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MAGAZINE
MAR 2026

Ms *Cosmo*

With over 15 years in the entertainment industry, she is more than a DJ — she is a cultural force.

 **AlphaTheta**

- **Control Meets Character**
- **Remix The Rules**

Freedom has a Sound

On Saturday, 21 March 2026, South Africa marks Human Rights Day.

Before the SYNC Button

What It Was Really Like to Be a DJ in the Early 1990s.

When the Priest takes the Decks

Behind the DJ booth, wearing a clerical collar, stands a Catholic Priest.



**“Don’t wait to be given space,
create it, own it, and bring others with you.”**

Ms Cosmo

WELCOME

to the March 2026 Edition

Another powerful edition of *Sound Press*.

This month we move between past, present and future — celebrating the culture that shaped us and the innovation pushing us forward.

From a nostalgic look at DJing in the early 1990s — when crates were heavy and beatmatching was instinct — to today's creative evolution with tools like the AlphaTheta DDJ-FLX10 and DJM-V5, we explore how the art has transformed.

We sit down with Ms Cosmo, Mila-Rose, Cornelius SA and Moeaike — artists shaping the global sound in their own unique ways.

We highlight performance confidence through dBTechnologies stage monitors, the intelligent design of the HK Audio POLAR 10 MK2, and accessible tools like the PowerWorks HPW-2500F.

In honour of Human Rights Day, we reflect on the freedom to create — because every beat exists thanks to the right to express it. And we introduce you to Padre Guilherme, the DJ priest proving that rhythm truly connects worlds.

Turn it up. Stay inspired. See you on the dancefloor.

Keep the music alive
Proaudio Sound Press Team

sound

PRESS

Proaudio (+27) 011 608 2099

DIRECTOR Joss Pack (ext. 17)

SALES MANAGER Justin Nel (ext. 14)
PRO SALES Gareth J Roberts (ext. 15)

INTERNAL SALES Ivor Pack (ext. 16)
INTERNAL SALES Matthew Huma (ext. 27)

EXTERNAL SALES Sarel Ras (ext. 20)
EXTERNAL SALES Richard Theunissen (ext. 21)
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ACCOUNTS Deanne Keiser (ext. 29)
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MARKETING Teagan Cousins (ext. 19)
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MARKETING Shemaiah Bungay (ext. 18)



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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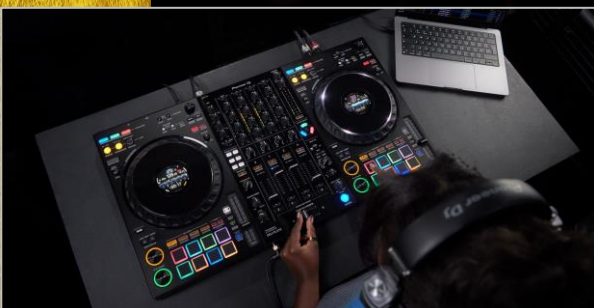
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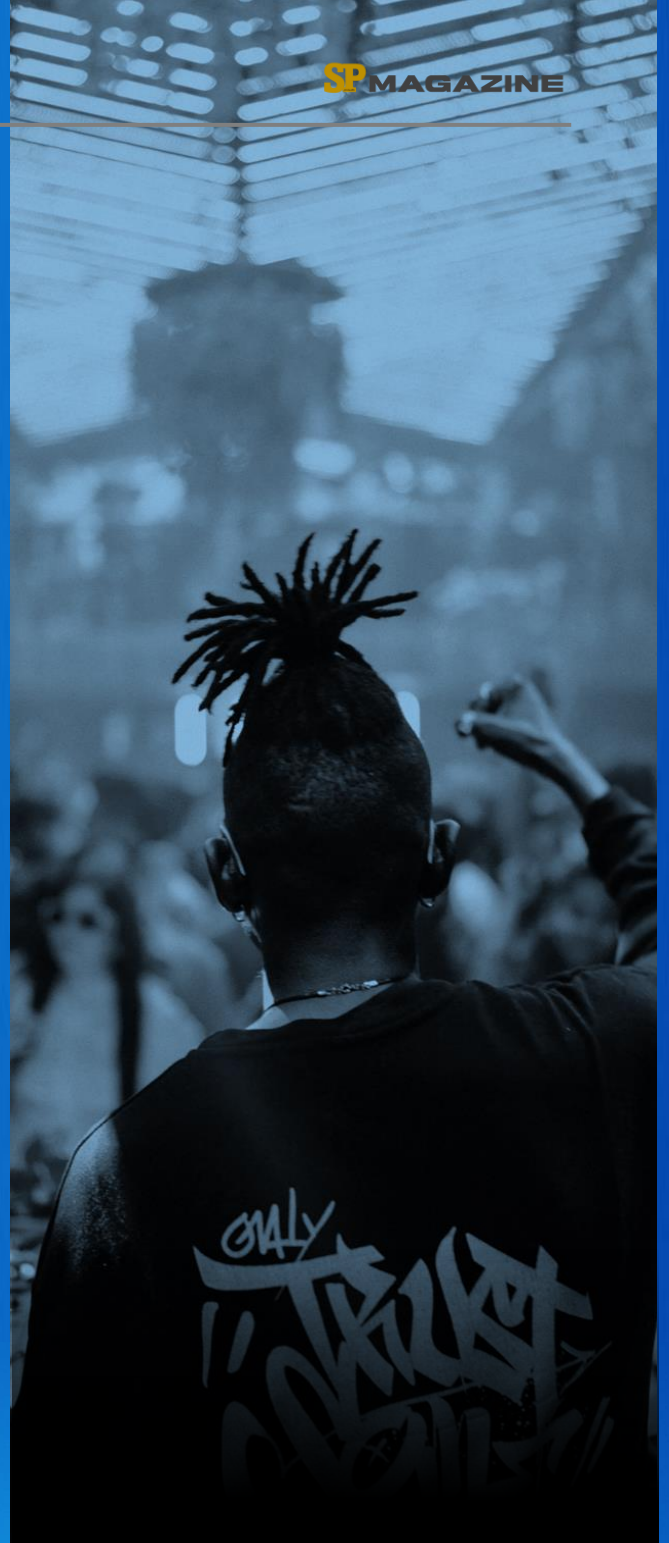
FREEDOM

Has a Sound

On Saturday, 21 March 2026, South Africa marks Human Rights Day — a moment of remembrance rooted in the events of Sharpeville in 1960, but also a reminder of something far more present: *the freedom to live, speak and create without fear.*

For the music industry, that freedom has a sound.

In South Africa, music has always been more than entertainment. It has been resistance. It has been identity. It has been a voice when other voices were silenced. Today, that voice pulses through DJ booths, studio monitors and festival stages across the country.



Every time a DJ blends genres without permission, every time a producer uploads a track from a bedroom studio to a global platform, every time a local sound travels beyond our borders — that is freedom in action.

The dancefloor, in many ways, is one of the most democratic spaces in the country. People from different backgrounds, languages and cultures gather under one roof and move to the same rhythm. For a few hours, the music dissolves division. The DJ becomes more than a selector of tracks — they become a curator of shared experience.

South African electronic music has become a global force. Amapiano, Afro House and Gqom now echo across international stages. That global reach is not accidental. It is built on the simple but powerful right to express who we are, creatively and culturally.



Human Rights Day reminds us that artistic expression is not guaranteed by default. It exists because people fought for it. The ability to produce, perform and publish music freely is part of a larger story — one of dignity, equality and voice.

For DJs and producers, the responsibility is clear. Use that freedom well. Create boldly. Collaborate widely. Open doors for others. Build a scene that reflects the diversity and depth of this country.

On 21 March, we remember the past. But in studios and on stages across South Africa, the future is already playing.

And it sounds free.

ARTIST SPOTLIGHT



An Interview With:

Ms Cosmo

Breaking Boxes. Building Legacy.

From the vibrant streets of Diepkloof, Soweto, to some of the world's most respected stages, **Ms Cosmo** has carved out a space that is entirely her own. With over 15 years in the entertainment industry, she is more than a DJ — she is a cultural force.

Her journey has taken her from YFM's YTKO platform to 5FM, Metro FM and Channel O's Bassment, while her turntable mastery and genre-blending sets have earned her global recognition. Seamlessly fusing Hip Hop, R&B, House and Amapiano, Ms Cosmo refuses to be boxed in — and she challenges her audience to do the same.

But beyond the music lies something deeper. A relentless work ethic. A commitment to excellence. And a clear intention to open doors for women in a space that has historically made them fight twice as hard for recognition.

In this exclusive Sound Press interview, Ms Cosmo reflects on her beginnings, her battles, her milestones, and the next bold chapter of her evolving legacy.





Welcome, Ms Cosmo. For readers who may be discovering you for the first time, how would you describe who Ms Cosmo is today, both as an artist and as a woman in the industry?



I'm a club DJ, music producer, radio presenter and podcaster. I've worked in the industry for about 15 Years having started out on YFM as a YTKO DJ in 2012. I moved to 5FM in 2013 as a radio presenter, and I joined Channel O as a resident Bassment DJ in the same year.

I started a podcast called POPCast with a few industry colleagues in 2018 which created some buzz. I later moved to Metro FM in 2022.

I currently worked primarily as a club DJ and music producer and I focus on building other females in the music space by featuring them in some of my shows and events and music.



“I had to work twice as hard to prove that I belonged.”

Ms Cosmo



You come from Diepkloof, Soweto, and have built a career spanning over a decade. Take us back to the start - what first drew you to DJing and music, and what did those early days look like for you?



Music has always played role in my life as it surrounded in in all facets. My dad is a jazz afficiando and owns a Jazz club in Newtown. My grandfather played the saxophone in a jazz band and mom sang in her school choir.

Growing up I listened to all types of music, but hip hop stuck as I was growing up in the early 90s listening to MC Lyte, Missy Elliot, Lil Kim, Ludacris, Notorious BIG and DMX. I enjoyed different songs on their albums, so in high school I enlisted a friend to make mixtapes for me by sending him song names and he would burn them for me.

That's how I started my mixtape collection. That collection grew when I got to University. I went on a road trip with a friend who was dating Khuli Chana at the time, and he convinced me to go for DJ lessons as he felt I had an ear for music. That's when I registered at FUSE Academy by DJ Zinhle and started lessons.

My teacher was DJ Zan-D and he taught me all the baiscs. Later DJ Dimplez was one of my biggest supporters to keep pushing and getting me into the club scene. I got my first residency with Tebello "Tibz" Motsoane at an event he used to host on Sundays in Rosebank.

At that event, I got noticed by the manager at YFM and got called in to join YTKO.

"Our job as DJs is to play for the people, not for ourselves."

Ms Cosmo

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SP What were some of the biggest challenges you faced on your journey, and how did those moments shape your confidence, resilience, and work ethic?

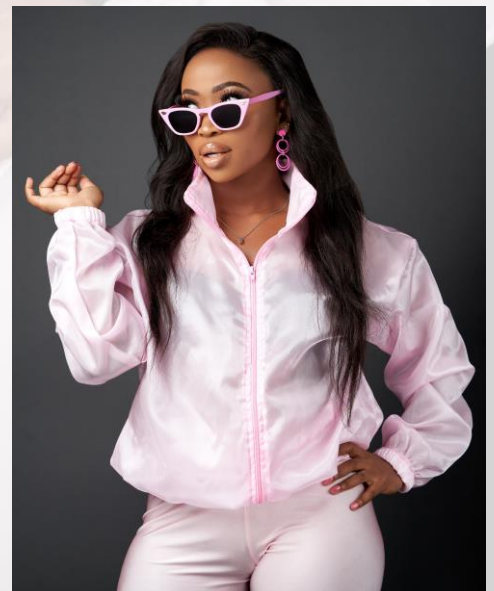
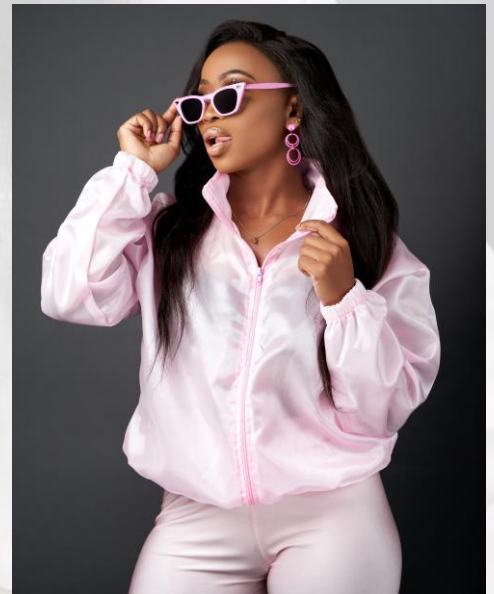


The toughest moments will always be shaped by needing to prove my worth in the industry. A lot of moments were hard to navigate, as a lot of people felt I didn't deserve the positions I was entrusted with. Whether that was because I was female, or whether it was because I was new, I wasn't sure at the time.

