

ROLYVETRSUM MAGAZINE

Year 1 | Issue 2 | August 2025

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A magazine developed and edited by people
from different countries:

**Ecuador, Honduras, Brazil, Costa Rica,
Colombia, Spain, Cuba, Poland, Venezuela,
and Chile.**

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musikamundirec.bandcamp.com

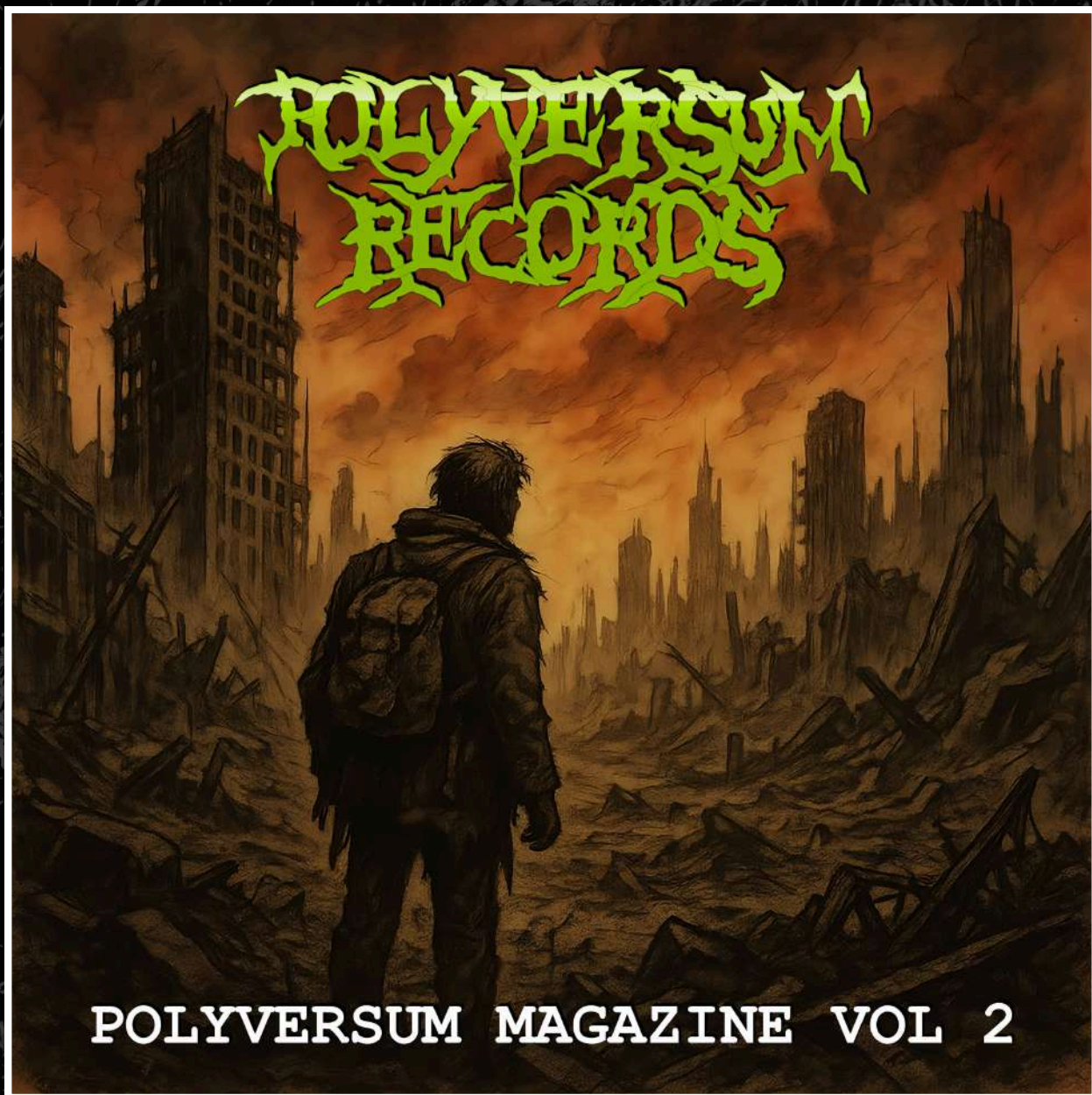
(Reinaldo Hilarío)

coldwinterband.bandcamp.com

(Alessandro)

luciferrex.com.br

(Zartan)



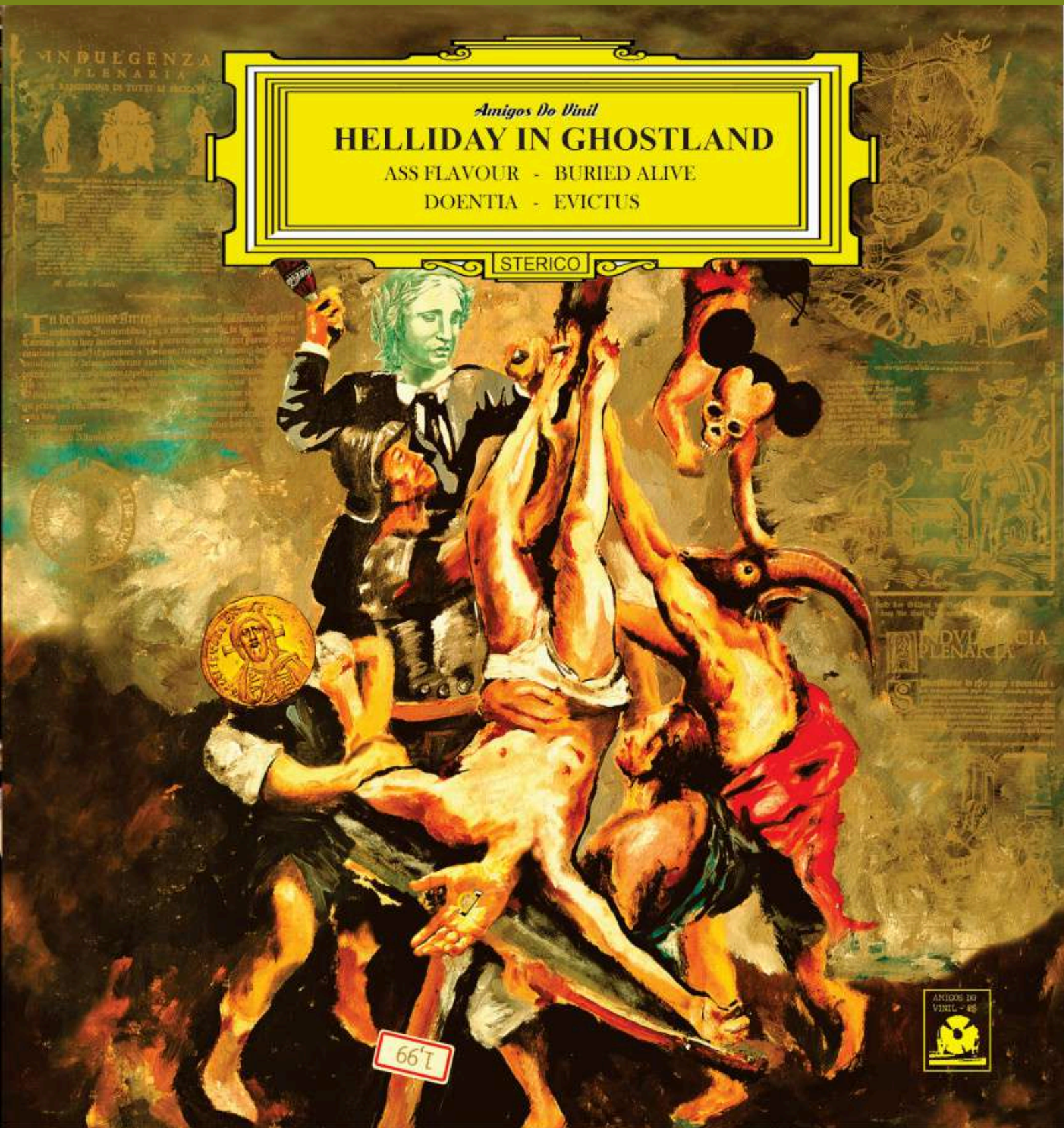
**AVAILABLE FOR DOWNLOAD
ALSO ON BANDCAMP**

POLYVERSUM RECORDS

SONGS:

- 01 - Ass Flavour (Brazil) - Parasites Path
- 02 - Doentia (Brazil) - Demons on My Head
- 03 - Buried Alive (Brazil) - Malefic Dictator
- 04 - Evictus (Brazil) - The Darkest Mirror
- 05 - Cold Winter (Brazil) - Just Memories
- 06 - Opus Funebre (Brazil) - The Flight of the Black Crow
- 07 - Mordrom (Brazil) - World in Doom
- 08 - Contempty (Brazil) - We Are Pain
- 09 - Numidian Killing Machine (Algeria) - Numidian Prophecy
- 10 - Fohatt (Brazil) - Motus Temporis
- 11 - Raízes (Brazil) - Esquerda Liberal
- 12 - Profane Art (Brazil) - Order 666
- 13 - GGG Excrementor (Brazil) - Banquete Aos Vermes
- 14 - Bleak Wind (Brazil) - Invisible Cycle
- 15 - Segregatorium (Brazil) - Last Night of the World
- 16 - Bleak Transcendence (Brazil) - Mortuanima
- 17 - Putrid Impetus (Brazil) - Fetor Hepaticus
- 18 - Bleak Serenity (Brazil) - Introspective
- 19 - Necrosive (Costa Rica) - Zyklon
- 20 - Astaroth (Costa Rica) - Catapultas del Terror
- 21 - Asthma Slave (Costa Rica) - No Quiero Despertar
- 22 - Death Invocation (Costa Rica) - Headless
- 23 - Sacrílego (Costa Rica) - Rebelión
- 24 - Golgota (Costa Rica) - Idolatry
- 25 - Neanderthal (Costa Rica) - Sueños Apocalípticos

polyversumrecords.bandcamp.com



Helliday in Ghost Land:

Extreme Metal Compilation from Espírito Santo, Brazil gets Vinyl Release with Artwork Inspired by Classics.

By: Janio Luiz Malacarne

The compilation's cover is a work of art in its own right, illustrated by Márcio Vaccari. Inspired by the covers of vintage classical music vinyl records, the artwork delivers a direct critique of religious mercantilism, reflecting the provocative and critical themes that run throughout the album.



The compilation features Ass Flavour, a metal band that began its journey in 2002.

With a solid line-up, Ass Flavour brings to the compilation its experience, aggression, and mastery of the genre. The band is renowned for its technical and incisive sound.

Current Line-up:

Gustavo Barbosa - Guitars

Leonardo Salarolli - Guitars

Rodolfo Alvim - Bass and Backings

Augusto Pezão - Drums

Fylipe Bezerra - Lead Vocals

Contacts:

[instagram.com/ass.flavour](https://www.instagram.com/ass.flavour)



DOENTIA

Another major highlight is **Doentia**, a Thrash Metal band formed in 2024. Comprising Marcos (guitar and vocals), Mutante (guitar), Volk (bass), and Janio (drums), Doentia is one of the newest revelations in Espírito Santo's metal scene.

The band's aggressive and innovative sound reflects their bold and experimental approach to Thrash Metal.

Social Medias:

[instagram.com/doentiathrash](https://www.instagram.com/doentiathrash)
[youtube.com/@DoentiaThrash](https://www.youtube.com/@DoentiaThrash)

Cover Art by **Márcio Vaccari**

Contact:

[instagram.com/cybervaccari](https://www.instagram.com/cybervaccari)



Death Metal is also well represented by Buried Alive, a band formed in 2020. Buried Alive delivers a heavy, brutal sound that captures the raw essence of Death Metal, promising an intense experience for listeners.

Band:

Diogo Maia - Guitars and Vocals

Diogo Victor - Bass

Maicon - Drums

Contact: [instagram.com/buriedalive99](https://www.instagram.com/buriedalive99)



EVICTUS

Finally, **Doom Metal** is represented by Evictus, a band formed in 2003, known for their atmospheric and heavy compositions.

The band's inclusion in the compilation provides a more melancholic and sombre pause, contrasting with the other contributions and offering a varied listening experience.

The extreme metal scene in Espírito Santo is about to enter a new chapter with the release of the vinyl compilation Helliday in Ghost Land. Conceived and organised by Amigos do Vinil-ES, this compilation promises not only to capture the essence of Espírito Santo's extreme metal but also to pay tribute to the classic format with an innovative approach.

The project, supported by a successful crowdfunding campaign, brings together four local bands that represent the diversity and intensity of extreme metal.

Current Line-up:

Fernanda Helena - Vocals

Eduardo Tob - Bass

Leonardo - Guitars

Danielton - Guitars

Marcus Vinicius - Drums

Each of these bands brings its own identity to the album, offering a rich and varied snapshot of the state's musical scene.

