under extreme load conditions.

Integrated digital audio networking enables clean, reliable signal distribution across large systems, reducing cabling complexity while increasing redundancy and control.





Combined with Lab Gruppen's legendary efficiency, robust thermal management, and road-proven construction, the PLM+ Series becomes more than just an amplifier — it is the backbone of modern touring systems, trusted by engineers to deliver consistent, powerful, and perfectly controlled sound night after night, regardless of scale or environment.

Inside the Proaudio RED ROOM

The Proaudio Red Room has quietly become one of the most influential creative platforms in South African electronic music.

What started as a focused performance and content space has grown into a movement — and the numbers speak for themselves.

Thousands of people have now watched Red Room performances, artists have booked sessions back-to-back, workshops have been hosted, and a new benchmark for quality, presentation, and authenticity has been set.

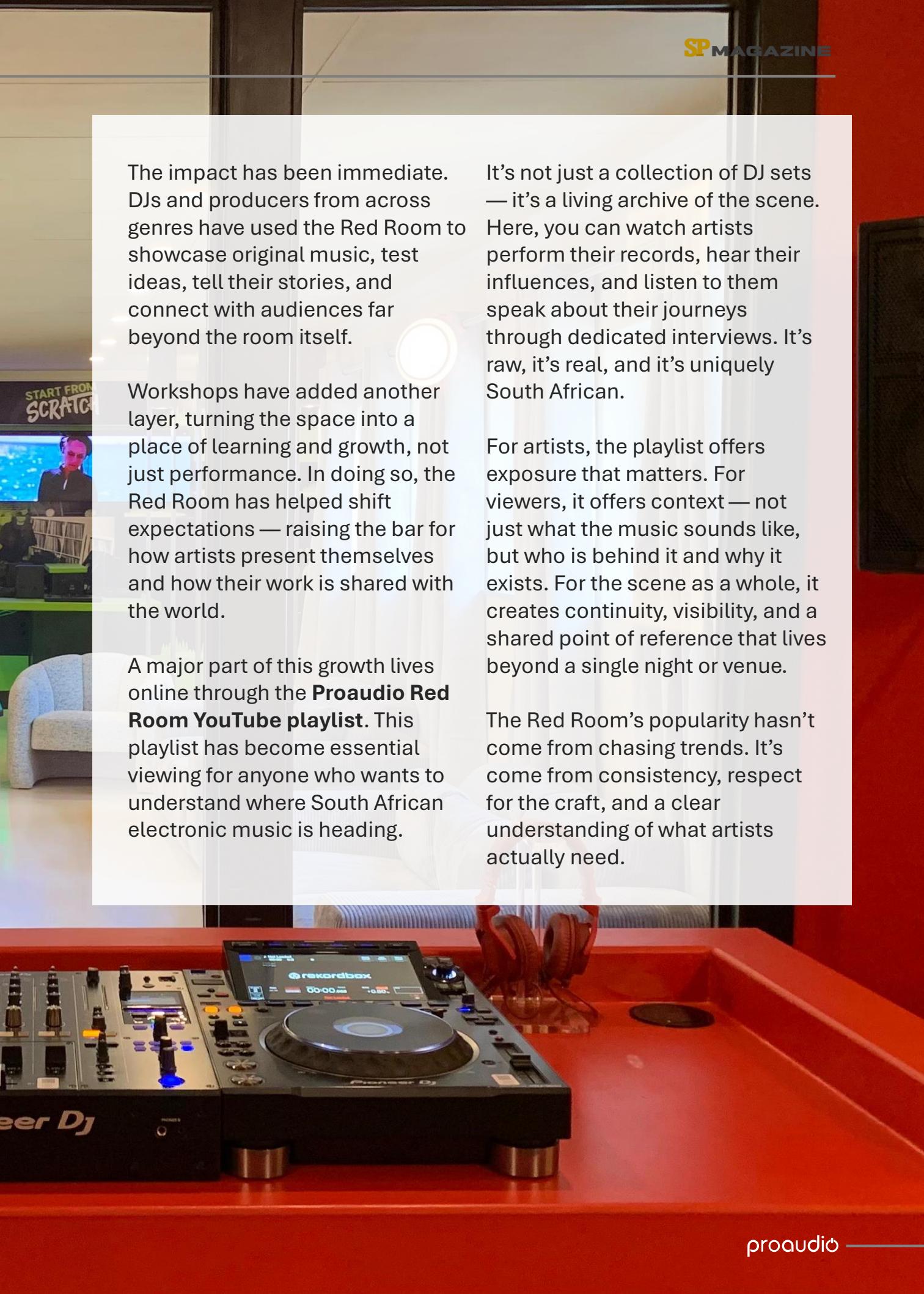
At its core, the Red Room is about visibility and honesty.

Artists don't step into a crowded club or hide behind hype — they step into a controlled, high-quality environment where the focus is purely on skill, sound, and identity.

Every set is intentional. Every performance is documented.

Every artist leaves with something tangible: a moment captured properly, at a professional standard.





The impact has been immediate. DJs and producers from across genres have used the Red Room to showcase original music, test ideas, tell their stories, and connect with audiences far beyond the room itself.

Workshops have added another layer, turning the space into a place of learning and growth, not just performance. In doing so, the Red Room has helped shift expectations — raising the bar for how artists present themselves and how their work is shared with the world.

A major part of this growth lives online through the **Proaudio Red Room YouTube playlist**. This playlist has become essential viewing for anyone who wants to understand where South African electronic music is heading.

It's not just a collection of DJ sets — it's a living archive of the scene. Here, you can watch artists perform their records, hear their influences, and listen to them speak about their journeys through dedicated interviews. It's raw, it's real, and it's uniquely South African.

For artists, the playlist offers exposure that matters. For viewers, it offers context — not just what the music sounds like, but who is behind it and why it exists. For the scene as a whole, it creates continuity, visibility, and a shared point of reference that lives beyond a single night or venue.

The Red Room's popularity hasn't come from chasing trends. It's come from consistency, respect for the craft, and a clear understanding of what artists actually need.





As more sessions are booked, more workshops rolled out, and more performances added to the playlist, one thing is clear: the Proaudio Red Room is no longer just a space — it's a standard.



If you want to see and hear the artists shaping South Africa's sound right now, the **Proaudio Red Room YouTube playlist** is where it's happening.

This is where records are played with intention, stories are told in full, and the future of the scene is being documented — **one session at a time.**



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