So I had to work twice as hard to show that I belonged. I was also working a 9-5 at the time at a bank, so time was stretched as I'd be working 7 days a week.

Being goal orientated definitely helped and I ensured that I kept thinking outside of the box to show my versatility.

That came through in my radio show on 5FM, my music and my podcasting. Women always get judged harder and need to deal with a lot of push back, much more than the guys in this game but we keep showing up with our brows fleeking.





Your sound blends Hip Hop, R&B, House and Amapiano so effortlessly. How would you describe your musical identity, and what influences continue to shape the way you curate your sets and productions?



I purposely blend genres so that people can break outside of their boxes. I feel as though music is a form of expression. Boxes are created by those who wanted to brand or compartmentalise others, but music isn't supposed to be enclosed.

There's so many opportunities possible with playing around. I make it a point to include females in all my music to support other women. I also try to include hip hop artists in my dance music to expose them to new sounds.

I love taking people on a journey of discovery, if we all make the same music, life would get monotonous.



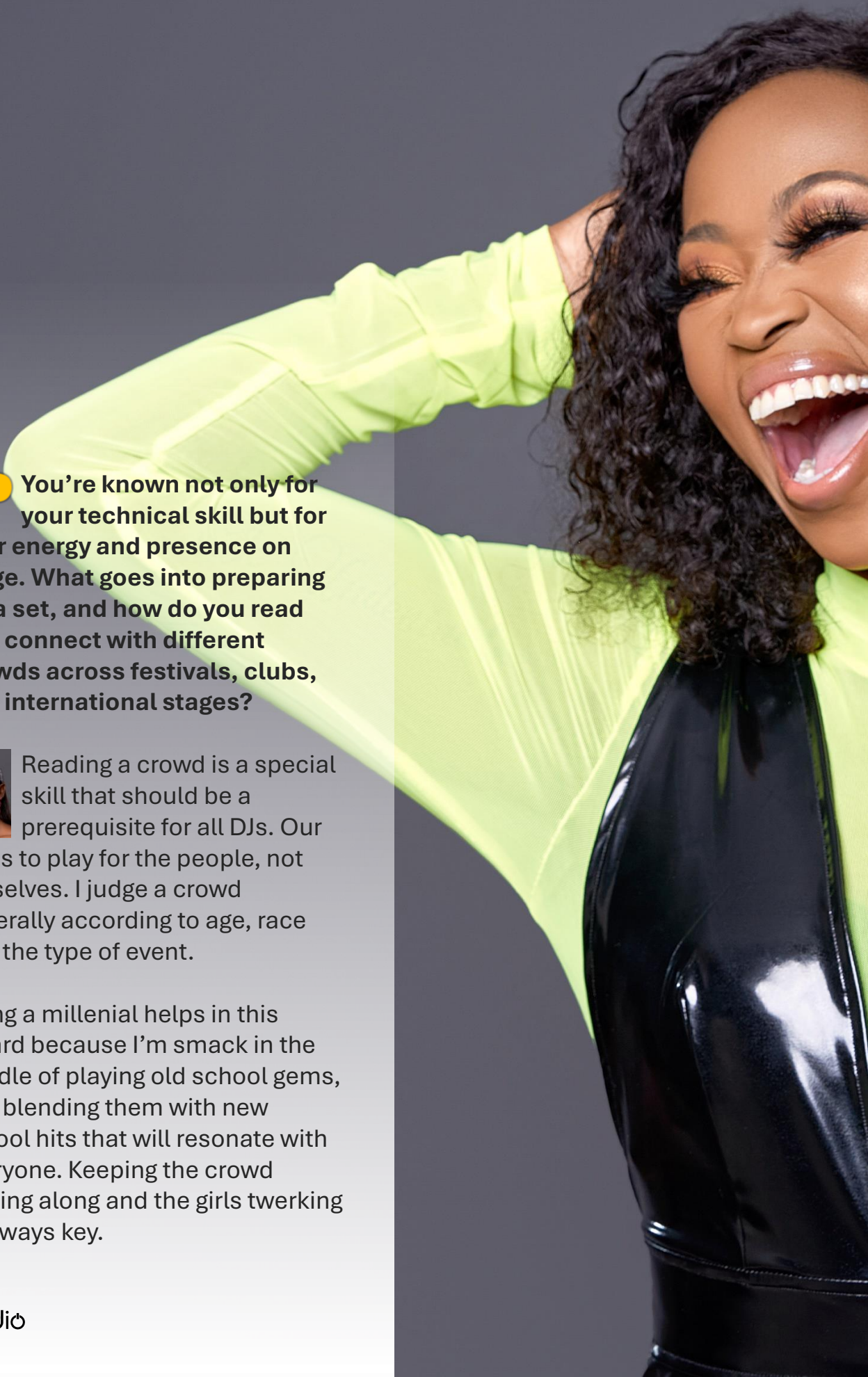


You're known not only for your technical skill but for your energy and presence on stage. What goes into preparing for a set, and how do you read and connect with different crowds across festivals, clubs, and international stages?



Reading a crowd is a special skill that should be a prerequisite for all DJs. Our job is to play for the people, not ourselves. I judge a crowd generally according to age, race and the type of event.

Being a millennial helps in this regard because I'm smack in the middle of playing old school gems, and blending them with new school hits that will resonate with everyone. Keeping the crowd singing along and the girls twerking is always key.





You've performed alongside global superstars and appeared on major platforms like Sway In The Morning and NBA Africa All Star events. Looking back, which moments stand out as defining milestones in your career so far?



Travelling has opened up my opportunities way more than I could've dreamed. Meeting and being in contact with someone like Sway has been impactful and amazing for my career.

I've played in London, Miami, Dubai, New York and Paris. The world is ready to accept South Africa as a focal point for music and we need to open up our doors to collaborate and make hits. I've been entrusted with opening for artists such as Chris Brown, Kanye West, Kendrick Lamar & 2 Chainz in South Africa and I will always be grateful for those opportunities to try new things on stage.

SP From producing music to presenting awards and creating platforms like #SheSocialPodcast, you've built a multifaceted brand. Why is it important for you to create space for other women in the industry, and how do these platforms reflect your purpose beyond music?



Women always get the back foot in certain industries because music is primarily a boys club. Having built so many platforms for myself, I find it important to share that space with other women to validate their positions and support their visions to continue dominating in music.

I didn't have female support when I started out, but the male support I received was amazing and I want to share my experience with others. It'll help grow a community for us to share stories, build and support each other as creatives.

“Music was never meant to live inside a box. If we all make the same sound, life becomes monotonous. I'm here to break boundaries, and to bring other women with me.”

MsCosmo





As we look ahead to 2026, what can fans expect next from Ms Cosmo? New music, international performances, or an exciting projects - what chapter are you most excited to step into?



I'm working on a few projects. Music is definitely on the cards, I've been teasing it for a while now. I

completely new direction than what I'm known for, but I feel the music will speak for it self.

There's a new podcast in the works, as well as more travelling to export my music and projects to the world. I also started a creative agency, working with brands for social media and marketing solutions.

That will also be a focus to help grow other creatives and influencers in South Africa. The Sky is the limit!



Where Control Meets Character



There's a certain type of DJ who doesn't just mix tracks — they sculpt sound.

For them, a mixer isn't simply a central hub. It's an instrument. The AlphaTheta DJM-V5 speaks directly to that mindset.

Positioned as a more compact and accessible evolution of the flagship DJM-V10, the DJM-V5 distills high-end performance features into a sleek three-channel format that fits comfortably into modern booths without sacrificing depth or control. It feels purposeful from the moment your hands touch it.

At its core is a studio-grade 96 kHz / 64-bit digital signal processing engine paired with premium 32-bit D/A converters. What that means in practical terms is clarity. Tracks retain warmth, punch and separation even when layers build. Low frequencies stay tight.

Mids remain articulate. Highs shimmer without becoming brittle. It's the kind of sound quality that makes transitions feel intentional rather than mechanical.




Each channel is equipped with a four-band EQ, allowing DJs to shape their mix with far greater precision than traditional three-band layouts.

The additional control opens creative possibilities — carving space between elements, isolating textures, and subtly guiding energy without abrupt tonal shifts. A built-in compressor per channel further refines dynamics, helping maintain balance across varying source material.

Effects are where the DJM-V5 begins to show its personality. With six integrated Send FX including reverb, shimmer, tape echo and ping pong delay, the mixer encourages expressive layering and spatial manipulation. These effects aren't gimmicks — they're tools designed to add atmosphere and dimension without disrupting workflow.

A dedicated cross-pass filter introduces another layer of creativity, allowing DJs to manipulate mid and high frequencies while keeping the low-end foundation intact — perfect for dramatic builds that don't lose the groove.



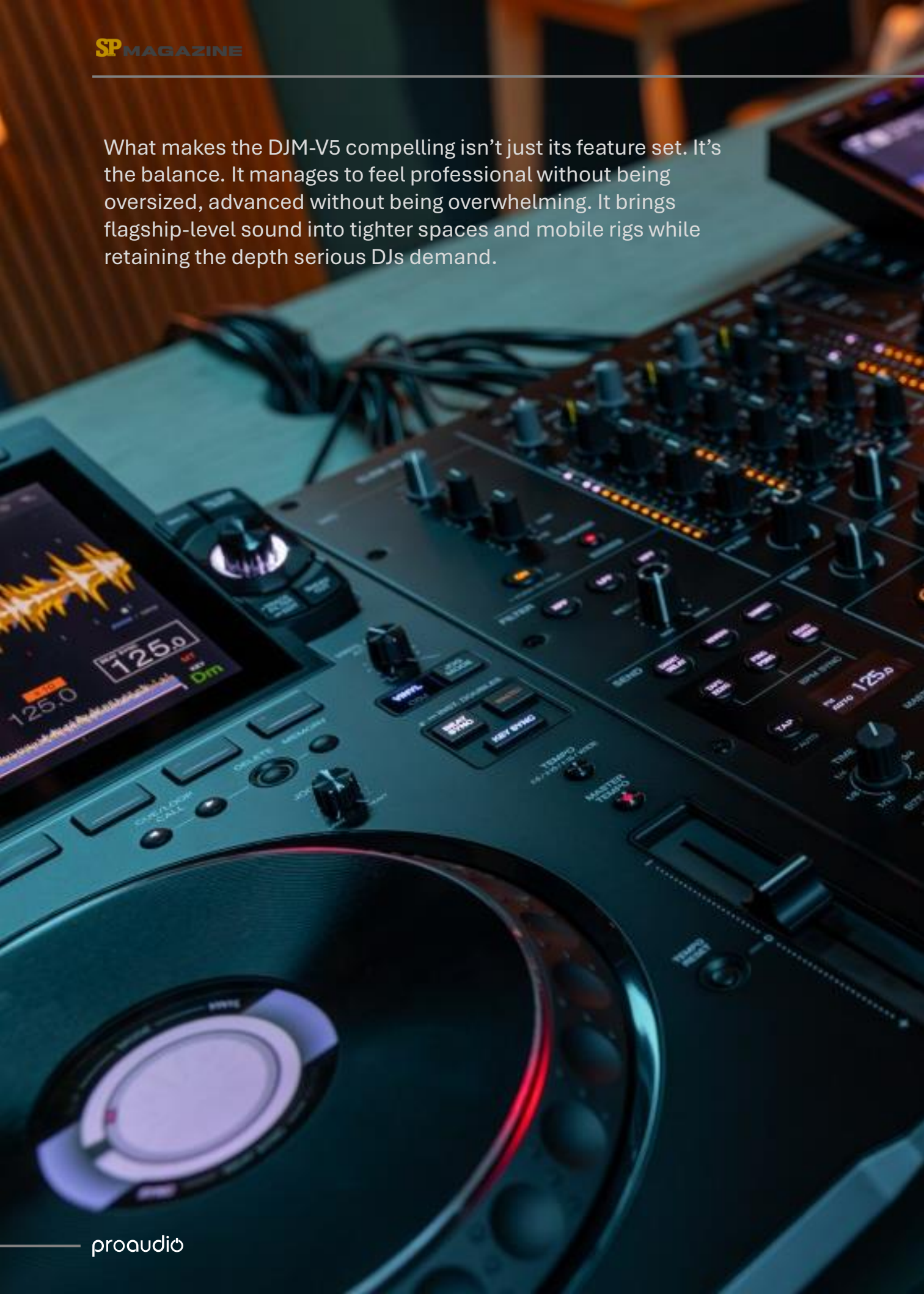
The physical feel reinforces the experience. Long-throw 60 mm channel faders provide smooth, controlled movement, while adjustable curve settings make blending feel natural and intuitive.

Everything responds with precision, inviting subtle transitions as much as bold performance gestures.

