

**Multi-Grammy-nominated Mix Engineer Dan Malsch Mixes Ghost's New** **Skeletá Album on Solid State Logic Duality Pro-Station console**

*Malsch recalls working on the SSL Duality at Stockholm's IMRSV Music:   
"*There's nothing like the speed of working on the Duality –

it was a dream and a pleasure to work on.”

**Stockholm, Sweden, July 21, 2025 — Skeletá, the sixth studio album by Swedish rock band Ghost, debuted at #1 on the Billboard 200 upon release in late April, a first for the band and the first time in more than four years that a hard rock band has topped the U.S. album chart. The 10-song collection was mixed by Dan Malsch at IMRSV Music in Stockholm on the facility’s 48-channel Solid State Logic Duality Pro-Station console. Malsch was the mix engineer on Ghost’s previous album and has also mixed the band’s entire catalogue in Dolby Atmos.**

Malsch, a multi-Grammy-nominated mix engineer who has also worked with Avenged Sevenfold, Gojira and Bowling for Soup, has long had his own studio, Soundmine Recording. Situated in Pennsylvania’s Pocono Mountains, the studio features a vintage SSL 4000 E/G+ console in the A Room. He had never used a Duality before mixing Skeletá on the console for three weeks at IMRSV, a former EMI Studio built in 1969. “The Duality is very clean but has a harmonic drive that you can kick in," says Malsch. "Also, there's nothing like the speed of working on the Duality - it was a dream and a pleasure to work on.”

**Enhancing creativity with session recall**

Working in Stockholm put Malsch in closer proximity to singer and principal songwriter Tobias Forge, the driving force behind Ghost, who would periodically visit IMRSV to makes notes and approve mixes. “I will get the overall sound of a mix within a few hours, but for me a mix is a full day,” Malsch says. “Then, usually, there are revisions. Tobias would come in to listen, and I might have three or four songs ready for him to hear.” After offering some mix notes, Forge, who produced the album under the pseudonym Gene Walker, would be ready to hear the next song. “With my assistant, Basma Jabbar, we could recall a session quickly.”

He also comments, “Basma was a lifesaver. She knew the console really well and would help me with my recalls. We were doing 16-hour days, and she would keep me laughing and make sure that I had food. She's an unbelievable assistant.”

Malsch was the mix engineer on Ghost’s previous album, 2022’s Impera, working alongside mixer Andy Wallace at Soundmine. Mixing Skeletá at IMRSV gave him the opportunity to compare the Duality to Soundmine’s SL4000 console, which is fitted primarily with “black” EQ modules plus a few “orange” EQ modules. “This new record needed to be more polished, and I found that the way I liked to work the Duality was to be open-sounding, punchy and clean. The Duality EQ is a little more precise and not as broad-sounding, which is something I love about it. I think this Skeletá record really benefited from the sound of the Duality.”

**SSL compression, and plug-in bundle**

The new album, its production, sound and songwriting evocative of some of the slick, polished hard rock of the 1980s and ‘90s, suited Malsch’s sensibilities. “I'm a very clean mixer,” he explains. “I figure, if a track is there, you should be able to hear it, so you have to have space for everything. I'm also very, very basic with what I use; I like to use the same reverbs over and over again. I do a lot on the board. It’s not just a big summing mixer. If you look, every channel will have EQ, and a lot will have compression - I love SSL Channel Compression for smoothing and enhancing sources”

Indeed, he continues, “If I wasn't using compression on the console, I'd be using an SSL plug-in. There’s no console in my Atmos mixing room, so I use the official 4K channel strip from SSL. I use SSL plug-ins all over the place. I'm a creature of habit, and I know how to get what I need to get with SSL gear.” In Soundmine’s A room, he adds, “I have two UF8 eight-channel controllers and a UF1 DAW control centre. I mix in stereo in the Atmos room a lot, too, but since there's no console, I need to buy another set of controllers to get the workflow I’m used to.”

**Opening up mixes with FUSION and THE BUS+**

Malsch’s collection of SSL gear at Soundmine also includes several outboard units. “I have a Fusion, which is on my mix bus. I like the Fusion a lot, mostly for the width. I don't *really* need the ‘Vintage Drive’ — my consoles got that! And I have an UltraViolet Stereo EQ 500 Series module, which I sometimes put on my mix bus; I like the top end on that. I replaced my 4K master bus compressor about a year and a half ago with THE BUS+. If I'm doing a cleaner pop thing, I'll take the 4K button out on THE BUS+, or engage LOW THD Mode, so it's a little more open-sounding, and retain more of the low-end weight. But I'm so used to that kind of 4K compression; that's where I live. I also have one of the old rack-mounted Bus Compressors. But THE BUS+ beats them all.”

While Malsch relies heavily on his SL4000 console along with E series outboard equipment and plug-in emulations at Soundmine, he’s starting to think it might be time for a change after his experience with the Duality in Stockholm. “We're giving some serious thought to bringing in a Duality to the A room,” he says.

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