

Skeleton Crew



Ghost's latest tour was an elaborate exercise in Gothic style

Photos/text: Steve Jennings



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he Swedish rock band Ghost was founded 20 years ago by frontman Tobias Forge with a revolving cast of musicians coming and going through the years. Known for occult-metal theatrics, the band's third studio album, *Meliora*, reached number one in Sweden and number eight in the US. The current album, *Skeletá*, is the first to hit number one on the Billboard 200 chart. Forge has performed under various personas, including Papa Emeritus I, II, III, and, currently, as Cardinal Copia. The other band members are known as the "Nameless Ghouls." Working various musical styles—hard rock, doom metal, progressive, psychedelic-goth rock—the band has a large following, with many fans dressing as Papa or one of the Ghouls.

A theatrical visual delight, with big production values, the *Skeletour* has been praised for its musicality and high-quality

live sound. As *New Noise* magazine commented, "The evening began in shadow. A dark, shredded curtain hung over the stage while Papa Emeritus V Perpetua appeared only as a voice and a silhouette on the side screens, delivering the opening notes of 'Peacefield' like a sermon delivered from behind a veil. When the curtain finally dropped, it gave way to a blinding wall of white backlight, a theatrical birth that set the tone for everything that followed." Sean Reiter, in *San Francisco Bay Area Concerts*, adds, "By the time they played their 2015 hit 'Cirice' about eight songs in, the crowd remained on its feet as Ghost performed beneath a giant church backdrop of stained glass with demonic figures in the panes. 'Darkness at the Heart of My Love' began with the band and audience snapping along with the beat, and then saw dramatic fog creating an illusion that the background singers and keyboards were playing precariously above an abyss."

Amir Chamdin, **creative director/content director**

Chamdin has a long history with the band, going back to its first music videos. “It now feels really cool to be part of the entire visual world during their latest cycle with the album and the tour,” he notes. “I’m mostly directing movies, series, music videos, and commercials. This was a fun one.”

In his discussions with Forge, he says, “We talked music videos, visuals, and the output of the concert experience. Then I brought in [production/lighting designer] Tobias Rylander, with whom I was working on a ballet I directed for the Royal Swedish Opera House. ‘Directing’ the show has been months of brainstorming, listening to music, different set lists, adjusting drawings, and curating ideas. After the stage design and overall agenda were set, the Stockholm and Los Angeles-based creative studio Green Wall Designs stepped in, creating and developing the ideas.” He notes that all the content was created exclusively for this tour, except the video/LED central windows of the church.

Tobias Rylander, **production/lighting designer**

Rylander’s design experience extends back to 2006-07, when he started touring with Swedish bands such as The Hellcopters and Sahara Hotnights. “Since then,” he says, “I have been working with everyone from The Strokes, The xx, and FKA Twigs to more recently the last two Beyoncé world tours. I am probably best known for my work with The 1975, a British band I have been working with since 2013, and now Ghost.”

Rylander says he was introduced to Forge by Chamdin, “whom I knew from my years with The Hellcopters. Amir has directed most, if not all, the music videos for both Hellcopters and Ghost, two of my favorite Swedish bands. He also acts as a creative director to Tobias Forge. Ghost has already built such a strong visual identity and lore that we kept expanding what was there. Tobias [Forge] had a very clear idea of what the stage layout should be, and we knew we wanted the church windows and Gothic set around them. My task was to expand and design the lighting rig, adding detail to the stage structure and band risers, etc. I love being involved in everything from concept to the scenography of the show.”

Rylander says Forge knows what works for Ghost: “He built it from the ground up. Tobias, Amir, and I are all huge KISS fans and old enough to have seen the original four members on stage. We started there, understanding what needed to be done and what things should look like. Ghost is all about storytelling, layers, and putting on the best rock spectacle you can see live these days. We approached the show much like a theatre piece with acts, chapters, and transformations. We sketched the show, layer by layer, to give the fans the ultimate Ghost show.

The fans actually call them ‘rituals.’”

Forge and Chamdin already had the show’s mood and reference images when Rylander came into the picture. “Some were of Pink Floyd, Van Halen, and Queen shows from the ‘80s,” he says. “It’s a music era that I absolutely love as well. I used the [Vari-Lite] VL800 PAR cans for another retro-looking installation in Vegas recently, and I love the look of them. They have good color mixing, dim curves, and strobes, which made them perfect to build ‘80s PAR-can lighting pods. These generic pods framed the main ‘Grucifix’ centerpiece truss, which had the more modern lighting fixtures, like the ACME Lighting PULSAR S2s that fit perfectly. The S2s are a new favorite effect fixture with both beam, strobe, and wash all in one fixture.”