Connectivity reflects the realities of contemporary DJ setups. Dual USB-C ports support seamless laptop changes during back-to-back sets. PRO DJ LINK integration ensures compatibility with modern media players. Extensive analog inputs and outputs make it adaptable to a wide range of booth configurations.

For DJs using wireless monitoring, built-in SonicLink technology enables ultra-low-latency headphone connectivity when paired with compatible systems — removing cables from the equation without compromising performance.

What makes the DJM-V5 compelling isn't just its feature set. It's the balance. It manages to feel professional without being oversized, advanced without being overwhelming. It brings flagship-level sound into tighter spaces and mobile rigs while retaining the depth serious DJs demand.





In an era where performance styles are evolving and genre lines continue to blur, the AlphaTheta DJM-V5 offers something increasingly valuable: control with character. It doesn't just mix music — it helps shape the story between tracks.

ARTIST SPOTLIGHT





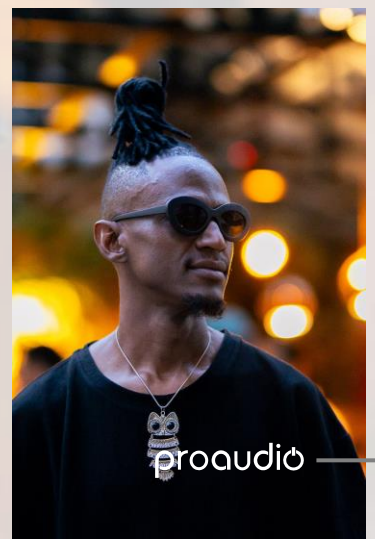
CORNELIUS

From the streets of Soshanguve to some of the world's most iconic stages, **Cornelius SA** represents a new generation of South African electronic artists who carry their roots with them wherever they go. Self-taught, instinctive, and deeply intentional, his sound blends deep house, organic textures and Afro-inspired rhythms with ambient emotion and cinematic depth.

Raised in a musical family, Cornelius SA grew up in what he describes as a “sonic incubator” — a township environment where rhythm lived in homes, taxis, schools and streets. That early immersion shaped not only his ear, but his understanding of music as culture, liberation, and communication.

Over the years, his elegant and immersive productions have earned support from major global artists and labels, leading to performances across Europe, Africa and Asia — including appearances at internationally revered venues and festivals. Yet despite the scale of his journey, there remains something grounded about his approach: an artist who views big stages and intimate sets with the same reverence.

In this exclusive Sound Press interview, Cornelius SA reflects on his beginnings, breakthrough moments, production philosophy, and the evolving global footprint of South African electronic music.





SP For those who may be discovering you for the first time, how would you describe Cornelius SA - both as an artist and as a person behind the music?



I would describe him as a new generation of South African electronic Artist, bringing a distinctly local perspective to the global dance music scene while maintaining authenticity in his root.



You grew up in Soshanguve in a musical family - how did your early environment and exposure to house music shape your decision to become a DJ and producer?



The early environment in Soshanguve provided a unique "sonic incubator", music was a dominant cultural force in every household, streets, schools and taxis. The "township" environment fostered a communal relationship with rhythm, where music functioned as the "soundtrack" to post-apartheid liberation.

The decision to move to DJing & production was shaped by the "technological landscape" of the early 2000s. The availability of Digital Audio Workstations & trading my Nokia phone for a computer when I discovered this machine can be used not only for an office setup but to create art as well.

Mentorship, peer influence & the psychological shift are among some of reasons I do what I do apart from cultural background influences.... I miss those genuine times.





Winning the Bridges for Music CTEMF 2015 Loco Dice Tour competition was a major milestone. How did that moment influence your confidence and open doors for you internationally?



From that moment I just knew this was what I was destined for. I didn't make it to the show, but the Immediate Credibility was enough affirmation for me to decide I wanna pursue this as a full-time career and push it far & beyond sound itself and South Africa.

Which later led to Cross-Continental Collaborations, Global Communication through Sound and Economic and Social Mobility.

“Global communication through sound — that’s the mission.”





Your sound blends deep house, organic and afro textures with ambient emotion. What does your production process usually look like when you start a new track?



Al hahaha. I'm kidding.

I'd say my process is a sophisticated blend of conceptualization, technical sound design, and iterative refinement. Drawing from authoritative texts on music production and the specific methodologies of the electronic genre.

Style defined by a fusion of emotive storytelling, cinematic soundscapes, and technical precision. Work shaped by a combination of regional South African musical heritage and international electronic music movements. A computer & a decent DAW, analogue gear sometimes, yeah...

“Big stage or small room,
I bring the same energy.”



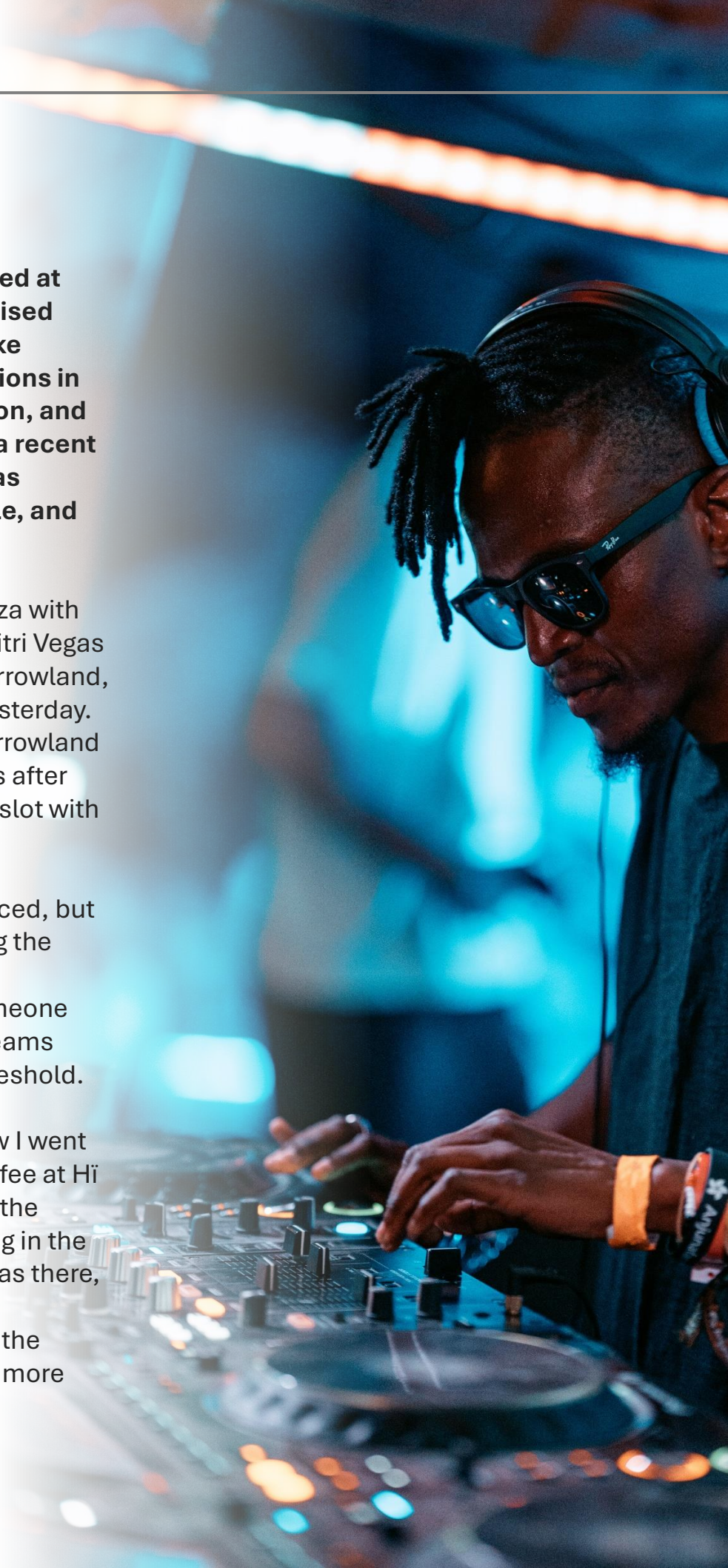
SP You've performed at globally recognised events and venues like Anjunadeep Explorations in Albania, Fabric London, and Savaya Bali. Is there a recent show that stood out as especially memorable, and why?



Yes, Ushuaïa Ibiza with Like Mike & Dimitri Vegas hosted by Tomorrowland, still feels like it was yesterday. Got featured on Tomorrowland Radio a couple of days after the event, sharing the slot with Afrojack.

Work that goes unnoticed, but I'm a happy chap living the dream that could be a laughable thing to someone whose standard of dreams remains below the threshold.

Anyway, after the show I went to checkout Black Coffee at Hi Ibiza and that fulfilled the whole purpose of being in the island. Floyd Lavine was there, Shimza, Abby Nurock, Shoba.... which made the whole experience feel more like home.





You've worked with major labels and contributed to projects like DBN Gogo's "What's Real album". How do collaborations influence your creativity compared to solo work?



My solo projects are doing equally good as collaborations, but collaborations are more important for brand alignment and association which helps the audience to understand your journey better.



Looking ahead, what can fans expect next from Cornelius SA - any upcoming projects, new sounds, or goals you're excited to pursue?



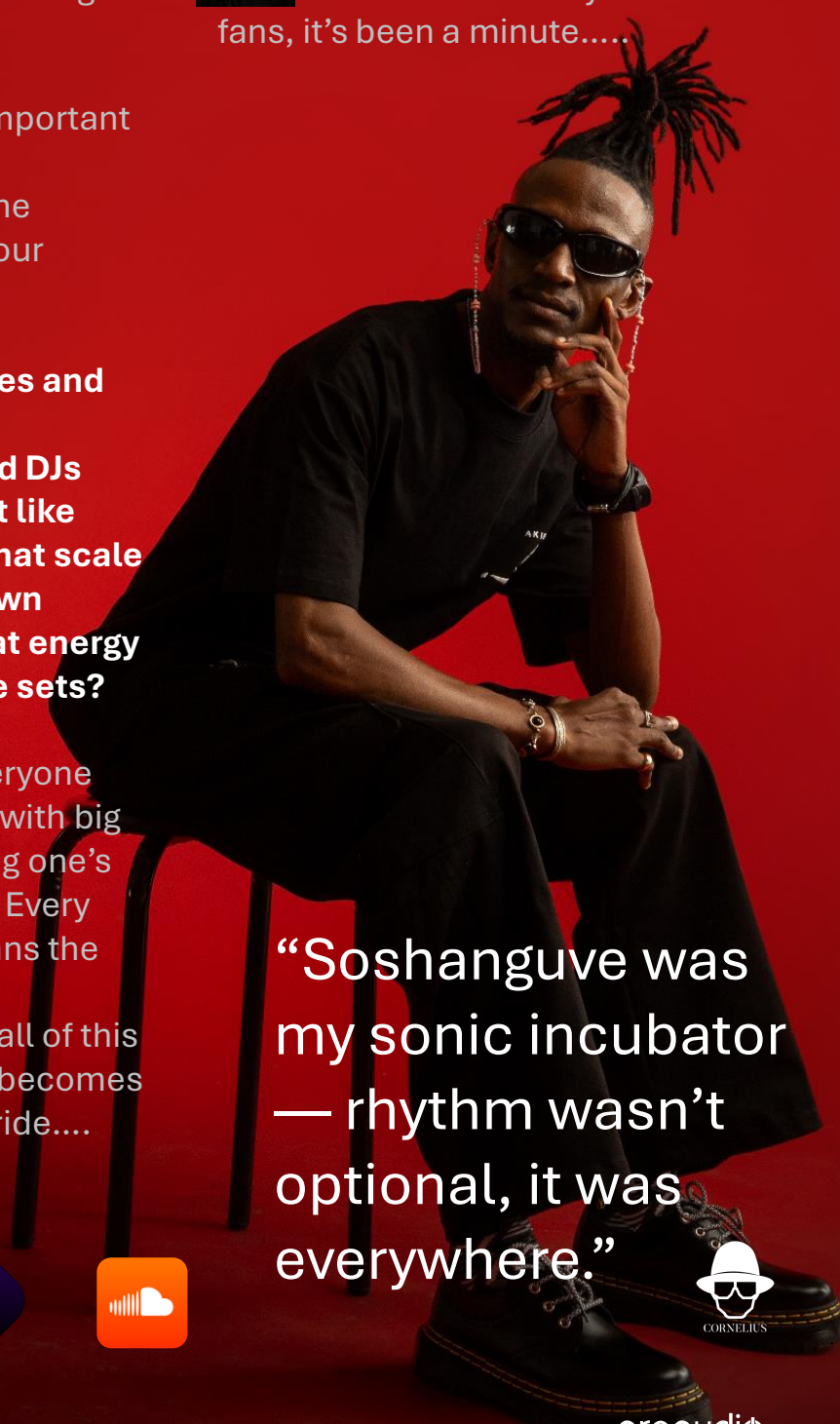
A whole bunch of releases, tours and collaborations. More music for my local fans, it's been a minute.....



