

SP
proaudio

MAGAZINE
MAY 2026

DWSON

Dwson represents a new wave of South African electronic music

HARMONIC MIXING

The Secret Sauce Every New DJ Should Know

DJ GEAR UPGRADE

- SLAB, ELEMENTAL BEATMAKING
- DJM-V10, HAVE TOTAL CONTROL

EVENT REPORTS

- ULTRA SOUTH AFRICA 2026
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INSIDE THE RED ROOM

The Latest Sets From Amazing Artists

Vinyl Never Left It Just Got Better

There's something happening again in music... something real.

SPEAKERS THAT JUST WORK

POWERWORKS JUPITER 15MK2
HK AUDIO SONAR SERIES



AlphaTheta

CDJ-3000X



WELCOME

to the May 2026 Edition

We start with powerful conversations featuring artists like Dwson, John 00 Fleming, and Tao Andra—each bringing their own perspective on sound, identity, and pushing boundaries in today's electronic music scene.

On the gear side, we dive into tools shaping how music is made and experienced. From the creative power of the DJM-V10 and the workflow-driven AlphaTheta SLAB, to the rich return of vinyl with the Audio-Technica AT-LPW40WN—this issue is packed with gear that inspires.

We also explore sound where it matters most—in real environments. Our feature on the HK Audio SONAR Xi series looks at how great audio supports churches, schools, and hospitality spaces, while our coverage of the Montreux Jazz Festival Franschhoek highlights how world-class production, powered by the Midas Heritage HD96-24, brings live music to life.

For those looking to sharpen their craft, we break down harmonic mixing in a way that's simple, practical, and immediately useful—because sometimes small changes make the biggest difference.

And of course, we take you into the energy of Ultra South Africa 2026, capturing the scale, the sound, and the feeling of one of the country's biggest music events.

Keep the music alive
Proaudio Sound Press Team

sound

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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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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.

"The best DJs don't just play tracks—they create moments that stay with you forever."

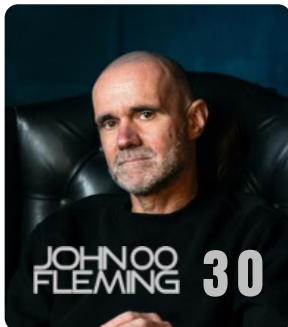
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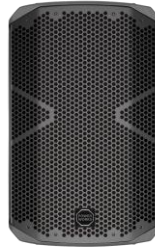
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No complications.

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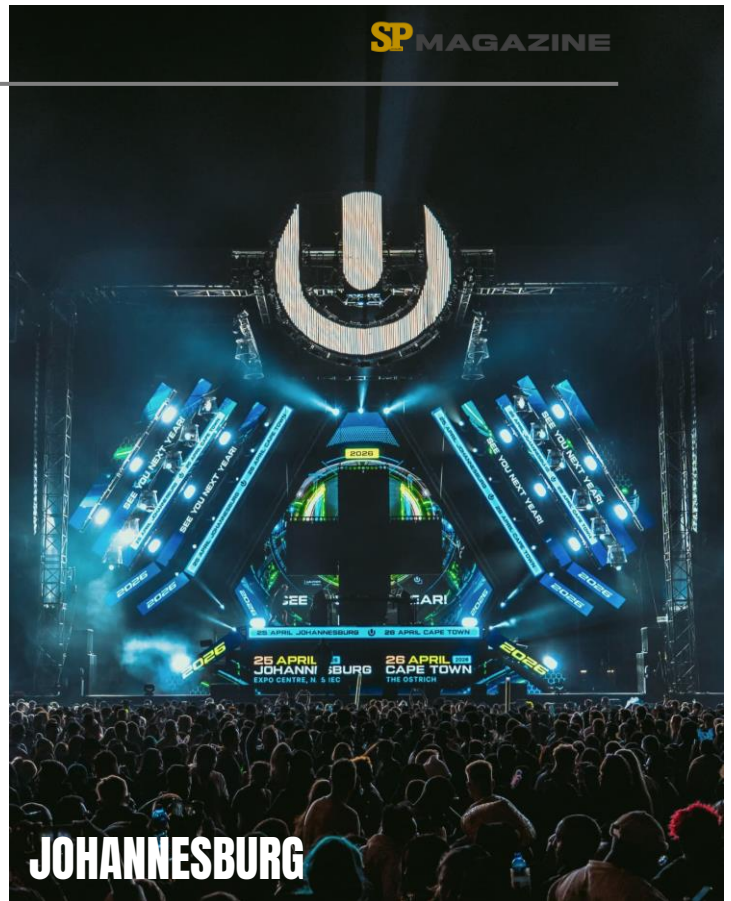
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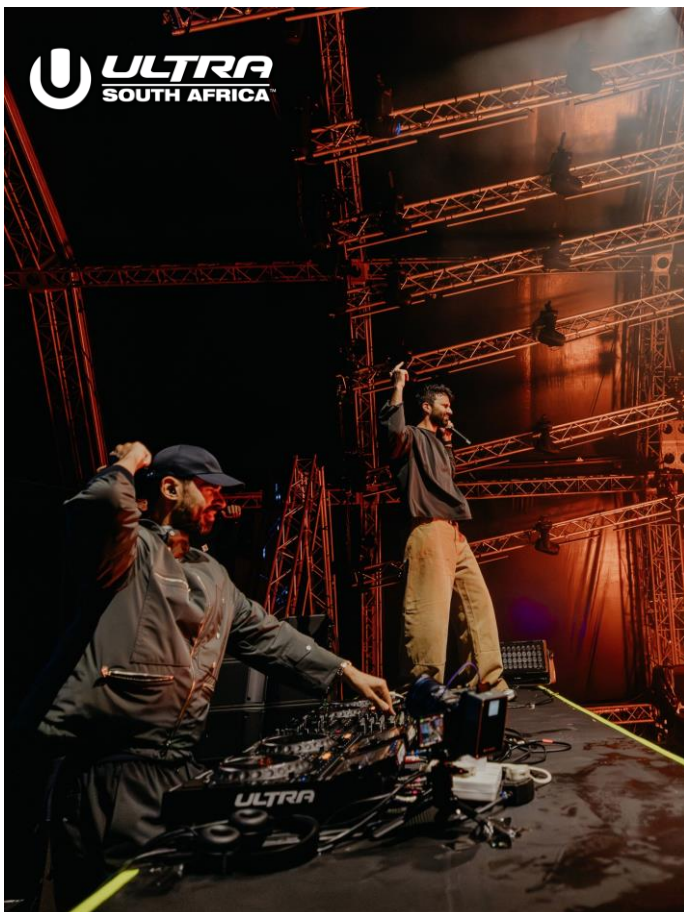
ULTRA
SOUTH AFRICA™



There are festivals... and then there's Ultra.

Ultra South Africa 2026

One Weekend, Two Cities, Unlimited Energy



Ultra South Africa 2026 didn't just show up —it took over.

Across one massive weekend, the energy moved from Johannesburg's Expo Centre at Nasrec to Cape Town's Ostrich Ranch, transforming two cities into a single, pulsating celebration of electronic music. Thousands of people, one shared purpose—to feel the music at full volume.

From the moment the gates opened, it was clear this wasn't going to be an ordinary year.

The scale, the production, the anticipation—it all built into something bigger than just a lineup. But let's be honest, the lineup did deliver. Global heavyweights like John Summit, DJ Snake, Axwell, and Afrojack going back-to-back with R3hab brought the kind of high-impact, festival-defining energy you expect from Ultra. Big drops, hands in the air, moments that hit all at once.

But Ultra has never been just about the main stage...

As you moved through the festival, the sound shifted.

The RESISTANCE stage pulled things deeper—more underground, more immersive—where artists like Dennis Ferrer and Shimza kept the groove locked in and the crowd completely dialled.

Then there was The Groove Room, where the heartbeat of South Africa really came alive. Local giants like Major League DJz, DBN Gogo, Sun-El Musician, and DJ Lag reminded everyone that the homegrown sound doesn't just belong here—it leads here.



RESISTANCE
SOUTH AFRICA




What makes Ultra different is how it all comes together. The visuals, the lighting, the sound systems—it's not just loud, it's precise. Every beat hits the way it's supposed to. Every drop lands with purpose. You don't just hear it—you feel it, from the front row to the back of the crowd.

And somewhere in between all of that—the lasers, the bass, the movement—you realise something...

This isn't just about the music.

