

MCG

proaudio

APRIL 2026

In Conversation with
**Sibusiso "Mash"
Mashiloane**

Icons who
play on

Gibson

Jerry Cantrell
Keith Richards

Les Paul **BEAUTIES**

- Std 50s Faded Vintage Honey Burst
- Standard '60s Translucent Oxblood
- Std 50s Faded Vintage Tobacco Burst
- Modern Figured Purple Burst

SCHOOL
OF ROCK
PARKTOWN NORTH



NEW



SWIFF AUDIO

WX-520

nord

HIDDEN *Features*

YOU DIDN'T KNOW YOU HAD

**“My music is not just about sound—
it is about memory, heritage, and
the stories of the people and
places that continue to shape who
we are.”**

Sibusiso “Mash” Mashiloane



APRIL EDITION OF PROAUDIO MUSICGEAR MAGAZINE

This month, we celebrate creativity, growth, and the evolving journey of musicians at every level. From experienced artists refining their sound to emerging talent finding their voice, this edition highlights the power of expression through music.

We explore the hidden potential within the instruments you already use, uncovering features that can transform the way you play and create. Alongside this, we feature inspiring artists whose music is shaped by identity, culture, and personal experience, offering insight into the stories behind their sound.

We're also proud to spotlight the enduring impact of Gibson and Epiphone guitars—two iconic brands that continue to define tone, style, and performance for musicians around the world.

In addition, we showcase rising talent from the School of Rock Parktown North, reminding us that music is as much about confidence and community as it is about skill.

Thank you for being part of the MusicGear community—we hope this edition inspires you.

STAY LOUD. STAY INSPIRED.
Proaudio MusicGear Team

MusicGear

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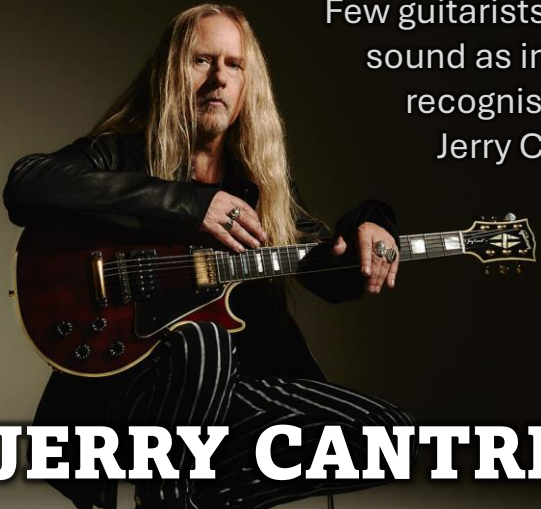
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This magazine is designed to inform, supply, and provide information relating to the industry that we find ourselves in. Some of the material that we have used is resourced from websites around the world to help bring perspective and insight to your 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.

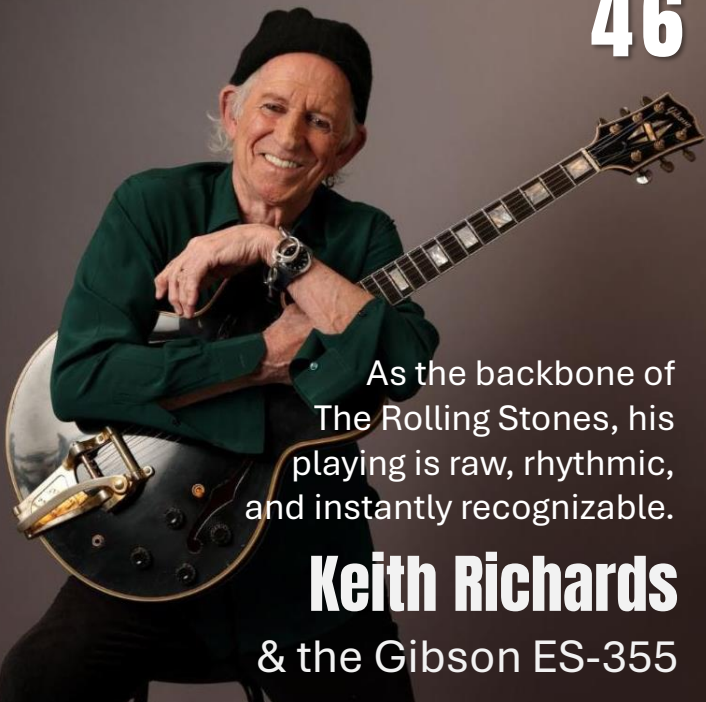
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THE SOUND OF HOME

In Conversation with
Sibusiso "Mash" Mashiloane

ARTIST FEATURE

Sibusiso “Mash” Mashiloane

There are artists who play music, and then there are those who *carry* it—those who hold within their sound the memory of people, places, and lived experience.

Sibusiso “Mash” Mashiloane stands firmly in this space.

As a pianist, composer, and scholar, his work reaches far beyond performance, drawing deeply from the rhythms of township life, cultural heritage, and the spiritual essence of home.

With multiple award-winning albums and a PhD exploring jazz identity through an African lens, Mashiloane represents a powerful bridge between tradition and contemporary expression. His music is not confined to genre—it is a reflection of community, memory, and the lived realities that shape South African identity. Every note carries intention, every composition tells a story, and every performance becomes a conversation between past and present.

In this interview, we step into Mashiloane’s world to explore the journey behind the music—his influences, his philosophy, and the deeper meaning of sound as a vessel for culture, connection, and storytelling.





Photo Credit Siya Meyiwa

MG Welcome Sibusiso, For listeners who may be discovering your music for the first time, how would you describe who you are as an artist ?



I see myself as a musical and cultural ambassador and storyteller who uses the piano and the leg rattle to reflect the sound and feeling of home. My music is rooted in the rhythms, intonations, and spiritual sensibilities that shape South African life, particularly within the township environment, where music forms part of everyday existence.

While I work within the umbrella of jazz, my approach is about locating jazz within African memory and experience. I want listeners to hear not only the rhythm, harmony, melody and improvisation, but also echoes of community, culture, tradition, spirituality, and lived experience.

MG Your music often reflects the concept of “home” and the rhythms of township life. How have your personal experiences growing up influenced the sound and storytelling in your compositions?



Growing up in the township, music was never separate from my daily life. It was present on the streets and walkways, among neighbours, in the church, at community gatherings, at ceremonies, and even in how people saw and interacted with each other by dancing together.

These environments shaped how I understand musical expression and the art of musicking; when I compose, I often reflect on vivid memories of people and places that shaped my musical identity.

These experiences influence the choice of grooves, melodies, and emotional character of the song, allowing the music to carry the spirit and movement of the people.

MG Over the years you've released multiple award-winning albums and become a key voice in South African jazz. Looking back at your discography, what moments or projects do you feel most shaped your artistic identity?



Each album represents a different stage in my journey as both a musician and a thinker. However, my turning point came with my third album, "Closer To Home 2018", where I wholeheartedly worked towards articulating my own voice within the jazz tradition.

I realised that compositions can function as documentation of lived experience.

Since then, my work has become more conceptual, focusing on memory, heritage, and the meaning of home and soundscape.

Hence, many of my pieces honour individuals and communities who influenced my life, and through those tributes, my artistic identity became clearer.



MG You completed a PhD at the University of KwaZulu-Natal focusing on jazz identity and heritage. How has your academic research influenced the way you compose, perform, and think about jazz?



My doctoral research encouraged me to become more intentional and critical in my thinking, particularly in undertaking a deeper investigation of African musical identity. Most importantly, it affirmed that my musical practice and lived experience are themselves forms of research.

This realisation pushed me to look inward and explore the origins and communities that shape my musical perceptions, and how they connect with local knowledge systems. As a result, I became more deliberate in the way I compose and perform.

