**BIO**

After 25 years, eight albums, and countless gigs, Bleeding Through persist as a tried-and-true outlier in heavy music and culture.

The Southern California stalwarts wield an enigmatic and unmistakable signature sound born at the crossroads of no-holds-barred hardcore, cutthroat thrash, and cinematic black metal. Mastering a drastic push-and-pull, they have always occupied their own elevated realm in the extreme space, exhibiting a rare ability to not only incite a moshpit, but also invite complete immersion. It’s why they’ve endured changing tides and trends and stood strong as a force of nature with consistent critical acclaim and packed shows.

However, the six-piece—Brandan Schieppati [vocals], Derek Youngsma [drums], John Arnold [guitar], Ryan Wombacher [bass], Marta Peterson [keys, vocals], and Brandon Richter [guitar]—assuredly perfect this vision in 2025 on their aptly titled ninth full-length offering, *NINE* [Sharptone Records].

“We knew we wanted to make a really dark record,” says Brandan. “For as raw as the feeling is, we were also very deliberate in terms of the orchestration. It’s definitely a balance. We put everything into *NINE*. I remember saying, *‘This needs to be the most true representation of what Bleeding Through is’*. I think we achieved that.”

Bleeding Through bulldozed their way out of Orange County just before the turn-of-the-century. Following *Dust To Ashes* [2001] and *Portrait of the Goddess* [2002], they delivered a classic in the form of *This Is Love, This Is Murderous* [2003], which *Revolver* retrospectively christened it a *“quintessential piece of 2000s metal*.*”* They picked up the pace with *The Truth*, bowing at #1 on the *Billboard* Top Independent Albums Chart. The band expanded their catalog with *Declaration* [2008], *Bleeding Through* [2010], *The Great Fire* [2012], and *Love Will Kill All* [2018]. In a *“4-out-of-5 star review”* of the latter, *Metal Hammer* attested, *“This is an impressive comeback that’s tight, hungry and wired with the kind of energy younger bands can only sniff at*.*”* Over the years, they notably toured with everyone from Avenged Sevenfold, Bullet For My Valentine, Disturbed, and Machine Head to Darkest Hour, Hatebreed, and Parkway Drive in addition to appearing on both *OZZfest* and *Warped Tour*.

When the time came to commence their next chapter, the musicians collectively aligned closer than ever before.

“After COVID paused everything, I didn’t think we were going to do this band anymore,” Brandan admits. “All of a sudden, I had spoken to Marta, and she was like, *‘When we’re allowed to be a band again, I want to. We need to keep going’*. Her words motivated me. We started writing these songs, and the album naturally came together. Our communication was more open. We all accepted the direction and pursued it.”

Now, the single “Path Of Our Disease” hinges on Bleeding Through’s longstanding inimitable chemistry. Marta and Brandan lock into an entrancing call-and-response as her melodies offset his guttural scream against a maelstrom of big screen-worthy keys and gnashing guitars.

“It always looks like the grass is greener elsewhere,” the frontman observes. “People take a bite of the apple, and they want more. They’re never simply okay with where they are. They resort to fucking each other over and being bad. *‘Path Of Our Disease’* looks at this kill-or-be-killed society we live in. We obsess over what others have on social media, destroy our relationships, and burn people who matter to us. The current pandemic is a society of people hyper striving to be something they’re not.”

Elsewhere, “Gallows” goes right for the jugular. A black metal death march of airy orchestration and relentless riffing charges towards a funereal chant, *“Please carry me to the gallows*.*”*

“It’s about killing yourself,” he sighs. “A lot of this record discusses my mental health—which I’ve dealt with for years. I’m bipolar, and I go through a lot of shit. The song gets into fighting self-defeat, self-harm, and self-hatred.”

“Lost In Isolation” fuses an insidiously catchy call-and-response between Brandan and Marta to airtight thrash fireworks. Doc Coyle of Bad Wolves and God Forbid pulls up with a fittingly fret-burning solo.

“It’s about how I’ve affected a lot of people in my life because of these mental struggles,” he reveals. “There’s a line that says, *‘Self-hatred is the end of days. I know that life is pain, don’t ever give up on me’*. It sums up my relationship with everyone I love and the band. It was great to have Doc on this one, because he totally fucking ripped the solo.”

Then, there’s “I Am Resistance” featuring Andrew Neufeld of Comeback Kid. Its breakneck pace has the speed and intensity to rile up circle pits worldwide.

“It’s about giving into your demons when you’re at your absolute worst,” he notes. “It has a lot to do with self-medicating and being trapped in this vicious cycle. You need to battle through, resist self-medicating, and actually get help. Andrew is such a fucking awesome person. I love him as a vocalist, and he really brought the song to another level.”

Plus, they reup “War Time” with an incendiary guest spot courtesy of Shadows Fall frontman Brian Fair. “Unholy Armada” concludes *NINE* on an epic note. Its symphonic scope belies a feral intensity in Brandan’s delivery, bottling the extremes of Bleeding Through into one concentrated burst.

“*‘Unholy Armada’* looks at the disease of humanity,” he adds. “It’s people hating each other, stepping over one another, and lacking compassion or even giving a fuck. It was a great way to close out the record.”

In the end, Bleeding Through still crush in their own way without comparison.

“There’s so much passion and aggression on this album,” Brandan leaves off. “If you’re a fan of us, you won’t be let down. This is everything we’ve been working towards. This is the culmination of 25 years. This is Bleeding Through in its purest form.”