You've shared stages and line-ups with internationally acclaimed DJs such as Lane 8. What is it like performing at shows of that scale alongside such well-known artists, and how does that energy differ from more intimate sets?



For me I just see everyone the same, I perform with big Artists and upcoming one's at the same energy levels. Every moment, big or small means the world to me. We will pass, everything shall pass and all of this won't matter. The journey becomes better when we enjoy the ride....



"Soshanguve was my sonic incubator — rhythm wasn't optional, it was everywhere."

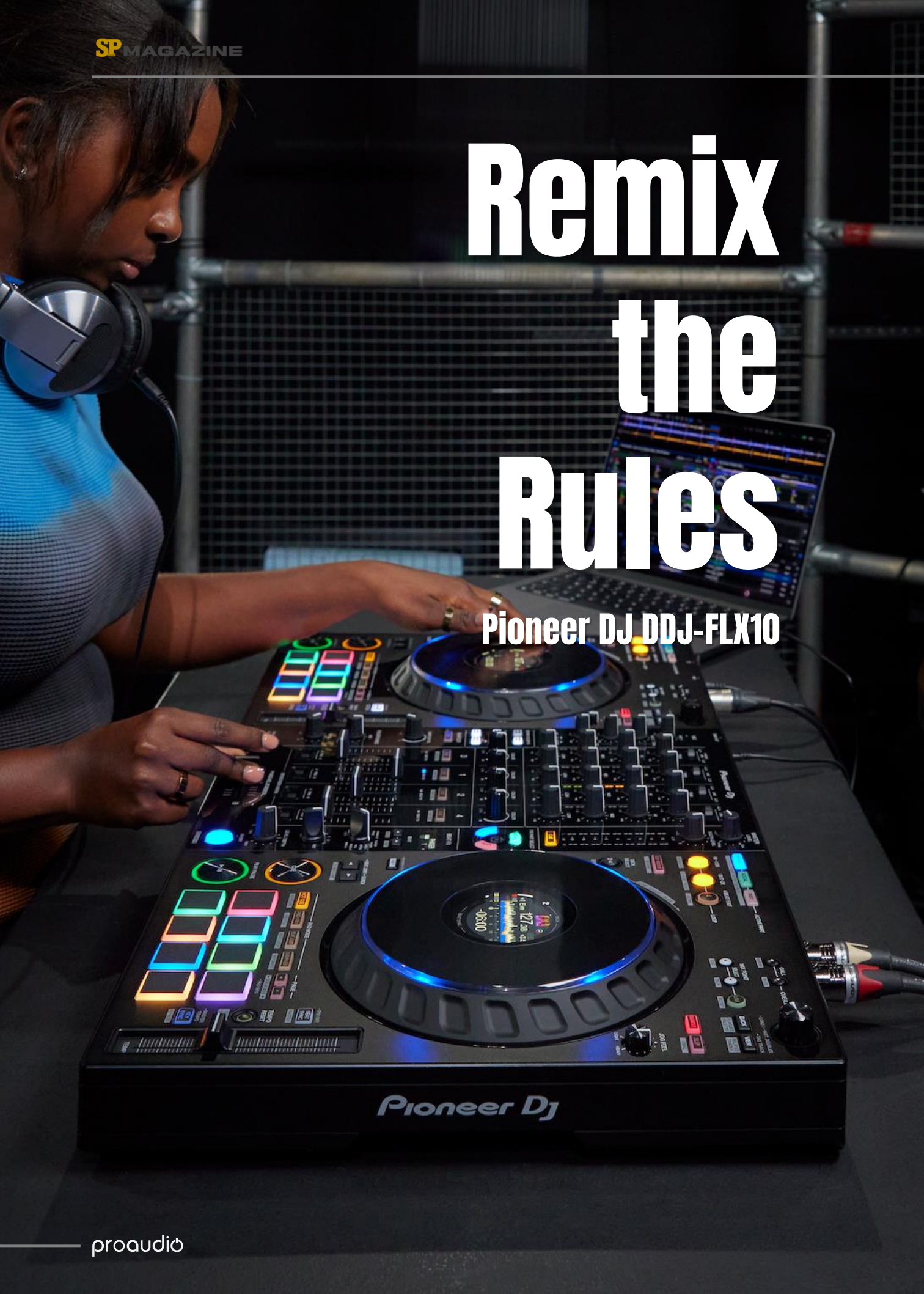


CORNELIUS



Remix the Rules

Pioneer DJ DDJ-FLX10



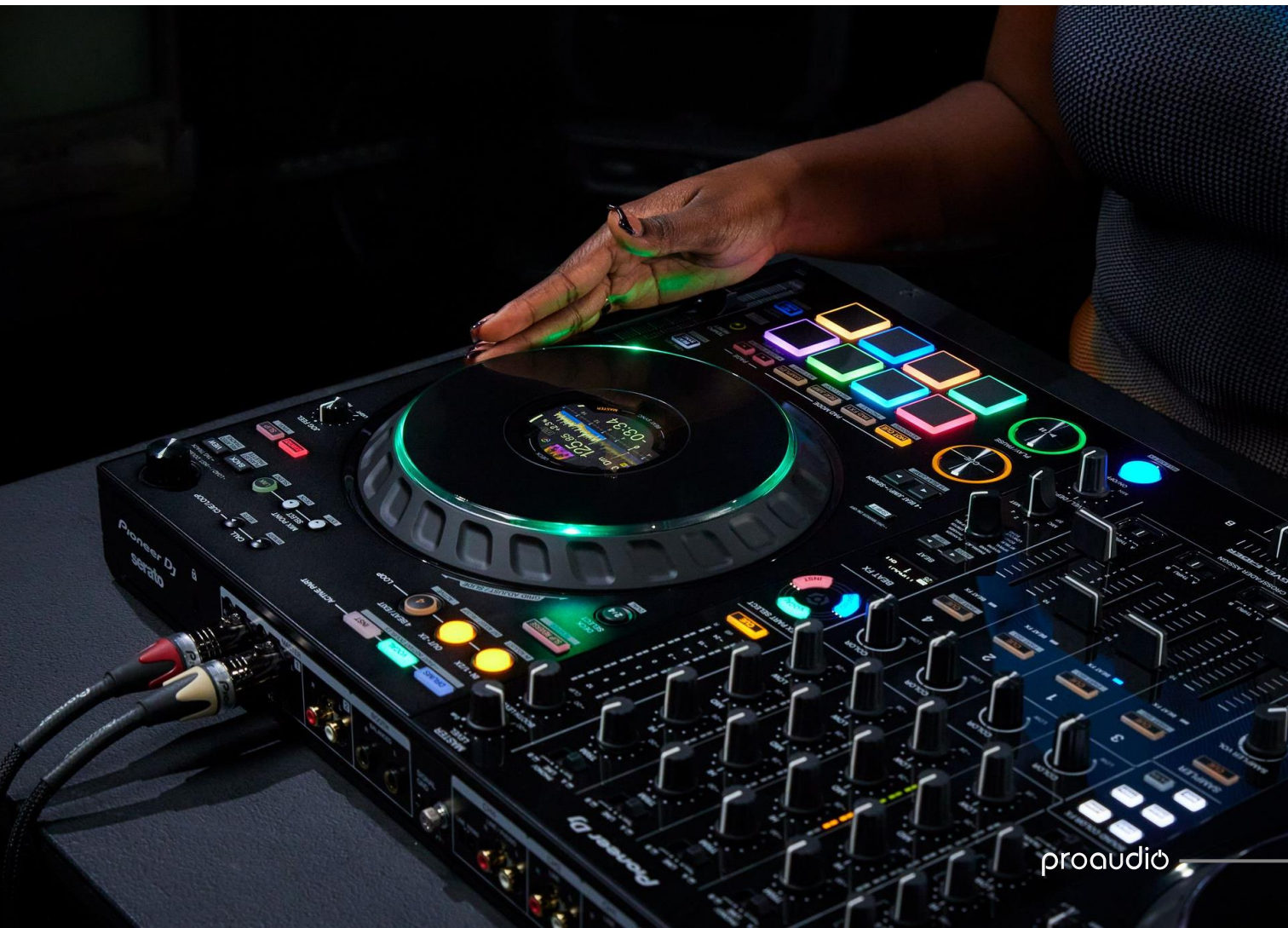
There was a time when DJing meant blending one track into another and hoping the transition felt smooth.

Today, it means something far more expressive. It means deconstructing music in real time. Rebuilding it. Flipping it. Owning it.

The AlphaTheta DDJ-FLX10 feels like it was built for exactly that moment.

At first glance, it looks like a serious piece of hardware — and it is. A 4-channel professional DJ controller designed for rekordbox and Serato DJ Pro, the FLX10 carries the layout confidence of club-standard gear. Full-size jog wheels. Performance pads. Dedicated FX controls. Clean, professional spacing. It feels substantial without feeling overwhelming.

But the real magic begins when you press play.



The standout feature is its integrated STEMS technology — and this is where things get interesting. Instead of treating a track as a single block of audio, the FLX10 allows you to separate vocals, drums and instruments on the fly. No preparation. No pre-exported edits. No complicated setup.

Just load the track — and suddenly you can remove the vocals. Drop the drums. Isolate the instrumental. Build a mash-up live in front of a crowd without ever opening a DAW.

It changes the psychology of performance.

Instead of asking, “How do I mix these two tracks?” you start asking, “What happens if I pull this vocal and layer it over that groove?”

The controller invites experimentation. It rewards bold decisions.





And because it works seamlessly with rekordbox and Serato DJ Pro, it integrates into workflows DJs already trust. There's no steep learning curve — just expanded creative territory.

The jog wheels are responsive and expressive, complete with customizable displays that keep essential information right under your fingertips. Four channels give you room to breathe — layering acapellas, instrumentals and full tracks without sacrificing structure.

The mixer section feels balanced and intuitive, making transitions feel deliberate rather than frantic.

Then there's the aesthetic detail: multi-colour jog ring illumination that not only looks striking but also gives visual feedback tied to performance modes. It's subtle, but in a dark booth, it adds energy to the experience.

What makes the DDJ-FLX10 compelling isn't just that it adds features. It changes perspective. It shifts DJing from linear mixing toward live reconstruction. From playing tracks to playing parts of tracks.

For festival performers, open-format DJs, mash-up specialists and creative risk-takers, that flexibility opens doors. You're no longer limited to what was recorded. You're free to reinterpret it in real time.

And that's the point.

The DDJ-FLX10 doesn't replace skill — it amplifies it. It doesn't automate creativity — it unlocks it. It gives DJs the ability to respond to a crowd with more than transitions. It gives them control over the DNA of the music itself.



In a world where audiences crave surprise and individuality, the DDJ-FLX10 feels less like a controller and more like an instrument of reinvention.

Load the track.
Break it apart.
Build something new.

**That's not just mixing.
That's performance.**



ARTIST SPOTLIGHT



An Interview With:

MILA-ROSE

Curating Connection, One Journey at a Time

Rooted in Cape Town's rich and diverse musical culture, **Mila-Rose** is part of a new generation of artists redefining the emotional depth of the dancefloor. Her sound — a seamless blend of soulful house, Afro Electronic influences, melodious Amapiano, and hypnotic techno textures — reflects not just where she comes from, but how she experiences the world.

An observer by nature, Mila-Rose has built her artistry through listening. From bus rides home and taxi-rank discoveries to late nights exploring Cape Town's club culture, every soundscape has shaped the way she curates music today. Her sets are not just about tempo and transitions — they are about trust, storytelling, and shared experience.

In 2025, joining the JetBlack family marked a defining step in her professional journey, solidifying her commitment to taking her craft to the highest level. But beyond milestones and major stages, Mila-Rose remains grounded in one core belief: the dancefloor is a sacred space of unity, joy, and escape.

In this exclusive Sound Press feature, she reflects on growth, confidence, community, and the powerful role music plays in connecting us all.



SP For those who are discovering you for the first time, who is Mila-Rose, and how would you describe your sound and artistic identity?



As an artist and individual I am shaped by surrounding cultures and the everyday soundscape of South Africa. I am quite introverted so I prefer to listen and observe, through this my inspiration and sound has come from everyday experiences like the busrides home from school, shazaming songs as I'd walk past taxi ranks and memorising lyrics heard on the radio to research the song later.

My sound is an accumulation of where I'm from and where I hope music will take me, rooted in House with influence from Afro Electronic music.

SP Growing up in Cape Town, you were surrounded by a rich and diverse musical culture. How did that environment influence your journey into electronic music and DJing?



Growing up in Cape Town and being exposed to many different types of music led me to develop a diverse musical palette.