Rather than simply drawing from different traditions, I seek to understand their cultural meanings and contexts. In this way, my academic work and musical practice continuously inform each other and deepen my approach to jazz.



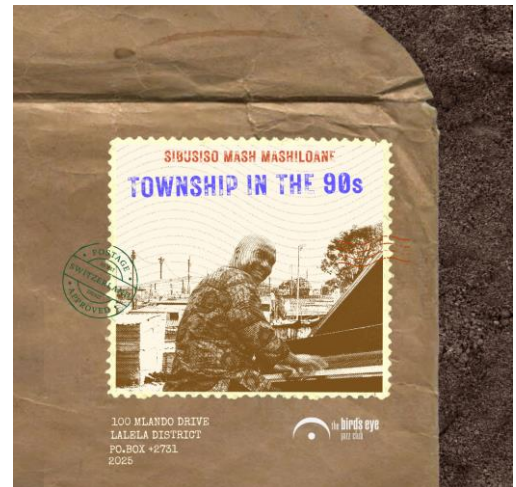
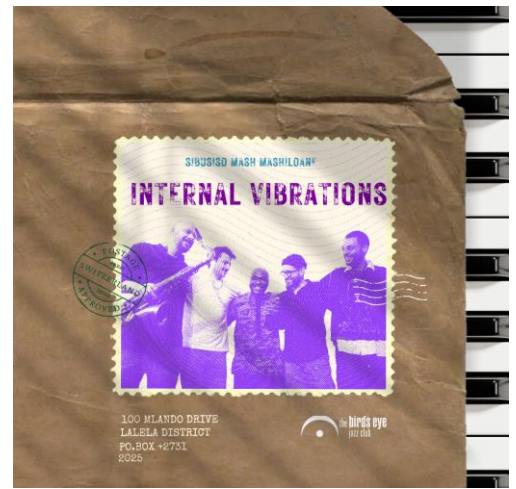
MG *Isigqi* was recorded live at the Bird's Eye Jazz Club with a Swiss ensemble. What was special about recording this project in that environment, and how did the international collaboration shape the music?



Recording *Isigqi* at the Bird's Eye Jazz Club was a very meaningful experience because it created a space for genuine musical and cultural exchange. Through its rhythmic and melodic identities, the music carries a strong sense of diverse South African communities, including the Zulu, Ndebele, and Pedi.

Performing it with a Swiss ensemble allowed these musical ideas and cultural meanings to interact with diverse perspectives, creating a dialogue that enriched the music in an organic, inclusive way.

Jazz has always been about dialogue, and that environment encouraged deep listening and collaboration. It is important to note that the live setting also brought an energy and spontaneity that allowed the compositions to breathe and evolve naturally in performance.



MG The singles from the album - such as *Township in the 90s* and *Internal Vibrations* - each seem to honour specific memories, places, or people. Can you tell us about the importance of tribute and storytelling in your work?



Tribute plays a central role in how I approach composition. Many of the pieces on *Isigqi* are dedicated to people who shaped my musical and personal journey: mentors, teachers, and respected members of the community. As the Zulu saying goes, *indlela ibuzwa kwabadala* (you ask for direction from the elders), and these are the people who have guided me and helped shape the path I walk as a musician.

Their influence forms part of my musical identity. For instance, *Internal Vibrations* recognises the deep rhythmic knowledge shared by master percussionist Tlale Makhene.

So the music carries memory and wisdom from one generation to another, sometimes beyond words, and these compositions are a way to express gratitude and continue that lineage.

MG Your music blends jazz with elements of gospel, funk, hip hop, and indigenous South African sounds. How do you approach balancing tradition and innovation while still maintaining a distinctly South African voice?



South African jazz/jazz has always evolved through dialogue with different musical influences. In the soundscape that shaped me, there was never a strong emphasis on musical categories, but rather on excellence in making meaningful music. The focus was not on genre, but on the depth and honesty of the musical expression.

For me, tradition and innovation exist within the same continuum. My goal is to remain grounded in the musical languages of home while allowing the music to grow naturally through improvisation, collaboration, and engagement with new ideas and sounds.



© SIMANGA ZONDO





MG With the release of *Isigqi* and your continued work as both a performer and academic, what does the next chapter look like for you - both creatively and in terms of contributing to the future of South African jazz?



The next chapter continues along two interconnected paths: creative practice and academic engagement. As a composer and performer, I want to keep exploring the sonic possibilities of African-centred jazz and collaborating with musicians across cultures.

Ultimately, I aim to contribute to a deeper appreciation of our musical heritage while encouraging younger musicians to develop their own voices within the tradition.

“My music is rooted in the rhythms, intonations, and spiritual sensibilities that shape South African life—where sound is not separate from living, but part of it.”



HIDDEN Features



**You Didn't Know
Your Nord Had**

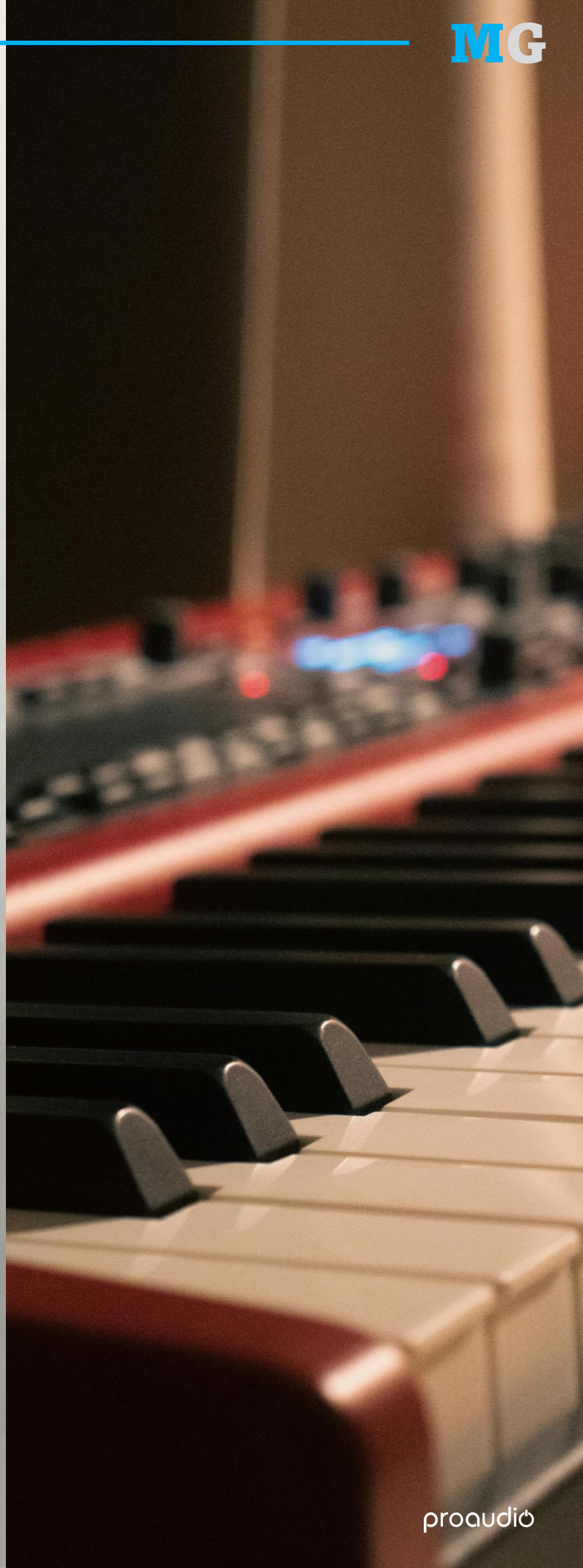
There's something unmistakable about a Nord.

That bold red chassis, the tactile knobs, the clean layout—it invites you to play. But beneath that beautifully simple surface lies a depth that many players never fully explore.

