VM-Underground monthly newsletter

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Iron Bonehead Productions ready with new EP from Tsirhic: "The riffing is cold and dead yet vibrant with energy and emotion."

Iron Bonehead Productions presents Tsirhic's striking debut EP, 'To Satan I Reply'. Tsirhic is a new one-man band hailing from the United States, playing Black Metal of a mid-to-late '90s variety, recalling Moonblood, Judas Iscariot, and Osculum Infame.
The five-song/25-minute 'To Satan I Reply' is testament to this. The riffing is cold and dead yet vibrant with energy and emotion. An atmosphere of mystical possession is present, ceding to a ceremonial triumph. The recording is raw and rippling, conveying the work of actual human hands, and imparting that vibrancy to its fullest. And the mainman's vocals are pure, ancient-days hate, recalling Gorgoroth's Hat or Mutiilation's Meyhna'ch. 'To Satan I Reply' is unwavering in its dedication, and demands such from the listener.

Mutation joins forces with Hells Headbangers for the release of 'Esoteric Order of Debauchery': "Mutation aren't here to evolve Death Metal; they're here to drag it back to its most primal form and make it bleed again."

Hells Headbangers presents the debut album of Sweden's Mutation, 'Esoteric Order of Debauchery', on CD, vinyl, and cassette. Formed in Stockholm around 2019 by drummer S.N and guitarist K.L, Mutation were completed in 2022 by vocalist N.S, guitarist S.Q, and bassist S.B. Following their 2023 demo, Hells Headbangers signed the band. 'Esoteric Order of Debauchery' channels a sound that is raw, primitive, and unapologetically violent. There's no polish here: just pure aggression driven by riffs, blastbeats, and fierce vocals. Drawing from early Death Metal, Mutation revives the chaos and danger that defined the genre. Every track is a sonic assault, built on instinct rather than perfection.
Mutation aren't here to evolve Death Metal; they're here to drag it back to its most primal form and make it bleed again.

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Hexorcist - Crucificial Imprecations
Angel of Cemetery Records, Godz Ov War Productions, Invictus Productions

If you still want Death Metal to sound evil, chaotic and like it was unearthed from the past, Hexorcist may be the breath of fresh air you were looking for. This album oozes black magic, immediately evoking memories from the late 80s and the early 90s. The songs are all over the place, with chaotic riffs and dive bombs coming at you from all angles and solos thrown in everywhere.

Hexorcist managed to produce a sound that cuts while also avoiding turning into an unlistenable slopfest. It's raw and heavy, but not difficult to figure out where each element is. Definitely can feel that Possessed, Morbid Angel and Sadistic Intent energy in the room with me due to the unhinged riffing.
Overall I would sum up 'Crucificial Imprecations' as someone literally digging up a long lost Death Metal album from some decades ago, dropping it into the year 2026 and saying 'here it is, get used to it.' (Jake (Grimwarning)



Reekmind - Glints from the Crematorium
Night Terrors Records

Reekmind's 'Glints from the Crematorium' is some pure, cold filth. It occupies the murky territory between Death Metal and Doom, without ever really fully leaning into one discipline, hopping back and forth the whole time. The riff work here is just filthy; one moment we get the chugging, chainsaw like attack before slumping into sludgy, echo like moments that seem to bounce around some frigid crypt.
What I most appreciated was the drumming here. Its surprisingly clean and grounds each song into an overwhelming sense of weight. The vocals are nasty and they crawl across the music like rotten gristle, which really fits with the mental imagery and lyrics to complement the frigid, corrupt vibe.
'Glints from the Crematorium' feels more like being led slowly on a frozen trek through a bleak wasteland. Filthy, cold and haunting from start to finish. (Jake (Grimwarning)