It's about connection. Between people. Between cities. Between local culture and the global stage.

A DJ with long hair and a beard, wearing a dark t-shirt and pants, stands on a stage. He is holding a large South African flag that is draped across the stage. The DJ is positioned behind a DJ booth with various equipment, including turntables and mixers. The background is dark with some stage lighting and smoke.

Ultra South Africa 2026 wasn't just another edition

—it was a reminder of how far the scene has come, and how strong it's become. A space where international icons and South African talent stand side by side, pushing the sound forward together.

Because when it all comes together like that—when the music, the crowd, and the moment align—it's no longer just a festival.

**It's an experience you carry
with you long after the final
track fades out.**

SLAB

ELEMENTAL BEATMAKING



AlphaTheta

serato

**Let's be honest...
sometimes the
hardest part of
making music
isn't creativity—
it's the process.**



Opening software, mapping controls, clicking through menus... by the time you're ready, the idea is already gone.

That's exactly where the AlphaTheta SLAB changes the game.

This isn't just another controller. It's built for one thing—getting your ideas out, quickly and naturally.

Plug it in, and you're instantly inside Serato Studio. No setup. No configuration. No friction. It's like the hardware already knows what you want to do. You move from sampling to sequencing to performing without breaking your flow—and that's where the magic starts.

The layout just makes sense.

Right in the centre, you've got your transport section—play, record, navigation—all exactly where you expect them. Then there's the multifunction dial, which becomes your best friend when you're digging through samples, loops, or stems. It's fast, it's smooth, and it keeps you in the zone.

But here's where things get really interesting...

Focus Control lets you take control of plugins directly from the hardware. No MIDI mapping headaches. No clicking around. Just hands-on sound design, exactly how it should be. For producers, that's a massive win.

Then you've got the OLED display and touch-sensitive encoders. As you tweak EQ, effects, or stems, you can see exactly what you're doing in real time. It's simple, but it makes a huge difference—especially when you're moving quickly and building ideas on the fly.

**And the pads?
This is where it comes alive.**

Sixteen velocity-sensitive RGB pads that respond to every hit, every nuance. Whether you're chopping samples, building drum patterns, or triggering loops, it feels natural. Add in Pad FX mode, and now you're layering effects in real time—turning simple ideas into something dynamic and alive.

The touch strip adds another layer of expression. Filter sweeps, pitch bends, FX control—it's all right there, with visual feedback that keeps everything tight and precise.



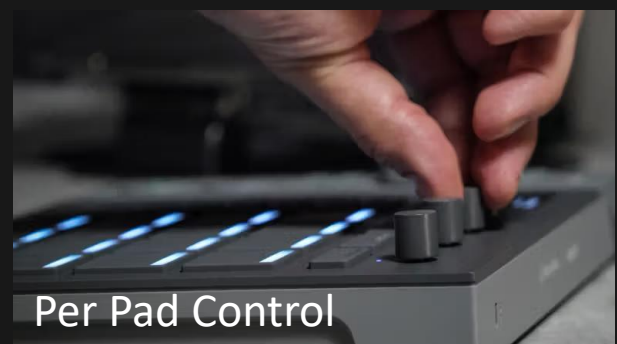
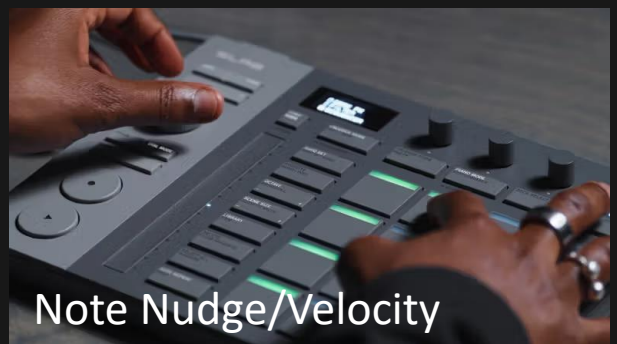
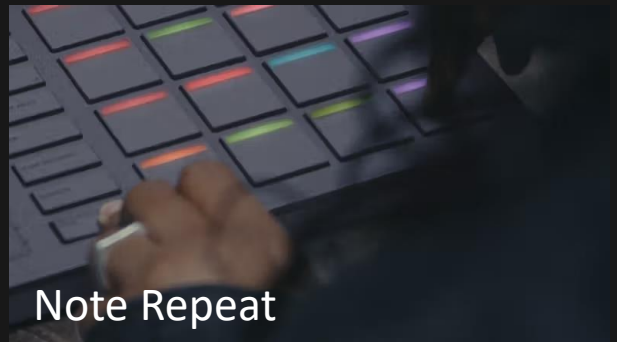
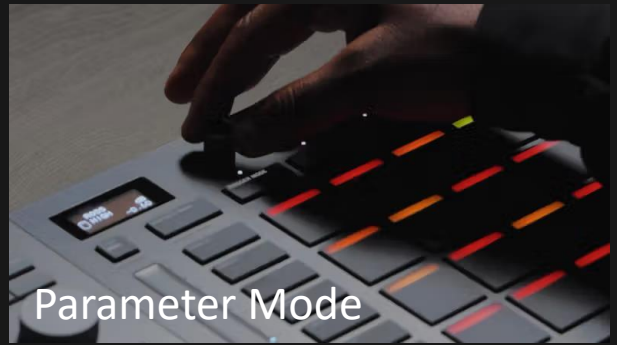
For DJs stepping into production, this is where SLAB really connects the dots.

With Stems control, you can break tracks into vocals, drums, bass, and melodies—and control them individually. That means remixing, editing, and reshaping music without needing separate stems prepared beforehand. It's freedom. Pure and simple.

And the best part? It's not locked into one way of working.

SLAB integrates with Serato Studio, Serato Sample, and Serato DJ Pro—but it also works as a MIDI controller for other DAWs. So whether you're in a home studio, building beats on the road, or performing live, it adapts to you.

All of this... in a compact unit that fits almost anywhere.



STLNDRMS



Artists like Dibia\$, DJ Epik, and STLND RMS represent a new generation of producers who blur the lines between beat-making, DJing, and live performance.

Dibia\$ is known for his raw, sample-driven approach, pulling from hip-hop, soul, and electronic textures to create something unpredictable and deeply expressive.

DJ EPIK



DJ Epik brings a performance-first mindset, where production feels like an extension of the DJ booth—tight, rhythmic, and built to move a crowd. STLND RMS adds a more atmospheric, forward-thinking electronic layer, focusing on groove, space, and evolving sound design.

What connects all three is their hands-on workflow—they don't sit back and click, they *play* their music into existence. They move quickly, stay in the moment, and rely on tools that keep up with their creativity rather than slow it down.

Dibia\$



That's exactly why something like the AlphaTheta SLAB fits so naturally into their process, allowing them to translate ideas into finished tracks with speed, feel, and authenticity.

The AlphaTheta SLAB isn't trying to overwhelm you with features—it's designed to *remove barriers*. To keep you in that creative moment where ideas flow and music happens.