Whether you're using a Nord Stage, Electro, Piano, or Organ, there are layers of functionality quietly working in the background, waiting to elevate your performance from good to exceptional.

One of the most overlooked features across the Nord range is the seamless transitions capability. On newer models like the Nord Stage 3 and Stage 4, this allows sounds to continue naturally even when you switch programs. It may sound subtle, but in a live setting, this changes everything.

No more abrupt cut-offs—pads can fade out gracefully while you bring in a piano or lead. It's the kind of feature you don't notice until you use it, and then you can't go without it.



Then there's the power of layering and splitting, something most players use—but not to its full potential. Many Nord users set a basic split and move on. But dive deeper, and you'll discover adjustable split points with crossfade options, allowing sounds to blend rather than switch abruptly.

This means your left-hand bass can gently transition into your right-hand keys, creating a far more musical and expressive feel.

On models like the Nord Stage series, you can even assign multiple layers to different velocity ranges, essentially turning one keyboard into a dynamic, evolving instrument.

Another hidden gem lies in Nord's sample synth section. While many players stick to the factory sounds, the real magic happens when you explore the Nord Sample Library. From orchestral textures to vintage synths and unique sound design elements, you can load and swap sounds to completely redefine your instrument.

And it's not just about adding sounds—it's about shaping them. With filter controls, envelopes, and modulation, the sample section becomes a creative playground rather than just a preset bank.

The piano section also holds more than meets the eye. Nord's renowned piano library allows you to swap between different grand pianos, uprights, and electric pianos—but the hidden feature is how deeply you can tailor their response.

Touch curves can be adjusted to match your playing style, while string resonance and pedal noise settings can add or reduce realism depending on your environment. In a studio, you might want every nuance. On stage, you might dial it back for clarity. That level of control is often overlooked but incredibly powerful.

For organ players, the Nord Organ models and organ sections in the Stage and Electro keyboards offer more than just drawbars. The rotary speaker simulation is highly adjustable, allowing you to tweak speed, acceleration, and character.

Many players leave it on default, but with a bit of tweaking, you can get incredibly close to the feel of a real Leslie cabinet. Add to that the ability to control it in real-time with a pedal or button, and you have an expressive tool that responds to your performance in a very organic way.

Effects are another area where Nord quietly excels. Each section—piano, organ, and synth—can have its own dedicated effects chain. This means you're not just adding reverb to everything; you can shape each layer independently.



Want a dry piano with a heavily modulated synth pad behind it? No problem. The delay section, in particular, includes tap tempo and feedback control that can be pushed into creative territory, especially when synced with your performance.

One feature that often surprises users is the MIDI and external control capability. Nord keyboards can act as powerful controllers for external gear or software, allowing you to integrate them into a larger setup without needing additional hardware.

With zone control and external sections, you can trigger soft synths, control modules, or even run hybrid live rigs—all from the same keyboard.

And then there's something less technical but just as important: the workflow. Nord instruments are designed so that everything is right in front of you—no deep menu diving, no complicated navigation.

But within that simplicity lies a philosophy: the more you explore, the more you discover. Every knob, every button has a purpose, and often more than one.

“Your Nord isn’t just an instrument—it’s a layered creative system, and the more you explore it, the more it reveals how much power has been in your hands all along.”

What makes Nord truly special is that it grows with you. At first, it’s intuitive and immediate. But over time, as you dig deeper, it reveals a level of control and creativity that rivals far more complex systems.

These hidden features aren’t hidden because they’re inaccessible—they’re hidden because they require curiosity.

So next time you power up your Nord, don’t just load your favourite preset and play. Take a moment to explore. Adjust a parameter you’ve ignored. Load a new sample. Experiment with a split.

You might just discover that the instrument you thought you knew has been holding back a whole new level of expression all along.

Gibson®

LPS5F01-FH

Les Paul Std 50s Faded Vintage Honey Burst

The Gibson LPS5F01-FH Les Paul Standard '50s Faded Vintage Honey Burst is part of Gibson's Original Collection, designed to reflect the look and feel of early Les Paul models.

It features a solid mahogany body with a maple top and a satin nitrocellulose finish, giving it a vintage-inspired appearance and natural feel.

The guitar includes a mahogany neck with a rounded '50s profile and a rosewood fingerboard with trapezoid inlays.



WHY IT'S WORTH IT

This model stays true to traditional Les Paul construction while offering dependable modern performance. The mahogany body provides warmth and sustain, while the maple top adds clarity and brightness.

Its Burstbucker pickups, paired with hand-wired controls, deliver dynamic, vintage-style tones with strong articulation and responsiveness. The satin finish also enhances playability by giving the neck a smoother, less sticky feel.

WHAT KIND OF MUSIC IS IT GOOD FOR?

The Les Paul Standard '50s Faded is well suited to styles that rely on warmth, sustain, and expressive dynamics.

It performs particularly well in rock and blues, while also adapting comfortably to classic rock, indie, and alternative genres where a balance of clarity and depth is needed.



WHO WOULD USE IT?

This guitar is ideal for intermediate to professional players who prefer a traditional Les Paul feel with a more natural, worn-in finish. It is commonly used by performing musicians and studio guitarists who need consistent tone, reliable hardware, and classic styling for both live and recording environments.



**“A true reflection of
Gibson’s heritage,
delivering classic ’50s
tone, smooth playability,
and timeless style in a
refined satin finish.”**