Ghost had never previously brought its main logo, the so-called “Grucifix” to the stage. Responding to it, Rylander says it felt almost obvious to use a mix of curved and straight lighting trusses to shape the lighting rig. “We went through different designs before settling on a custom centerpiece with the exact dimensions of the band logo. It really lends itself well, and I love the way that it turned out.” Rylander says Forge likes to be intentional in how he builds the show from almost nothing into a state of maximalism. “The mix of PAR cans and modern effects let us end the show in a big disco inferno. The shape of the Grucifix, the lighting pods, and the shape of the stage directed the overall lighting rig. It gave us a really unique and beautiful framing that is not just a square box.”

Rylander worked closely with the staging team from TAIT, led by Selena Hodom and Aaron Siebert. They worked closely with Matthew Geasey, Brian Seigel, and the team at Nashville-based Clear All Visuals, who functioned as master draftsmen and production leads. “The stage shape and form were salvaged and altered from previous tours, extended and built out,” Rylander says. “PRG Lighting built the lighting pods for the PAR can rig, and TAIT built the Grucifix. With the world situation at the time—including tariffs on aluminum and steel and difficulties with shipping—it was a miracle they all pulled it together. Worth mentioning as well is Joel Jedstroem and Independent Studios from Sweden, who made the beautiful scenic skull fascias for the band risers and pods. There’s also the inflatable cathedral church scenic that framed the upstage screen, made by Matthew Whitehead and the team at Airworks [Inflatables] located in the Netherlands. Another layer to the show was the fabrics and Kabuki systems delivered by Charlie Andersson and ShowTex. It takes an army of people and creatives to put a show like this together.”

“We all decided we would use [Stockholm-based] Green Wall Designs for video content development as well as previsualization and programming,” Rylander says. “I have worked with Green Wall a lot throughout the years, and it was important to us that we could do it locally to



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come and go over time. I was so lucky to get Ishai Mika on board as LD and programmer. We have worked together on a lot of projects, including Beyoncé. Ishai is the best programmer I know when it comes to rock and metal genres. We were a happy family in Stockholm, programming lighting and video at Green Walls’ previz studio, where they also produced and made all the video content led by Viktor Rundlöf and David Nordström.”

Ishai Mika, lighting programmer

“We spent two weeks at Green Wall Designs Studios refining the show before moving to Production Park in the UK for a week of production rehearsals,” Mika says. “One important thing for us was continuing to previz even after the tour started. Time on the actual rig is always limited, so being able to refine, adjust, and chase perfection offsite allowed us to keep pushing the show forward instead of settling. I’ve worked with Tobias [Rylander] over the last five years on projects including Beyoncé, Bring Me the Horizon, and Valorant. There’s a shared language there, which makes the creative process both efficient and inspiring.”

Mika programmed more songs than are featured in the

show, but the overall vision and setlist were fairly locked before previsualization began. “That clarity helped us go deeper rather than wider,” she notes. “Instead of spreading energy across too many options, we could really craft each song as its own chapter within the larger narrative of the show. We used the [MA Lighting] grandMA3 system, and for a production of this scale and detail, it felt like the natural choice. It gives us the flexibility and precision we need, especially when working heavily with timecode and layered cue structures.

“It was great to reunite with Tobias [Rylander] on a project like this, and a real pleasure working with the artist, Amir [Chamdin], and the entire creative team,” Mika continues. “There’s a strong sense of trust and respect in the way they approach the work—nothing is there just because it looks cool. Every cue, every element has intention. The show built deliberately. It breathes. It held back when it needed to and struck when it mattered. That discipline makes the big moments feel earned. And beyond the creative side, the touring family on this run was fantastic. When the crew energy is strong, it elevates everything onstage and off.”



Above: Ten Astera Titan Tubes and eight Helios Tubes provided uplight effects. Briceño notes that the show's lighting package ran close to 1,000 fixtures. "Each fixture type was really well-utilized, and the overall design and programming of the show highlighted their strengths." Opposite: Rundlöf notes that all the video content was made especially for the show, with the exception of the central windows in the church scenes.