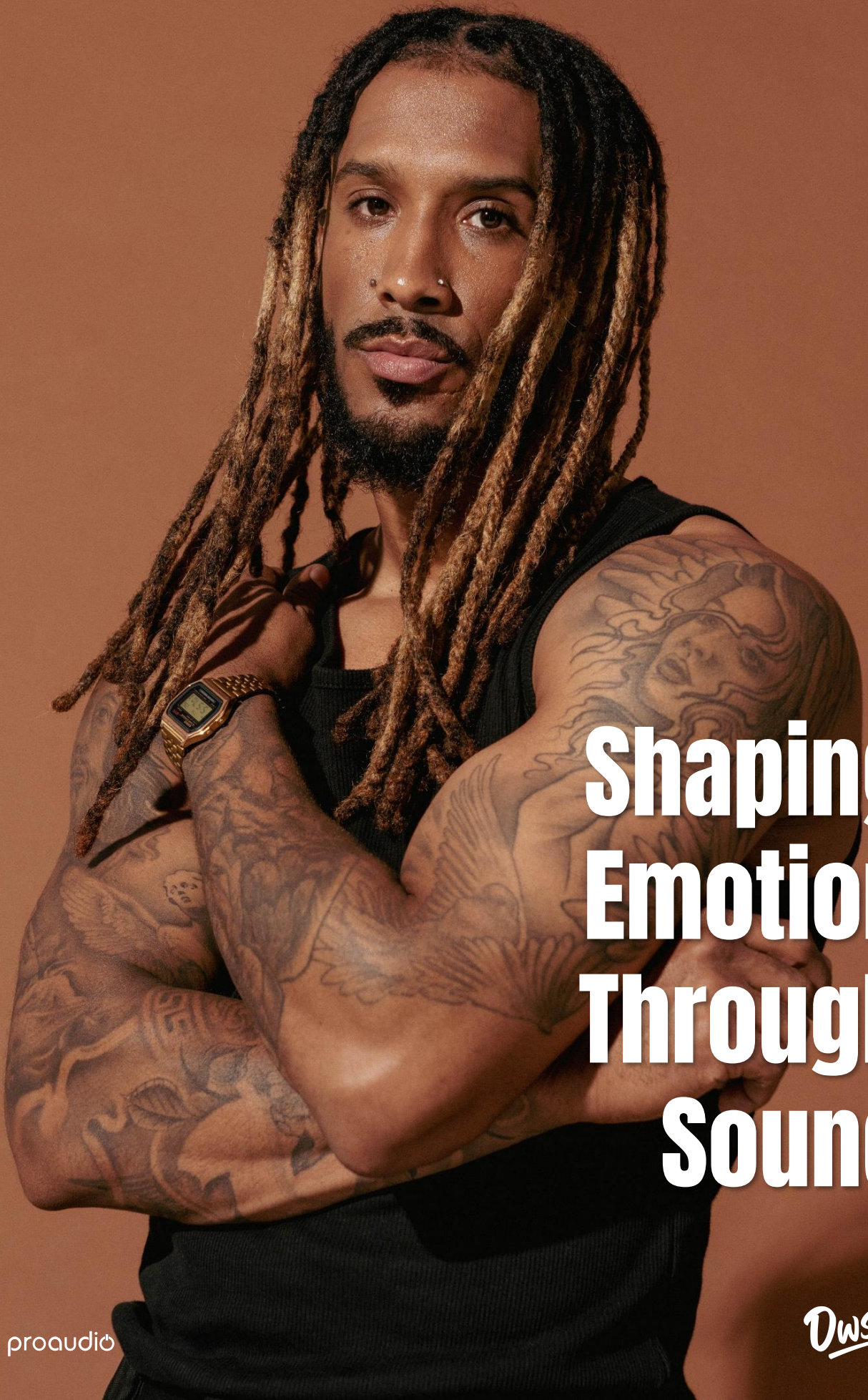
Because at the end of the day, the best gear isn't the gear that does everything...

...it's the gear that lets you do everything.



SLAB

AlphaTheta



Shaping Emotion Through Sound

Dwson

Dwson represents a new wave of South African electronic music

—one that is deeply emotional, globally resonant, and unmistakably original.

Emerging from Cape Town, his journey from experimenting with Atomics as a teenager to becoming a SAMA-nominated, award-winning artist reflects both dedication and a clear artistic vision.

With a sound built on textured layers, soulful energy, and his signature “strummed” style, Dwson has not only carved out his own identity but has also influenced the direction of deep house locally and beyond.

In this conversation with Proaudio Sound Press, he opens up about his journey, creative philosophy, and the evolution of his sound as he continues to push boundaries.





Welcome Dwson, For readers discovering you for the first time, how would you introduce yourself and describe the sound and identity of Dwson as an artist?



I'm Dwson, a producer and DJ from Cape Town, South Africa. My music sits under the umbrella of house music , from deeper sounds to the more, tech , soul, afro & melodic electronic music. It's emotional and textured. I care about feeling more than anything. If it moves you physically and emotionally, then it has my footprint in it.



You started out experimenting with Atomics as a teen and later moved into controllers and CDJs - what first pulled you into DJing and electronic music production?



Atomics was where I learnt the basics of beat matching and I grew my library and used it like I do with Rekord box to assign my library. The controllers got me comfortable with more hardware before we moved on to the final boss which is CDJs, when I started learning the process of making my own music I discovered a new found love for playing music.





**“If it moves you
physically and emotionally,
then it has my footprint in it.”**

DWSON

SP Looking back at your early days in Cape Town, what were some of the biggest turning points that shaped your path into becoming a professional artist?



I feel like my biggest turning points was when I built my own movement and started playing my own music for the crowds in my hood. Being able to share unreleased music as well as introduce new and timeless gems made the brand Dope Room and Dwson kick into second gear.

Then the bookings started rolling in , promoters and guys who've paved the way and helped shape the local scene started to show love & it's been fruitful ever since. Starting my own nights because the existing spaces didn't play what I loved was defining & the day I resigned from my job. That was the point of no return. Each one forced me to back myself.

SP Your sound is often described as emotive, textured, and instantly recognisable - how did you develop your signature "strummed" style, and what inspired it?



My love for instruments being played a certain way started at a young age, when I was little I'd always be in awe by certain riffs , chord progression and the sonic bliss I'd experience listening to strummed instruments, from keyboards , bowed instruments as well as guitars.

I always gravitated towards it whether I'm listening to Jazz or rnb, they would be my favorite style of playing. Soulection had a lot of these styles in their music and that was also one of the main reasons why I've developed this strummed styled deep house. They were always ahead of the game & I wanted to implement that in my music as well.



SP You've built both a strong solo career and the Dope Room movement - what does creating a space like Dope Room mean to you beyond just hosting events?



Having a space called home where you get to play & be you is one of the greatest blessings. No hype, no distractions, you get to create your own world and everyone is welcomed to live in it.

It allows you to get creative and give people an experience like no one else does. Ive also always wanted to create a space where fellow artists, DJs ,brothers and sisters could come and celebrate each other and play what's true to them , no pressure just creative freedom.

I also witnessed some keep the industry alive for so many decades and I'm just trying to contribute the best way I can whilst I'm still here and protecting a culture that can easily get lost in hype.



How does “Nothing to Lose” differ from your previous projects sonically or emotionally, and what can listeners expect when they press play from start to finish?



This project is the most diverse project but sonically it's still a story still cohesive , I'd say it's a house music album with the urgency of RNB .





Looking ahead, where do you see your sound, your label IMPLSV, and the Dope Room movement evolving in the next few years - both locally and globally?



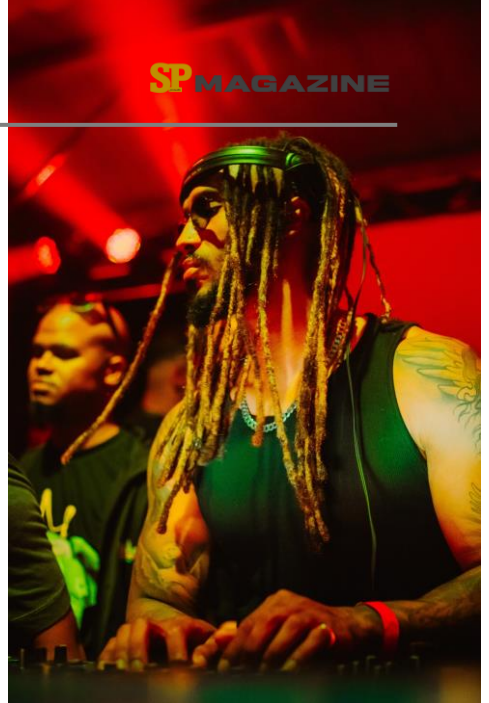
See it continuing to influence and change the dna of house music and the way house music events are curated & put showcased. I see it continuing to evolve and inspire many artists and promoters like it currently is but on a bigger scale ultimately.

Contributing more and more to the culture and industry. With IMPLSV, the mission is to take South African electronic music globally without sanding off the edges. Sign music that lasts.

With Dope Room, we'll expand more to new cities and eventually different countries. Locally I want to keep Cape Town honest. Globally I want people to know our sound on our terms and tempo.

“No matter who you are or where you are in the world, music has the power to take you away from whatever might be going on in your life – and allow you to get lost in something that’s joyful, emotional and moving.”

DWSON



DJM-V10

TOTAL CONTROL

Unlimited Creativity



If you've ever felt like your mixer was holding you back creatively, the DJM-V10 is the kind of gear that changes everything.

This isn't just another mixer—it's a playground for DJs who want to push boundaries and build something truly original.

From the moment you start mixing on the DJM-V10, you notice the sound. It's warm, rich, and incredibly detailed. The kind of audio that doesn't just fill a room—it *moves* it. With studio-grade processing behind it, every layer in your mix comes through clean and powerful, whether you're working deep lows, textured mids, or crisp highs.