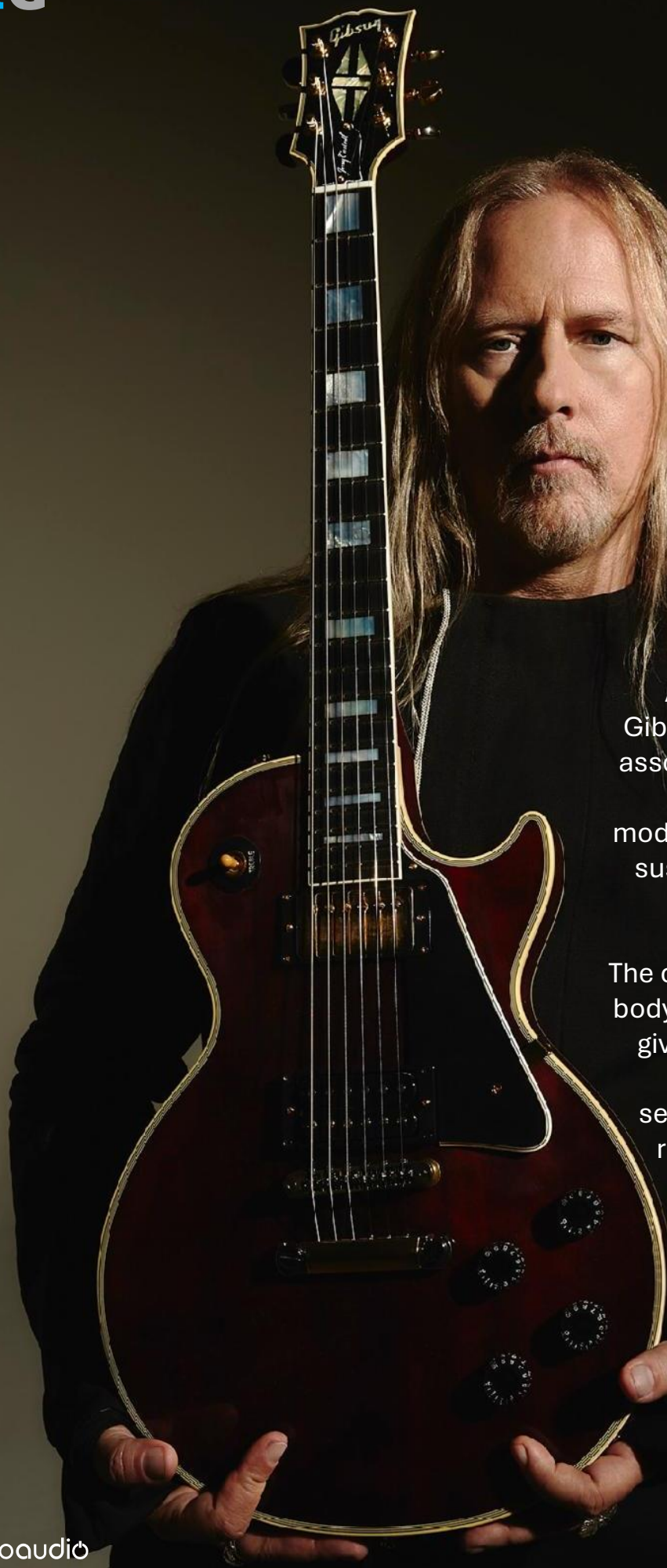


Jerry Cantrell & Gibson

The Sound of Grit and Melody

Few guitarists have a sound as instantly recognisable as **Jerry Cantrell**. As the driving force behind **Alice in Chains**, his playing blends heavy, sludgy riffs with haunting melodies—creating a signature tone that helped define the grunge era and continues to influence modern rock today.





At the heart of that sound is Gibson. Cantrell has long been associated with the Gibson Les Paul, particularly Custom models, which deliver the thick, sustaining tone that his music demands.

The combination of a mahogany body and powerful humbuckers gives him the warmth, weight, and clarity needed to move seamlessly between crushing rhythm parts and expressive lead lines.



One of the standout instruments in his collection is the Gibson Jerry Cantrell “Wino” Les Paul Custom.

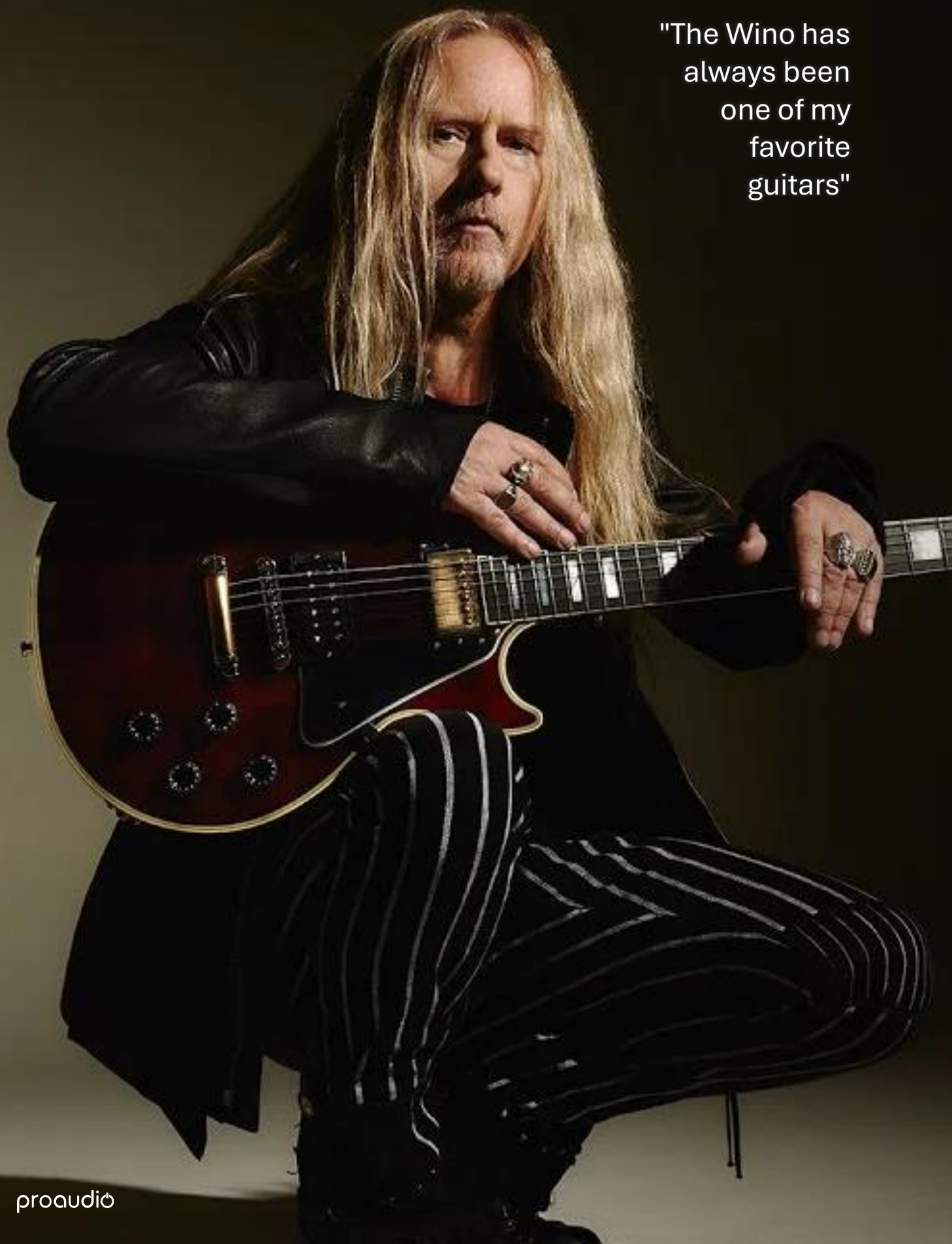
Named after his solo album *Boggy Depot*, this guitar features a distinctive aged finish, custom electronics, and Cantrell’s personal specifications. It’s designed to capture the exact feel and tone he relies on both in the studio and on stage.

Cantrell’s use of Gibson guitars isn’t just about tone—it’s about consistency and identity. His riffs, often built around dark, minor tonalities and layered harmonies, rely on the sustain and depth that the Les Paul platform provides.

Whether it’s the iconic intro to *Man in the Box* or the emotional weight of *Rooster*, his guitar work carries a sense of atmosphere that’s deeply tied to his choice of instrument.



"The Wino has
always been
one of my
favorite
guitars"



JERRY CANTRELL

“WINO” LES PAUL CUSTOM

Beyond Alice in Chains, Cantrell’s solo work continues to showcase his connection to Gibson, proving that great tone isn’t just about gear—it’s about how the instrument becomes an extension of the artist.

For players chasing that unmistakable blend of heaviness and melody, Jerry Cantrell’s partnership with Gibson is a perfect example of how the right guitar can help define not just a sound, but an entire musical legacy.



Gibson®

LPS600-OX

Les Paul Standard '60s Translucent Oxblood

The Gibson LPS600-OX Les Paul Standard '60s Translucent Oxblood is part of Gibson's Les Paul Standard '60s range, designed to combine classic styling with modern performance.

It features a solid mahogany body with a carved AA figured maple top, finished in a translucent nitrocellulose lacquer that highlights the wood grain.

The guitar includes a mahogany neck with a SlimTaper '60s profile and a bound Indian rosewood fingerboard with acrylic trapezoid inlays.



WHY IT'S WORTH IT

This model stays true to the traditional Les Paul formula while improving comfort and modern usability. The mahogany body provides strong sustain and a thick midrange, while the maple top adds clarity and bite. Its 60s Burstbucker pickups with Alnico V magnets and hand-wired controls deliver dynamic, vintage-style tone with reliable articulation and response.

WHAT KIND OF MUSIC IS IT GOOD FOR?

This Les Paul Standard '60s is versatile but particularly strong in rock, hard rock, and blues, where its sustain and midrange presence stand out. It also works well for classic rock, alternative, and indie styles that require a balance of warmth, clarity, and drive.



WHO WOULD USE IT?

This guitar is aimed at intermediate to professional players who want authentic Les Paul tone with modern playability.