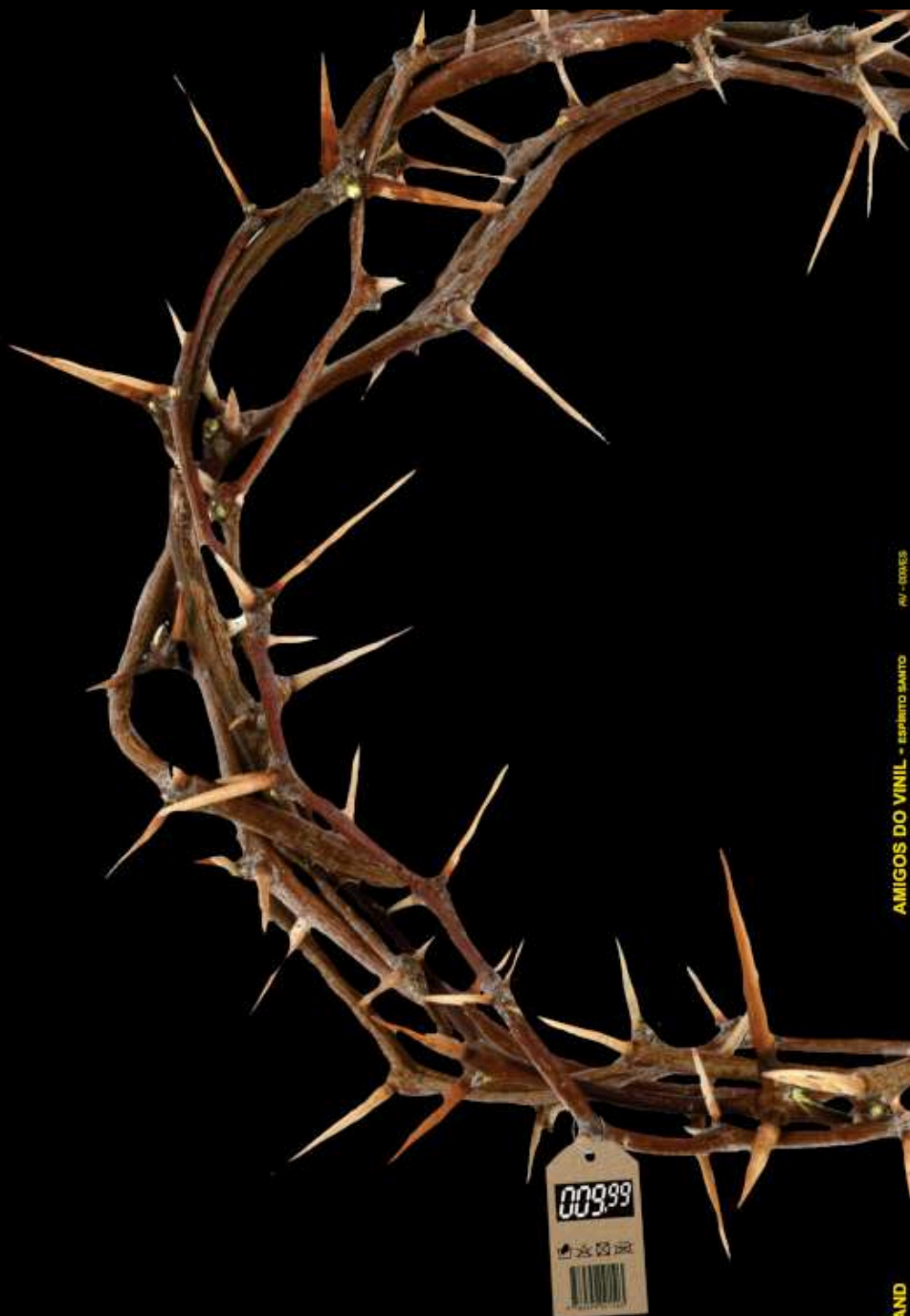
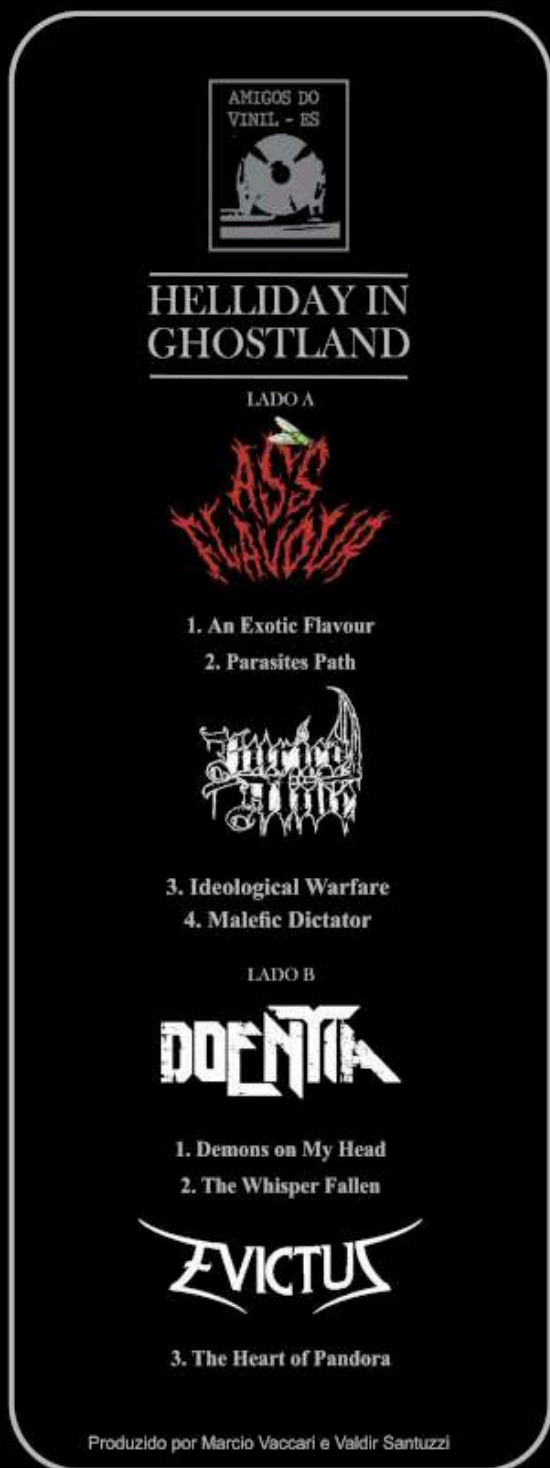
The release of Helliday in Ghost Land on vinyl is a tribute to the format, providing an authentic and nostalgic listening experience that resonates with the tradition of extreme metal.

With its exclusive design and the sound quality of vinyl, the compilation promises to be an indispensable item for collectors and fans of the genre. In addition to the vinyl, the tracks are available on the bands' digital platforms and social media.

Contact: [instagram.com/evictusdoom](https://www.instagram.com/evictusdoom)

"Helliday in Ghost Land" is not just a compilation; it is a celebration of the creativity and dedication of the local bands, and a milestone in the history of extreme metal in Espírito Santo.

**available on all
streaming platforms**



Apoiadores:



AV - LOBES

AMIGOS DO VINIL - ESPÍRITO SANTO

HELLIDAY IN GHOST LAND



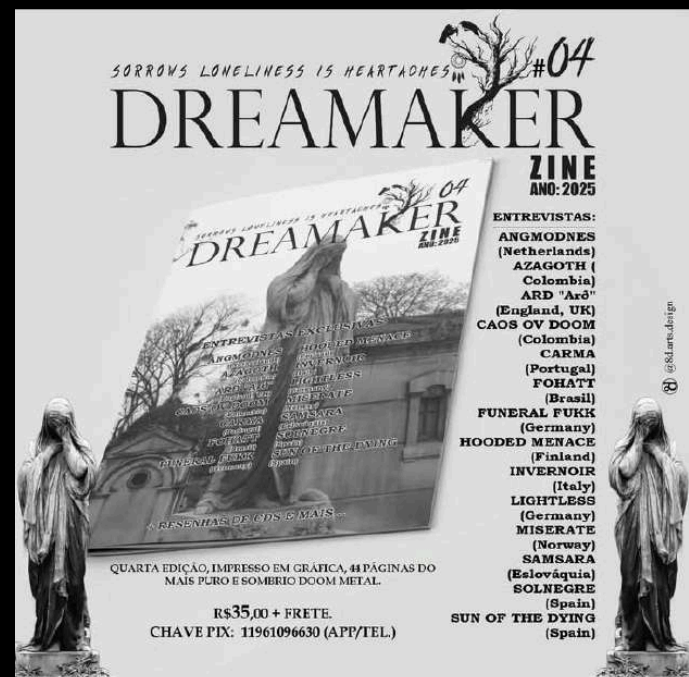
New album featuring eight tracks, to be released by Covil Records.

Contacts:

- facebook.com/coldwinterbanda
- coldwinterband.blogspot.com
- coldwinterband.bandcamp.com
- youtube.com/watch?v=xrB5nN_xCgE
- [@coldwinter.official.band](http://metal-archives.com/bands/Coldwinter/3540419688)

T-Shirts:

- cyberrock.com.br/bandas/coldwinter



EP - I Buried Your Heart



Recorded and produced in
2025 at Grind Studio,
Sao Paulo.
Mixed and Mastered by
Marcelo Alves

Coldwinter:
Alessandro Paiz: Vocals

Special guests:
Gustavo Grando: Vocals.
**Special guest in female
vocals:**
Agnes Rodrigues
Elvis Lima: Guitars, bass
and keyboards.

I Buried Your Heart



Guest drummer: Simon

All songs and arrangements by
Coldwinter.

All lyrics by Alessandro Paiz.

Cover art by Reinaldo Hilario.
Logo by Alfredo Eduardo.





eclipsyslunarysprod.bandcamp.com



música comunidade



Covil da Serpente
Serpent Coven



Dramatic Dreams
Hexen Sabbat



Lelantos
Akrasia



Real e Abstrato
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Eclipsys Lunarys Productions
MG, Brazil

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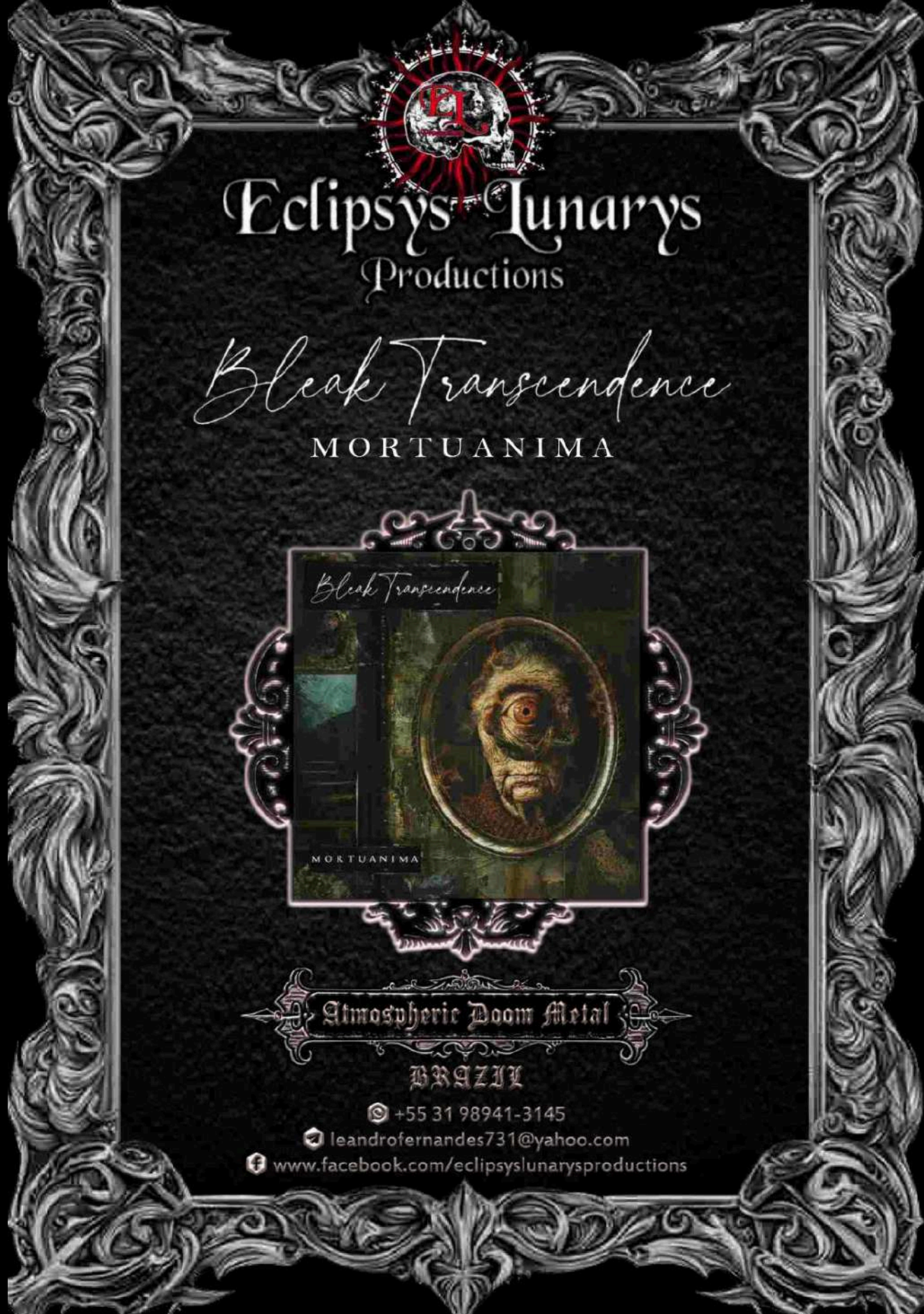
Above Chaos
Finita



Misanthropia
M26



Bards' Elegy
SAMANTHA



Bleak Transcendence - Mortuanima

The latest release from Eclipsys Lunarys Productions 2025 is now available for R\$30.00 plus shipping costs.



Opus Funebre

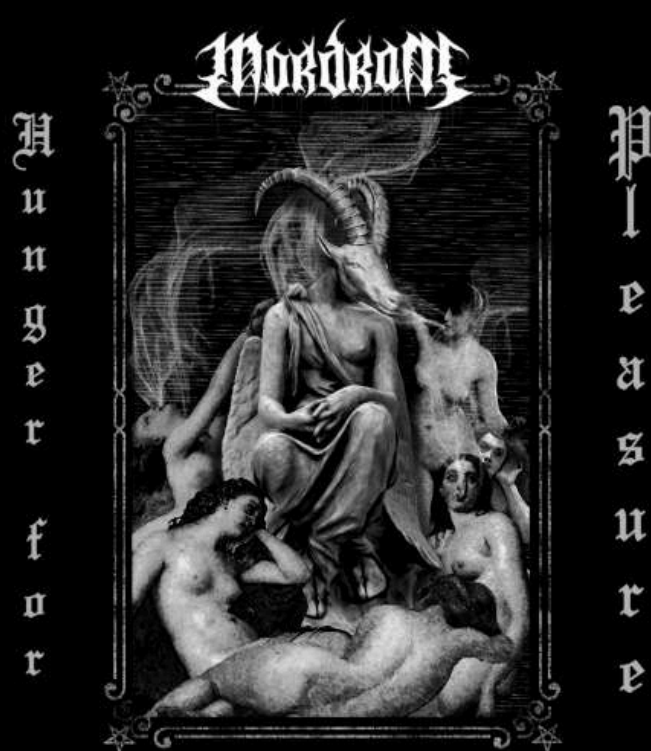
The flight of the black crow

New single from the band Opus Funebre, originally from Belo Horizonte but now based in Lisbon, Portugal. Its founder, **Adriano Animus Noctis**, delivers this amazing sound to our ears. Without wanting to give spoilers, get ready for a new album or EP later this year.