Vada Briceño, lighting director

Briceño ran the tour on a full-size grandMA3, using software V2.2.5. She says the decision was taken not to upgrade the software to keep the show consistent from the 2025 run. "It's not always easy jumping into someone else's show file, and considering the size of our show, learning it was quite the undertaking. One of the first things Ishai and I talked through was the overall flow, intention, and general Ghost lore, which was really helpful in understanding the bigger picture of the tour. Ishai's organization and workflow definitely made the handover a lot less overwhelming than it could have been. He and I were able to spend three days together to go through every fixture type, song, preset, macro, and fader. Additionally, I had the opportunity to program a song alongside Ishai, which allowed me to fully dive into his programming style and the structure of how the show is built. It was truly the best handoff I could have asked for."

Briceño notes that the show's lighting package ran close to 1,000 fixtures. "Each fixture type was really well-utilized, and the overall design and programming of the show highlighted their strengths. By intentionally holding back certain elements of the rig, Ishai's programming allowed for the biggest moments of our show to really res-

onate with the audience. For example, Act I leaned on the floor package, Act II started with a big moment from the Grucifix and begins to add the air package in, and Act III really married both air and floor together. The encore was one big fun show-off of what our rig could really do."

The rig consisted of 353 ACME Lighting Pulsars (257 in Grucifix; 96 throughout the floor), 193 Vari-Lite VL800 Eventpar RGBAs (four pods), 81 Vari-Lite VL3600 Profile IPs (15 attached to back of stage for floor effects), 100 GLP JDC1s (lining the IMAG trusses, eyebrow trusses, and upstage truss), 87 GLP X5 Bars (under the stage for uplight), 67 GLP X4 Bar 20s (lining the front of stage), 24 GLP FUSION X Par 12Z (providing uplighting on the upstage kabuki), eight GLP X4 Bar 10s (lining the front of the stage), ten Astera Titan Tubes and eight Helios Tubes (both for uplight on the scenic fascia), 33 ACME Pixel Lines (lining the interior of the Grucifix), and six TMB Solaris Flares (for uplight on the drum riser), and four MDG theONE fog/haze machines.

"The ACME Pulsars are new to me, and they've been really fun to see and figure out. There's a lot of versatility, and they pack a punch for being such a small fixture," Briceño says. "With the quantity of them in our rig, it was really fun to see them working as a full system." The zac-

track automated follow system was also new to Briceño: “I’ve been aware of its effectiveness but had never worked with the system prior to this tour. The crew chief, Dominic McClory, has a really clear understanding of the system and was an invaluable resource with both zactrack and my overall integration into the show.”

Briceño notes that the GLPX Pars were one of her favorite elements of the show. “The classic-style exterior added a fun touch to the overall look of the rig, while the updated LED interior gave us a larger range of options in the programming. The static PARs were a clear visual representation of Ghost—they were both pushing creative limits while staying true to classic metal.”

She adds, “I’m very thankful for this opportunity and grateful for the trust in taking over a show that had a lot of time and care put into it. A big thanks to production manager Steven Page and tour manager Blaine Brinton. Thanks to Ishai and the lighting crew: Dominic McClory, Bradley Jones, James ‘Butch’ Higgins, Ken Sheahan, Ashe Martinez, Dan Moore, Tom Bider, Josh ‘Sully’ Sullivan, Lindsey Norman, Dan Mitchell, Doug Eder, and Michael ‘Big Mike’ Tautfest.”

Viktor Rundlöf,
video content producer/creator

Rundlöf says of his firm, Green Wall Designs, “We create visual experiences for the live entertainment industry with a focus on light, video, and production design. We always try to combine and integrate the different visual and physical aspects of the projects we work on to make the result interesting and captivating, and we have always seen it as a great strength to have skill sets from multiple different disciplines under one roof.”

Rundlöf was first approached about the tour by Rylander while they were working together on another piece for the Royal Swedish Opera, where Chamdin was also directing. “The whole approach and design sounded absolutely amazing, and we started the talks from there. The four of us—myself, Tobias Forge, Amir Chamdin, and Tobias Rylander—had the rare luxury of sitting down regularly to discuss the dynamic arc and visual expression of the show, as well as all the fine details in the storytelling and understanding of the lore of Ghost. There was just so much passion and attention to detail baked into this show.”

