GATES TO HELL – DEATH COMES TO ALL BIO

The ground quakes, the surface fractures, and a colossal force rises from the abyss: GATES TO HELL have returned to deliver their undeniable truth—*Death Comes to All*. Freshly signed to Nuclear Blast Records, the Louisville natives charge onto the heavy music scene with their second full-length release. Blurring the lines between death metal, hardcore, and every brutal sound in between, GATES TO HELL bring a monstrous energy to the studio and an unmatched ferocity to their live performances. From local shows bolstered by LBD Fest and the thriving Louisville music scene to dominating larger stages, the band has evolved into a rising juggernaut of sonic destruction.

“GATES TO HELL is an amalgamation of the things we’re passionate about,” explains vocalist Ryan Storey. “Over time, touring and creating together, your influences, interests, and hobbies start to fuse into something unique.” Drawing inspiration from the violence and gore of classic horror, the band caters to fans of the grotesque and barbaric. Their album artwork—crafted by WYRMWALK—offers a glimpse into the terror within, featuring a haunting depiction of a caged, rotting grave in eerie purples and blues. This imagery is a fitting representation of the blood-soaked dread and suffocating darkness that *Death Comes to All* unleashes.

Fueled by youthful ambition and a sharp creative focus, the band entered the New Jersey branch of Graphic Nature Audio to work with Randy LeBoeuf, ensuring the recording process was both seamless and impactful. “It was awesome working with someone who had our back and helped us refine the album into its best possible version,” Storey says. The result is a record that balances raw intensity with a sharpened sense of precision, elevating their sound to new heights.

With *Death Comes to All*, GATES TO HELL solidify their place in modern heavy music’s pantheon. “This album is a big step up for us,” says Storey. “We really took the time to dig into every song, making adjustments and adding small details.” Standout moments on the album include “Next to Bleed,” a track that showcases the band’s growth as songwriters. Opening with guitarist Seth Lewis, the song builds into a brutal crescendo, showcasing a refined maturity while retaining their signature aggression. The accompanying music video features a striking visual concept: the band encircling a tilting table, where a tortured figure lies bleeding out—a dark, visceral representation of the track’s themes.

“Crazed Killer” is another blistering highlight, drawing on the album’s graveyard imagery. Fast-paced and drum-led, the track delivers a relentless, stabbing energy akin to an auditory murder spree. Its music video reflects the chaos, capturing a packed performance with over 100 people moshing, only for them to start mysteriously disappearing one by one. The result is as claustrophobic and intense as the song itself, with a sinister yet infectious rhythm at its core.

For fans of *Silent Hill*, “21 Sacraments” will be a clear favorite. Inspired by the game’s eerie storyline, the track is one of the album’s hardest-hitting, most mosh-inducing songs. Storey describes it simply: “That song is hard. It’s definitely one of the most intense tracks on the record.” A music video tied to the game’s iconic visuals is also in the works, promising to thrill both gamers and fans alike.

Looking ahead to 2025, GATES TO HELL are preparing to storm the road and spread their ferocious energy to as many new audiences as possible. With Nuclear Blast Records fueling their fire, they’re ready to leave concertgoers in the wake of their annihilation. *Death Comes to All*, but GATES TO HELL will make sure you feel it first.