But where this mixer really shines is in how much control it gives you.

Six channels open up a world of possibilities. You're no longer limited to a simple setup—you can run multiple decks, external gear, effects, and still have space to experiment. It invites you to think bigger, to build sets that evolve and surprise.



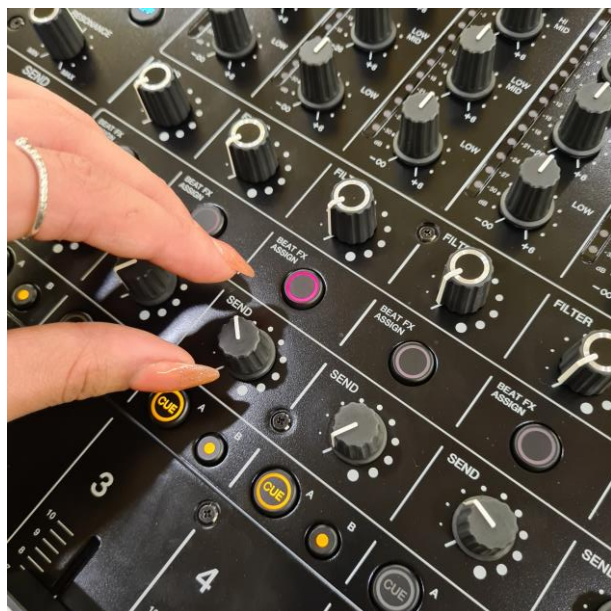
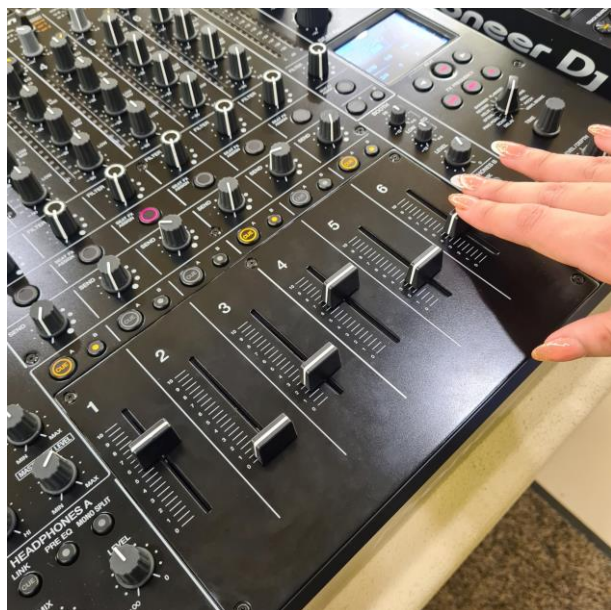
Then there's the 4-band EQ. Once you get used to it, it's hard to go back. You can shape your sound with incredible precision, carving out space for each element of your mix. Add the built-in compressor, and suddenly even your quieter tracks can sit perfectly in the mix without losing their character.

And if you're the kind of DJ who loves to get creative with effects, this is where things get really fun. The expanded send/return section lets you bring in external FX or layer them with onboard effects, giving you endless ways to twist, stretch, and transform your sound in real time.

The 3-band master isolator takes it even further. Big, responsive dials let you control the entire energy of the room with just a movement of your hand—cutting, boosting, and reshaping your mix in a way the crowd can feel instantly.

And practically? It's built for real DJs.

Dual headphone outputs make back-to-back sets smooth and effortless, while the booth EQ means you can dial in your monitoring exactly how you like it.



At the end of the day, **the DJM-V10 isn't about playing it safe.** It's about stepping up, taking control, and creating something the crowd didn't expect.

If you're ready to move beyond mixing tracks... and start crafting experiences—this is where it begins.





**Four Decades of
Breaking the Rules**

**JOHN O'
FLEMING**

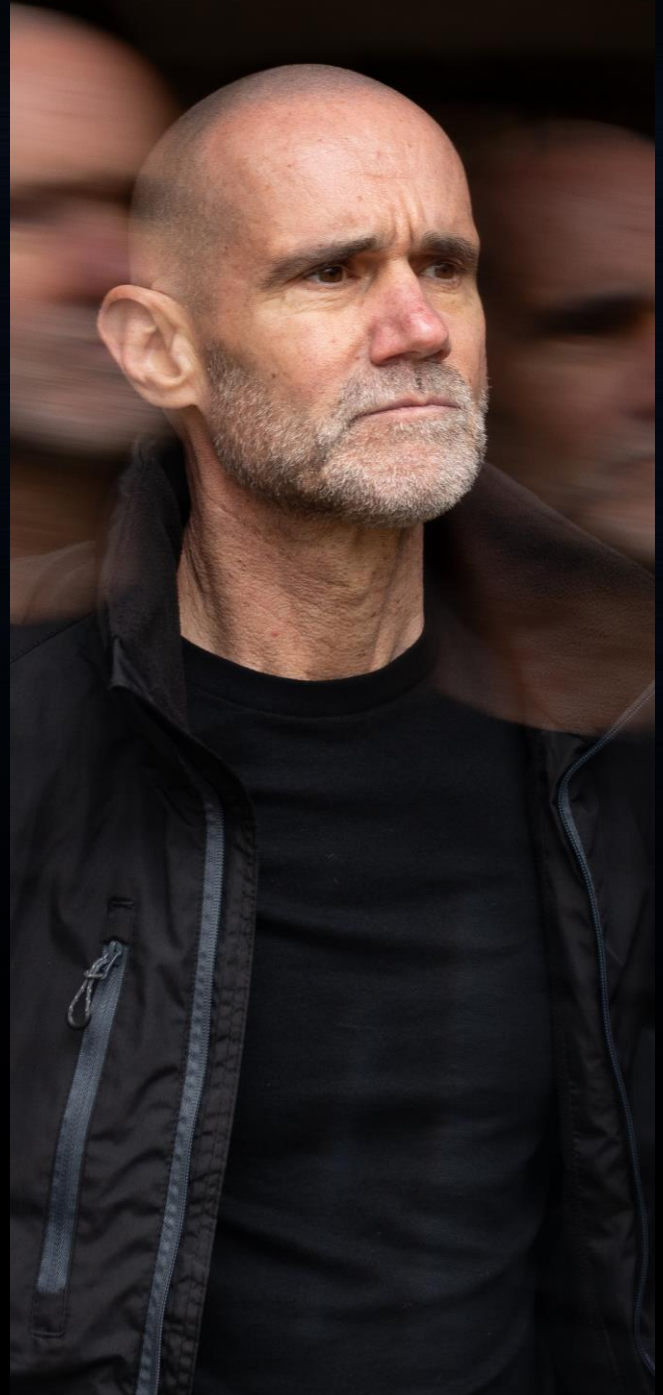
JOHN 00 FLEMING

John 00 Fleming stands as one of electronic music's true pioneers, with a career spanning more than four decades.

Known for his deep, progressive trance sound and marathon DJ sets, he has built a global following by staying firmly rooted in authenticity rather than trends.

As the founder of JOOF Recordings, his influence extends far beyond the booth, shaping the direction of underground electronic music worldwide.

His latest album, *The Lost Tribe*, is both a reflection of his journey and a continuation of his commitment to storytelling through sound—an artist evolving, yet never compromising his identity.



SP Welcome, John, and congratulations on “The Lost Tribe”. For those who may be discovering you for the first time, how would you describe who you are as an Artist and how are you feeling heading into this new chapter?



A musical rule breaker. In today’s climate, music tends to be placed into genre categories, and artists are expected to fit into a specific camp. That’s something I’ve always tried to avoid. I play and produce a mixture of styles, especially in the long sets I’m known for.

I’m one of the few who moves across multiple scenes and breaks those boundaries, and my album reflects that too, as it explores many different musical directions.


SP You started DJing at just 15 during the rise of the UK rave movement - looking back, what were some of the defining moments that shaped you into the artist you are today?



I started my career at a time when the electronic scene as we know it today didn’t exist. There was only commercial music. My path has always been about contributing to the underground, helping build movements and creating something that wasn’t there before.

It’s always been about going against the tide of commercialism and focusing on what’s coming next. That’s been a constant pattern in my career, a kind of cat and mouse game that I enjoy because it keeps me on my toes.





SP Over four decades, you've stayed true to your sound while the industry has constantly evolved. How have you managed to maintain that balance between staying authentic and adapting to change?