It is commonly used by performing musicians and studio guitarists who need reliability, tonal consistency, and high-quality craftsmanship for both recording and live performance.



“A modern interpretation of the classic Les Paul Standard ’60s, combining a carved maple top, mahogany body, SlimTaper neck, and Burstbucker pickups for authentic tone and contemporary performance.”



Anton Botha

GEMORS



With *Gemors*, Anton leans into a more playful, self-aware side of his artistry—one that feels both authentic and refreshingly honest.

Recorded at Proaudio in Sandton, this new single not only showcases his willingness to evolve but also highlights his ability to connect with listeners through humour, relatability, and a uniquely South African musical identity.

With his latest release, *Gemors*, arriving on 28 March 2026, **Anton Botha** leans into a bold, unexpected direction, one that captures both his evolving artistry and his unmistakable charm. Written in late 2025, the track initially caught him off guard. “At first, I thought, ‘What are you writing?’” he admits. “It was very different from what I’m used to, but I loved it.”

That sense of surprise fuels *Gemors*, a cheeky, tongue-in-cheek anthem that taps into a universally relatable dynamic: being the partner the in-laws don’t quite approve of, while knowing you’re absolutely adored by the one who matters most. It’s irreverent, self-aware, and deeply human.

At its core lies the song’s infectious hook:

“Ek’s ’n gemors, maar ek is jou gemors”

(“I’m a mess—but I’m your mess.”)

It’s a line that perfectly encapsulates the spirit of the track: playful, defiant and disarmingly honest.



After road-testing the song at several live shows, Anton returned to the studio and rebuilt the production from the ground up. The result is a richer, more textured sound that leans into a distinctly South African sonic identity not only organic and warm, but also rhythmically engaging.

A standout moment comes courtesy of saxophonist Barry Snyman, whose smooth, effortlessly melodic hook line sits deep in the pocket, adding both character and polish to the track.

It's the kind of musical detail that elevates *Gemors* from a fun concept to a fully realized, radio-ready single.

The accompanying music video was filmed in Proaudio's live room. This inspired choice delivers both intimacy and visual impact. Surrounded by world-class gear, the setting amplifies the song's authenticity while giving the visuals a crisp, dynamic edge that mirrors the track's energy.



Anton Botha's long-standing relationship with Gibson also plays a subtle, but significant role in shaping his sound and image. His SJ-200 and Les Paul guitars are more than just instruments, they're extensions of his identity as a performer, delivering consistency, tone, and undeniable visual appeal both on stage and on camera.

With *Gemors*, Anton Botha invites listeners to embrace imperfection, laugh at themselves, and celebrate the beautifully messy nature of love. It's a track that doesn't take itself too seriously, but leaves a lasting impression all the same.

Now the question is simple: Are you ready to make this mess your own?

Remember:

*Ek's 'n gemors,
maar ek is jou gemors.*

 **Linkfire**





Congratulations, Anton

From all of us at Proaudio, we want to congratulate you on the release of *Gemors*.

It's always inspiring to see an artist step into something fresh and authentic, and this track truly reflects your creativity, personality, and growth.

It was a pleasure being part of the journey and having this project come to life at our Sandton facility. Your passion for your craft and willingness to push boundaries is exactly what music needs.

We wish you every success with *Gemors* and everything that lies ahead—may this release open new doors, reach new audiences, and continue to inspire those who hear it.

Keep creating, keep evolving, and keep making great music.

From the Proaudio Team

Gibson®

LPS5F01-FT

Les Paul Std 50s Faded Vintage Tobacco Burst

The Gibson LPS5F01-FT Les Paul Standard '50s Faded Vintage Tobacco Burst is part of Gibson's Original Collection, built to reflect the design and feel of early Les Paul models.

It features a solid, non-weight-relieved mahogany body with an AA figured maple top and a satin nitrocellulose lacquer finish that gives it a worn-in vintage appearance.

The guitar includes a mahogany neck with a rounded '50s Vintage profile and a rosewood fingerboard with acrylic trapezoid inlays.



WHY IT'S WORTH IT

This model remains true to traditional Les Paul construction while offering a more natural playing feel. The mahogany body provides warmth and sustain, while the maple top adds clarity and brightness.

Its Burstbucker 1 and Burstbucker 2 pickups are hand-wired with Orange Drop capacitors, delivering a dynamic, vintage-style tone with strong articulation and responsiveness. The satin nitro finish also contributes to a smoother feel, enhancing comfort during extended playing sessions.

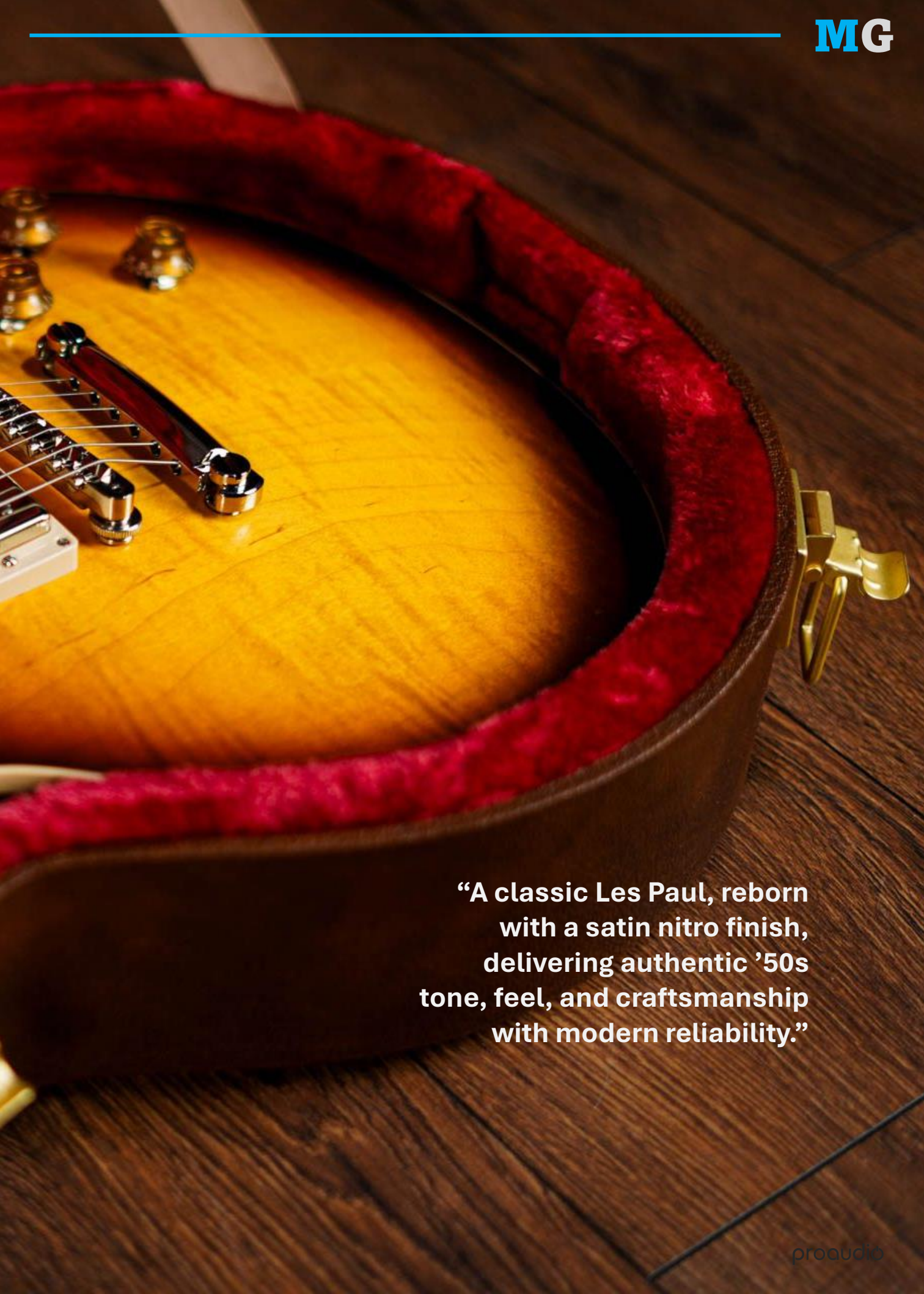
WHAT KIND OF MUSIC IS IT GOOD FOR?