Revel in Flesh - Flesh for the Kult of Death
War Anthem Records

Revel In Flesh continues to operate within the universe of Swedish Death Metal: thick guitars, dark riffs, morbid melodies, and that characteristic density that inevitably points back to a school we know very well. From beginning to end, the album moves like a very compact, tight, and consistent block.
For now, what we have is a compact, dark, and extremely dense album that knows exactly which tradition it belongs to, but does not seem completely trapped inside it either. They are not reinventing Swedish Death Metal. But they do not need to. Sometimes it is enough to make a familiar formula feel heavy, dark, and alive again. And 'Flesh For The Kult Of Death' does exactly that. (Jorge Desolate)

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INTRODUCTION INTRODUCTION



The Nameless Shrine

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Beast Majesty - Unholy Revenge [EP]
WolfKult Religion

Formed in 2025, Beast Majesty is the creation of Evil Priest/Alejandro Alfaro Vasquez, who handles all instruments, vocals, artwork, and conceptual direction. The project is an outlet for sounds, resonances, and abstract melodies that occupy the musician's mind. Beast Majesty play unpure Bestial Black Metal drawing faithful inspiration from Goat Semen, Mystifier, Bathory, Impaled Nazarene, Impiety, early Sepultura and Sarcofago, yet maintaining its own identity. 'Ungodly' Revenge is a five-track all-out assault of primitive, chaotic, cavernous South American War/Black/Death Metal; unrelenting darkness, bestialities, barbarism and primitive aggression is bestowed upon the listener.
It's quite refreshing to hear this type of musical carnage from time to time. War Metal mongers know what to do next. (LV)

The Nameless Shrine, a name that shrouds a place in mists, elevating it to mythical proportions. Please introduce this dark entity to our readers, and what plans and destinations do you, Zharuul of the Forbidden Spheres, have in mind for The Nameless Shrine?
The Nameless Shrine is an attempt to create something that exists outside a clearly defined time, place or belief system. A shrine suggests devotion, mystery and ritual, but by leaving it nameless, it is no longer connected to one particular religion or tradition. It could have existed thousands of years ago, somewhere forgotten beneath the earth, or perhaps only in the imagination.

Musically, the project grew from my fascination with the darker and more ritualistic side of black metal, with the early Greek scene as an important influence. But the intention has never been to recreate the past. Occultism, forgotten traditions and old horror cinema are equally important elements in shaping the atmosphere.

In a short space of time, you have released a 7" split with Necromantic Worship via WolfKult Religion and a demo tape titled 'Promo MMXXVI' via New Era Productions, giving listeners a taste of your Hellenic scene-inspired, occult, atmospheric, and hypnotic Black Metal, with Necromantia warranting a special mention. The 7" sold out in no time, how did that feel for you? Were you completely caught off guard, or was it somewhat expected?
The fact that both releases appeared so close together was actually more coincidence than part of a deliberate plan. 'Promo MMXXVI' had already been finished before the split came together, and the track that eventually appeared on the 7" was originally intended to be part of that promo. When the opportunity for the split with Necromantic Worship arose, it felt like a much better destination for that particular track. That is why the two releases followed each other so quickly.
As for the 7" selling out so fast, that genuinely surprised me. Of course, Necromantic Worship already has its own following, and WolfKult Religion knows how to reach the right audience, so I expected there would be interest. But the speed at which it disappeared was certainly beyond what I had anticipated.

For a project that was still very new at that point, it was encouraging to see people connecting with what we were doing. At the same time, I try not to attach too much importance to numbers or how quickly something sells out. The most important thing remains creating music that feels right for The Nameless Shrine.

If there is anything I haven't covered that you would still like to share, please do so. Thank you very much for the interview!
I think we have covered most of what matters at this stage. The Nameless Shrine is still a relatively young entity, and I prefer to let the music reveal its identity gradually rather than explain everything behind it. For now, the main focus is the debut album and what comes after it. New material is already taking shape, so the shrine is far from complete. Thank you for the interview, and thanks to everyone who has supported the project, bought the releases or simply taken the time to listen. The doors have only just opened.

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