That same determination I mentioned allows me to align myself with scenes where I can express myself freely, alongside like-minded artists who continue to inspire me.

These environments give me the space to stay authentic, while also embracing new technology and evolving naturally, keeping me a couple of steps ahead of what's coming next.

“I've always been about going against the tide and focusing on what's coming next.”

**JOHNOO
FLEMING**



“The Lost Tribe” feels like a statement as much as an album. What does the title represent to you personally, and what message are you hoping listeners take from it?



It’s less about a message and more about telling a musical story from my four decades in the industry. Each track is written around a poignant moment in my career, whether good, bad, or challenging.

In many ways, the album became a form of therapy, allowing me to express those emotions through music. That’s why these tracks feel different from anything I’ve done before, they come from a very personal place.





You've chosen to embrace long-form compositions in a time dominated by short, algorithm-driven tracks. What drew you back to this more immersive, storytelling approach?



I've always made long tracks. I find it almost impossible to write short ones, because a story needs time to unfold. My music is designed for specialist dance floors, where people can immerse themselves in the journey.

A lot of shorter tracks today are built for instant gratification, going straight to the drop. That approach doesn't resonate with me. I need space in my music, just as I need long sets, to fully tell a story.

“A story needs time to unfold.”

**JOHNO
FLEMING**

SP MAGAZINE
What inspired the overall sound and direction of “The Lost Tribe”, and can you share some of the key influences or moments that helped bring the album together?



I’ve always been drawn to cinematic synthesiser music, especially from film soundtracks. It creates a sense of being transported somewhere else, almost like stepping into the future.

That world often breaks rules, with unusual sounds and textures, and that’s something I’ve brought into the album. You can hear those influences in the atmosphere and sound design throughout.





With such a significant release and milestone behind you, what's next for John 00 Fleming - both musically and personally? What can fans expect in the near future?



After months of intense focus working towards the album deadline, things suddenly feel strangely quiet. I actually found myself in the studio for the first time in six years, staring at a blank screen, wondering what comes next.

The day ended and the screen was still blank. But I know from experience that ideas and direction always come when you least expect them. I'm ready for whatever the next challenge is when it arrives.





HARMONIC MIXING

The Secret Sauce Every New DJ Should Know

There's a moment every DJ is chasing.

That point where the mix just clicks... where one track melts into the next so smoothly that the crowd doesn't notice the transition—they just feel it. The energy stays locked in, the emotion builds, and everything flows like one continuous piece of music.

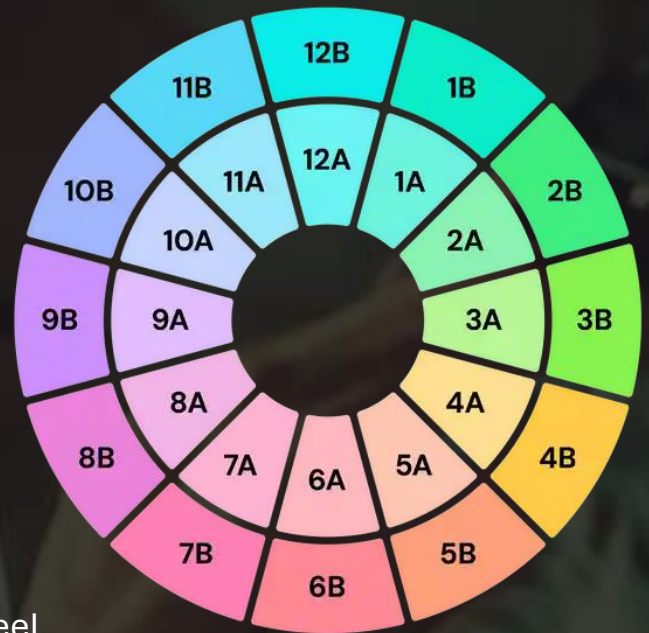
That's not luck. That's harmonic mixing.

3A Min	4A F Min	5A C Min	6A G Min	7A D Min	8A A min	9A E Min	10 B Min
3B Maj	4B A _b Maj	5B E _b Maj	6B B _b Maj	7B F Maj	8B C Maj	9B G maj	10 D Maj

The Camelot Wheel

might look technical at first—but it's actually one of the easiest tools you'll ever use as a DJ.

Think of it like a **clock for musical keys.**



Each track has a code:

- **Number (1–12)** = position on the wheel
- **A** = minor (deeper)
- **B** = major (brighter)

The Easy Rule

From any track (e.g. **8A**), you can mix into:

- **Same key** → 8A
- **One step up or down** → 7A or 9A
- **Switch A/B** → 8B

These are your **safe mixes**—they'll sound smooth and natural.

Quick Tip

- Same key = seamless
- One step = slight energy change
- A ↔ B = mood shift

Simple Way to Remember

If you remember nothing else, remember this:

Same number, one step, or same letter switch = safe mix.

Once that becomes natural, your mixes will start to feel smoother, more musical, and far more professional.

One Important Thing

Don't treat the wheel like a strict rulebook...It's a **guide.**

Sometimes:

A "wrong" key works perfectly

A "right" key feels off

Your ears are
always more
important than
the wheel.

At its core, harmonic mixing is simply about playing tracks that are in compatible musical keys. When keys clash, you feel it immediately—melodies fight each other, vocals sound off, and the mix loses its impact. But when keys work together, everything opens up. The mix feels natural, almost effortless.

The beauty of it today is that you don't need to be a music theory expert to get it right.

Most DJ software already shows you the key of your tracks, and tools like the Camelot Wheel simplify everything into an easy system.

Instead of complicated notes and scales, you'll see codes like 8A or 9B. Stay on the same number, move one step up or down, or switch between A and B, and you're already in a safe zone for smooth, musical transitions.

What makes this powerful—especially for new DJs—is how quickly it improves your sound.

You don't need years of experience to make your mixes feel polished. By simply paying attention to key, your sets become smoother, more professional, and more engaging.

The crowd might not know why it sounds better... **but they'll feel it.**



The key (no pun intended) is to keep it simple.

Start by checking the key of your current track. If you're playing something in 8A, look for tracks in 7A, 8A, 9A, or even 8B.

These combinations tend to blend naturally, giving you confidence as you build your mix. From there, it becomes less about rules and more about feel.

Because here's the truth—**harmonic mixing is a guide, not a restriction.**

Some of the best moments happen when you trust your ears. You might follow the wheel and still feel something isn't right. Or you might break the "rules" and discover a transition that sounds incredible. That's part of the journey.

As you get more comfortable, you'll start to notice something else: **energy control.**

Moving slightly around the wheel can lift or settle the mood without changing tempo. Switching between minor and major keys can shift emotion instantly. Without touching a single effect, you're shaping the atmosphere of the room in a deeper way.

And that's where
harmonic mixing
becomes more
than just
technique—
it becomes
expression.

For new DJs, this is one of the fastest ways to level up. Not because it's complicated, but because it makes everything else you do sound better. Your track selection hits harder. Your transitions feel cleaner. Your sets start to tell a story.

So don't overthink it.

Use the tools. Learn the basics. Trust your ears.

Because once you start mixing in key,
something changes...

You stop playing tracks one after another—and start creating a journey people don't want to leave.



**Emotion, and the
Rise of a New
Techno Voice**



TAO ANDRA

Tao Andra is quickly becoming one of the most compelling forces in modern techno, blending hypnotic rhythms with powerful emotional depth.

Originally from Romania and now based in Lisbon, her sound has found a global audience through releases on leading labels and support from some of the scene's biggest names.

With a style that balances peak-time intensity and storytelling, Tao Andra brings a distinctive voice to the dancefloor.

Her latest release, *Born Again* (Babylonia), reflects both her roots and her evolution—reimagining a classic through a contemporary lens while staying true to the emotional core that defines her music.





SP Welcome, Tao Andra, For those who may be discovering your work for the first time, how would you introduce Tao Andra as an artist, and what do you feel lies at the core of your musical identity?



Hello everybody! I'm Tao Andra, a DJ and producer from Romania based in Lisbon. I think my musical identity is rooted in music that makes me feel something. I make electronic music but it's very important for me to create a story in my music and take people on a journey. I always say my sound is about energy and emotions.

“My sound is about energy and emotions.”





SP What first drew you to electronic music and DJing, and at what point did you realise this was something you wanted to pursue seriously?



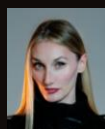
It took a long time for me to connect the dots that this my path in life. I did all kinds of jobs in music but didn't have the courage to pursue this path professionally.