Rundlöf says the process started with a deck of ideas



TOUR TALK

and visual concepts from Rylander and Chamdin. “We digested those and came up with visual and technical solutions, looks, and more ideas. From there, we would look at the progress, talk about where to go from there, spawn more ideas, and hone in on the looks. The content itself was a blend of techniques. Many of the illustrated assets were created by [the digital artist] Riccardo Bettazzoni, who was brought in early on by Tobias, and his art style is one of the inspirational directions for the content. For some songs, we would animate his assets and blend them with live cameras treated through Notch. The songs ‘Mummy Dust’ and ‘Kiss the Go-Goat’ are two examples of this. Other times, we would create 3D scenes to act as set pieces and animate the lighting to blend with the show.”

Rundlöf notes this was the first time Ghost featured video content to this extent; everything was made specifically for this show, with the exception of the video in the central windows of the church scenes.

Nolan Rudi, video director

The bulk of Rudi’s work experience is in camera departments for the film and television industry. Recently, he started making concerts and live events his primary focus. “I think having a background in cinematic storytelling served me well when designing the shots and the edit for the Skelétour. I approach each show as a two-hour movie, and design coverage very similarly to how I would approach shooting narrative work. The rich pageantry of Ghost demands a cinematic and stylized presentation, but



The PA system included main hangs of 20 d&b audiotechnik GSLs (18 GSL8s and two GSL12s) and side hangs of 16 d&b KSLs (14 KSL8s and two KSL12s). Pyrotek contributed the show’s many special effects.

just as the set list evolved in complexity, with the various acts, I tried to allow the complexity of the camera work and tempo of the edit to evolve as we progressed into the show. The first few songs we approached very linearly, flat shots with limited movement, establishing who was where and what they were doing; once that confidence was built with the audience, we could become more adventurous in our presentation.”

Rudi notes the camera operators were encouraged to take risks and trust their instincts. “They all rose to the occasion and contributed their own unique artistic stylings to the camera work.” Medeiros De Lima and Dai Mitchell operated long lenses from front of house, Donovan Delabruere and Ray Gallenberger ran handheld cameras in the pit, and Noel Galan operated the four robo cameras. “I have them to thank for their creative contributions and participation in the work,” Nolan says. “This band was an enormous joy to shoot. It was a rewarding challenge digging into the performance and trying to find ways to best exhibit all nine members’ musical contributions, stylishly and coherently.”

The app LiveEdit was used, with edits triggered by timecode. “Designing a show on a timeline felt similar to how I might approach a scripted scene. It was nice to have a schedule of shots that I could look at, strategize, and prepare for with the individual operators. Our line cut ran through Disguise. Our [Disguise media server] operator, Kyle Tyler, did a great job piloting the system and making on-the-fly corrections to ensure the content lined up with the set pieces perfectly, every night. I was so fortunate to be supported by video engineer Alfredo Herz Rojas. Experienced and accommodating, his commitment to excellence gave me confidence in the ENG [electronic newsgathering] system, allowing me to focus exclusively on the content in the show. I want to commend our video crew chief, Mason Braislin, for his steady leadership. He coordinated every load in and load out with sharp strategy and took enormous effort to ensure every detail was flawless and always kept a brisk but safe pace.”

The video package (like the lighting, supplied by PRG) consisted of 16’-high ROE Visual Carbon CB8 panels for IMAG. The 36’-high performance wall featured ROE Vanish V8T high-transparency panels. “PRG provided excellent gear and support, and project manager Luke Lewis was crucial to the success of this tour,” Nolan adds.

Nils Knecht, front-of-house engineer

Knecht originally came onboard as the tour’s systems engineer. “My focus was on designing, tuning, and optimizing the PA every day, making sure the system translated consistently in every room and fulfilled the needs of the show. When Nate Northway left the tour, I stepped into the role of front-of-house engineer.” It was as a systems engineer that he says, “I built a lot of my reputation under-

standing and perfecting coverage, phase alignment, optimization, and making sure the system delivered what the front-of-house engineer needed. Transitioning allowed me to bring the technical foundation into the creative side of the show. Nate and I have worked together very closely in the past, so by the time we did the handover, I knew the show inside out.”

He mixed the tour on the same Avid S6L that Northway used on earlier legs. “It’s the S6L with a 32D surface, an E6LX-256 engine, and two fully loaded stage 64 stage boxes,” he says. “Nate also handed me his show file as a template, so I had a great starting point in rehearsals.” Knecht has long been an Avid console user. “I also work in the studio and use Pro Tools extensively, so this feels very much like home for me. Using this desk helps me fully focus on the show. The show contained just over 100 input channels, including the band, talkbacks, timecode, and ambients. I delivered a simple left and right mix; all the routing to the different sources happened in the system controller.