Check it out here: youtube.com/watch?v=eCKgEpRsBPo



single 2024



single 2007



single 2025



single 2025

Stay tuned! Soon, the band **Mordrom** will bring exciting news. We have just released our new album, **Walking to Bloody Death**, featuring nine tracks. The album has been sent to national and international blogs as well as labels from Brazil and abroad for review, with a potential physical release under consideration. In addition, we are working on a new EP, which will include three tracks, featuring a cover performed in three different languages.

mordrom.com



Contemprty - We Are Pain (EP)



Videoclip (Official)

STORE

This space is dedicated to showcasing the works of our warriors of the underground metal scene.

Ciclos de Silêncio e Sombras

Reinaldo Hilário

Ciclos de Silêncio e Sombras poesias

The original price was **R\$40.04**
and the current price is:
R\$31.70

Author: Reinaldo Hilario

Purchase site

fabricamerch.com.br

Apoie o
underground
Brasileiro!





By HellfrostH

01 - First of all, many thanks to Alessandro and the band for taking the time to answer this interview. Let's start with the first question: What was the experience of forming Coldwinter like, and which bands inspired you to focus on Atmospheric Doom / Black Metal from the very beginning?

Alessandro: Thank you very much, HellfrostH, for the space in Polyversum Magazine. It's a great pleasure to be featured in the pages of this magazine. We are very happy to talk about COLDWINTER to everyone who wants to get to know the band, our music, and our story. From the start, we had a clear vision of what we wanted to create — a truly Atmospheric Doom Metal sound, with dark keyboards and lyrical themes dealing with sadness, solitude, despair, anguish, depression, sorrow, pain, mourning, and loss of faith. Our melancholic songs depict eternal sadness and misery on earth, alongside the slow and merciful fate of our souls.

So, the bands that served as inspiration and influence for creating an Atmospheric Doom Metal sound were The Howling Void, Mesarthim, HellLight, and Mythological Cold Towers.

02 - In a brief introduction, explain who founded and named the band, who invited the members to join, and when they created their first song. Describe the feelings they experienced during that moment.

Alessandro: Well, in 2015, Eduardo and I decided to form a Doom Metal band with a very atmospheric and dark sound. I already had the band name, Coldwinter, in mind. Our first compositions were the songs Thunderstorm {Snowstorms} and Before Dawn To The Darkness—these two tracks marked the beginning of everything. I told Eduardo that this was the direction we wanted to take: atmospheric and dark music. We recorded 11 songs that became our first demo in 2015.

We were very pleased with the final result of that demo, which we remain proud of to this day. When we recorded our first demo, Coldwinter was a duo - a pair of minds working in sync with the same ideas.

03 - To each member: What sounds inspired you to play? What do you usually listen to at home? And what are your top five national and international bands you enjoy?

Gustavo: I was deeply impacted by the sounds of Gothic Doom Metal, with specific albums like Serenades by Anathema and The Angel & The Dark River by My Dying Bride. At home, I listen to a bit of everything, from neoclassical music to dark folk.

Bands I admire:

National – The Cross, Mythological Cold Towers, Silent Cry, HellLight, Fohatt (which I also sing for). International – Anathema, Katatonia, Agalloch, Paradise Lost, Draconian.

Agnes Rodrigues: Doom Metal and Symphonic Metal are my main influences. I listen to Tristania, Nightwish, Revamp, The Sins of Thy Beloved, and Fleshgod Apocalypse. Nationally, I enjoy Sepultura, Crypta, Torture Squad, Finita, and Nameless Gods.

Alessandro: I was deeply impacted by Doom Metal and Funeral Doom Metal, with a particular album being Nightfall by The Howling Void. At home, I listen to a bit of everything, from Country Rock to Blues Rock - I absolutely love it.

Bands I admire:

National: HellLight, Mythological Cold Towers, Eternal Sorrow, Silent Cry, Lacrima Mortis, Fohatt. International: Katatonia, Draconian, Clouds, Doom:VS, Officium Triste, Skyforest, Amorphis.

04 - Regarding the scene in your region, could you share at least one positive and one negative aspect? The more points, the better. Also, what would you do to improve the scene in your area?

Gustavo Grando: The metal scene in southern Brazil and the northeast, where I currently live, boasts a high musical quality and incredible bands but suffers from a lack of structural support. A positive point is the resilience: despite limited resources, musicians remain active, creating and releasing original material. There are underground collectives and labels that keep the flame alive. The negative aspect is the low appreciation from the general public and the neglect by cultural policies toward the underground scene. Often, everything is done through sheer determination, with no financial return whatsoever. To improve the scene, it would be necessary to strengthen support networks among bands, promoters, and audiences. Encouraging collaborative festivals, expanding promotion through independent media, and seeking cultural grants that recognise extreme and experimental metal as legitimate artistic expressions would also help.

Agnes Rodrigues: A negative point is that there's less investment in culture than there used to be, while a positive is that my city is recognised as a tourist destination.

05 – Tell our readers—what was it like creating the split CALL OV THE VOID / COLDWINTER – Doomsday... M & B?

Alessandro: I've been in constant contact with Renê, the guitarist of the band, and that's how the invitation to participate in this split CD with Call Ov The Void came about. I'm very happy about this partnership between Coldwinter and Call Ov The Void, a band whose sound I really like.

The split CD was released by Anaïtes Records in a limited edition of 100 copies as a 6-panel digipack CD, and the result was excellent. Here in Brazil, the CD was very well received by magazines dedicated to Doom Metal. I'm very satisfied with the work Anaïtes Records has been doing with Coldwinter.

Zartan thought it best to release only 100 copies of the split CD to make this release a rare item here in Brazil, and I think it was a great idea by Anaïtes Records to make this a limited edition release.

06 - Do you think mixing different styles at events is worthwhile? If yes, which styles would you be willing to play alongside, and which styles would you avoid?

Gustavo Grando: Yes, we believe it's worthwhile. Diversity can enrich an event, provided there's coherent curation and mutual respect between the bands and the audience.

Mixing doom with Post-Metal, Dark Ambient, Sludge, Gothic, or even Neofolk can create a unique atmosphere. What we might avoid are styles that are very distant in language and intent, such as commercial pop or cover bands—not out of prejudice, but to maintain the event's aesthetic integrity. We believe it's possible to broaden the scope without compromising the overall experience.

07 – In a brief introduction, describe the band's current status—line-up, sound, future plans, and any other relevant information worth mentioning.

Alessandro: We have two new members in the band: Gustavo Grando and Agnes Rodrigues. We are currently finalising the mixing of our new album, **I Buried Your Heart**, which is being produced by Marcelo Alves at Grind Studio here in São Paulo. The album features eight tracks and promises to please all lovers of Melodic Atmospheric Doom Metal. I am very satisfied with this new work from **Coldwinter**.

This is an album composed with body and soul. We delve into the deepest feelings of the soul, perhaps trying to understand or come to terms with them - whether love, joy, sadness, anger, or fear. The intensity is such that we become completely immersed.

Listening to these songs, it's impossible not to be swept away by a profound sense of nostalgia.



08 - Could you tell us a little about your creative process? How do ideas for your songs come about, and what is your recording process like?

Gustavo Grando: I receive riffs and ideas from Alessandro and Elvis, which we then refine together. During recording, we aim to preserve that intensity. We work patiently, focusing on the atmosphere and balancing the vocals with the instrumentation.

Agnes Rodrigues: Each of us works on our part individually, and then we come together to see how it all fits.

09 - Tell us about the full album I Buried Your Heart (2025) and whose idea it was to invite Agnes Rodrigues to join?

Alessandro: Well, the new album, **I Buried Your Heart**, is being produced by **Marcelo Alves** at *Grind Studio* here in Sao Paulo.

Our vocalist, Jéssica Gartz, got married, had a daughter, and moved to Minas Gerais. She's now very focused on her family and work. So, we decided to invite Agnes Rodrigues to join us for the new album. Agnes was recommended by Reinaldo, a member of the band Bleak Serenity. Agnes has recorded with Bleak Serenity before, and it was great to have her lay down the vocal lines for **I Buried Your Heart**. Her vocals fit perfectly on the title track, and we're very pleased with her contribution to this new album.

10 - Could you tell us about the new full album A New Beginning Forever (2025)? When is it scheduled for release?

Alessandro: This album is proving to be quite a challenge to complete. We're waiting for **Jessica** to settle down, and once she's ready to record her vocal lines, we'll start working on the tracks for **A New Beginning Forever**, which may be released sometime next year.

11 - What is the current line-up of Coldwinter?

Alessandro: Well, the current line-up of Coldwinter is:

Alessandro Paiz: (Lead Vocals)

Elvis Lima: Guitars, Bass, Keyboard.

Agnes Rodrigues: Vocals

Gustavo Grando: Vocals

12 – The underground scene isn't just about bands; it also involves the people who organise events, create logos, design album covers, run labels, produce zines, and more. With that in mind, Alessandro, could you tell us about your zine, Dreamaker?

Gustavo Grando: It's essential to recognise that the underground is a living network, built collectively. Every person involved - whether organising shows, creating visual art, producing zines, releasing material through independent labels, or simply supporting as a loyal audience member - is a vital part of this machinery.

Without these pillars, the movement loses strength and expression. It is through collaboration that the underground sustains itself, grows, and reinvents. For this reason, we extend our respect and gratitude to everyone who contributes, often without recognition but with true passion. The underground is resistance, and resistance is made by all of us.

Alessandro: Well, Eclipsys Lunarys Prods, run by my friend Leandro Fernandes, is a label that truly makes a difference, being dedicated exclusively to Doom Metal—which is quite rare here in Brazil. It's an underground label focused on the national Doom Metal scene. Another close friend devoted to cover art is Reinaldo Hilario, the man responsible for the cover of Coldwinter's first album, the 2016 EP, as well as several singles and, most importantly, our new album I Buried Your Heart. Reinaldo Hilario has created many CD covers for numerous bands, both national and international.

Another great friend doing magnificent work with CD art is Caio Bakargy - he created all the artwork for the Coldwinter split CD with the Mexican band **Call Ov The Void**. Also, my friend Hioderman Zartan, owner of the underground label Anaites Records, is an excellent graphic designer who specialises in logos. He's also the person responsible for all the layout work for **Dreamaker Zine**.

He and I have had a long-standing partnership. Dreamaker Zine is now on its fourth edition - a fanzine entirely dedicated to Doom Metal. It's very rare to see a fanzine focused solely on Doom Metal here in Brazil, which is why I decided to create Dreamaker Zine: to provide space for national and international Doom Metal bands.

13 – And to conclude, the floor is yours! Please don't forget to add all the band's contact details at the end. (And here at Polyversum Magazine, we thank you for granting us this interview.)

Alessandro: First of all, we'd like to thank you, HellfrostH, and Polyversum Magazine for the opportunity to do this interview. It's very important for us to be able to answer and discuss some key topics about the band. We also want to thank everyone who supports us - those who buy our CDs and t-shirts and send us messages on social media. This support means the world to us. We'd also like to take this opportunity to announce that our new album will be released this year, in 2025.

Soon, you'll be able to enjoy our new album
I Buried Your Heart, and we hope to keep
creating more songs and albums for you.



Get in touch:

Cold-winter@outlook.com.br

(Instagram) [@coldwinter.official.band](https://www.instagram.com/coldwinter.official.band)

facebook.com/Coldwinter.official.band



NUMIDIAN KILLING MACHINE

By Thiago Perdurabo

1. First of all, thank you, L.I.V.V., for taking the time to answer this interview. Let's begin with the first question: how did the idea of forming Numidian Killing Machine come about, and what were the main challenges you faced in stabilizing the band's line-up?

- After a nearly 10 years hiatus from musical activities I decided to go back into action and this time I was going back to the roots by combining everything that influenced my musical vision over the years, and conceptually I wanted to do things related to our North African history in the strict Metal vision.

Having some difficulties with local musicians at the start because not everyone here is into extreme metal, and most were into Metallica and Iron Maiden stuff but we managed to get it together after an extensive search for members that fit our vision.



2. The history of Numidia is a central inspiration for the band's lyrics. What motivated this thematic choice, and how do you incorporate historical elements into your music? Could you also talk a bit about the Kingdom of Numidia and its significance in the African continent?

- First of all I wanted to talk about the Antique history of our country Algeria (which was called Numidia in the past), and this history is often misunderstood and always identified to middle eastern culture.

The kingdom of Numidia is an ancient North African kingdom that was founded in 202 b.c wich is the present day Algeria, and later extended into some small territories of Tunisia and Lybia, at the beginning it was divided into two parts Western and Eastern

Numidia wich were unified by King Massinissa into one Nation after the end of the second Punic wars that occurred from 218 to 202 b.c.

The Language was primally Amazigh (the Zenete Branch) along with Latin, Punic was also used to communicate with Carthaginian traders and settles, the main rulers of the kingdom The Massylians (King Massinissa Familly) are from eastern Algeria, their direct descendants are an Amazigh ethnic called "ICHAWIYEN" (the Chaouis).

3. Besides Numidian history, your lyrics explore dystopian and post-apocalyptic futures. What are the main messages you aim to convey with these themes?

- The idea was about to project this antique history into our musical perspective, so I got the idea of dividing the album thematic into two distinctive parts, some tracks are about the Antique Numidia and other about it's projection in a post apocalyptical future such creating a suitable environment of expression for extreme music and at the same time playing on a dystopia illustrating the consequence of modern day politics and wars.

A message is easily perceived by the listener, how it started and how it ends, but at the end everyone has it's conclusion about the whole story.