Spending time bar- and club-hopping on Long Street, Kloof Street, and Bree Street allowed me to cultivate a taste for techno and house music, while attending more curated, niche parties and events led me to discover Afro Electronic music and genres such as Amapiano. Jazz, Afro-Cuban, classical, disco, and lounge music were also genres I grew up listening to with my family, which heavily influenced my taste.





You've built a strong presence within Cape Town's electronic music scene over time. Looking back, what key moments or turning points do you feel have most shaped your path as an artist so far?



There have been a few standout gigs where I truly connected with an audience or made a lasting impression. The first that comes to mind are the earlier sets in my career at Festival, which were incredible - I was trusted, like never before, to close after artists such as Sun-El Musician and Black Motion.

Kunye is another standout for me; the crowd is so welcoming and genuinely appreciates the care put into curating a set. Playing Between Friends was incredibly nerve-wracking, especially closing after Dlala Thukzin, but nothing has topped it since.



“My sound is shaped by where I’m from, and where I’m going.”

MILA-ROSE

Pioneer DJ

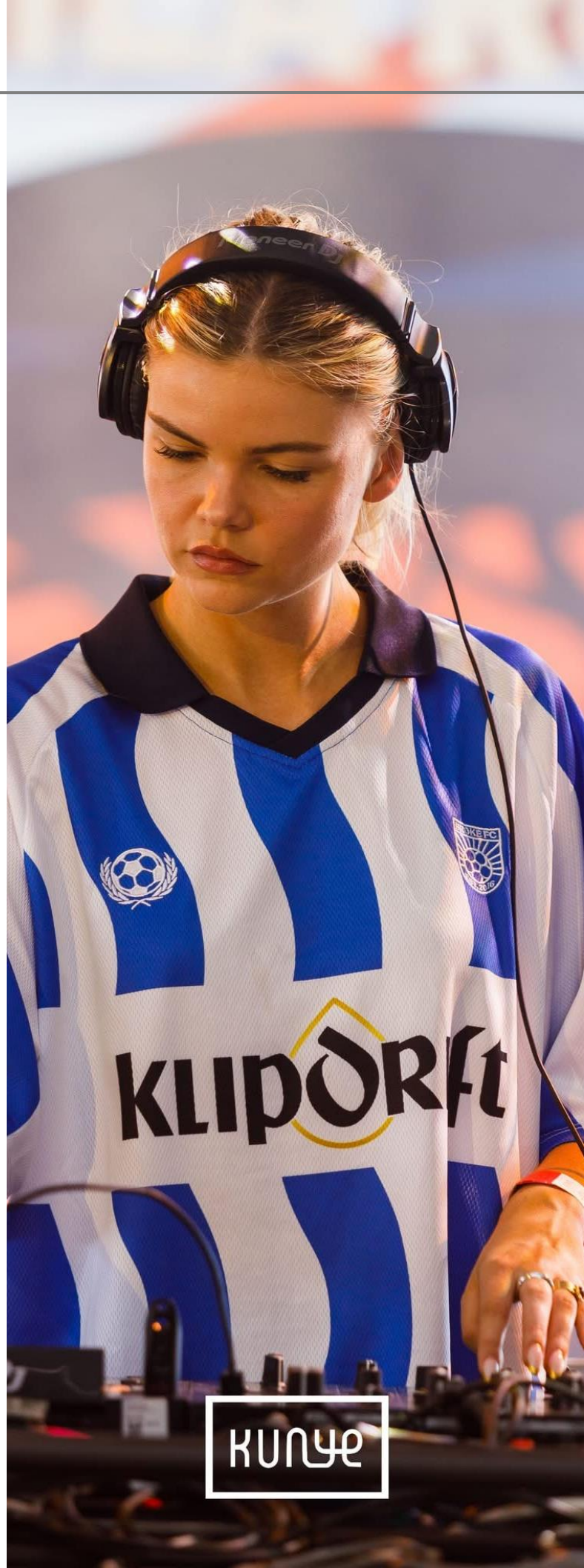
SP In 2025, you officially joined the Jetblack family - a big milestone in your career. What did that moment mean to you personally and professionally?



Joining JetBlack was a true career milestone for me. I remember meeting Jarrad (now my manager) when I first started DJing and telling him, “You don’t know me yet, but one day you will,” as I introduced myself.

I cringe at the blind confidence I had back then, but also wish I’d held onto some of it.

I knew I wanted to sign with JetBlack when I realised this was something I not only loved, but wanted to take seriously and pursue at the highest level for myself and my career.





Since joining Jetblack, how has being part of a collective influenced your growth and evolution as an artist?



Beyond the usual perks of having people in your corner and support on the business side, I've been made to feel like a real artist. Treating this as my 9-to-5, being taken seriously, and having the same dedication poured into my craft that I give has helped me grow immensely.

It's pushed me to work harder because I now have people who expect big things from me and truly believe in me. As a creative, it can often feel like your work isn't taken seriously, and hearing that narrative repeatedly can chip away at your confidence. This support has changed so much for me.



Your sets move through soulful house, melodious Amapiano, and the hypnotic sounds of house and techno. How do you shape that journey for the dancefloor?



I like to build a journey that entices the audience, building trust so that wherever I take them on the musical journey, they know it'll be a good time. I like to base most of my sets in House music with Afro influences, but surprising the crowd with a Gqom or Amapiano track is always so much fun.


Especially when you have the dancefloor in the palm of your hand and you suddenly switch up the vibes for a moment and see how people who don't know the sound, adapt, and those that do, lose their minds.



You speak about the dancefloor as a space for unity, celebration and escape. What do you hope people feel or take away after experiencing a Mila-Rose set?



I hope people lose themselves in the music for that set of mine, whether they're hearing some songs for the first time or a classic that they haven't heard in a long time. Music can connect people despite language barriers or different backgrounds, at that moment we are all on the dancefloor sharing the space, connection and moving our bodies. To have a dancefloor sync up, connect and enjoy the music is what I truly hope for when people hear me play.

A large, dark photograph of Mila-Rose DJing. She is wearing a dark blue t-shirt with 'OFF THE WALL 66' printed on it and has headphones around her neck. She is looking down at her DJ equipment, which is illuminated with colorful lights. The background is dark with some blue lighting and a large, dark, pointed shape on the right side.

“Music connects us beyond language or background.”

MILA-ROSE



Looking ahead to 2026, what's next for you? Are there any new projects, releases, collaborations, or goals you're excited to explore?



2026 feels like a year of hard work, but I am excited for it. I have been working on music that I want to release and I am really excited for people to hear it. I also have my own parties, Mixtape and Mila-Rose & Friends, that I throw and look forward to continuing to grow.

I have some other goals that I hope to share when they're in motion, one of which is playing more international gigs, both in other parts of Africa and overseas.

Overall, I am excited to see what 2026 holds and where I'll be this time next year.



"I build trust with the crowd — so wherever I take them, they know it will be a good time."

MILA-ROSE

Before the sync Button

What It Was Really Like to Be a DJ in the Early 1990s

When DJs Carried Their Music

Thirty years ago, being a DJ meant something very different. There were no USB sticks glowing in the booth, no stacked waveforms, no sync buttons quietly correcting timing mistakes. If you were a DJ in the early 1990s, you carried your music. Literally.

A proper gig meant crates. Heavy ones. Vinyl records stacked tightly in plastic boxes that could easily weigh more than 20 kilograms. Getting booked wasn't just about showing up — it was about loading your car, hauling your collection into the venue and hoping your back survived the night.

Every single record had earned its place. There were no playlists or search bars. If you wanted a track, you had to own it physically — and owning it meant spending hours in record stores flipping through sleeves, listening on shared turntables while other DJs hovered nearby hoping to grab the same white label before you did.

Acid house had laid the foundation at the end of the 1980s, and by the early 1990s the rave scene was exploding. Warehouses, fields, abandoned spaces — dance music moved beyond clubs and into cultural movement territory.



The rave scene didn't just change how people partied. It changed how DJs were perceived. Suddenly, DJs weren't background figures — they were headliners. Promoters began building events around names.

The first wave of “superstar DJs” emerged, establishing brands around their sound and identity. Some toured globally. Some crossed into production, radio, even mainstream music recognition. The DJ was no longer just playing records — they were shaping culture.

Ironically, while dance floors were becoming futuristic, music formats were in transition. In the early 1990s the Compact Disc surpassed vinyl in popularity overall.

But in clubs, vinyl held its ground. Gramophone records continued to be pressed — often in limited runs — specifically for DJs and underground labels.

Vinyl wasn't just a format. It was a statement.





Beatmatching in those days was pure instinct. No visual grids. No digital waveforms. Just ears and touch. One headphone pressed against one ear while the other listened to the room.

One hand riding the pitch slider, the other gently nudging the spinning vinyl forward or back. It was tactile, physical and deeply human. When you locked two records together perfectly and held them in time, it felt earned. When you drifted off beat, there was nowhere to hide.

The early 1990s also marked the beginning of something that would quietly reshape everything.

In 1992, MPEG-1 was introduced — the standard that would later give birth to the MP3 format. At the time, it didn't feel revolutionary in the booth. But it would be. In 1993, one of the first internet radio stations went live. It suddenly became possible to broadcast music globally from a personal computer.

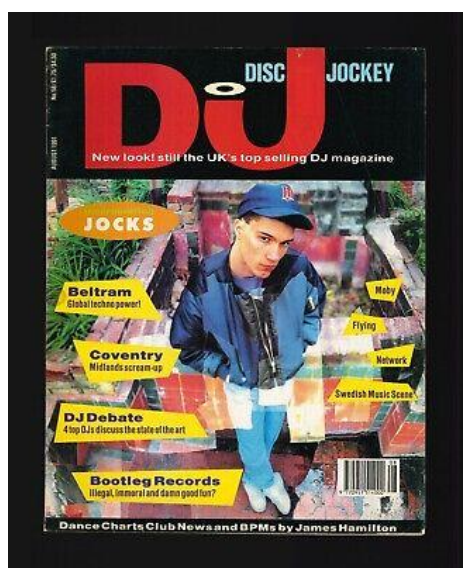
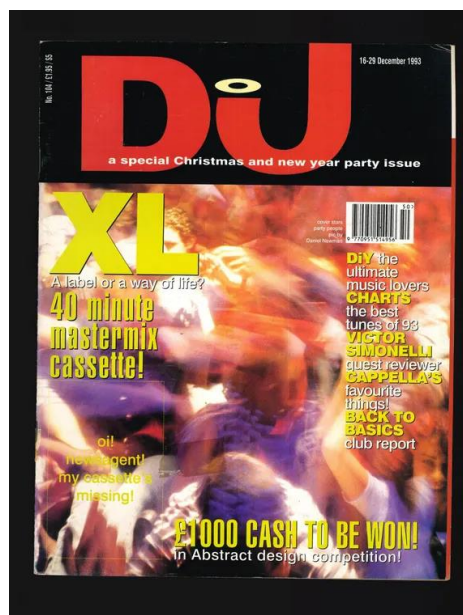
The seeds of digital DJing had been planted — even if most DJs were still elbow-deep in vinyl crates. Meanwhile, the culture around DJing was expanding. In 1991, *Mobile Beat* magazine launched, focused specifically on mobile DJs, reflecting the growing professionalism of the craft.

By 1993, DJs were appearing in industry publications like *DJ Times*, being profiled not just as hobbyists but as serious entertainers and entrepreneurs. The industry was organizing itself.

By the late 1990s, the shift accelerated. In 1998, the first MP3 player, the MPMAN F10, was released. Around the same time, developers were quietly building what would become the first digital DJ systems.

Final Scratch, developed between 1998 and 2002, allowed DJs to control MP3 files using time-coded vinyl. For the first time, digital files could be manipulated with the same physical motion as a record. To die-hard vinyl purists, it sounded like heresy. To forward-thinkers, it felt like the future.

In 1999, Napster launched and turned the music world upside down. Suddenly, tracks could be shared globally at the click of a button. The idea of carrying thousands of songs on a hard drive instead of crates in a car began to feel realistic. That same year, some DJs were already experimenting with all-digital sets, pushing the boundaries of what performance could look like.