The Les Paul Standard '50s Faded is designed for tonal depth and sustain, making it particularly effective in rock and blues. Its warm low end and clear highs also allow it to perform well in classic rock, indie, and other expressive styles that benefit from dynamic response and rich harmonic content.

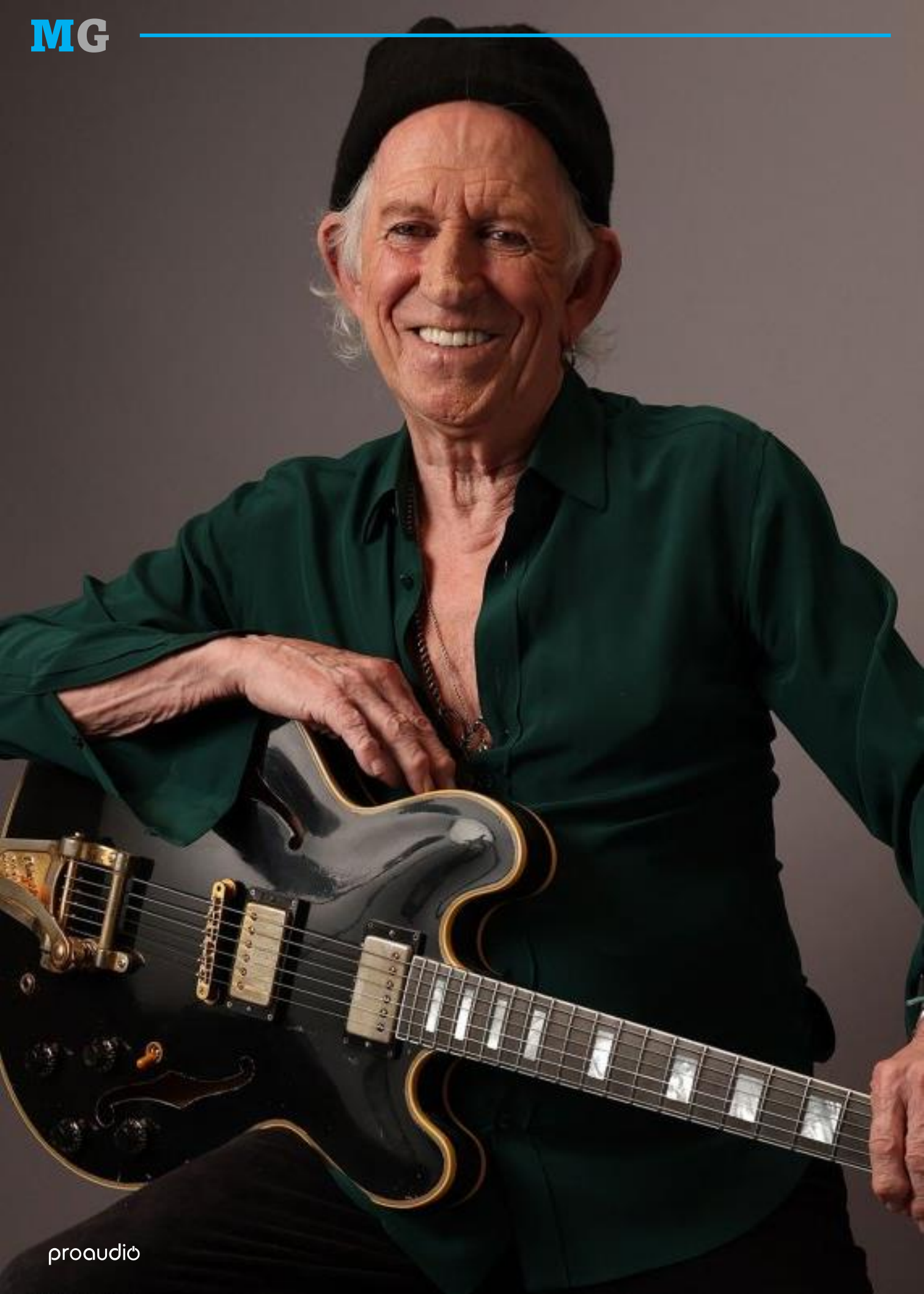


WHO WOULD USE IT?

This guitar is suited to intermediate and professional players who prefer a traditional Les Paul feel with a slightly more natural, broken-in finish. It is commonly used by performing musicians and studio players who value consistent tone, solid construction, and dependable hardware for both live and recording environments.



“A classic Les Paul, reborn with a satin nitro finish, delivering authentic ’50s tone, feel, and craftsmanship with modern reliability.”