Personally I think the antique period was the best for us it was when our country flourished.

4. What is the process of composing and arranging music for Numidian Killing Machine like? Is there a specific collaborative dynamic between the band members?

- Myself and Lamine A. are on the writing process when I have some ideas I send him some stuff and sometimes he does and vice versa, we have some similar Extreme Metal background, I use to go to the Auressian mountains once a year during the Yennayer period (the Amazigh New Year) I sit down on a high peak and concentrate with the thematic, let's say it's a main element in my songwriting.

5. Your debut album *Psychotronic Breakdown* was released in August 2023. How was the reception of the album both in Algeria and within the international Metal scene? Were there any surprising reviews?

- It was full of surprises indeed, we got a very good reception in the underground metal scene with many reviews that continue to this day more than a year after the album's release, we've been also featured in many radios and podcasts, as I've felt from the underground audience that they were surprised to hear such stuff from a country like Algeria "laughs", also maniacs on the local scene were as well surprised by the album and much of them praised it mainly because it's a mix between Extreme Metal and Speed metal so I guess that it had a large audience.

6. You've released lyric videos for *Numidian Prophecy* and *Blood and Iron - The Reborn Creation*. What was the experience of producing these videos like, and how important are they for promoting the band?

- We focused on lyric videos because we wanted the listener to sit and concentrate with the lyrics so they can understand the concept and be also exposed to this antique history that is not often spoken of, as a result it gave good elements for the reviews and helped underground media understanding the whole message, maybe for the next releases we'll do a video clip.





7. What are the main obstacles a Metal band faces in Algeria, considering the country's cultural and political context?

- Since we're an underground band we didn't really experience obstacles, we recorded and produced the album ourselves, we digitally distributed it and worked with Fetzner Death Records from Germany for the physical copy.

8. Freedom of the press and expression in Algeria faces many barriers. How does this impact your artistic work and that of other Metal bands in the country?

- Well since our concept is mainly about North African history and our country's antique history it's was well received by the local listeners.

9. How would you describe the Metal scene in Algeria? Are there other bands or movements that collaborate with or influence your work?

- Heavy Metal music in Algeria exists since the end of the 80's with bands such as RASCASS, and the followed by such extreme metal acts like LITHAM in the mid 90's, and then many bands of various Metal genres started to appear and the scene flourished, it was the best period for Metal in our country you know?, although there was a decrease in activity, quality and a hiatus that occurred between 2006 – 2016, there was a little activity that slightly turned back to form around 2018 but the COVID 19 crisis limited it once more.



10. How does the Algerian audience respond to Metal, especially considering the historical and thematic influences present in your music?

- Nowadays with internet and media many of the metalheads over here make some searches in history, because when they hear their favorite bands evoking their own culture so they drive them to make some searches in history, personally I knew that since i started this band and that's one of the reasons I choose this thematic, in the same time the Numidian history is boarded with wars that go well with our music, so finding some personalities in history that the metalheads here could identify to is definitely interesting, we received some message like "This was one of my ancestors" or "this occurred in my hometown or countryside", that's amazing!

11. What are the next steps for Numidian Killing Machine? Are there plans for international tours or new releases soon? Is there a chance we might see you in Latin America someday?

- For the moment we're planning a new release and some shows, as for Latin America why not, hopefully maybe if you have some organizers that are interested on us!! "laughs"

12. Are you familiar with Latin American and Caribbean bands? If so, which are your favorite bands from the region?

- You bet ? SARCOFAGO, Massacra, Holocausto, Mystifier, Avzhia, Krisiun, Vulcano, Sepultura (1985 - 1991), Mutilator, Pentagram, Violator, Disaster, Tyrants, Etc... and of course no stuff like Crypta "laughs"

13. Which Algerian bands, and African bands in general, would you recommend for us to check out?

- You can start with LITHAM and LELAHEL wich are a good introduction to Algerian Metal, and TERMINATRYX from South Africa, as well as CRESCENT from Egypt who are also cool and feature Egyptian antique history.

14. Well, we've reached the end of this interview. What message would you like to leave for the fans who follow the band's work, both in Algeria and internationally? The floor is yours!

- Thanks to you for this interview and presenting our band on the radio and also a hail to south american metal maniacs especially Beckka Mariscel and Ariel Galeano for the stunning presentation on the Potenciados radio, and of course to our Algerian metal hordes who continue to believe in the Metal Spirit



By: Alessandro Paiz

01 - Putrid Impetus started in 2023. When did you and the other members have the idea to start Putrid Impetus?

The same year. When we started the band, we didn't exactly know the type of music we would play. As we got to know each other better musically during practice, we saw that there was potential for a brutal death metal band.

02 - Which musical influences have shaped the distinct and brutal sound of Putrid Impetus?

Our musical influences are old school death metal and brutal death metal from the late 90s and early 2000s.

03 - Which were the first bands that called your attention? And what are some new bands that you have been listening to lately?

There are so many! For our genre, having attended the Disgorge (USA) and Cannibal Corpse concerts in São Paulo in 1999 and 2000 respectively, at the age of 17, influenced me a lot! Regarding new bands, I recommend Akinetopsia from São Paulo, as well.

04 - Alba, your lyrics address deep and obscure topics. What are the main concepts or ideas that inspire you to write them?

Not all our lyrics are mine. Jabu also writes. Our lyrics are inspired by the world of gore/splatter, illegal forensic medicine and slasher/cult/horror movies.

05 - With your guitar duo, Marcelo and Jabu, you have reached an incredible and powerful sound. How do you guys manage to obtain it? What challenges have you faced?

They are incredible! I don't know how they do it. They are very talented and have excellent chemistry. We haven't had challenges yet...

06 - Is the album (Fatal Necrotic Ecstasy / Full-length 2025) available for sale in its digital form? In addition to the physical release by the record label (Rotten Foetus Records), does the band have any other merchandise available for sale? What is available and where can our readers purchase them?

Our album is available on all digital platforms, for free. Apart from our physical album, we also have t-shirts, shorts and windbreaker jackets. To purchase our merch, contact us via Instagram or at our live performances.

07 - Where and how did you record your first album? Was there a special challenge in the production process?

We recorded at Dark & Fuzzy Studios with Raphomet. The real challenge was the preparation to record. Raphomet made the whole process enjoyable and we were very pleased. I recommend recording with him.

08 - Alba, could you explain to us what feelings or ideas you want to transmit with the band's album?

It's a technical and brutal album. Made by fans, for fans of the genre. Pure gore.

09 - How did you manage to obtain such an active agenda of concerts and events for the album release?

The vast majority of concerts were events produced by ourselves, contacting venues and inviting bands.

10 - As brutal death metal musicians, how do you perceive the current scenario of the genre and what position does Putrid Impetus take up in this evolution?

The current scenario is interesting. We have brutal death metal bands spread out all over Brazil. There are new bands emerging and also the return of Vomepotro. Putrid Impetus is fighting for its recognition.

11 - Death metal is known for its intensity, not only in the studio but also on stage. How do you prepare your live performances to transmit this devastating energy?

Our concerts are intense. We play in character, exactly like in our pictures with a lot of blood. Our stage is decorated with body parts and blood bags, as well as with our backdrop.

12 - Alba, what near future plans do you have for the band?

Our plans for this year are practicing and composing new songs, playing live and recording a video.

13 - Thank you very much, Alba, for dedicating your time to answering this interview. Do you have a final message to the Polyversum Magazine readers?

I'm the one who should thank you. It's been a pleasure. My message to the Polyversum Magazine readers is: Keep supporting brutal death metal! Putrid Impetus is here to stay!



Putrid Impetus is:

Pinguim - Drums

Jabu - Guitars

Marcelo - Guitars

Alba - Vocals

Social Media:

Instagram:

<https://www.instagram.com/putridimpetus>

Youtube:

<https://www.youtube.com/@putridimpetus>

Bandcamp:

<https://putridimpetus.bandcamp.com>





By Reinaldo Hilario

01 - Hello, Reinaldo, thank you very much for granting this interview. To start, could you introduce yourselves and tell us a little about how Bleak Serenity began?

Reinaldo: Hello! Thank you for the invitation and your interest in Bleak Serenity. The band was born in 2024 as my personal project, aiming to explore melancholic and introspective atmospheres within Post-Black Metal and Atmospheric Black Metal.

I've always been fascinated by that sonic aesthetic that blends aggression and contemplation, and I felt the need to express it through music. Over time, the idea evolved, and Bleak Serenity took shape, resulting in our first EP and later our debut album.

02 - Although you formed in 2024, you released your debut EP (Final Chapter, 2024) that same year. What can you tell us about the recording process? How did it contribute to Bleak Serenity's development, and is there a particular track you'd like to highlight?

Reinaldo: Final Chapter was essential in shaping Bleak Serenity's identity. It was an experimental process where we tested different sonic approaches and managed to better define our musical aesthetic.

I would say this EP helped us understand how we wanted to sound. The track I'd highlight the most is Times's Illusions, as it perfectly encapsulates the feeling of melancholy and hope we aim to convey.



03 - Listening to your debut album, *Introspective* (full-length, 2024), I noticed a clear influence of Atmospheric/Post-Black Metal, with many references to Violet Cold and Alcest. How did this devotion to the style arise? Do you see yourselves as part of the future of Atmospheric/Post-Black Metal?

Reinaldo: I'm glad you noticed those influences! I've always been deeply inspired by bands that manage to convey emotion and atmosphere in a unique way. Violet Cold, Alcest, Harakiri for the Sky, and Woods of Desolation are just a few of my references.

The connection between melody and aggression is something that fascinates me. As for being the future of the genre, we believe there is still much to explore and evolve, But if our music can touch

people the same way these bands have influenced us, that will already be a great achievement.

04 - The album's sound is excellent. How were the recording sessions, and what can you tell us about the process of creating your debut album?

Reinaldo: The recording sessions were intense and challenging. I had a clear idea of what I wanted, but when I met Gustavo, he helped shape the songs even further. We aimed for a sound that captured both the rawness of Black Metal and the immersive qualities of Post-Black Metal. We spent a lot of time refining every detail, even though he was in another state (Bahia) and I was in São Paulo. It wasn't new to me to work with people from different parts of the world, as I had done something similar before.

The atmospheric elements were already well underway, as they originated from another instrumental project. We worked with a very organic process, where some ideas emerged naturally during the composition phase - especially from the Chapters - and were spontaneously incorporated while working on the instrumental parts. The final result truly reflects this approach to how the album was completed.

05 - Were you satisfied with the final result of the album *Introspective* (full-length, 2024), which was released by Anaïtes Records?

Reinaldo: Yes, we are very satisfied. Of course, as musicians, there are always things we might have done differently, but the album truly represents this important first phase for us.

Anaïtes Records has been incredibly supportive of this work, which was essential for us to convey exactly the atmosphere we aimed for. The feedback from the audience has been amazing, and that only motivates us to keep exploring this path.

06 - Where do your lyrics come from? Do each of your personal tastes influence them significantly? What themes do you explore when composing?

Reinaldo: Our lyrics are deeply introspective, exploring existence, human fragility, and our connection to the universe. We like to delve into the duality between pain and beauty, despair and hope.

Each of us in the band brings a bit of their own perspective to this process, and our literary and philosophical influences also carry significant weight in our compositions.

07 - Thank you for taking the time to answer this interview. I'll now leave the floor open for your final remarks.

Reinaldo: We're the ones who thank you for the opportunity and for your interest in our music. We hope *Introspective* resonates with listeners in the way we intended, and we're excited for what the future holds for Bleak Serenity.

Thanks to everyone who supports us, and may music continue to be that bridge between the emotional and the transcendental.





By Reinaldo Hilario

01 - How did the idea to form Fohatt come about, and what was the initial inspiration behind the band's sound?

First of all, I want to thank you, Reinaldo, for your ongoing support of our work and congratulate you for the support you've given to the underground scene!

The idea for Fohatt arose from a long-held desire that had been kept for over two decades. Except for Ana, all of us have known each other since the early 1990s underground movement - whether playing in bands, attending shows, or exchanging materials. There has always been an affinity among us for doom metal, but because we were involved in other extreme metal projects, there was never time to develop something specifically focused on that style - until one day I decided to propose this project to these friends.

From the beginning, the goal was to create atmospheric, ritualistic, and profound music that translated the influences that have accompanied us over the years—from the foundations of doom, death, and black metal to elements of folk, dark ambient, and progressive music.

More than just weight and melancholy, we wanted to create an experience that also embraces the spiritual and reflective aspects, with lyrics addressing occultism, the forces of nature, and the liberation from mental and social conditioning.

02 - The album Reflections of Emptiness showcases a fusion of styles. How was the composition and recording process for this work?

Usually, Tony and Edu (the guitarists) start the compositions with ideas on guitar or acoustic guitar. From there, all members collaborate, bringing in diverse feelings and influences. It's a very participative process, and each song is only finalised when everyone is satisfied.

We recorded mostly at home, except for the drummer. The mixing and mastering were done at Toca 464 Studio by Leo Lemes, who did an excellent job producing the album. We are very pleased with the result.

The album was released on CD by Eternal Hatred Records and later, in December 2024, we launched the vinyl version, pressed in Portugal by Grama.

03 - The track “Ecos do Passado” (Echoes of Past) carries an intense emotional weight. Who was responsible for writing the lyrics, and what was the inspiration behind them?

The lyrics were written by me (Gustavo). Like many of our compositions, they emerged during a moment of introspection while living close to nature.

I always strive to connect with something deeper — the inner silence. Ecos do Passado is precisely about that inward journey, revisiting memories and understanding what shapes us.

04 - How was the experience of recording “Ecos do Passado” in Portuguese, considering that many bands in the genre choose to sing in English?

It was definitely a big challenge. Singing in Portuguese requires care to avoid sounding awkward. But it’s also liberating. We believe music has more impact when it’s sincere and close to its creators—and singing in our own language was a way to reinforce that.

We received very positive feedback, and this song stood out precisely because of that authenticity.

05 - The participation in the compilation Mulheres em Movimento with “Ecos do Passado” brought visibility to the band. How was that experience, and what is the importance of initiatives like this?