“Every song had its own unique musical highlights,” he notes. “You could find everything from open classic rock-and-roll to very dense and layered arrangements. It was about trying to capture the emotions of every vocal and instrument. My goal was to present the crowd with a studio-feel mix without losing the energy and emotions of a live show. I love a tight, fat low end for live shows, but I am always conscious not to overdo it. In the show file, you found separate buses for all instruments, used to process every instrument group in its own unique way. All those vocal and instrument buses then came together on the master bus, where the final stage of compression and master EQ happened before it came out of the system.”

These in-console effects were extensive. Knecht says he used different reverbs on the drums, one to create a studio feel and another, shorter reverb on the snare drum to create an explosive feeling, also on the snare and toms to achieve a beautiful reverb tail. Electric guitars also had a shorter reverb for extra dimensions. A dedicated reverb on the lead vocals, combined with a short slap delay and harmonizer/modulation effects, made the vocal feel thicker. A classic throw delay emphasized certain words and moments

Regarding plug-ins, Knecht says, “You could find Soothe on the vocals. A variety of Waves plug-ins included the F6 for frequency-based dynamic processing or the R-Bass for the bass guitar. The R-Axx was used on guitars, and the PSE minimized stage bleed in the vocal mics. Some McDSP plug-ins, like the SPC2000, were used for dynamic processing on certain instrument buses. I used API channel strips on the kick, snare, and tom bus, as well as an API 2500 compressor on the drum bus. I had a classic XL42 on the bass guitar and the beautiful Cranborne Carnaby harmonic EQ for the guitar bus. On the band bus,

the SSL Bus+ compressor came into play. On the lead vocals, you would find a Manley VOXBOX and an Empirical Labs Distressor, both used for compression and EQ. All this was rounded up on the master bus by a Dangerous Music Compressor and a Rupert Neve Designs MBT for the final touches of the mix.”

Sound gear was supplied by St. Louis-based Gateway Studios and Production Services. “The guys from the warehouse did an amazing job in prepping all gear to a beautiful touring rig that made setting up the front of house an absolute blast every time,” Knecht says. “For previous tours in Europe, we have been out with [Denmark-based] Victory Event Stage and Tour Ltd.” The PA system included main hangs of 20 d&b audiotechnik GSLs (18 GSL8s and two GSL12s) and side hangs of 16 d&b KSLs (14 KSL8s and two KSL12s). The 270 hang featured 12 KSL8s; subs consisted of eight SL-Subs (flown per side) with 12 SL-Subs on the floor. For front fill, there were ten V10Ps across the downstage edge and around the thrust.

“The entire system was run via Dante and d&b DS10 for distribution,” Knecht says. “We also used an analog fallback for safety. At the front of house, we used a DirectOut Prodigy as the system controller and routing matrix. We used d&b rig on the previous tour, and Gateway is a d&b partner company. In Europe, we used L-Acoustics, since Victory is an L-Acoustics partner. I have worked with both systems and know them very well. The cardioid design of the d&b line array helped a lot with reducing noise onstage, which helped me a lot out front to achieve a more controlled sound. But both systems are state-of-the-art and beautiful to work with.

Patrick “Paddi” Krause, monitor engineer

This is Krause’s first touring cycle with Ghost. “Tobias Forge heard my in-ear mixes when he attended an In Flames show in Stockholm and reached out to me afterwards,” he says. “That is always an ideal way to start a collaboration. You come in fresh, but with a very clear understanding of what the band, musical director, and the primary artist expect sonically, and also emotionally, onstage. From day one, it’s been a focused and highly collaborative process.”

Krause ran the show on an Avid Venue S6L system with a 32D surface, E6L-256X, plus two fully loaded Stage64s. “It’s been my primary console since 2017 across most of my tours and clients, so it’s very much home base for me at this point.” He doesn’t think modern desks differ dramatically in pure sound quality; they’re all extremely capable. “What really separates them is workflow. For me, it’s all about speed, precision, and muscle memory. Snapshots and automation are a huge part of how I build and manage a show.