LRC

TOP 100 DJs 1993

COURTESY OF DJ MAG ANNUAL POLL

Changing Shades Of The Electronic Scene

1. ABA SHANTI SOUND	26. LAURENT GARNIER	51. DERRICK MAY	76. RED ALERT
2. ALFREDO	27. FLAVIO	52. ORDE MIEKLE	77. RICCI
3. STU ALLAN	28. FARLEY JACKMASTER FUNK	53. MARK MOORE	78. JUSTIN ROBERTSON
4. DAVE ANGEL	29. FUNKMASTER FLEX	54. RICKY MONTANARI	79. DAVID RODIGAN
5. KENNETH BAKER	30. DR S GACHET	55. DAVID MORALES	80. SASHA
6. PAUL ANDERSON	31. DAVE HASLAM	56. GIANNI MORRI	81. KEVIN SAUNDERSON
7. KID BATCHELOR	32. SCOTT HARDKISS	57. NORI MAEKAWA	82. SAXON SOUND
8. ASHLEY BEADLE	33. HEYTA	58. MIXMASTER MORRIS	83. DAZ SAUND
9. DAVID CAMACHO	34. TERRY HUNTER	59. PAUL OAKENFOLD	84. DAVE SEAMAN
10. KENNY CARPENTER	35. TONY HUMPHRIES	60. DJ MUGGS	85. PHIL SMART
11. CIRILLO	36. DJ HYPE	61. DR ALEX PATTERSON	86. SUGAR RAY
12. CUCCOLUTO	37. JAZZY JEFF	62. GRAHAM PARK	87. SOUL II SOUL
13. CARL COX	38. NORMAN JAY	63. PAULETTE	88. SUGAR RAY II
14. JOHN COURSE	39. STEVE JERVIER	64. JOHN PEEL	89. TODD TERRY
15. DANIELE DAVOLI	40. PRINCESS JULIA	65. GILLES PETERSON	90. TOK M
16. DJ DAG	41. FRANKIE KNUCKLES	66. PEE WEE FERRIS	91. PETE TONG
17. LENNY DEE	42. JOHN KELLY	67. DJ PIERRE	92. JUNIOR VASQUEZ
18. CESAR DE MELERO	43. KEOKI	68. MIKE PICKERING	93. SVEN VATH
19. DJ DISCIPLE	44. LISA LOUD	69. DJ POGO	94. LITTLE LOUIE VEGA
20. MISS DJAX	45. BOBBY KONDRS	70. JON PLEASED WIMMIN	95. ANDY WEATHERALL
21. JOHNNY DYNELL	46. C J MACINTOSH	71. PREMIERE	96. NOEL WATSON
22. DARREN EMERSON	47. MALCOLM	72. RAME	97. WESTBAM
23. EMMA	48. STEPHAN MANDRAX	73. SCOTT PULLEN	98. WILLOW
24. TERRY FARLEY	49. MARK MAY	74. DJ RALF	99. STEVE WRIGHT
25. MICKY FINN	50. MASSIMINO	75. DANNY RAMPLING	100. ZOO EXPERIENCE

But rewind back to the early 1990s for a moment. Before MP3 players. Before digital vinyl systems. Before laptops in booths. Being a DJ was equal parts selection, stamina and nerve.

There was no downloading a last-minute track before a gig. If you didn't own it physically, you didn't play it.

If your records were stolen, your career took a serious hit. Preparation mattered. Skill mattered. Reputation travelled by word of mouth and flyer distribution, not algorithms.





And culturally, the scene was evolving too. In 1997, collectives like Sister SF in the United States formed to create community and space for female DJs in what was still a heavily male-dominated environment.

Access, representation and opportunity were becoming part of the wider conversation. The culture wasn't static — it was learning, expanding and correcting itself.



In South Africa, the early 1990s were transformative in every sense. As the country shifted politically and socially, music became both celebration and expression.

House music surged through townships. Kwaito emerged. Dance floors became spaces of release and unity.

DJs weren't just entertainers — they were part of the soundtrack to a nation redefining itself.

Looking back, it wasn't easier. It wasn't harder. It was different.

There was the crackle of a needle dropping into a groove. The weight of a crate in your hands. The tension of manually beatmatching in a packed room. The pride of owning a rare record no one else had.

And then, slowly, the quiet arrival of digital tools that would eventually shrink those crates into hard drives and then into USB sticks.

Today's DJs operate in a world of limitless access, real-time stems, streaming platforms and global reach. But the essence hasn't changed. A great DJ still reads the room. Still understands energy. Still builds tension and releases it at exactly the right moment.

Thirty years ago, DJs carried their music in crates. Today, they carry it in their pockets.

The tools evolved. The heartbeat stayed the same.



ARTIST SPOTLIGHT



proaudio

MOEAIKE

An Interview With:

Melodic Momentum, Global Energy

MOEAIKE



Emerging from Taranto, Italy, **Moeaike** — the dynamic duo of Roberto Dell'Osso and Gaetano Laterza — have rapidly become one of the most exciting names in the melodic and Afro-influenced house space. Since forming in 2019, their sound has evolved into a powerful fusion of groove, atmosphere and emotional depth, capturing dance floors far beyond their hometown.

Their breakout single *Mala Fama* on MoBlack Records surpassed one million streams and marked the beginning of a steady ascent. Follow-up releases like *Bo Bom* and *Ulelè* further cemented their presence, while their latest release, *Lift Me High* via Unreleased Records, has already achieved cult status on international dance floors — long before its official drop.

With over 80 performances across Europe, the Middle East and South America, and support from some of the biggest names in global electronic music, Moeaike are not just building tracks — they're building moments. Their production balances uplifting emotion with carefully engineered groove, creating sets that feel both expansive and intimate.

In this exclusive Sound Press feature, the duo reflect on their origins, their breakthrough milestones, and the evolution of a sound that continues to connect cultures across continents.



For those who may be discovering Moeaike for the first time - how would you describe your sound and the story behind the duo?



Moeaike was born very naturally from friendship and a shared passion for music and club culture.

We came from different experiences and backgrounds, but we realized that together we could create something stronger, combining groove and emotion in a spontaneous way.

From there we decided to build a project together, growing step by step between studio sessions and shows, always trying to transmit energy and create a real connection with people on the dance floor.





Take us back to 2019 - what inspired you both to start Moeaike, and how did your individual musical backgrounds come together?



In 2019 we started working together in the studio more consistently, combining our influences and our different ways of producing music.

We realized that the mix of our musical backgrounds was creating a recognizable sound, so we decided to turn those sessions into a proper project called Moeaike.



Mala Fama was a major milestone with over a million streams. What did that success mean for you personally and professionally?



Mala Fama was one of the first moments when we realized we had something special in our hands. After testing it in clubs, the reaction from the crowd was immediately strong and made us understand we were creating something new in our journey.

The support we received, especially when RÜFÜS DU SOL started playing it and sharing it on their channels, confirmed that we were moving in the right direction.



You've performed in over 80 international shows recently. How has touring across cities like Ibiza, Dubai, and Buenos Aires shaped your identity and confidence as artists?



Travelling and playing so much really changes your perspective, because you realize how music can connect completely different people. Every city leaves something with you, and all these experiences later influence the way we produce music in the studio.

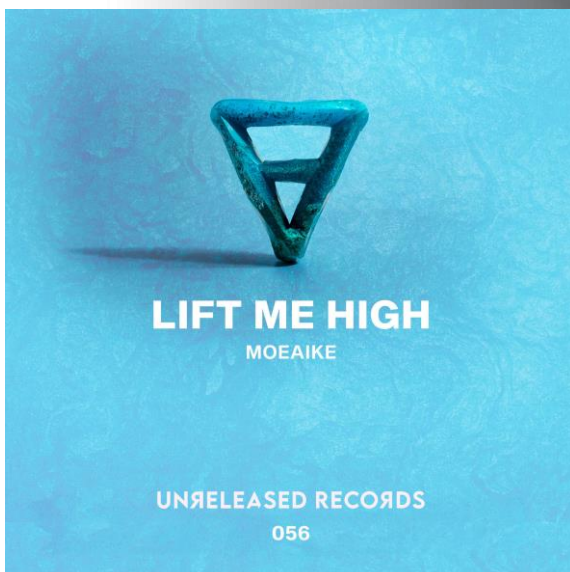


“Lift Me High” gained cult status even before its release. At what point did you realize this track was becoming something truly special on dance floors worldwide?



We realized it while playing it in our sets, because every time the crowd reaction was incredibly strong, even in completely different countries and contexts. At some point we understood the track was travelling on its own.

Then the strong support from Keinemusik in the months before the release gave it an extra push and made us realize that Lift Me High had really become something special for dance floors.





Can you walk us through the production process of “Lift Me High” - from the first idea to the final master? Were there any unexpected moments or challenges along the way?



The track started from a very simple idea in the studio, but the real turning point came when we found that sound and that drop moment that people now recognize and often sing or reproduce during our sets.

From there we built everything around it, working carefully on groove and space to keep the energy strong without losing the emotional side. By testing it in clubs we kept refining small details until we found the right balance between dance floor impact and emotional involvement, and only after seeing the crowd reaction we understood the track was truly ready.

“Together we create something stronger — groove and emotion in balance.”

MOEAIKE



The track carries a strong emotional and atmospheric energy. How did you approach the artwork and overall visual identity to match the feeling of the song?



The artwork follows the visual identity of the label, which keeps a common symbol for all releases, but in this case we worked on colors and textures to better match the atmosphere of the track.

The idea was to visually convey the same light and energetic mood of the record, recalling the sense of freedom and movement typical of summer season dance floors, especially in open air environments.





Looking ahead, what can fans expect from Moeaike in the near future - new releases, or collaborations? And are there any plans or hopes to visit and perform in South Africa soon?



We are working on a lot of new music that represents a natural evolution of our sound, and in the coming months new releases and collaborations that are very important to us will arrive.

We will continue bringing our music around the world as much as possible, and we would really love to play in South Africa as well. It feels very close to our musical vision and we hope to get there soon.

“Music connects completely different people.”

MOEAIKE





When the Priest Takes the Decks

The lights are flashing. The bass is building. The crowd is moving in unison. Hands in the air. Phones recording. And behind the DJ booth, wearing a clerical collar, stands a Catholic priest.

Welcome to the world of **Padre Guilherme.**

Born Guilherme Peixoto in Portugal in 1974 and ordained as a Catholic priest in 1999, he never set out to become a global electronic music sensation.

For years, he served quietly in his parish and even worked as a military chaplain supporting troops abroad. Music was always present in his life — but not in the way the world would later come to know him.

His DJ journey began in the most unexpected way. While organizing social events and community gatherings, he discovered that music — especially electronic music — could bring people together in powerful ways.

What started as small local DJ sets, often to raise funds for parish initiatives, slowly grew into something bigger. Much bigger.

Then came the pandemic.

With churches closed and communities isolated, Padre Guilherme turned to livestreaming DJ sets online. Blending electronic beats with spiritual elements, uplifting messages and moments of reflection, he created something that felt fresh and deeply human at the same time.

People connected. Millions of them. His social media following exploded, and the nickname “DJ Priest” stuck.



His global breakthrough moment arrived during World Youth Day in Lisbon in 2023, when he performed a sunrise electronic set to thousands of young people gathered ahead of the closing Mass.

The image of a priest playing techno in front of a sea of smiling faces traveled the world. It wasn't a gimmick. It was joyful. It was authentic. And it felt like a new chapter in how faith and culture could intersect.

Since then, Padre Guilherme has played in extraordinary places — including under the towering Christ the Redeemer statue in Rio de Janeiro — and at major festivals and international events across Europe and beyond.

His sets are energetic and modern, yet layered with intention. He sees electronic music as simply another instrument — a contemporary way to inspire connection, celebration and hope.

Not everyone immediately understood. There have been moments of controversy. Some questioned whether a priest belonged in a nightclub booth.

But time and again, his message has remained consistent: music is about unity. The dance floor is about shared experience. Joy is not separate from faith — it can be an expression of it.



What makes Padre Guilherme fascinating isn't just the contrast between collar and console. It's the sincerity behind it. He doesn't perform as a novelty act. He performs as someone who believes deeply that rhythm, community and positivity can exist side by side.

And perhaps that's why it works.

In a world often divided by labels — sacred and secular, church and club, tradition and modernity — Padre Guilherme blurs the lines with a bassline.

He reminds us that music has always been part of human celebration. From choirs to cathedrals to dance floors, rhythm has long carried meaning. When the priest drops the beat, it's not rebellion.

It's connection.

And judging by the thousands who gather to dance when he plays, it seems that sometimes, faith and electronic music share the same tempo.



Serious Sound

without the serious price



There's something refreshing about gear that doesn't overpromise — it just delivers. The PowerWorks HPW-2500F is exactly that kind of headphone. Unpretentious, reliable and surprisingly capable, it proves that great sound doesn't have to come wrapped in a premium price tag.

At the heart of the HPW-2500F are 40 mm dynamic drivers that produce a sound signature far richer than you might expect at this level. The low end is deep and confident, giving basslines the weight they deserve.

Mids remain present and clear, allowing vocals and melodies to sit naturally in the mix. High frequencies are crisp without becoming harsh. Whether you're cueing tracks in a DJ booth, rehearsing in a studio, or simply listening to your favourite playlist, the experience feels full and engaging.

Comfort is where these headphones quietly shine. Weighing just over 200 grams, they sit lightly on the head, making long sessions far more manageable. The adjustable headband allows for a secure yet relaxed fit, while the closed on-ear design helps reduce external noise so you can focus on what matters — the music. For DJs especially, that isolation makes a noticeable difference in loud environments.



The practical design continues with a generous three-metre straight cable, giving you freedom of movement without feeling restricted behind the decks or at a workstation.