Participating in this compilation was very meaningful for us. Projects like this help give voice and space to different perspectives within metal, especially female ones, which are so often overlooked.

Ana Paula (our vocalist) stood out in this work, and it was very well received by the audience. We believe initiatives like this are essential to make the scene more inclusive and representative.

06 - What are Fohatt’s main musical influences, and how do they reflect in the band’s compositions?

We have many influences, ranging from European doom metal - such as Anathema, Shape of Despair, and My Dying Bride - to elements of Brazilian Metal. Additionally, we draw from folk, black metal, dark ambient, and even classical music. But the most important thing for us is to create something with our own identity, without trying to fit into a predefined mould.



Photo by: Tersis

Photo by: **Tersis**

07 - Doom metal is known for its melancholic atmosphere. How do you balance this melancholy with elements of hope or light in your music?

This duality is something we consciously seek. Melancholy is part of life, but it doesn't have to be despairing. In our music, there's always a possibility of transcendence, of catharsis.

Even in the darkest lyrics, we try to leave a crack of light—whether in the melody, the words, or the very structure of the song.

08 - What is the lyric-writing process like in Fohatt? Is there collaboration among members, or is there a primary lyricist?

I (Gustavo) am the main lyricist, but everyone contributes indirectly by influencing the themes through the music we create together. I often write amidst nature, where I live.

I like to think of the lyrics as invitations to an inner journey, and this introspection is something I carry through all our composings.



Photo by: **Tersis**

POLYVERSUM MAGAZINE



Reflections of Emptiness

09 - What are the band's future plans regarding releases, tours, or new projects?

We already have part of the new album in progress and hope to release it by the end of the year. Additionally, in 2025, we'll be participating in the project Ao Fechar os Olhos, setting poems by Ronaldo (ex-M26) to music. It will be a compilation featuring seven bands, each interpreting a poem.

We're always open to new projects and have already collaborated with great friends from bands like Coldwinter, Bleak Serenity, The Cross, and Rites of Passage. Regarding tours, that's still unfeasible due to our work commitments.



By Thiago Perdurabo

01 - The band Raízes emerges with a purpose far beyond music, carrying a mission of resistance and awareness. How do you see the role of extreme music in the fight against cycles of oppression, both in Brazil and worldwide?

Carlos Eduardo: Art, in general, is extremely important. From 2016 to 2022, for example, we lived through terrible times. Thousands of people died every day, for months, due to the negligence of a fascist government! The artistic community suffered greatly during this period and was heavily targeted. But it fulfilled its role of denunciation, confrontation, and tone.

It comforted us in our pain. Personally, I had the support of important people during this time and of songs (and why not, the artists themselves), without which it would have been impossible to survive those times.

Thank you to Flaira Ferro, PC Silva, Almério, and so many others both inside and outside the metal scene. We are resistance, and together we are stronger. However, in Brazil, there is a segment aligned with the oppressive class, and unfortunately, some artists within the metal community have been—and still are—aligned with that authoritarian crowd. But there has also been strength, and there always will be!

02 - The EP “Você Não Tem Esse Poder” tackles themes like self-overcoming and liberation from trauma. How do you believe individual transformation is directly connected to collective transformation?

Carlos Eduardo: Speaking about my own process, I was only able to better understand others after gaining a deeper understanding of myself.



VOCE NAO TEM ESSE PODER

From my pains, from reframing my traumas. It's a damn hard process, and I'm still walking that path, fully aware. Today, I believe I can offer the best of myself and I keep trying. This song, specifically, holds great meaning for me. I believe that this experience, in itself, contributes to the collective.

And as the song you mentioned says:

"I am more than all this shit."

We are more than all this shit!!!

03 - The track "Ainda Estamos Aqui" delivers a direct denunciation of the genocide of Black and Indigenous peoples in Brazil. How do you see the relationship between Brazilian structural racism and global models of oppression?

Carlos Eduardo: Although it has its particularities depending on the context and country, structural racism is essentially the same everywhere in the world. It involves the perpetuation of inequalities imposed by imperialism, which enforces its authoritarian agenda



Thiago Perdurabo

The political class, which in theory is meant to represent the people, instead acts to serve the interests of specific groups. The ruralist bloc, the arms lobby, the religious right, and many others—how exactly do they benefit the people? And so the system moves, always to the detriment of the working class.

05 - The band name, Raízes, carries a very powerful symbolism. How did the process of choosing this name come about, and what does it represent for you both artistically and personally?

Carlos Eduardo: Yes, I see myself in what I write. I believe Raízes is the link connecting me to my most distant past—the yearning of the child who dreamed of a different future, who got lost in an adult filled with sadness and trauma, but now feels stronger after crossing their personal threshold.

This connects with the past and present of many people, and it's this shared struggle for a different future where we can truly live our best, not just survive.

06 - We notice that the lyrics of “Punhos Erguidos” speak strongly about awareness, inner strength, and unity. How do you believe strengthening cultural identity can serve as a powerful tool of resistance?

while prioritising its own interests, almost always economic. The economic exploitation of enslaved labour in Brazil, for example, and the post-“abolition” actions that shaped our society, are the root causes of all inequalities in Brazil. Imperialism continues to create its victims - just look at the genocide in Gaza. The world consents to this violence... Truly lamentable!

04 - The song “Arquitetura da Opressão” vividly describes how oppression is systematically constructed. In your view, what are the main pillars of this architecture in contemporary Brazil today?

Carlos Eduardo: Politics is undoubtedly the main pillar. Unfortunately, we are mere puppets in the hands of this country's economic elites.

Carlos Eduardo: It is who we are at our core, and within it lies our strength. Our survival and resistance are owed to this. Since colonial times, there have been attempts to erase us, but we are still here, alive! Our culture and religion are our greatest legacy.

07 - The extreme metal scene doesn't always take such clear political stances. Do you sense resistance within the scene itself, or do you perceive a growing openness to discussions around social, racial, and political issues?

Carlos Eduardo: There is definitely resistance. A reactionary segment of the metal community struggles to accept the crucial changes needed nowadays, but given what we've experienced in recent years, it's become impossible not to discuss these issues.

Brazil is an extremely racist, sexist, and misogynistic country... and we have a long road ahead in this rebuilding process. Fortunately, there are badass bands that stand as pure resistance: Manger Cadavre, Eskröta, Nervosa, Crypta, and many others. I mention these bands because they're from Minas Gerais, often targeted by the reactionary metal crowd, and because they're just truly awesome! (laughs)

08 - In Brazil's current context, marked by constant advances and setbacks in social rights, how do you see the role of artists - especially metal bands - in raising awareness and confronting these issues?

Carlos Eduardo: Music holds incredible power and a vast reach. How better to use it than to fight against this harmful system?

09 - Your lyrics also touch on themes such as psychology, personal growth, and Afro-Indigenous spirituality. How do these elements interact within the band's sonic and aesthetic approach?

Carlos Eduardo: For me, it's simple: the sheer power of death metal, the strength and resilience of our struggle, and the beauty of our ancestry.

10 - What are the influences - both musical and ideological - that shape Raízes' sound and message?



Carlos Eduardo

Carlos Eduardo: I enjoy artists ranging from PC Silva, Almério, and Flaira Ferro to Gutted Souls, Profane Art, Ancestral Malediction, Devouring, and Grave Desecrator, along with the classic 90s death metal golden era.

Ideologically, I'm influenced by rappers like Emicida, Criollo, and Mano Brown; writers and educators such as Jones Emanuel and João Carvalho; programs like Meteoro Brasil; progressive journalism from Campo Progressista ICL; the thinker Ailton Krenak; politician Renato Freitas; and others.

11 - Where can fans find the band on digital platforms and social media to keep up with their upcoming releases and news?

Carlos Eduardo: Fans can find Raíces on their Facebook page, on Instagram (@deathcult.distro), and across all major streaming platforms.

12 - To close, leave a final message for the fans, for those who fight every day, and for those who are just now awakening to resistance.

Carlos Eduardo: Thank you for the opportunity to share a little about the project and the ideas behind it. Thank you!! To everyone out there, remember that the greatest act of resistance is simply being alive. Take care of yourselves!!! Strive to live your best life, for yourself and for those you love. You deserve it!!!





By Thiago Perdurabo

01 - Profane Art has carried a long journey since 2006, with ups and downs and a recent process of rebuilding. How do you see this new phase of the band, and what does it represent for you both musically and spiritually?

Azi Dahaka: Hey Thiago! First of all, I want to thank you for the opportunity — it's an indescribable honour to be part of this interview and to talk a little about the work and journey of Profane Art!

Yes, Profane Art emerged back in 2006. The original idea was to play Black/Death Metal, but over the course of the band's journey, we gradually moved towards a more technical Black Metal sound.

However, with lineup changes, the band's musical style naturally evolved. So I would say the band steadily progressed until we reached the sound and lyrical themes we aimed for at the very beginning. After a hiatus, this complete rebuilding of the band was more than necessary.

I see this comeback as the band's best phase yet, with greater maturity and professionalism across the board. Especially on the spiritual side, as we're focused on bringing something deeper and more authentic!

02 - The aim to deliver a technical, chaotic, and brutal Blackened Death Metal sound truly reflects the shadows of the human mind. How do you see the relationship between this sonic aesthetic and the darker aspects of the psyche?

Azi Dahaka: The inner reconstruction is brutal, painful, and meticulous, yet at the same time unimaginably beautiful. In this light, a chaotic, brutal, and technical musicality strongly reflects this process of inner rebuilding, while also creating a dark and beautiful atmosphere that mirrors the spiritual awakening!

03 - The band went through a period of hiatus and has now returned with a new lineup. What were the biggest challenges of this comeback, and how has this process impacted Profane Art's artistic vision?

Azi Dahaka: In 2018, the band went on hiatus due to some internal issues, but it was a necessary process. Even during this break, I was reorganising everything for a possible return.

So, in 2020, I began restructuring the band and seeking the ideal members for the band's current direction — and that's exactly what happened. Members who were fully committed to delivering serious, mature, and professional work. And I can say with absolute certainty that this lineup is the best the band has ever had. Of course, this is not to diminish previous lineups, as those members were hugely important in the band's journey and contributed very positively to making the band what it is today.



04 - Black and Death Metal have historically always flirted with critiques of social, religious, and existential hypocrisy. In your view, what role does Profane Art play in this debate, especially considering the current global situation?

Azi Dahaka: I believe that not only within Black and Death Metal, but in any niche within Metal and even Rock itself, there must be fierce criticism of all the hypocrisy that has plagued the world for centuries.

Profane Art has always taken a stand against this, and we vehemently reject what these corrupt religious institutions have done to our people and to society itself — a society that has become completely blind and manipulated, for they are still trampled upon, yet applaud this mental, financial, and physical



massacre that these corrupt institutions have carried out - and continue to carry out - to this very day.



05 - You're working on a new full-length album that explores the darkness of the human mind. What kind of reflections or provocations do you hope to awaken in your audience through this work?

Azi Dahaka: True evolution comes through our inner reconstruction, especially mental rebuilding.

When a person walks the path seeking spiritual evolution, they often look outward and end up lost in their own desires.

To face the various forces and energies along this journey, we must be in perfect mental, physical, and spiritual balance, constantly refining ourselves at every moment of our lives. The true illumination of the self, the genuine Luciferian light, lies at the core of our being.

06 - The phrase in your biography — “In the face of the darkness within our being, we will find true ascension for the awakening of our spirit and consciousness” — carries a strong philosophical and spiritual message. How is this vision reflected in the band's lyrics and sound?

Azi Dahaka: That phrase perfectly describes the theme of our compositions. It reflects the process of refinement and balance of the self.





07 - In terms of influences, both musical and conceptual, which bands, philosophical currents, or personal experiences have shaped the sound and lyrical content of Profane Art?

Azi Dahaka: Musically, our influences include bands such as Temple Of Baal, Hate, Immolation, Marduk, Vader, and others...

What shapes our lyrical content is our experience within Quimbanda and Luciferianism, approached in a more philosophical and profound way.

08 - How do you see the current extreme metal scene in Brazil, in terms of space, resilience, and acceptance—especially for bands that maintain a critical and profound stance?

Azi Dahaka: Brazil has always been a great breeding ground for extraordinary bands, but the scene as a whole needs significant change in some areas. The national scene requires more unity and support - not only among bands but also from specialised media and record labels.

09 - The band is taking part in a compilation tribute to the giants of Thrash Metal. How do you see the intersection between Thrash, Black, and Death Metal in shaping Profane Art's identity?

Azi Dahaka: Yes, we received the invitation from the Minas Gerais-based label **IMPACT RECORDS** to take part in a compilation tribute to some of the great names in world Thrash Metal.

It's a tremendous honour for us to be part of this compilation, which will also feature major bands from both the national and international scenes.

Thrash Metal is an important and foundational style for the emergence of genres like Death and Black Metal, as well as their subgenres. I see it as a pioneering genre for everything that is done today within Black and Death Metal.



10 - The presence of themes related to the human mind, inner darkness, and spiritual awakening is very strong in the band's concept. Do these themes have a direct connection to the personal experiences of the members?

Azi Dahaka: To put it simply, these personal experiences are deeply connected to my spiritual journey, which I express in the band's lyrics in a philosophical way.

Of course, all the members have their own personal experiences, and they strongly resonated with the lyrical themes — something very important for solidifying this current lineup.

11 - Where can fans follow you on digital platforms and social media to keep up with your releases, shows, and news?

Azi Dahaka: Fans can follow us on social media platforms like Facebook and Instagram, as well as through our press agency, Sangue Frio Produções. We'll also be launching an official website soon.

12 - To finish, leave a message for the fans, for those who follow Profane Art's journey, and also for those just starting to forge their own paths in extreme music.

Azi Dahaka: Follow us, as updates on Profane Art's work will be coming soon. Support the Underground scene passionately - whether by purchasing released material, helping to promote the work of bands, labels, and specialised media, attending events, and so on...

The Underground only thrives when there is mutual movement.



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We're available on all major streaming platforms, including Spotify, Deezer, YouTube, Bandcamp, and more...

Stay tuned, as soon we'll be releasing two singles ahead of the full album.