Ghost: *Skeletour*

Show Director/Production Designer: Tobias Forge
Creative Director/Content Director: Amir Chamdin
Production/Lighting Designer: Tobias Rylander
Lighting Programmer/Director: Ishai Mika
Lighting Director: Vada Briceño
Video Director: Nolan Rudi
Video Content Creators: Viktor Rundlöf, David Nordström
FOH Engineer/Systems Engineer: Nils Knecht
Monitor Engineer: Patrick “Paddi” Krause
Production Manager: Steven Page
Tour Manager: Blaine Brinton
Production Companies:
Lighting/Video: PRG
Staging: TAIT
Stage Riser Set: Independent Dekor
Screen Content Visuals: Green Wall Designs
Sound: Gateway Studios & Production Services
SFX: Pyrotek
Scenic: Independent Studios
Inflatables: Airworks
Fabrics/Kabuki: ShowTex

Krause handled 106 inputs, 16 effects returns, 20 dedicated IEM mixes, and at least one base snapshot per song, momentary snapshots, and/or relative level changes within a song—in addition to a few different talkback scenarios. “That required very precise management and a system you can trust implicitly. Monitor mixing in 2026 is not just gain structure and pushing faders anymore. It’s highly detailed and dynamic. Your most critical listener isn’t yourself and the audience; it’s the artist and musical director. The expectation is essentially a studio-quality mix, delivered live every night.” Krause says the S6L platform, paired with its integrated Waves DSP/plugin ecosystem, allowed for that degree of precision, making it the right choice here.

“I used in-console effects quite extensively. IEM mixes these days are very three-dimensional. Especially in a production of this scale, ambience and spatial control are essential for feel and musical confidence onstage.” He ran three reverbs: a cohesive “room” for the full kit mimicking a studio room sound, plus dedicated spaces for snares and toms. “The electric guitars had two short rooms to give them dimension without washing out articulation, and the acoustic guitar sat in a slightly larger space. One detail specifically requested by Tobias was dynamic spatial movement within the guitar image. The two electric guitars were normally panned left and right to create separation and width. However, whenever one of the players stepped into a solo or key lead moment, I brought that guitar into the center image. All those moves were automated and tied into the show structure. It was a subtle shift, but with a huge impact; it immediately focused attention and reinforced the musical narrative.

“Each backing vocalist had an individual reverb, tailored

to their tonal range, so they felt supported but remained defined in the mix. For the lead vocal, I used a primary reverb and tempo-synced delay, plus additional reverb and delay throws for specific moments in the show. All were automated. There was also a subtle pitch shift that came in selectively to enhance width and density when the arrangement called for it. Percussion had its own dedicated spaces as well. All this was handled through Avid ReVibe, Waves, and Sonnox processing. The goal was not to create effects, but to recreate the depth and polish of a studio production in a live IEM environment.”

Krause ran Neve Shelford Channel, plus a Neve 5045 for Tobias [Forge], but everything else was handled inside the console. “At this level, I prioritize an efficient signal path. Additional AD/DA conversion, potential latency, and unnecessary points of failure are things I avoid. Modern consoles and DSP platforms are more than capable, so for me it’s all about stability, precision, and total recall.”

Forge and the other vocalists used sE Electronics V7 capsules, both wireless and hardwired. “In fact,” Krause says, “we transitioned to sE microphones across the entire production during rehearsals before this tour cycle began. Vocals, instruments, and even the audience mics. It was a conscious decision to create consistency in tonal character and rejection across the stage.”

When band rehearsals began, standardizing IEMs was

one of the first adjustments Krause made. “Everyone is now on Vision Ears VE8 monitors across the board. At this magnitude of production, consistency in IEMs is essential. It allowed me to build mixes with far greater precision and predictability. What I appreciate about the VE8 is that they’re not made to impress; they’re tuned for precision. There is no sugarcoating. They will tell you bad mix decisions immediately, which is exactly the point.”

Krause says mixing the band is about detail and dynamics, and clarity is key. “My primary focus during rehearsals was separation and depth inside the IEM environment. When you’re dealing with that many inputs and musical layers, it’s easy for things to feel two-dimensional if you’re not careful. Decisions and adjustments in spatial placement, low-end management, phase alignment, filtering, and stereo image made a significant difference in how the mixes felt for the band. Since everyone in the band and all the backline boys are top-notch, there weren’t any dramatic problems to fix. It was more about elevating an already strong production to the next level, not troubleshooting chaos, but refining nuances. At the end of the day, my job is to make the technical side disappear so they can fully commit to the show. Also, it’s not about gear, but trust. If the band feels confident and inspired on stage, then I’ve done my job.”

The *Skeleton* tour concluded on February 23. 📶