Dual connectivity options — both 3.5 mm and 6.3 mm jack compatibility — ensure the HPW-2500F integrates easily with mixers, audio interfaces, laptops and even mobile devices. It's a small detail, but it makes these headphones incredibly versatile across different setups.

Despite their affordability, they can handle solid power levels without distorting, offering dependable performance in both casual and professional contexts. They are built to be used, not babied — the kind of headphones you can throw into your bag and trust to perform when you need them.

The PowerWorks HPW-2500F doesn't try to compete in the luxury headphone space.

Instead, it occupies an important and often overlooked category: dependable tools for working creatives, students, mobile DJs and everyday listeners who want quality without excess.





In a market filled with flashy features and inflated price tags, the HPW-2500F stands out by keeping things simple. It focuses on what truly matters — sound, comfort and usability — and delivers all three with confidence.

**Sometimes,
that's more than enough.**



THE SOUNDMA



Small System. Serious Sound.

There's a quiet confidence about the HK Audio POLAR 10 MK2. It doesn't try to dominate a stage visually, and it doesn't rely on bulk to make a statement.

Instead, it lets the sound speak — and when it does, people tend to look around in surprise at where it's coming from.

At a time when performers are expected to move quickly, set up efficiently and still deliver professional-grade audio, portability has become just as important as power.

The POLAR 10 MK2 understands that balance beautifully.

Its slim column design and compact footprint make it easy to transport and effortless to assemble, yet once it's up and running, it comfortably outperforms many traditional 12-inch systems in its price class.

The result is a system that feels refined rather than oversized, controlled rather than overwhelming.



HK POLAR



What truly defines the POLAR 10 MK2 is its clarity. Vocals sit naturally in the mix, cutting through without harshness. Acoustic instruments retain their warmth and detail. Backing tracks sound full and balanced.

The column format ensures wide and even dispersion, meaning the audience hears consistent sound across the room rather than pockets of intensity and drop-off.

Whether in a wedding venue, a corporate function, a small church, or an intimate live performance space, the system delivers a polished experience that feels much bigger than its physical size suggests.

Beyond the sound itself, the POLAR 10 MK2 is built with real-world use in mind. The integrated 4-channel mixer allows performers to plug in microphones, instruments and playback devices without needing additional outboard gear.

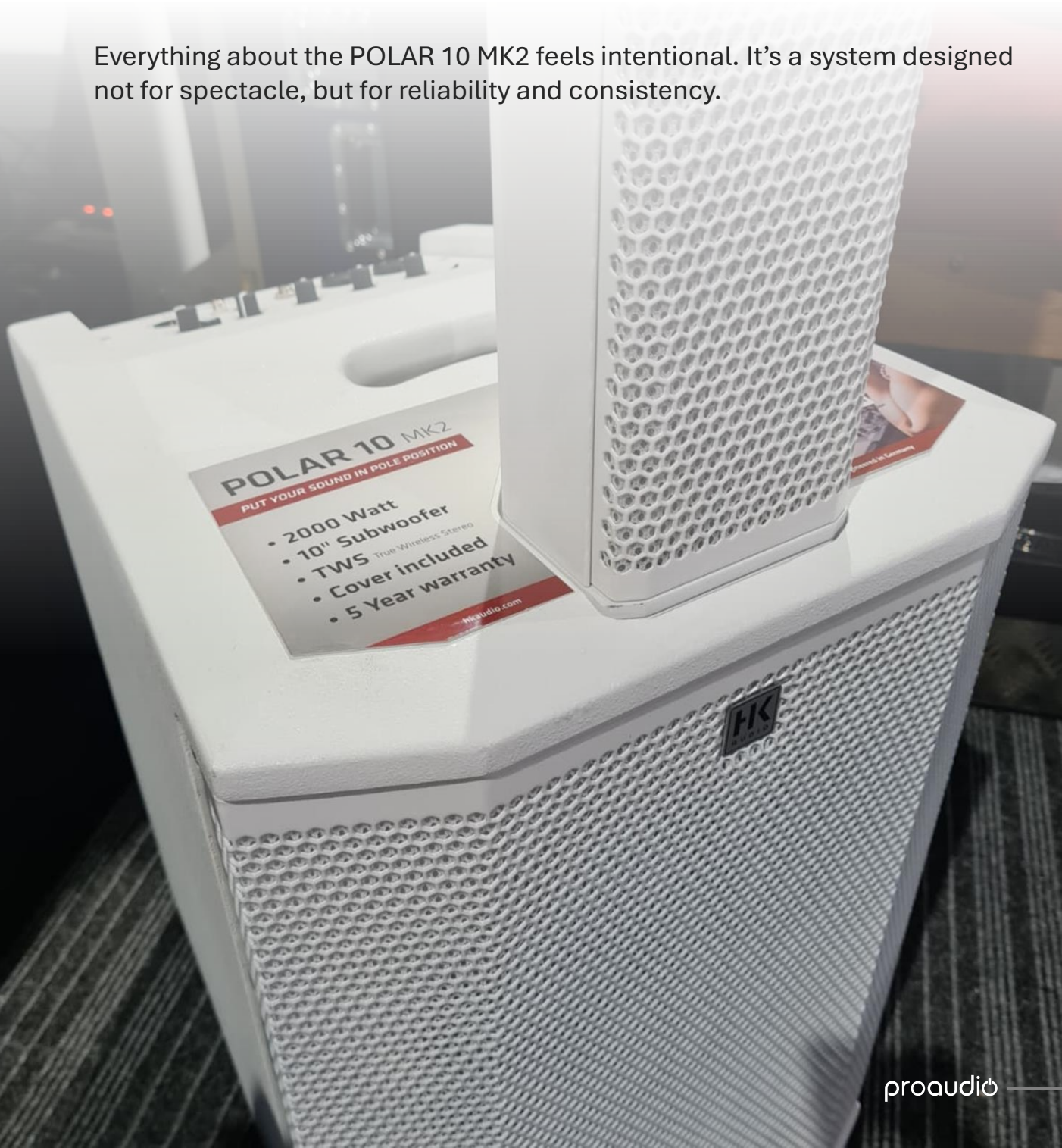
Phantom power supports condenser microphones when needed, while Bluetooth 5.0 makes wireless streaming stable and seamless.

With True Wireless Stereo capability, two systems can be paired without running cables between them, keeping setups clean and professional.

Even small touches, like the built-in USB-C charging port, reveal thoughtful design decisions aimed at modern performers who rely on their devices throughout a set.

The low-resonance aluminium column profile doesn't just look sleek — it contributes to structural stability and helps maintain sonic clarity at higher volumes.

Everything about the POLAR 10 MK2 feels intentional. It's a system designed not for spectacle, but for reliability and consistency.





In many ways, the POLAR 10 MK2 represents a shift in how we think about PA systems. Bigger is no longer automatically better. What matters now is efficiency, clarity and adaptability.

Performers don't always need a massive rig; they need something that delivers impact without complication. They need gear that supports their performance instead of slowing it down.



Compact, powerful and clear, the **HK Audio POLAR 10 MK2** proves that serious sound doesn't have to come in a large package.

For musicians, entertainers and presenters who value mobility without sacrificing quality, it offers something increasingly rare in today's market: **simplicity that performs at a professional level.**



The Sound Behind the Performance

dB Technologies

Every great performance has a secret.
It's not the lights.
It's not the size of the crowd.
It's not even the front-of-house system shaking the room.
It's what the performer hears.

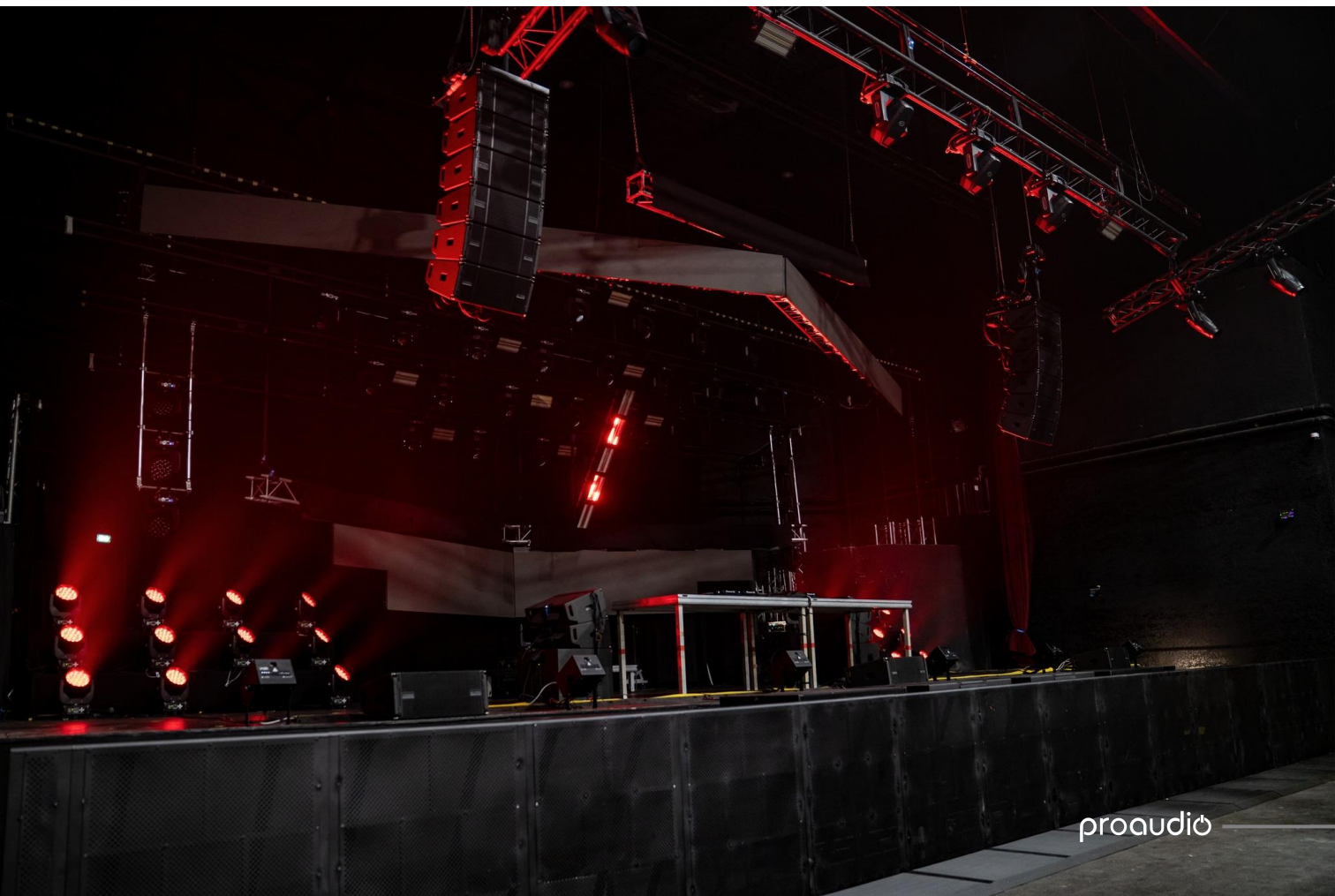
Before the drop hits. Before the chorus explodes.