By HellfrostH

01 - First of all, thank you very much, Thiago and the band, for taking the time to answer this interview. Let's start with the first question: What was the experience of forming GGG Excrementor like, and which bands inspired you to focus on gore grind and death metal from the very beginning?

Wilson Sacer: We thank Polyversum Mag for the support! Goregrind, Deathgrind, and Powerviolence are styles we've always listened to. The fusion of these styles, combined with using our own language in the lyrics, came quite naturally. We wanted to protest through direct messages to our people, who suffer so much with all the crap happening in our country.

02 - In a brief introduction, who formed the band and came up with the name? Who recruited the members, and when did you create the first song? What was the feeling like when you heard the band's first complete track?

Wilson Sacer: Tete and I had agreed to form a band with lyrics in Portuguese right after the South American tour we did with GORE. We had some ideas, and Thiago Perdurabo, who had been producing our material for GORE since 2017, showed us a track he had created but hadn't named yet. That's when we combined our desires to play together, and GGG EXCREMENTOR was born!

03 - Can each member tell us which sounds inspired you to play? What do you usually listen to at home? And what are your top five national and international bands you enjoy?

Thiago Perdurabo: Well, I enjoy a bit of everything, as long as it's good. At home, I listen to everything from Synth Pop to Brutal Death Metal. Bands that inspire me to create this kind of sound include Entombed, Bloodbath, Dismember, Ressurrection (FL), Cannibal Corpse, and the like.

As I've already mentioned the international bands, now I'll mention the national ones: Podridão, Beyond The Grave, Raízes, Corpsegrinder, and Carcinosi.

Wilson Sacer: I listen to absolutely everything you can imagine! Haha. My playlist goes from the most brutal Goregrind (GUT, HEMDALE, LYMPHATIC PHLEGM, CARCASS, HAEMORRHAGE...) to Progressive Rock (Rush, Marillion, Bacamarte, Pink Floyd, Waterclime...).



04 - Regarding the scene in your region, can you mention at least one negative and one positive aspect? The more points, the better. And what would you do to improve the scene in your area?

Wilson Sacer: Rio de Janeiro has seen a bit of a revival in the venues available for shows, but the audience still hesitates to attend, which I believe is due to the violence plaguing our neglected and unsafe state.

I think the clearest way to change this is for us to organise ourselves more and more, raising awareness among our people about the fascism we live under, through our music.

05 - Do you think mixing styles at events is worthwhile? If YES, which styles would you play, and which styles would you avoid?

Thiago Perdurabo: As long as it's not White Metal or Nazi bands, I'd even play alongside Grunge without any issue, since I like it too and the crowd tends to be chill.

Nowadays, I've grown enough to understand that borders aren't good anywhere — not between countries, states, or music genres. Except for those rare exceptions that go against my principles, I have no problem playing with anyone else.

06 - In a brief introduction, how is the band doing currently? The lineup, sound, future plans, and anything else relevant to mention?

Thiago Perdurabo: We're currently short on time, focused on our personal lives, but we're not standing still. We have a few shows lined up and are working on new songs, expanding our repertoire, that sort of thing. The lineup remains the same — a power trio — and will probably stay that way.

Wilson Sacer: We've just released our first EP, Banquete aos Vermes, and with the lineup we've put together, we're getting positive feedback. We're working to play as many shows as possible and improve our chemistry so we can create a full-length album in 2026.

07 - Can you tell us a bit about your creative process? How do ideas for your songs come about, and what is the recording process like?

Thiago Perdurabo: Basically, each of us comes up with a riff or some lyrics, we work on them during rehearsals for quite a while, then book a recording session and get stuck in at home — you know, the usual underground band process.

Wilson Sacer: We meet with our drummer about twice a month, and our rehearsals are very productive thanks to the friendship we share. We have different personalities, but we're all very intense in the DIY creative process of each composing's evolution.

08 - Tell us about the EP "Banquete Aos Vermes" — how has the reception been so far?

Thiago Perdurabo: So far, the reception has been very satisfying. The songs have been featured in compilations and radio shows abroad, and from what we see at gigs, the crowd has been really enjoying it.

Wilson Sacer: As I said, the reception has been very good, and the feedback is always positive from those who see our live performances. I hope to play as many venues as possible, and we're open to invitations both locally and from other states.

09 - Tell us about the show featuring 100 bands?



Thiago Perdurabo: The 100 Bands Festival was conceived by promoters from Praça da Bandeira, Rio de Janeiro. The area has nine bars hosting live music from Thursday to Sunday every week, including one of the oldest venues in the Rio underground scene, Garage Grindhouse, which has hosted bands like Exodus, Napalm Death, and Sarcófago since the late '80s.

The idea for the festival arose to celebrate International Rock Day in 2024, featuring 100 bands across various rock and metal styles playing simultaneously across the nine bars, with free entry and voluntary contributions, bringing together national and international acts.

Last December, a similar festival took place with 50 bands, and this year it's set for 13th July. We were invited to play on the Zimbabwe Stage at Garage Grindhouse, and we're really excited about the event.

Wilson Sacer: We're really looking forward to this — it's the most badass project in Rio de Janeiro.

It opens doors for various styles across different bars and venues within Rio de Janeiro's biggest underground scene.

10 – The underground isn't just about bands; it's also about the people who organise events, design logos, create album covers, run labels, zines, and more. Knowing this, dear readers, Thiago, tell us about your magazine and your work as a sound engineer?

Thiago Perdurabo: Well, you know very well that you were responsible for my initiation into this world, haha... In 2004, I started working on your site, Metal Capixaba Webzine, as a correspondent for Latin America, conducting interviews with national and international bands.

Since then, I haven't stopped. I've made contacts all over the world, contributed to zines like Turbulencia Zine (Cuba), Subtle Death Magazine (Cuba), Visceral Vomit Zine (Costa Rica), Desde Las Profundidades Zine (Bolivia), among others. For a long time, I ran the Obscure Compromise Blogzine and was part of the Mundo Rock/Rock Le Monde! collective, which brought together specialised media across Latin America and Spain - radios, event promoters, zines, webzines, press agencies, and more.

After a while, in 2019, I decided to follow my own path and create the Polyversum platform, initially as a digital label on Bandcamp, and soon after as a webzine, radio show, home studio for recording, mixing and mastering, and a web design agency.

More recently, at the end of 2024, we launched Polyversum Magazine — a publication created in partnership with various contributors from both inside and outside the country, distributed freely as a PDF in three languages. As a musician, I understand how challenging promotion can sometimes be. It was necessary to do more than just play.

11 – And to finish, the floor is yours! Don't forget to add all the band's contact details at the end. (And here at Polyversum Magazine, we thank you for granting us this interview.)

Thiago Perdurabo: I'd like to thank you, Humberto, for the interview. For anyone wanting to get in touch with the band, you can visit our website where you'll find links to our social media, digital platforms, videos, photos, press kit, and whatever else you might be looking for.

Thanks in advance to all the readers, fans, extraterrestrials, and everyone else. See you sometime at some event out there.

Wilson Sacer: I'm grateful for the opportunity and hope all the readers enjoy our music and performances more and more each day. Our path is long, and rest assured we won't lower our guard in the fight against fascism and the voracious capitalism that destroys our society.

Official Website:

<https://gggexcrementor.polyversumdigital.com.br>

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E-mail: gggexcrementordeathgrind@gmail.com

Spotify: <https://open.spotify.com/intl-pt/artist/6fgPUoLfr8PjxMTmEllaCY>

EP - Banquete aos Vermes





The album unfolds as a cycle of sensations and emotional landscapes. Each track is a poetic manifestation of pain, resistance, and contemplation. The silent opening, marked by the heavy atmosphere of the "Intro," prepares the listener for a journey where darkness and light coexist. In "The Fire Dance," Marina explores the persistence of nature in the face of human apathy, leading the track alone with intensity and subtlety. Meanwhile, "Downfall" features the striking vocal contribution of Gláucia Neto, adding an extra depth that enriches the sonic experience.

"Silence of Darkness" is performed entirely by Marina, offering a plunge into the silence of pain and the quest for overcoming. The emotional density continues in **"Endless Night"**, a collaboration with Ana Jacinto, whose voice complements the instrumental elements to create a dark and immersive harmony.

Invisible Cycle is a sonic journey that unveils the depths of the human soul in its relationship with the vastness of the void. Released in January 2025, the work is entirely conceived and performed by Marina Sant'Ana, a singular figure within the Brazilian Atmospheric Black Metal scene. Marina, who undertakes the full composition, instrumental and vocal execution, elevates her project Bleak Wind to a level that transcends the musical genre, establishing it as an artistic reflection on the human condition.



In **"Torment of the Soul"**, solitude and vastness find their voice once again through Marina's solitary performance, which carries the track with an almost tangible weight.

The sensitivity of **"Empty Life"**, another piece solely driven by Marina, speaks directly to the melancholic landscapes that permeate the album.

Finally, in the title track **“Invisible Cycle”**, the entire concept of the work comes together. Marina performs the piece alone, yet her delivery evokes the universality of a cycle of pain and hope that resonates deeply with the listener.

The choice of English as the language for the lyrics lends a universal character to Marina’s message. Her words, steeped in melancholy yet imbued with strength, conjure images of dense forests, starless skies, and a solitude that echoes beyond time.

Marina, alongside other women such as Ana Jacinto and Gláucia Neto, forges a space where female voices are not only heard, but truly felt.

The inclusion of tracks such as “Empty Life” in the compilation “Mulheres em Movimento” stands as a testament to this effort to create and sustain spaces for the feminine within a universe traditionally dominated by other voices.

Resenha por Reinaldo Hilario



Each verse is a gateway to a universe where nature and the human spirit intertwine in a dialogue that is at times harmonious, at times violent. Though it is, at its core, an essentially solitary work,

Bleak Wind’s connection with other artists, through projects and compilations, reinforces the collective strength of the feminine within the underground scene.

Invisible Cycle is, above all, an experience that demands complete surrender. Marina Sant'Ana not only pushes the boundaries of Atmospheric Black Metal, but also challenges us to confront our own limits as listeners. In the end, there are no answers – only the certainty that music can serve as a mirror for that which we so often try to ignore:

the invisible cycle that binds us to what is essentially human.

<https://bleakwind.bandcamp.com/album/invisible-cycle>



INVISIBLE CYCLE



Segregatorium – Path Worse Than Death (EP, 2025) Digital Release - May 2025

Review by Reinaldo Hilario

Since the very beginning of his discography, **Lucas Lazzarotto** has steered **Segregatorium** as a constantly evolving organism, bringing in different musicians for each release to enrich the sound with new perspectives and keep its essence in perpetual transformation.

The EP **“Path Worse Than Death”** marks not an end, but a bold new beginning within the realm of experimental **Death/Doom**. Under his leadership, Segregatorium plunges into a recording that serves as a statement of intent, fusing brutality and introspection through its own distinctive sonic language.

Alongside Eduardo Vignatti and Renan “Cebola Clütter”, Lucas has crafted a collaborative work in which each track bears its own unique imprint, proving that innovation and heaviness walk hand in hand at the dawn of this new chapter.

The cover art encapsulates the essence of this final outcry. A man, kneeling in absolute despair, occupies the centre of an abyss lined with distorted human figures, as if trapped within a spiral of inner torment.

The greyish sepia tone heightens the sense of abandonment and decay, with a seemingly unreachable staircase hovering like an illusory hope. The aesthetic directly evokes the existential suffering that permeates the EP, where pain is not merely physical, but spiritual.

It is an image that could belong as much to Goya’s darkest visions as to the nightmarish world of Zdzisław Beksiński.

Musically, the EP is dense and meticulously crafted. The influence of names such as Asphyx leaps to the ear in the dry, dragging riffs, while the subtle, melancholic atmospheres evoke the darker moments of Moonspell. There is also a melodic sensibility reminiscent of specific eras of Amorphis, particularly in the way sheer weight coexists with introspective passages.

The opening track, "Kirsty", surprises with its intensity. Heavier and slightly faster than the rest of the EP, it carries a desperate feeling that truly stands out.

Alex Carrion's bass and Thiago Caurio's precise drumming hold up the imminent chaos. The track evolves like a living entity, with Lazzarotto's growled vocals carrying both anguish and fury in equal measure.

"Shattered Illusion", featuring Clütter on guitars and Douglas Veiga on drums, brings a sharper rhythmic tension, showing the band's more direct side, albeit still wrapped in atmospheric layers.



"La Miserie Nostri" is the high point of the work, featuring additional vocals by Gabriel Bonzanini. Here, the EP's most emotional and melodic side is unveiled, almost like a ritualistic lament.

The finale is nothing short of apothecotic: "Last Night of the World" features the return of Tim "Ripper" Owens for this major collaboration, delivering a devastating performance. The track, with special production by Adair Daufembach, merges heaviness, melody, and theatricality into a performance that stands as one of the great moments in Segregatorium's discography.

Produced by Ernani Savaris at Sound Storm Studio in Bento Gonçalves, the record delivers a cohesive, raw, and honest sound. Nothing feels exaggerated or artificial, which reinforces the authenticity of the material. The weight here is not only musical – it is conceptual.





Path Worse Than Death (Full EP Stream)

Show

Radar | TVE

Segregatorium - 14/02/2020

Path Worse Than Death is not merely the end of a band. It is a cry against illusion, against life itself as a prison. Segregatorium bids farewell without compromise, delivering a work that demands attentive listening and emotional surrender.

SORROWS LONELINESS IS HEARTACHES #04

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Bleak Transcendence



MORTUANIMA

Released by Eclipcys Lunarys Productions

This is the first work by the band formed in 2023 in Curitiba, Paraná. The trio consists of Wagner Müller (bass), Michael Siegwarth (drums) and Alexandre Antunes (vocals, keyboards, and guitars). Across its six tracks and nearly 49 minutes, the album Mortuanima delivers a finely crafted Funeral Death Doom Metal, with grim and hypnotic melodies.