I did the regular thing instead. I went to university, got a job, only to realise I wasn't happy. The music is what drew me in the first place. I discovered electronic music in 2009 when I moved to Rotterdam for my studies. I really feel it was part of my destiny. I became obsessed with techno music.

At some point, I started DJing in Amsterdam while also working as a high school teacher. One night, I spotted one of my students in the crowd at the same party. That was the moment I thought to myself maybe it's time to make a decision.



Your sound feels both hypnotic and high-energy. How has your style evolved over time, and what do you feel defines a Tao Andra set or production today?



My sets are always full of energy. I really feel my music is an extension of my personality. I have this fire inside of me that only gets expressed through music. I also love emotions and groove so that's always an element in my sound.

On the other hand, my productions have changed a lot over the years because my skills got better. I am very curious when it comes to production and I find myself making different kinds of music not only techno. I guess that's a spoiler for you, so stay tuned for the future! :)

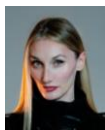


Xone:92
PROFESSIONAL DJ MIXER





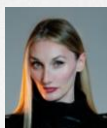
SP Your latest release, “Born Again (Babylonia)”, revisits a much-loved club classic. At what point did the idea first come to you, and what drew you to this particular track?



I have a special connection with this song. This is the track that got me into techno. I remember perfectly the moment I heard it for the first time and it blew my mind. Over the years, many times I wanted to play it in my sets but could never fit it in, also because the sound quality is very different from music nowadays.

I wanted to reimagine the song from a 2026 perspective and give a chance for new people to discover this amazing track. When I felt confident in my skills I finally gave it a go!

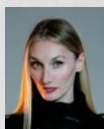
SP The original version of “Born Again (Babylonia)” holds a special place in early-2000s club culture. How did you approach honouring that legacy while still making the track feel entirely your own?



I really focused on having fun and create something that I'd like to play in my sets. I didn't think it would end up being an official release. It was really a passion project. Probably this took some of the pressure off because I was simply having fun in the studio.

Later, I sent it to DJ friends to test out and finally when I got the chance to play it I really felt that I should try to release it. The reactions were absolutely great. People were messaging me every day about this song.

SP This version carries a darker, more peak-time techno energy while still preserving the emotional core of the original. What was your creative process like in shaping that balance?



It was important for me to keep those iconic elements that are very recognisable. I focused a lot on playing with the main melodies and bringing more energy in general, going for a peak time techno sound.

The vocals are probably the most central part of the story and those I chose to leave intact. I only made them sound bigger. I imagined this as a song for big moments. My intention was to tell the same the story but using sounds that feel exciting right now.



SP Adam Clay's re-recorded vocals bring a fresh intensity to the track. What was it like working around such an iconic vocal element, and what do you hope listeners take away from this new version?



'Born Again' is a song that carries a lot of power and I hope listeners feel that when they listen to this new version. Adam's vocals tells the story in such a powerful way. Even after almost 20 years his vocals sound incredibly big. I really hope people connect with this song and just feel empowered in their life. I personally feel that every time I hear it!

SP As you look ahead, what can listeners and audiences expect from you in the coming months in terms of new music, performances, or wider creative plans - and are there any hopes or plans to bring your sound to South Africa in the near future?

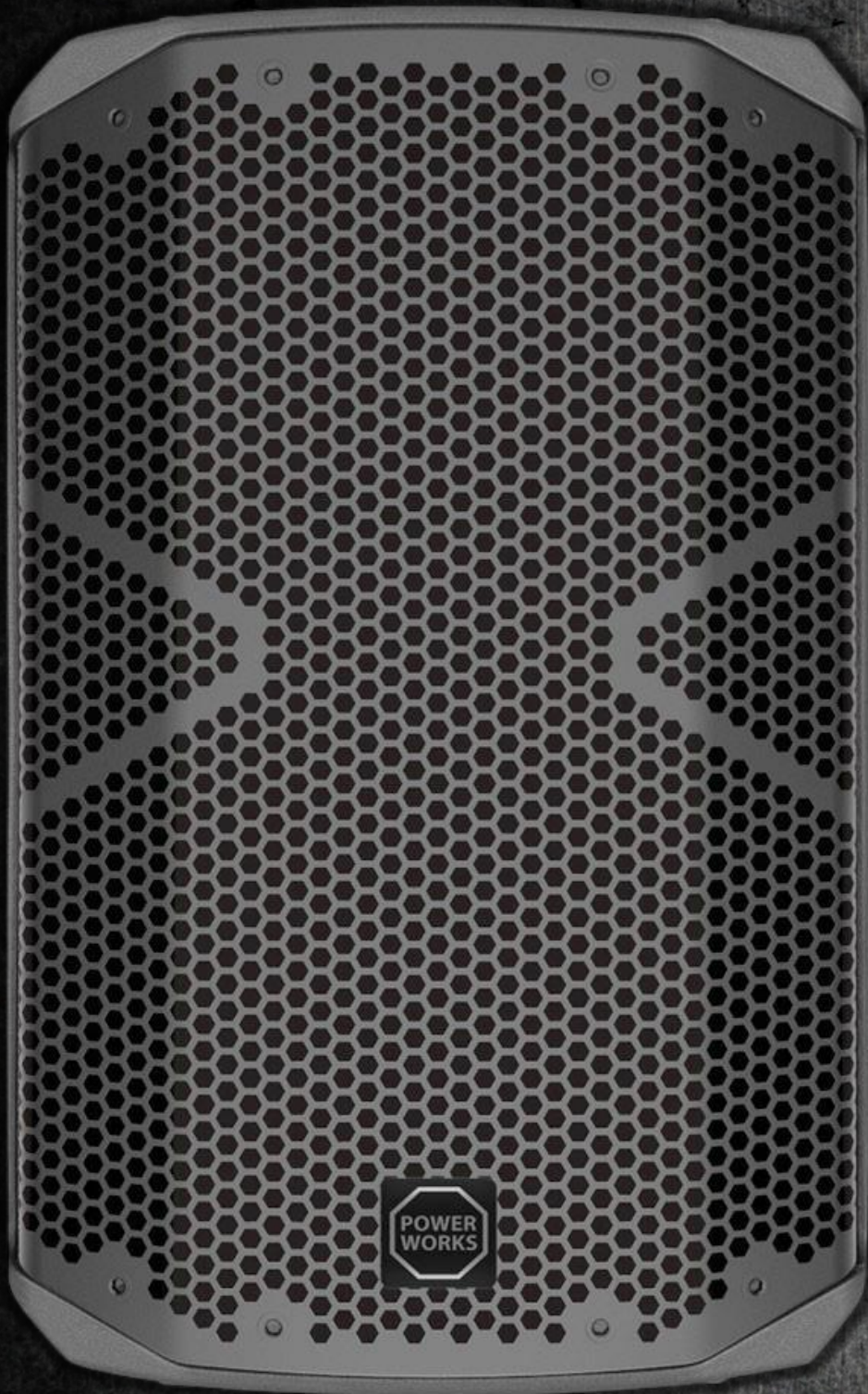


South Africa is top of my list when it comes to places I'm looking forward to play in the future. As for new music, I have a big release coming out on Arcane in June and one on Terminal M this May. I've been making music nonstop the past year and started working with singers on music that is more melodic so I am excited to share that side of me in the future.



"I make music to take people on a journey."





BIG SOUND, ZERO FUSS

Jupiter 15MK2

Sometimes, you just need a speaker that delivers. No complications.

No overthinking.

Just plug in... and go.



That's exactly what the PowerWorks Jupiter 15MK2 is built for.

At its core, this is a serious 15" active speaker pushing out up to **880W of peak power**—which means it's got the muscle to fill a room, a venue, or an outdoor space without breaking a sweat. But it's not just about volume—it's about **control and flexibility**.

Right on the back, you've got a built-in **3-channel mixer**, so you can connect mics, instruments, or playback devices directly—no extra gear needed. Add **Bluetooth streaming**, and suddenly your setup becomes even more flexible.

Want to go wireless? No problem. With **TWS (True Wireless Stereo)**, you can link two speakers together and create a full stereo system without cables running everywhere.

The **90° x 60° coverage** ensures your sound spreads evenly, so whether people are front and centre or off to the side, they're getting the same clear, punchy audio.

And it's built to handle real-world use.