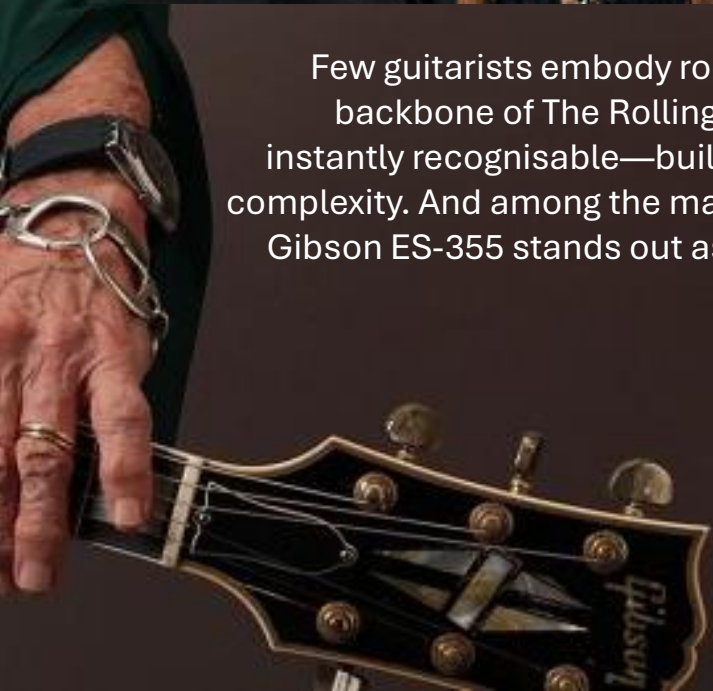


Keith Richards & the Gibson ES-355

Vintage Tone, Timeless Attitude



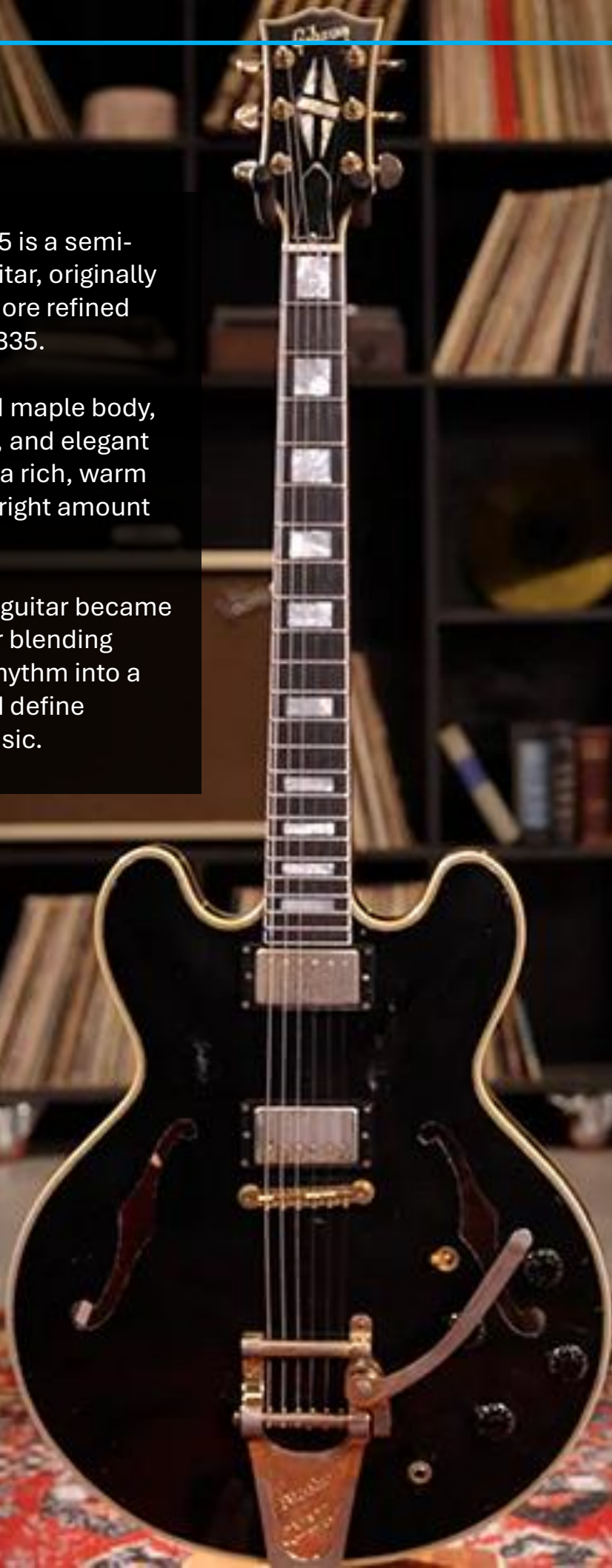
Few guitarists embody rock 'n' roll quite like Keith Richards. As the backbone of The Rolling Stones, his playing is raw, rhythmic, and instantly recognisable—built on feel, groove, and attitude rather than complexity. And among the many guitars he's played over the years, the Gibson ES-355 stands out as one of the most iconic in his collection.



The Gibson ES-355 is a semi-hollow electric guitar, originally introduced as a more refined version of the ES-335.

With its laminated maple body, dual humbuckers, and elegant design, it delivers a rich, warm tone with just the right amount of bite.

For Richards, this guitar became a powerful tool for blending blues, rock, and rhythm into a sound that helped define generations of music.



What makes the ES-355 special in Richards' hands is its versatility. It can move from smooth, almost jazzy textures to gritty, driven rhythm tones without losing clarity.

That balance is key to his style—where every chord, every riff, sits perfectly in the groove. Songs like *Sympathy for the Devil* and *Miss You* showcase that ability to sit back and drive the band forward at the same time.

Richards has always been known for his unique approach to guitar playing, often favouring open tunings and stripped-down setups.

The ES-355 complements this perfectly, offering sustain and resonance that allow his playing to breathe.

It's not about overplaying—it's about letting the guitar speak, and the ES-355 responds with character and depth.


Visually, the ES-355 also carries a certain elegance. With its glossy finishes, binding, and classic styling, it stands apart from more rugged-looking guitars.

Yet in Richards' hands, it becomes something entirely different—an instrument of pure rock 'n' roll expression, worn in by years of performance and personality.

Keith Richards' connection to Gibson guitars is legendary, but the ES-355 represents something unique: a meeting point between sophistication and rebellion.

It's a guitar that proves tone isn't just about power—it's about feel, history, and the way an artist connects with their instrument.





“The guitar is like an old friend—I’ve had my Gibson for so long, it’s part of me. You don’t think about it, you just play.”

– Keith Richards

For players chasing that classic blend of groove, grit, and musical instinct, Keith Richards and the Gibson ES-355 remain a timeless reference.

Epiphone

EILM-PRB

Les Paul Modern Figured Purple Burst

The Epiphone EILM-PRB Les Paul Modern Figured Purple Burst is a contemporary take on the Les Paul design, combining modern features with classic styling.

It features a weight-relieved mahogany body with an AAA flame maple veneer top, finished in Purple Burst.

The guitar includes an asymmetrical SlimTaper mahogany neck, an ebony fingerboard, and is built for comfort and modern performance.



WHY IT'S WORTH IT

This model stands out for its versatility and upgraded hardware. The ProBucker pickups, with coil-splitting and phase switching, provide a wide range of tones beyond traditional Les Paul sounds. Grover locking tuners ensure stable tuning, while the LockTone Tune-O-Matic bridge enhances sustain and reliability, making it a flexible and dependable instrument.

WHAT KIND OF MUSIC IS IT GOOD FOR?

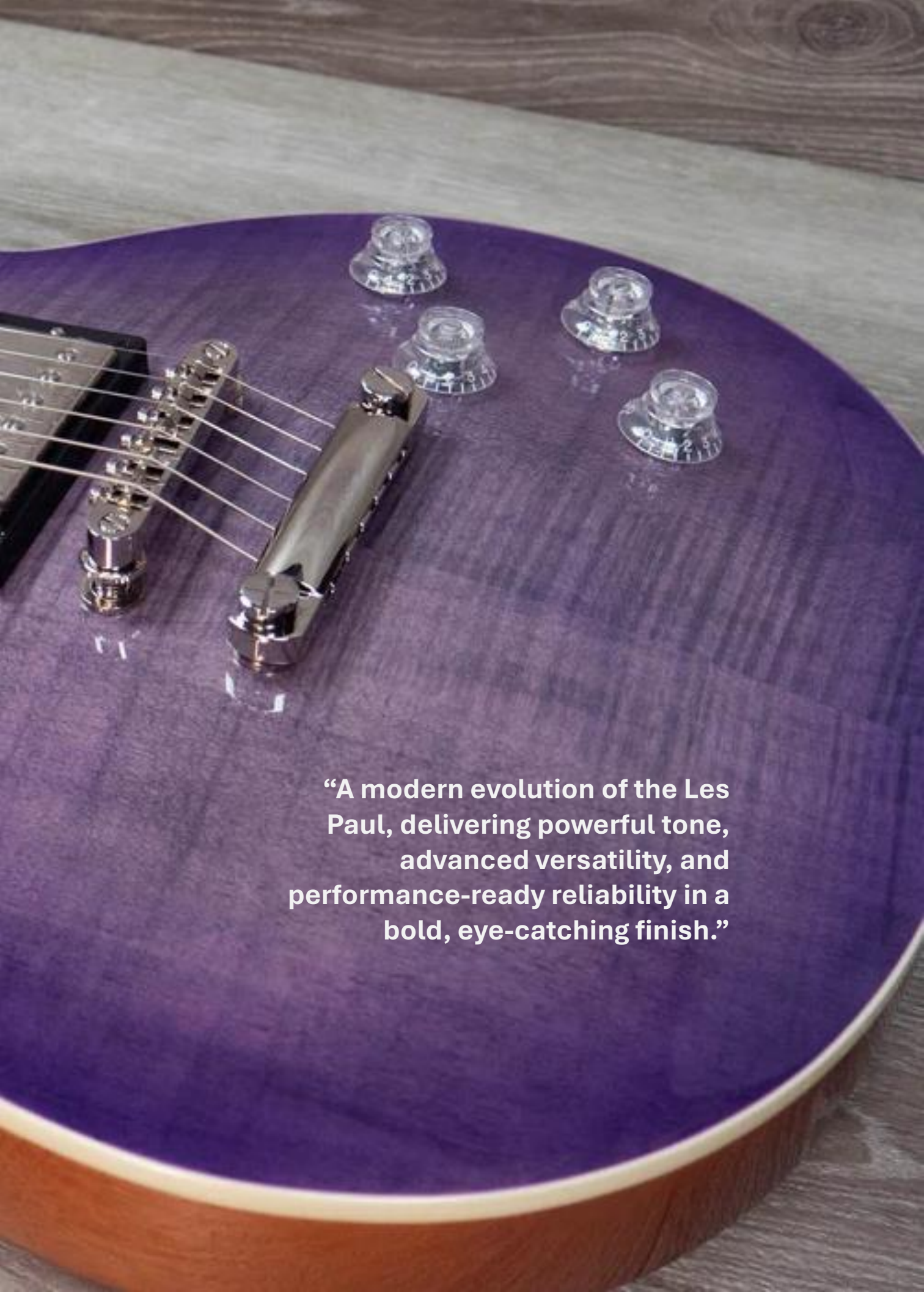
The Les Paul Modern Figured is designed for versatility, making it suitable for a wide range of genres.