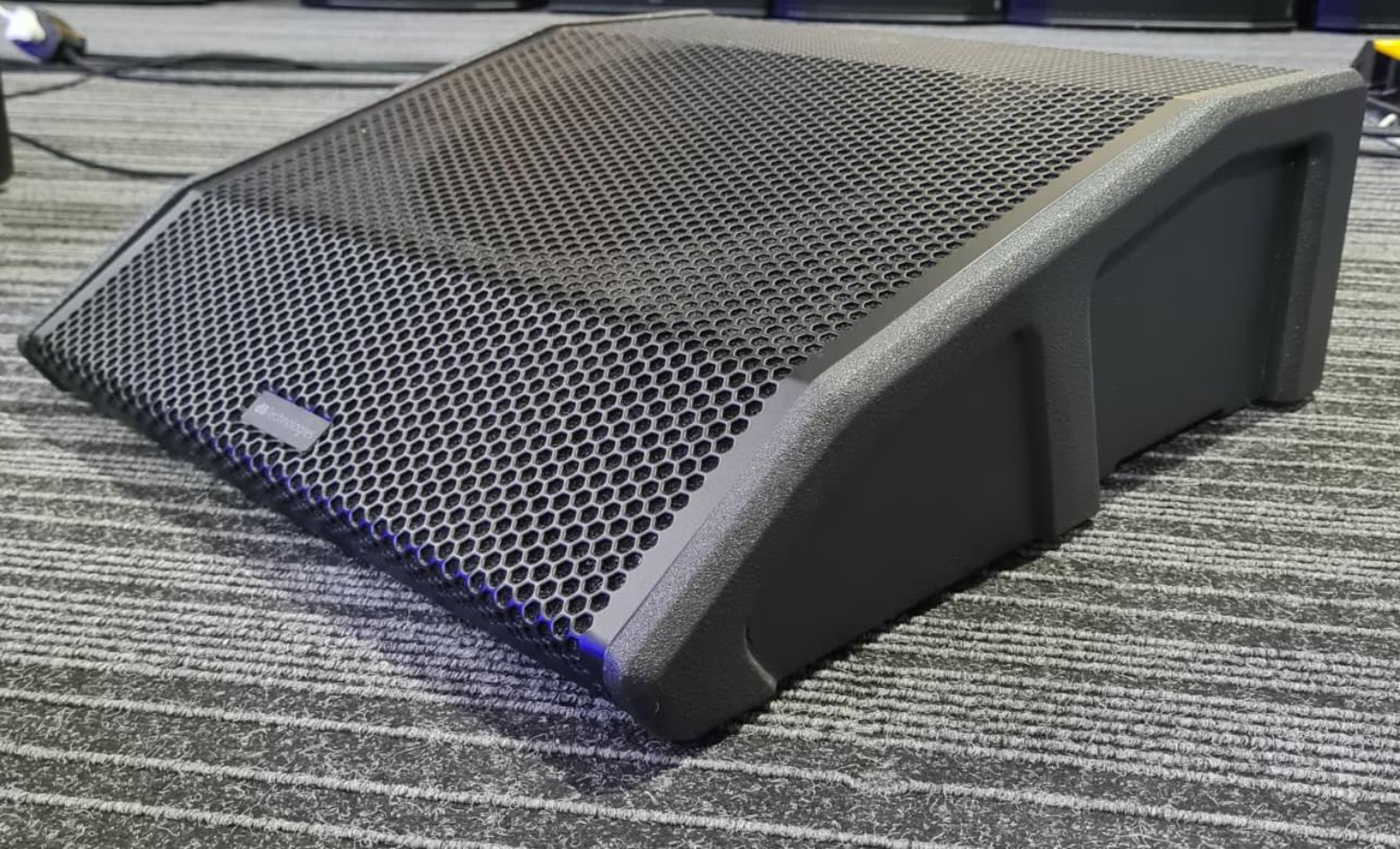
Before the guitar solo soars — there's a wedge on the floor doing quiet, essential work. And when that wedge delivers clarity, confidence follows.

That's where
dBTechnologies stage
monitors come in.

On stage, chaos is normal. Drums are loud. Guitar amps bleed. Vocalists move. DJs push volume. Energy shifts constantly. In that environment, performers don't need guesswork — they need precision.

A monitor has one job: give the artist exactly what they need to hear, exactly when they need to hear it.





dBTechnologies has built its reputation around intelligent engineering and reliability, and their stage monitors reflect that philosophy completely. These are not fragile, studio-inspired boxes.

They're purpose-built tools designed for live environments — angled cabinets that project focused sound directly toward the performer, minimizing spill and maximizing clarity.

For a vocalist, that means hearing every breath and nuance without pushing their voice dangerously hard.

For a guitarist, it means tone that cuts through the stage wash. For a drummer, it means punch and timing that keeps everything locked in. For a DJ, it means feeling the kick drum cleanly in the booth without muddy overlap.

Clarity on stage changes performance psychology. When artists hear themselves clearly, they relax. When they relax, they perform better. When they perform better, the audience feels it.

Feedback is the enemy of every live show, and controlling it is an art form in itself.

dBTechnologies monitors are engineered with controlled dispersion and stable cabinet design to reduce unwanted resonance. That means higher usable volume before feedback becomes an issue — something engineers value deeply and performers quietly depend on.

Modern dBTechnologies stage monitors are powered systems, with built-in amplification and processing carefully matched to the speaker components. That pairing matters. It ensures consistent output, tight low-end response and clarity even as energy on stage rises. From subtle acoustic sets to high-impact live bands, the sound remains controlled rather than chaotic.

Despite their compact footprint, these monitors are comfortable in almost any environment. Club stages, corporate events, festivals, houses of worship, touring productions — anywhere performers need dependable reference sound, they belong.



The truth is, when stage monitors are doing their job properly, nobody talks about them. There are no compliments for “great monitoring.”

There’s just a tight band. A confident singer. A DJ who stays perfectly in the groove. A seamless performance.

That’s the beauty of it.

dBTechnologies stage monitors don't try to steal the spotlight. They support it. They create the foundation that allows performers to take risks, push energy and connect with a crowd without hesitation.

Because in the end, great live sound isn't just about what the audience hears.


It's about what the artist hears first.

And when that part is right, everything else follows.

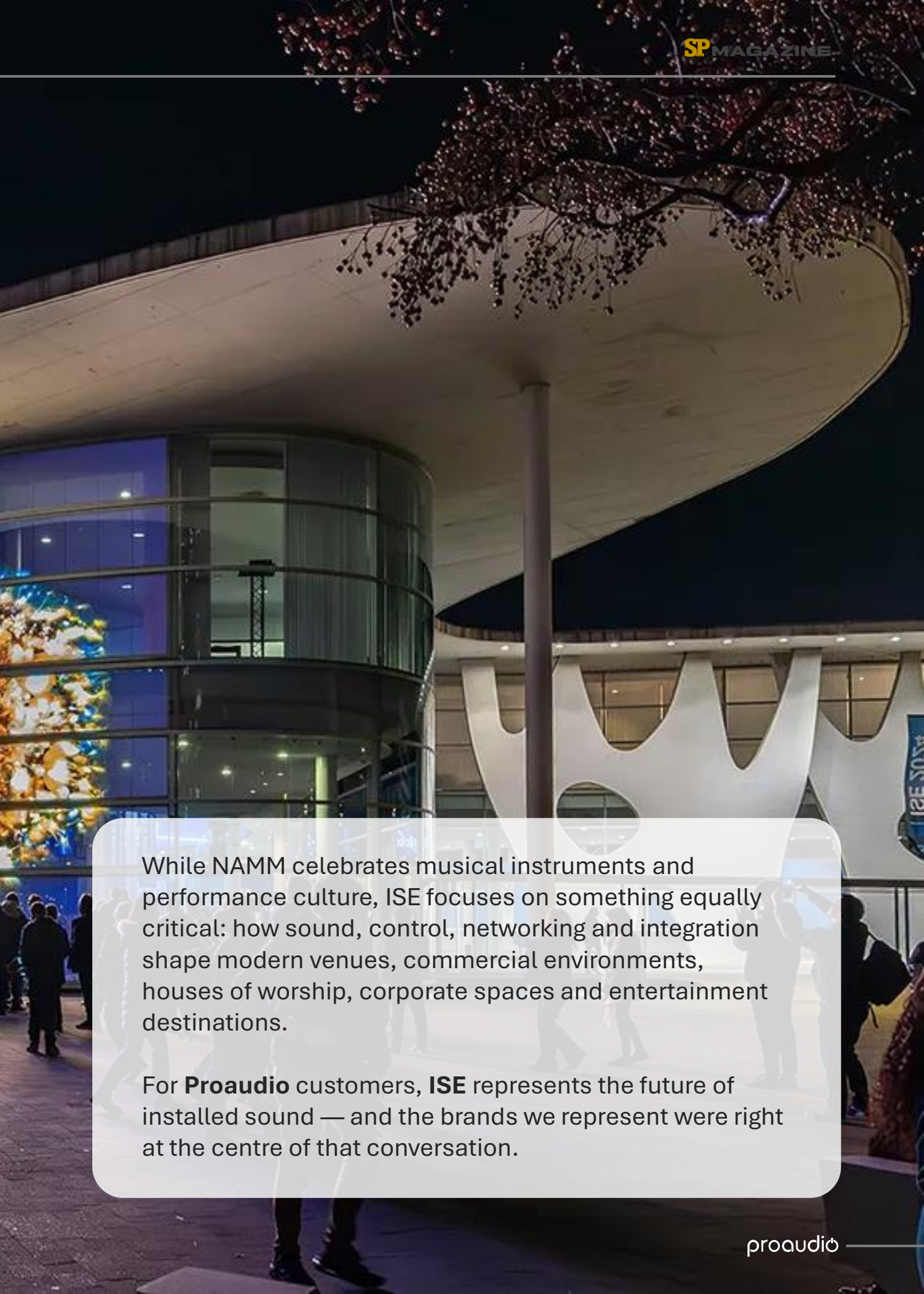


integrated systems europe

3-6 FEB 2026 • BARCELONA



From 3–6 February 2026, the global AV industry gathered at the Fira Barcelona for **Integrated Systems Europe (ISE) 2026** — the world’s largest exhibition dedicated to professional audiovisual and systems integration.

A photograph of a modern building at night. The building features a curved glass facade on the left side, illuminated from within. In the foreground, there is a large, white, abstract sculpture with several curved, vertical elements. The sky is dark, and some trees with reddish leaves are visible at the top of the frame. The overall scene is lit with a mix of warm and cool tones.

While NAMM celebrates musical instruments and performance culture, ISE focuses on something equally critical: how sound, control, networking and integration shape modern venues, commercial environments, houses of worship, corporate spaces and entertainment destinations.

For **Proaudio** customers, **ISE** represents the future of installed sound — and the brands we represent were right at the centre of that conversation.

dB technologies

Scalable Sound for Modern Spaces

At ISE 2026, **dBTechnologies** reinforced its position as a leader in both touring and installation loudspeaker systems. The brand showcased scalable VIO systems alongside installation-focused solutions designed for permanent AV environments.



integrated
systems
europe

3-6 FEB 2026 • BARCELONA

The emphasis was clear:

- High output with refined control
- Installation flexibility
- Network-ready integration
- Compact footprint without sacrificing performance

ISE's dedicated audio demo environments allowed integrators to hear systems under real conditions — critical for architects, consultants and venue designers specifying systems for performance venues, churches, conference centres and multipurpose spaces.

For the South African market, this matters. The demand for hybrid venues — spaces that host corporate events during the week and live entertainment on weekends — continues to grow. dBTechnologies' adaptable systems fit that brief perfectly.



 **integrated
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Intelligent Audio for Install & Performance

HK Audio used ISE 2026 to highlight its expanding ecosystem of installation-ready loudspeakers and scalable line array systems.

Key focus areas included:

- COSMO line array solutions
- CONTOUR X systems
- Installation-specific ranges for commercial environments
- MILAN-certified networking integration

The integration angle was particularly important. Modern AV installations now rely on networked audio standards that ensure deterministic, low-latency performance across large systems. HK Audio's adoption of MILAN-compatible solutions positions it strongly within this next-generation AV architecture.

For integrators and consultants, the takeaway is simple: reliability, networking capability and clarity are no longer optional — they are specification requirements.





audio-technica



Capture Matters

While loudspeakers often dominate headlines, ISE also reminded visitors that audio quality begins at the source.

Audio-Technica continues to play a critical role in professional capture and integration environments, with microphones and wireless systems suited to:

- Corporate conferencing
- Broadcast applications
- Performance spaces
- Education environments
- Houses of worship

In integrated AV builds, microphones must be both sonically reliable and system-compatible. ISE reaffirmed the importance of trusted brands that deliver consistency across varied environments.



	Tuesday 3 rd	Wednesday 4 th	Thursday 5 th	Friday 6 th
11:00	AMM 3rd Party Control	AMM 3rd Party Control	AMM 3rd Party Control	AMM 3rd Party Control
12:00	Handled Window Measurement	Handled Window Measurement	Handled Window Measurement	Handled Window Measurement
13:00	AMM 3rd Party Control	AMM 3rd Party Control	AMM 3rd Party Control	AMM 3rd Party Control
14:00	AT LIME Expansion	AT LIME Expansion	AT LIME Expansion	AT LIME Expansion
15:00	AMM 3rd Party Control	AMM 3rd Party Control	AMM 3rd Party Control	AMM 3rd Party Control

What ISE 2026 Signals for South Africa

ISE 2026 confirmed three major trends that directly impact the South African pro audio market.

1. Networked Audio is the Standard

Integrated AV systems now expect compatibility with networked audio protocols. Future-ready venues demand scalable, interoperable solutions.

2. Hybrid Spaces Are Growing

Venues are no longer single-purpose. Systems must adapt between corporate, worship, entertainment and conferencing use cases.

3. Sound is Central — Not Secondary

ISE reinforced that audio quality is no longer a supporting feature of AV — it is foundational.

The Bigger Picture

ISE 2026 wasn't about flashy product drops. It was about integration, reliability and real-world deployment.

From **dBTechnologies'** scalable loudspeaker systems, to **HK Audio's** network-ready installations, to **Audio-Technica's** professional capture solutions, and **Midas'** trusted console architecture, the message was consistent:

Modern audio systems must be powerful, connected and adaptable.

For Proaudio dealers and integrators, the global direction is clear — and the brands we carry are aligned with where the industry is heading.

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.**



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**

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Gibson

KRAMER
Guitars

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