The rugged polypropylene enclosure keeps it durable and lightweight, while **M8 flying points** and a **36mm pole mount** give you multiple setup options—on stands, flown, or fixed installations. It's the kind of speaker that adapts to whatever you need.

IN SHORT?

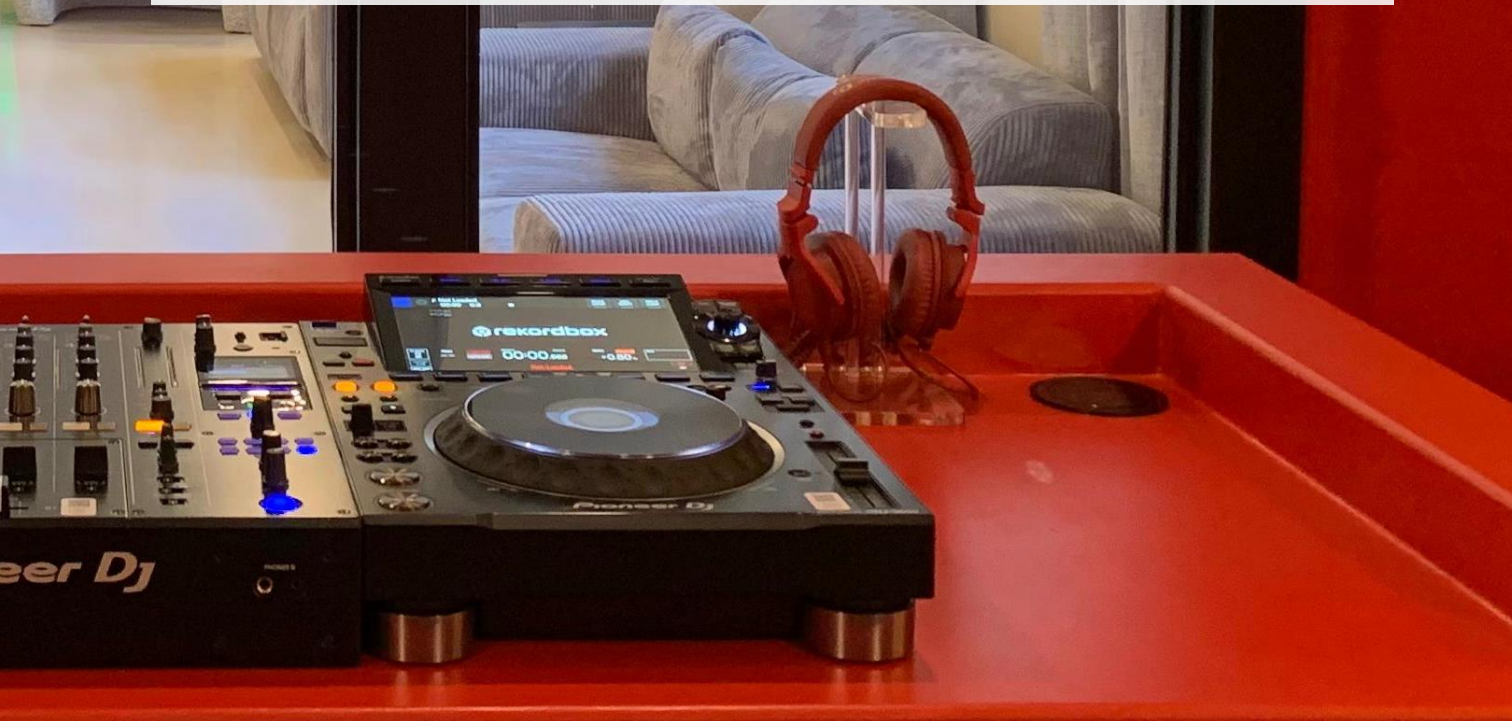
The Jupiter 15MK2 is about **power, simplicity, and reliability**. The kind of speaker that lets you focus less on the setup... and more on the sound.

Inside the Proaudio **RED ROOM**



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.**



SONAR Xi

Series

Clear Sound for Real Spaces

In places where people gather—churches, schools, restaurants—sound isn't just background. It shapes the experience.

A spoken word needs to be understood. Music needs to feel present without overpowering the room. Announcements need to be clear, consistent, and reliable.

That's where the HK Audio SONAR Xi series comes in—practical, powerful speakers designed to deliver professional sound in everyday environments.





SONAR 110 Xi

Compact and Clear

The **110Xi** is ideal for smaller spaces where clarity is key.

With a 10" woofer and up to 800W of peak power, it delivers clean, focused sound without taking up much space. Voices come through clearly, and music remains balanced and controlled.

Perfect for:

- Classrooms and lecture spaces
- Small chapels or meeting rooms
- Restaurants needing discreet, quality sound

It's lightweight, easy to position, and designed to perform without drawing attention to itself.



TECHNICAL SNAPSHOT



- Active 2-way speaker (10" woofer + 1" HF driver)
- Peak power: 800 W
- Max SPL: 126 dB
- Frequency range: 59 Hz – 20 kHz
- Dispersion: 90° x 60°
- Inputs: 2 x XLR/Jack combo + 3.5 mm AUX
- DSP: 3-band EQ, delay, filters, presets (Live/DJ/Monitor)
- Bluetooth: 5.0 with TWS (stereo pairing)
- Weight: ±11.5 kg



SONAR 112 Xi

The Perfect Balance

The **112Xi** steps things up with a 12” woofer and increased output, making it the ideal all-rounder.

It provides more headroom and fuller sound, while still maintaining clarity—especially important for speech and live presentations.

Well suited for:

- Medium-sized churches
- School halls and assemblies
- Restaurants or venues with larger dining areas

It handles both speech and music with ease, giving you flexibility without complexity.



TECHNICAL SNAPSHOT



- Active 2-way speaker (12” woofer + 1” HF driver)
- Peak power: 1200 W
- Max SPL: 130 dB
- Frequency range: 54 Hz – 20 kHz
- Dispersion: 90° x 60°
- Inputs: 2 x XLR/Jack combo + 3.5 mm AUX
- DSP: 3-band EQ, delay, presets, colour display control
- Bluetooth: 5.0 with TWS + app control
- Built-in digital mixer with multiple input channels





SONAR 115 Xi

Full Coverage, Full Presence

For larger spaces, the **115Xi** brings real depth and power.

With a 15" woofer and strong low-end response, it fills bigger rooms effortlessly.

Whether it's music, live bands, or large gatherings, this speaker ensures everyone hears clearly—front to back.

Ideal for:

- Large church auditoriums
- School halls and events
- Restaurants or venues with high ceilings or open layouts

It adds weight to music while still keeping speech clear and intelligible.



TECHNICAL SNAPSHOT



- Active 2-way speaker (15" woofer + 1" HF driver)
- Peak power: 1200 W
- Max SPL: 133 dB
- Frequency range: 50 Hz – 20 kHz
- Dispersion: 90° x 60°
- Inputs: 2 x XLR/Jack combo + 3.5 mm AUX + XLR mix out
- DSP: 3-band EQ, delay, limiter, presets
- Bluetooth: 5.0 with stereo streaming + remote app
- Designed for high-output, full-range performance

24bit Digital Signal Processor



Master

Push to edit

SIMPLE TO USE. EASY TO CONTROL.

One of the biggest challenges in these spaces is not just sound quality—it's *ease of use*.

The SONAR Xi series is built with that in mind.

Each speaker includes:

- Built-in mixer with mic/line inputs
- Bluetooth audio streaming
- Simple EQ controls
- Presets for different environments
- App-based remote control

This means less equipment, less setup, and more control—whether you're running a church service, a school assembly, or background music in a restaurant.



The HK Audio SONAR Xi series ensures that sound supports the space, rather than complicating it.

DESIGNED FOR REAL-WORLD ENVIRONMENTS

Across the entire SONAR Xi range, the focus is the same: Reliable sound, simple operation, and consistent performance.

The built-in DSP (digital signal processing) allows you to fine-tune your sound without needing additional equipment. Presets help you quickly adapt to different uses—speech, music, or live performance—while the onboard EQ gives you control when you need it.

Bluetooth streaming adds convenience, making it easy to play music directly from a device—ideal for restaurants or informal events.

ON THE BUTTON

The Sound Behind a Landmark Weekend





Well...
that was quite a weekend.



The inaugural **Montreux Jazz Festival Franschhoek** didn't just arrive quietly—it unfolded into something special.



Set in the heart of Franschhoek, surrounded by mountains and vineyards, the festival built momentum over three days, drawing strong crowds before closing on a sold-out high.