ARTWORK

The graphic material is simple yet very to the point. It comes with a 12×36 insert, with the inner side containing the lyrics – clearly visible and easy to read. The digital artwork, created by Jean Michael, features on the cover what appears to be a photograph of a cyclopean old woman on a weathered wall, with a door and staircase in the background – an image to be contemplated. On the back of the insert, there are photos of the band members. Everything is very simple, but placed exactly where it should be.

SOUND

The album *Mortuanima* displays an overwhelming musical intensity – a record to be listened to with focus, savoured track by track. Each composition is meticulously crafted, with keyboards that provide the entire musical and melancholic atmosphere, and a striking degree of musical variation. The guitar work delivers weight and melody in just the right measure, with an intensity that at times becomes terrifying, occasionally recalling the likes of *Evoken*, *Doom:VS*, *Esoteric*, and *My Dying Bride* – a treat for fans of the genre.

Mortuanima can already be considered one of the finest Doom Metal works of the year. The tracks are superbly orchestrated, and as you listen to them one by one, you notice a wealth of emotion poured into this album, making it hypnotic, melancholic, and profoundly deep. These are songs that hold you musically, as each measure leaves you anticipating what is to come. The atmosphere is truly desolate, drawing you into a glacial yet meditative realm, one that is nonetheless broken at times by Alexandre's terrifying guttural vocals, occasionally interwoven with clean singing.

Well-measured drumming sets the slow, morbid, and melancholic pace, reinforced by Wagner's heavy bass lines. Everything is perfectly aligned with the band's style and musical vision.

HIGHLIGHTS

From the very first chords of the opening track “Unrelenting Stillness”, you can feel your soul being invaded by a sinister, suspense-filled atmosphere. In particular, some moments in this song reminded me of *My Dying Bride* – just as a reference – because *Bleak Transcendence* still asserts a unique sound of its own, never allowing the tracks to come across as copies of other bands. Density and musical variation are what we find in this piece, which instantly captures your attention.

Another highlight is the title track “*Mortuanima*”, which brings crushing guitars in a devastating setting that blends a cold and disturbing atmosphere with something surprisingly pleasant to listen to, holding your attention firmly. “*Darkening the Spheres*” carries a suspenseful mood, opening with spoken clean vocals over melancholic, heavy guitars, interspersed with pauses that leave a lingering sense of suspense – a very strong track.

The fifth track, “*Half-Hearted*”, explores the deepest recesses of emptiness and solitude. It is the album's longest composition, clocking in at 11:04, with special mention to the vocal lines and the keyboards that create a marvellous atmosphere, as if we were travelling to another dimension. Everything is exquisitely crafted – a true existential motivation for reflection.

Review by Alan Luvath (Lucifer Rex Magazine)



Putrid Impetus - Fatal Necrotic Ecstasy (Full-length 2025)

Fatal Necrotic Ecstasy is the first release from this Brutal Death Metal band, issued by Rotten Foetus Records, featuring eight tracks.

Formed in 2023, Putrid Impetus hails from São Paulo, the capital, and on their debut album already showcases a fully polished and utterly brutal sound quality. The line-up consists of Alba (vocals), Marcelo (guitars), Jabu (guitars), and Pinguim (drums) – seasoned musicians who have played in several bands within the style, such as Pile of Corpses, Xico Picadinho, Infector Cell, Cold Killer, among others.

In addition to the musical quality, the graphic design of Fatal Necrotic Ecstasy has been crafted with great care, exploring themes of pathology, disease, death, all with a dash of Gore Splatter. It is a short but intense work, running for just 20 minutes and 32 seconds.

ARTWORK

The graphic design is a very well-produced piece of work, with an insert of two sheets equivalent to eight pages, featuring a central photo of the band members performing a bloody surgery, all dressed in surgical clothing and masks.

The lyrics are very well laid out in the booklet – highly visible and easy to read. The cover caught my attention immediately, strongly reminiscent of the artistic style of Cannibal Corpse covers. The artwork and layout were created by Glécio Torres, who has played in Bacterial Food, Sebum Excess Production, ShitFun, among others. His portfolio also includes artwork for the split All Systems Kills and the EP Lord of Armageddon by Agathocles, Gore Beyond Blood by Harmony Fault, among others.

Production and mixing were handled by Raphomet (who also recorded the bass lines on this release), a member of Thanatus. Everything has been put together with great care, including a slipcase featuring the cover image without the title and logo – a truly well-crafted release for those who appreciate old-school, merciless Brutal Death Gore.



SOUND

Fatal Necrotic Ecstasy is an utterly brutal album – sensitive ears, stay away from this musical madness. Marcelo and Jabu's guitars unleash insane, crushing riffs, while Pinguim's drumming is extremely tight, with rapid double kicks and those classic hammering patterns that fit perfectly alongside the massively heavy bass of guest musician Raphomet, who recorded the album. All of this is crowned by Alba's powerful, ultra-guttural vocals.

The songs are short – on average two to three minutes – meaning the whole thing flies by far too quickly. While Fatal Necrotic Ecstasy is very well produced, don't expect anything "pretty" here – just pure heaviness, unrelenting musical insanity, and a sonic massacre with themes that often recall the pathological obsessions of old-school Carcass.

The opening track begins with a dark intro featuring piano touches, creating a horror-film atmosphere that perfectly sets the stage for the onslaught to come. Completely insane – eight viciously heavy and well-produced tracks, with almost all of them opening with a brief intro.

HIGHLIGHTS

The second track, "Chronic Obstructive Pulmonary Disease", is, for me, one of the standouts, as it already shows that in "Fatal Necrotic Ecstasy" is not for the faint of heart - a true, brutal punch.

A terceira faixa que leva o título do álbum "Fatal Necrotic Ecstasy" tem seu início riffs pesados e bem constantes onde guitarras soam até cair em destruição, mescla muito bem melodias e o andamento musical.

Na sequência a "Fetor Hepaticus" uma faixa que curti muito, mescla variação musical em seu andamento, peso, harmônicos na em algumas partes e uma bateria muito bem executada, trabalho totalmente insano para os amantes do Death Metal com pitadas Gore, a faixa mais longa do álbum é a faixa que encerra o trabalho, "Dreadful Palate" com 04 minutos e o 8 segundos uma faixa destruidora que mantém toda a proposta do trabalho, um material que me surpreendeu principalmente pela qualidade de sua produção de um modo geral.

Review by Alan Luvath (Lucifer Rex Magazine)





Bleak Serenity - Introspective (Full-length 2025)

Label: Anaïtes Records

Bleak Serenity – Introspective is the debut album from this atmospheric Post Black Metal band formed last year (2024), now receiving a physical release in 2025 as a three-panel digisleeve featuring 13 tracks, including a bonus track, “The Code”, from the compilation Dark Moon. It was released by Anaïtes Rec/Distro in a strictly limited edition of 100 copies.

Bleak Serenity consists of two members: Reinaldo (instruments and programming) and Gustavo (lyrics and vocals), with a guest appearance by Ignes Rodrigues on the track “Solitary Musings (Farewell)”. This release was a pleasant surprise due to the meticulous care taken in its presentation.

SOUND

“Introspective” offers a very pleasant musical atmosphere, rooted in Black Metal but with a distinct touch of Depressive Black Metal—particularly in its themes revolving around melancholy, sadness, and suicide (though never overly explicit). The soundscape manages to convey this melancholic feeling throughout its tracks, making the work highly engaging. The riffs, in their musical construction, often hypnotise the listener.

The album is divided into chapters, each beginning with a sort of intro lasting around two minutes, followed by the main track. This approach is quite interesting, creating a wandering mood leading into each song.

The keyboard lines present in every track imbue the sound with a drifting and melancholic atmosphere.

The programmed drums are very well executed, enriching the songs, which vary between denser and dirtier passages, all while maintaining the overall mood. This is truly a release I enjoyed a lot, and if I were to label it, it would certainly be Atmospheric/DSBM — an atmosphere that is sometimes disturbing, melancholic, and immersive, holding the attention of fans of the style.

HIGHLIGHTS

The main highlight of the entire album is the presence of an intro before each track, named as chapters, and all of these chapters are very enjoyable to listen to. What caught my attention the most was precisely the final chapter.

“Final Chapter” presents a sort of dialogue between a child and a woman... The opening track “Introspective” (the album’s title) already showcases the full potential of the work, with an imposing keyboard arrangement that creates the album’s melancholic atmosphere before transitioning into a drum pattern mixing hammering beats and more restrained rhythms.

“Silent Reflections” is another track I really enjoyed... what a wonderful atmosphere, a song with a very well-crafted and varied musical structure.

“Time’s Illusion” begins fully immersed in DSBM territory and maintains this intensity throughout the song, which features significant musical variation. Another track that captured my attention was “Fractured Thoughts”, with vocal lines that border on the disturbing. The bonus track “The Code” follows the same sonic path as the other songs. Truly a very good work well worth checking out.

ARTWORK

The release came in a three-panel digisleeve, with the inner part featuring an (somewhat abstract) background containing the lyrics printed in a very legible font and easy to read, (which is

very important in a layout) and was done by Hioderman Zartan. Additionally, there is a text that truly serves as a farewell to the world, featured on track 12, “Solitary Musings (The Farewell).”

The outer part of the digisleeve displays a photo of the band members, and the back cover features an abstract image with the track titles. The cover art was probably created by Reinaldo and depicts a female face amidst a desolate landscape, all rendered in black and grey, giving the artwork an overall bleak atmosphere.

A very well-crafted piece of work!

Review by Alan Luvath (Lucifer Rex Magazine)



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04.05.2024 Andernach Metal Days - Germany
30.05.2024 MISE Open Air - Germany
14.06.2024 Black Silesia Open Air - Poland
29.08.2024 Madison - USA postponed
30.08.2024 New York - USA postponed
12.10.2024 Augsburg - Germany
09.11.2024 Berlin - Germany

LIVE ON STAGE 2025

15.02.2025 Metal Fire Feast Emsdetten - Germany
22.03.2025 Düsseldorf - Germany
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12.07.2025 Obscene Extreme - Tutnov - Czech Republic
30.08.2024 New York - USA
26.09.2025 Coastrock BirthdaySpecial- Emden - Germany
27.09.2025 Darkness BirthdayBash Essen - Germany
03.10.2025 Keep it True Rising - Würzburg - Germany
10.10.2025 Thrash Nightmare - Pisek - Czech Republic
11.10.2025 Breaking the Silence - Arnsberg - Germany
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10. 05. - POL. Warsaw	16. 08. - Potstejn, Rockin' Rides
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31. 05. - Praha, Wacken Battle	05. 09. - Valmez, TBA
07. 06. - Praha, Fury Over Prague	13. 09. - Zelenice, IL Fest
21. 06. - Bor, JJFest	27. 09. - U. Hradiste, Zerocalypse
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27. 06. - CZ, Prerov	25. 10. - SWE, I Scream fest
28. 06. - SK, Rock Pod Kamenom	21. 11. - SK, Bratislava, Kromanom tour
03. 07. - Velke Mezirici, Fajtfest	22. 11. - SK, Trnava, Kromanom tour
11. 07. - Vizovice, Masters of Rock	28. 11. - SK, Zilina, Kromanom tour
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Jéssica Gartz: Vocals

William Gabriel: Guitars

Coldwinter is an **Atmospheric Doom Black Metal** band from Sao Paulo, formed in 2014. In February 2015, with Alessandro on vocals and Eduardo Araújo - guitarist and multi-instrumentalist - the band entered Krypta Bestial Studio to record their first demo, consisting of 11 tracks. The demo featured Alessandro on vocals and Eduardo Araújo handling guitar, bass, keyboards, and programmed drums. It was released in February 2015, though no recording contract was secured.

In early 2015, the band recorded their second EP, titled *The Horizon Dawning*. The lyrics describe eternal sadness and pain, grief, despair, anguish, depression, loss, mourning, melancholy, and misery on Earth and within human nature. The following month, Júnior Paschoal joined the band as the drummer. The band recorded their debut album, *Cold Light of the Horizon Dawning*, at Krypta Bestial Studio with production by Mallus in January 2017.

Plagued by numerous problems during the release phases, the label that had agreed to release the CD abandoned the project, claiming it was bankrupt, leaving the entire band deeply embarrassed by the situation.





In 2018, Eduardo Araújo left the band for personal reasons and was replaced by Limac. In 2020, the band signed a long-awaited contract with **Eclipsys Lunarys Productions & Anaites Records**, and in January 2020 their debut album, **Cold Light of the Horizon Dawning**, was finally released in 500 copies on CD slipcase with a poster.

The album received excellent distribution through Voice Music and achieved worldwide reach, garnering positive reviews in various specialised media outlets. Since 2022, the band has been working on their second studio album, entitled *A New Beginning Forever*, and has signed a contract with Covil Records for the release of the new album.



The band began in early **2019** under the name Human Idiocracy. However, due to the pandemic, we were forced to halt rehearsals and postpone several ideas. After all that chaos, we consolidated in **2022** with a new name and vision, calling ourselves **Necrosive**. This name derives from two words, Necropolis and corrosive, alluding to the dead and rotten world we live in, which is corroded daily by the evil and filth of humanity.

They currently have five members:

- **Eduardo Navarrete** on guitars
- **Frolo Bonilla** in the other guitar
- **Durman Campos** on bass
- **Arturo Calderón** on vocals
- **Alvaro Delgado** on drums

Death metal is a very aggressive genre, and Necrosive also combines many influences from thrash,

Black, death, core, and other subgenres. We have influences from Impending Doom and Slaughter to Prevail through the drummer; the vocalist draws inspiration from Melvins and WASP; the bassist is influenced by As I Lay Dying and Lamb of God; and the guitars lean more heavily towards thrash metal, with bands like Slayer, Exodus, and Sodom, as well as death metal acts such as Cannibal Corpse.

Currently, the band only has demos but hopes to record a single this year.

They have only performed publicly once, at an event organised by Bansbach last year called Under Band, where they were finalists. The audience reception during the semi-finals and finals was incredible: "We arrived as ghosts and left with many friends and supporters who are eagerly waiting for us to take the stage again."