It performs well in rock and hard rock, while its coil-splitting and tonal options allow it to adapt to blues, pop, and alternative styles that require both humbucker depth and single-coil clarity.



WHO WOULD USE IT?

This guitar is ideal for intermediate to advanced players who want a modern Les Paul with expanded tonal control. It is well suited to performing musicians and studio players who need flexibility, reliable hardware, and consistent performance across different musical styles.



“A modern evolution of the Les Paul, delivering powerful tone, advanced versatility, and performance-ready reliability in a bold, eye-catching finish.”

MG

SCHOOL of ROCK



PARKTOWN NORTH

SCHOOL of ROCK[®] PARKTOWN NORTH

Situated in the heart of Johannesburg, School of Rock Parktown North is the latest addition to South Africa's growing rock-based music education movement. Opened in November 2024, this dynamic school offers a performance-driven approach to learning—empowering students of all ages to master instruments, vocals, and stagecraft through real band experiences.

From young beginners in the *Little Wing* program to teens in *Performance* groups and adults in *AllStars*, students learn by doing—rehearsing and performing in live shows that build confidence, creativity, and musical skill.

With expert instructors, a vibrant musical community, and a passion for rock at its core, School of Rock Parktown North is where future musicians come to find their sound and shine on stage.



Finding Her Voice

Lerato Masipa is a vocalist from the School of Rock Parktown North whose journey into music is as much about personal growth as it is about performance. As part of the adult performance program, she has developed not only her vocal ability, but a deeper confidence in her own sound and identity as an artist.

With a love for expressive, soulful music and a natural connection to jazz-inspired styles, Lerato brings authenticity and emotion to every performance. Whether exploring classics or dreaming of performing her own original material, she is driven by a desire to create music that is honest, intentional, and true to who she is becoming as an artist.

LERATO MASIPA

1. What instrument do you play, or do you sing?

I sing.

2. What is one song you would love to learn or perform one day?

I've always wanted to learn to play *Hometown Glory* by Adele on the piano, sing Nina Simone's *Feeling Good*, or perform a song I've written.

3. What is your favourite thing about being part of School of Rock?

What I love most about School of Rock is how it's helped me build confidence and truly trust my voice. As an adult in the performance program, I didn't just learn technique—I learned to let go of self-doubt and believe in my sound. It's been a space where I've grown not only as a singer, but as a person.



4. How did it feel performing at the show on the 14th of March?

Performing on March 14th was honestly such a fun and memorable experience. Singing *I Say a Little Prayer* by Aretha Franklin and *Walking After Midnight* by Patsy Cline allowed me to explore different styles, but what I loved most was leaning into a sound that feels true to me.

I've always loved jazz, so *Walking After Midnight* was really up my alley. It felt natural, expressive, and so enjoyable. It was also exciting to perform in a direction I'd love to grow into as a musician, and I had so much fun just being present on stage.



5. Who is a musician or band that inspires you?

One of my favourite musicians is Norah Jones. I was just a baby when her debut album *Come Away with Me* came out, but I've loved it since my high school years, and her second album *Feels Like Home* has always been especially comforting to me.

What I admire most is how each of her albums explores a different sound while still feeling true to who she is. From the jazz influences in her earlier work to the more alternative feel of *The Fall* and *Little Broken Hearts*, and then back to a more piano-led, jazz sound in *Day Breaks* and her more recent albums, there's a real sense of evolution. Her voice is so distinctive, and she's never afraid to be herself.

Every album feels like a journey, and that honesty and versatility is something I really aspire to in my own music.

Driven by Sound

David Mande is a young guitarist from the School of Rock Parktown North, bringing energy, enthusiasm, and a love for modern rock to every session. Playing both electric and bass guitar, he is building his musical foundation in an environment that encourages creativity, collaboration, and confidence.

With a passion for performing and connecting with others through music, David is already embracing the journey of becoming a well-rounded musician.

DAVID MANDE



1. What instrument do you play?

I play electric and bass guitar.

2. What is one song you would love to learn or perform one day?

Crawling by Linkin Park.

3. What is your favourite thing about being part of School of Rock?

Learning how to play instruments in a fun environment. Also meeting new friends and making music together.

4. How did it feel performing at the show on the 14th of March?

I love performing on stage and I'm excited for my friends and family to come watch.

5. Who is a musician or band that inspires you?

Imagine Dragons and Linkin Park.





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In the Pocket

Rocco Gomes is a passionate young drummer from the School of Rock Parktown North, bringing energy, creativity, and a strong sense of musical identity to every performance. Comfortable behind the kit and driven by a love for live music, Rocco is not only developing his technical ability but also shaping his own artistic voice.

With big ambitions and a clear vision for the future, he represents the next generation of musicians ready to take the stage.

1. What instrument do you play?

I play the drums, and it's where I feel most expressive and in my element.

2. What is one song you would love to learn or perform one day?

One day, I'd love to perform a song called *In This Mess Again* by my own band, The Usual Suspects, in a packed stadium—that's the dream.

3. What is your favourite thing about being part of School of Rock?

My favourite thing about being part of School of Rock is the confidence it's given me. My instructor, Bogani, has played a huge role in opening up my creativity on the drum kit, helping me break out of limitations and adapt to any musical situation I face.

4. How did it feel performing at the show on the 14th of March?

Performing on the 14th of March felt incredible. It was so rewarding to share what we've been working on for months and truly connect with the audience in that moment.

5. Who is a musician or band that inspires you?

A big inspiration for me is my uncle's band, Prime Circle. While he's an amazing bass player, I've always been drawn to the drummer, Dale—his stage presence and groove behind the kit really inspire the way I approach my own playing.



Swift Audio

WX-520 Turns Up the Heat

NOW IN RED



Swift Audio has just given the WX-520 a serious visual upgrade—and it's impossible to ignore.

Now available in a bold red finish, this already popular wireless in-ear monitoring system steps onto the stage with confidence, attitude, and style.

The WX-520 is built for musicians who want freedom without compromise.

With ultra-low latency performance, your sound stays tight, responsive, and completely in sync—whether you're rehearsing, recording, or performing live. No delays, no distractions—just pure connection to your music.

Designed with simplicity in mind, the system is compact, lightweight, and incredibly easy to use.

The transmitter doubles as a charging case, keeping everything clean and portable, while the receiver clips on effortlessly so you can move freely on stage.



The WX-520 is built for musicians who want freedom without compromise.



It's also made for real-world performance. With long battery life, solid wireless range, and the ability to run multiple receivers from one transmitter, it's perfect for bands, solo performers, and anyone looking to clean up their stage setup.

And now, **in red**, it doesn't just perform—it stands out.

The Swiff Audio WX-520 has always delivered where it matters.

Now it looks as bold as it sounds.



Thank You To
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MIDAS



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