By the end of it, there was a shared feeling in the air—that this was the beginning of something that's here to stay.

If you weren't there, picture this... A valley filled with music. Artists completely in their element. A crowd connected to every note. As the sun dropped behind the mountains, the performances didn't just entertain—they carried emotion, depth, and presence. It was the kind of experience where time slows down, and everything revolves around the sound.

And that sound?

It didn't happen by accident.





Behind the scenes, ensuring every detail translated from stage to audience, was **On The Button**—the team responsible for delivering a world-class audio experience across the entire weekend.

For a festival of this calibre, especially a first edition, there's no room for compromise. Jazz demands clarity. It demands balance. It demands precision.

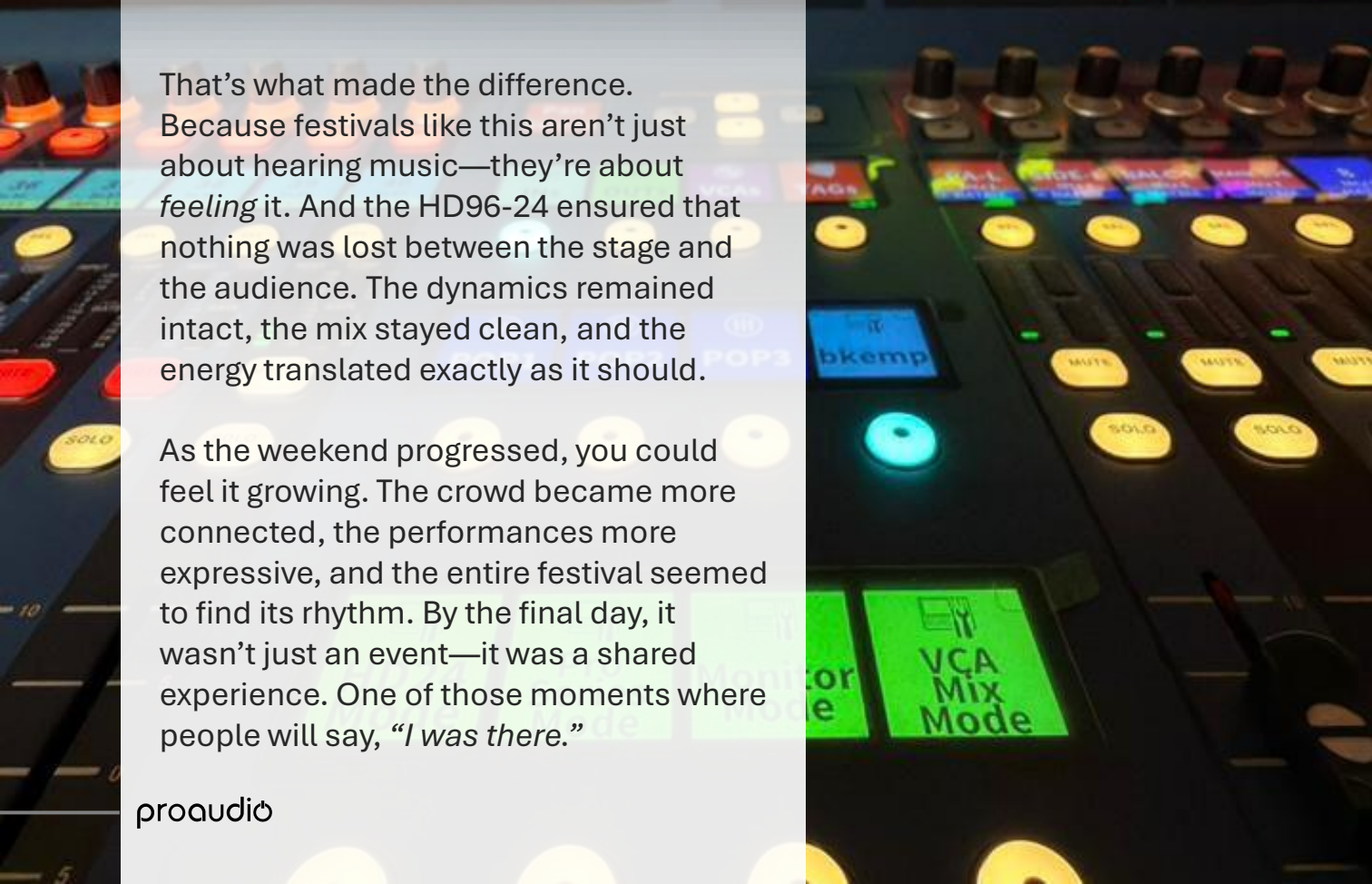
At the centre of it all was the **Midas Heritage HD96-24**—a console built for exactly this kind of moment. With its powerful processing, pristine preamps, and extensive channel capacity, it allowed the engineers to shape every performance with incredible detail.

From delicate piano passages to full ensemble moments, every instrument had its place, every vocal carried, and every nuance was preserved.



That's what made the difference. Because festivals like this aren't just about hearing music—they're about *feeling* it. And the HD96-24 ensured that nothing was lost between the stage and the audience. The dynamics remained intact, the mix stayed clean, and the energy translated exactly as it should.

As the weekend progressed, you could feel it growing. The crowd became more connected, the performances more expressive, and the entire festival seemed to find its rhythm. By the final day, it wasn't just an event—it was a shared experience. One of those moments where people will say, "*I was there.*"





Montreux Jazz Festival

With support from partners like Nedbank, Heineken, SABC, and the Western Cape Government, the festival brought together global influence and local identity in a way that felt both authentic and forward-looking.

But more than anything, it was about people.
The artists who gave everything on stage.
The teams who worked tirelessly behind the scenes.

The audience who showed up with energy, joy, and openness.
And right at the centre of it all—sound that connected every part of that experience.

Because when everything comes together like that...

when the music is clear, powerful, and alive...
It's no longer just a festival.
It's the start of a story.



Vinyl Never Left— It Just Got Better

There's something happening again in music... *something real.*

Walk into any cool space lately—coffee shop, studio, lounge—and chances are you'll see a turntable spinning. Not as decoration, not as nostalgia... but as the *main event*. Vinyl is back, and not in a quiet way. It's loud, it's proud, and it's reminding everyone what music is supposed to feel like.

Right at the heart of this movement sits the Audio-Technica AT-LPW40WN—a turntable that perfectly blends old-school soul with modern precision.

First impressions? It looks the part. That walnut-style finish gives it a warm, classic feel—like something pulled straight out of a golden-era listening room. But this isn't just about looks. That solid MDF plinth isn't there for show—it's designed to reduce unwanted vibration and keep your sound clean, tight, and focused. No rumble, no noise... just music.

And when the needle drops, that's where the magic really begins.





There's a reason DJs and music lovers are falling back in love with vinyl. It's not just about sound—it's about *experience*. You don't skip tracks mindlessly. You don't scroll. You *commit*. You listen. You feel. Every crackle, every groove, every moment becomes part of the journey.

The AT-LPW40WN keeps that experience pure, but adds the kind of reliability you'd expect today. The belt-drive system, combined with a sensor-monitored motor, keeps your playback rock solid whether you're spinning at 33 $\frac{1}{3}$ or 45 RPM. No drifting, no guesswork—just consistent, high-fidelity sound every time.

For DJs, even if you're living in a digital world, vinyl brings something different to the table. It slows things down in the best possible way.

It reminds you that music isn't just something you *play*—it's something you *connect with*. And that connection feeds back into your sets, your selections, your creativity.

What's interesting is that this comeback isn't about rejecting technology—it's about balance. Streaming is fast. Controllers are powerful. But vinyl? Vinyl is *honest*. And artists, producers, and listeners haven't forgotten that.

In fact, they've come back to it.

The AT-LPW40WN is part of that return. It doesn't try to modernise vinyl out of existence—it respects it.

Keeps it manual.
Keeps it intentional.
Keeps it real.

Because sometimes, the future of music... sounds a lot like the past done right.

“Music was never meant to be rushed—
vinyl reminds us to slow down long
enough to actually hear it.”



proaudio

Are you mixing with the right company?

Pioneer Dj  **AlphaTheta**

 **audio-technica** **dBTechnologies**



MIDAS



SONANCE
BEYOND SOUND

 **Turbosound**[®]



ENOVA TANNOY

LAB.GRUPPEN  **SOUND TOWN**

Epiphone

Gibson

KRAMER
Guitars

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