At present, they are focused on preparing a show with at least six songs to perform at

La Batalla Merciless Fury, and we hope the event will give us greater exposure, as well as create an impact on the audience that motivates them and leaves a vivid, lasting impression of Necrosive. We also hope that everyone thoroughly enjoys

each song we are going to present, making it an unprecedented event.

facebook.com/profile.php?id=100046659341907





Astaroth CR began in 2019 and made their debut at an event called Apocalipsis Fest. The band currently consists of four members:

- **Alejandro Cooper on Guitars**
- **Diego Porras on Bass**
- **Jorge Billarreal on Drums**
- **Frank Olivar on Vocals**

Two lineup changes have taken place in the band: Robert on bass was replaced by Diego Porras, and Allan Andrade by Jorge Billarreal.

The bands influencing Astaroth include Dismember, Resurrección, Monstrosity, Vader, and others. After winning the Metal Batalla with Cráneo Metal, they took the initiative to record the demo Catapultas del Terror, produced on a low budget. This release includes five tracks, featuring Fantasma del Santuario, which they used to promote the launch.

At that time, the band needed to make themselves known, which is why they did it. The truth is, there has been great acceptance from the public towards Astaroth - they did not expect such strong support.

The band has always focused on delivering a good live show, and that has been the key to their acceptance.

Sanatorio Records gave them the opportunity to assemble this demo in Mexico, which, with the label's help, has travelled throughout Latin America and various regions of Mexico.

They also released a promotional video in 2020 for Catapultas del Terror with the help of Saurus CR, aiming to explain through the lyrics how dangerous vices and drugs can be for our surroundings.

They have had the opportunity to perform at several international events with bands such as Murderline from Mexico, thanks to the collaboration of Centro América Producciones. They have shared the stage with Vader and Batushka from Poland, thanks to LPG Producciones. They have also performed alongside two South American bands: El Maestro Mario Ian, vocalist of Rata Blanca, Alacrán, etc., and the Chilean brothers from Masacrítica.

In October, they will embark on a tour to Bogotá, Colombia, performing at a tattoo convention in the country where high-calibre bands will be playing on the 5th and 6th of October. They express their sincere gratitude to the organisation Nación Rock Metal for this opportunity.

facebook.com/profile.php?id=100063454244639





Asthma Slave was born in 2020 as a protest against the restrictions imposed by the pandemic. They wanted their outcry to be heard with the force of metal when they were told to stay docile at home.

They wanted the band to make an impact and began holding their first gigs despite the restrictions.

From the very beginning, they have aimed to make their proposal look and sound different, with protest lyrics, theatrical style, and music that stands out from what the scene is usually accustomed to.

This is why the use of costumes and masks is also a defining aspect of the band.

The band has undergone several lineup changes since its founding in 2020.

The current lineup consists of Francisco Bermúdez (Zernakov), leader, lead guitarist, and founder of the band, who demonstrates a wide range of influences from various rock and metal genres through his composings.

Ellian (Ceca) is the band's vocalist, notable for his aggressive lyrics and the use of alternating vocal styles between grunge, black metal, and death metal.

And David (Espectro), the band's bassist, a passionate connoisseur of metal from all eras.

Since its inception, the band has defined itself as experimental, as each piece combines different styles — from “Hoy no saldrás”, which sounds like hard rock mixed with 90s-style pianos, to “La noche que no termina”, heavily influenced by black metal blast beats, and “Casa de ceniza”, a piece of extreme progressive metal from start to finish.

Part of the band's essence, and the reason they've received positive feedback from audiences, is precisely the uniqueness of each track, making them feel distinct and even telling a story. After developing our songs this way between 2020 and 2023, we realised that the Costa Rican metal scene is responding to heavier, faster, and more violent sounds.

That's why we began experimenting again with our compositions, and in 2024 we already have a set of at least seven pieces with a more aggressive, technical, and upfront tone. The overall support has been very positive. People have enjoyed the proposal we brought to the stage between 2020 and 2023.

Even people who are not metal fans have given positive feedback. Many have encouraged us to keep going, which has motivated us to stay strong with the band despite the difficulties.

Some of the aspects people highlight about our approach are the variety of themes and the feeling that each piece tells a unique story.

We've also been told that audiences enjoy the emotions we convey through our performances, which sometimes become theatrical, especially with songs like "Dr. Sin Cabeza", which the crowd applauds enthusiastically. Part of our philosophy as a band has been to maintain experimentation, so we hope the positive reception continues into 2024.

We are bringing a more brutal proposal, influenced by old-school death metal, along with upcoming projects featuring surprises that will gradually come to light.

Between July and August 2024, we will be releasing Asthma Slave's first album on all digital platforms, along with some physical copies. This album is being produced in a professional studio with the highest quality standards and will essentially showcase the sound that defined the band between 2020 and 2023.

It will feature six tracks of original and authentic music, within a subgenre that is difficult to label, as it reflects a journey of experimentation that will become evident as each song is played.



facebook.com/asthma.slave



The band began with the idea of creating a group where each member could integrate all their knowledge, instrumental and vocal skills, gained from previous projects, and decided to present something original, along with each member's suggestions in terms of music, experience, event organisation, prioritising promotion, and raising the band to become part of the scene. In this way, everyone aligned with the theories and trajectories, always grounded in death metal, so that the weight of the riffs and genre influences could be truly felt.

They started meeting regularly to compose and write lyrics, always trying to rehearse every weekend to maintain proper continuity and build something very solid.

There have been lineup changes, but for about three years now, they have maintained the same formation.

The necessary changes have been noticeable, and there has been a clear improvement in the sound — so much so that they have achieved what they set out to project, each change is necessary to achieve what they now see as part of what they

require, and the ideal was to evolve. The band is composed of Yeudiel Chacón (vocals and guitar), Mabel Zamora (bass and backing vocals), and Fabián Agüero (drums and backing vocals).

They recorded the Heretic Society demo in 2016 when the band wanted to consolidate some of their songs and have them documented. Over time and through various changes, in the last two years they have been experimenting with recordings intended for a new album. However, with each rehearsal and learning experience, new ideas arise, and the sound has been modified progressively, becoming more brutal than they initially expected.

This year, they planned to release a recording, which was already in the process of being detailed and edited. They only hope that it continues on its path, alongside other projects scheduled for release in 2024. Consequently, they are focusing on both recording and live events, always hoping to deliver a masterpiece for collectors and supporters, and to reach a wider audience.

The band has a wide range of influences, depending on the tastes of each member. Some notable mentions include Malevolent Creation, Dismember, Suffocation, Autopsy, Broken Hope, and many more that could be included in a very extensive list.

Whenever they play at an event, more opportunities tend to arise. Each time they perform, the support is noticeable; people are very drawn to the band.

Every member brings something unique, yielding excellent results. Over time, the presence they show on stage and the audience's enthusiastic response to their dose of death metal motivates them to work even harder on their project, opening doors to more performances.

They have some events planned; however, the exact dates are expected to be towards the end of 2024 and into 2025. This way, they will resume what was once envisioned in order to undertake those trips.



facebook.com/profile.php?id=100030695452779





The band was formed in 2012 and made a comeback in 2014 with more strength and ideas, this time with a different lineup.

They remain mostly the same, having changed the vocalist and bassist; the current lineup consists of:

Ramírez: Vocals

Rafael: Drums

Cristian: Guitar

Gustavo: Bass

Raúl: Guitar and Backing Vocals

Recording and releasing their debut album (Sacrilego) was quite an experience and an achievement as a band.

They are satisfied with it. They say they could do more, but for a first work, they believe it turned out well. The reception has been good. Being in Costa Rica, where support can be said to be limited — a long and never-ending topic — the release process was straightforward.

Extremo Decibel Records supported them and helped a lot with ideas for the cover and more. Several people, including the label's representative, were involved with the artwork and other aspects.

They are currently in the process of composing their second album. At times, for various reasons, their motivation dips slightly, but they continue driven by passion and the desire to break the daily routine. Their last gig went well, held in a new venue with a very small metal audience, as they mention, but the people who approached them expressed their appreciation.

Their influences are numerous. The band consists of five members, each with their preferred bands and sounds, resulting in a blend so unique that even they struggle to label it within a specific metal subgenre. However, South America has produced renowned and globally influential bands such as Sarcófago, Sepultura, Masacre, Reencarnación, Parabellum, and others. At present, they are preparing for upcoming events and the release of new material.

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Sacrilego – Sacrilego Digipack CD **Extremo Decibel Records**

After several lineup changes and a period of instability, this band from Cartago releases their debut album titled SACRILEGO, presented nicely in a digipack CD-R format by Extremo Decibel Rec.

The band offers nine tracks of authentic black death metal, raw in style, emphasising the Latin American sound in their songwriting.

They evoke legendary bands such as Sanctum Regnum (El Salvador) and Necromancy (Bolivia).

The album opens with the track E.S.M.D, which is a kind of an instrumental

introduction leads into SACRILEGO, the track that gives its name both to the band and their album. With a mid-tempo rhythm, the band delivers a classic black death sound, with lyrics in Spanish exploring profoundly dark and satanic themes. The vocals here are filled with pure hatred.

A blend of primitive and dense sound, combined with a pronounced hatred of Christianity, forms the formula of SACRILEGO throughout the album. With some mournful passages such as En Nombre de Lucifer and El Violín, the atmosphere becomes even more sinister and infernal.

The album's sound is quite good, although perhaps better mixing work could enhance the power of the guitars. The bass stands out with excellent execution, and the vocals add that rawness and fury to the material. I can highlight Rebelión and Cadáver Divino as some of my favourite tracks.

In summary, SACRILEGO presents a dense, hate-filled album and promises a memorable next release. There are plenty of areas to improve, but with more experience and time, there is no doubt they will bring us more chaos while preserving the old-school spirit of the genre.

rjserranom8311@gmail.com

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POLYVERSUM MAGAZINE



GOLGOTA began in 1996 in the southern districts of the capital, and from the very start has followed the bloody path of Old School Death/Grindcore Metal, a style they have never changed to this day! Over their 28 years of existence, Golgota has been one of the bands with the most lineup changes. Currently, Golgota is a trio featuring a national metal legend who has played in bands such as Asfixia and Post-Muertos.

Lineup:

JULIO SÁNCHEZ: BASS

JORGE VILLARREAL: "Cocory" on Drums

DAGO FERNÁNDEZ: GUITARS and VOCALS

Last year, we had a tour across Central America, and the year before we went to Panama. I can tell you that Central America is a hotbed of bands from all genres. Regarding death metal, Central America keeps the scene alive with very extreme bands throughout this part of the continent. In every country we visited, we were warmly welcomed — an unforgettable experience. The bonds of metal unite us.

We are working hard to release this album, which will feature nine Old School Death Grindcore Metal tracks in Spanish, especially for fans of the classic death metal sound.

The band currently has no productions for sale. Their music can be found on YouTube or Facebook under "GÓLGOTA CR." They plan to reissue some of their previous seven productions in the future.

Dago: I create the music and lyrics reflecting the brutality of the southern neighbourhoods from 1996 to GÓLGOTA 2024. My influences are all those DEATH metal bands that shook the earth in the '80s and '90s — that whole movement that took place in Latin America, North America, and Europe had a huge impact on me, and I knew this was what I wanted to play. I started on this path of brutality in 1989 with grind noise bands like "MASTURBATION SOCIETY," ACIDEX, MORTUS DAMNED. The bands that inspired me to learn guitar were national ones such as MASSACRE, PSY-WAR, SENTENCE, COLEMESIS, MANTRA, CORROSION, among others.

Our plans for 2024 are to release the album and work on a video, then hopefully play a couple of concerts to celebrate the 28th anniversary of the brutality of the southern neighbourhoods — Gólgota. Don't let national metal die! Greetings from the southern neighbourhoods of San José, Costa Rica. Whenever I can, I'm always glad to help. Long live Costa Rica, long live national metal!

facebook.com/golgotaalajuelita

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Neanderthal began in the mid-90s, around 1996, as a garage rock band while the musicians were simultaneously learning and improving both individually and as a group, albeit within a heavy metal framework. After struggling for several years in the southern region to find vocalists who met their expectations, they decided to take a different direction by searching in San José, bringing in the well-known Eddie Triller. However, due to the distance, within a year they chose to shift their music towards something heavier.

They had already performed at gigs like #pzmetal alongside bands they consider sisters and guides since those early years, such as Mantra, Gólgota, Arsenal, Slavon, Auriga, Colemesis, to name the closest ones. Thanks to those first contacts

Through the great metal figure Victor Mora, to whom they will always be grateful, and to all the bands that during those years and afterwards have toured through PZ in all the AMFM tours (Association of Musicians Founded by Music) in PZ. Back then, the shows attracted between 250 to 320 people including bands, and that's how they began to tour Costa Rica in gigs and festivals, being, without a doubt, the first true metal band from the southern region. They also worked to gather bands and projects, encouraging them to play alongside them, continuing this to this day. After successful tours and gigs that, without much thought, bring back memories such as Mantra's farewell at La Campiña or the tribute to Cliff Burton, and the Metal Battles in the early 2000s

In 2004, and through nearly all the Devil Fest tours to PzMetal, like in 2012, they made the strongest stop for about 7 years off the stages. They then returned and incorporated new elements into their ranks that enhanced and refreshed the band's lineup and style. After years, they managed to create a more compact style and a vocal sound very different from what is usual, although there are some tracks recorded on YouTube channels, they have yet to record with their current final style, which is already distinctive.

One of the goals for the next Metal Battle is to achieve that professional recording, as this year marks their 28th anniversary since the founding. If in Chepe (San José) and its surroundings the path of metal was and is difficult, I tell you it has been even harder to make progress in the southern zone, even at the cost of police and politicians who still demonize every guitar riff or guttural vocal to this day.

[**facebook.com/neanderthalcr**](https://facebook.com/neanderthalcr)

But they are still standing strong and hope that more bands will continue to emerge in their #PzMetal scene, which even today draws around 150 followers at their more recent gigs, like the Neanderthal comeback 3-4 years ago.

Currently, the band consists of Percy Rojas on bass (founding member), Diego Rodriguez on drums, and they have brought back a former Neanderthal guitarist and legendary Pz guitarist Andrés Durán (Chiwe), with Gerald PoligamusCancerverus on vocals and guitar. Once again, they're going all out.

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