

present line up pushed A.R. towards a more extreme direction which was my aim in the first place...

We record our albums in a very professional studio where usually classical orchestras record their symphonies or soundtracks are being made. We feel orchestras record their symphonies or soundtracks are being made. We feel [Walter - Drums] this only increases the originality of our sound. We are always assisted by the sound engineer (and owner) of Studio 20 who is a classical musician himself. He understands perfectly the essence of our music and adds classical parts whenever asked. Black Metal and classical music fit perfectly together for both are being bombastic and can have a very dark approach. Using two musical forms to express the same dark visions/thoughts/dreams. Interesting experiments are tracks such as "Fallen Angel" or "Last Rites (Echoes of Melancholy)" which we first recorded with our usual equipment, afterwards we replaced our modern instruments by medieval ones. The end result is how A.R. would've sounded during the middleages. We realise many bands/fans prefer a "bas" sound/production when it comes to B.M. and that's fine by us but we always followed our own path regardless any trend. We seek a heavy/tight sound in typical Metal tradition. We are satisfied with our debut album "**The Diabolic Serenades**" considering the time/budget available and even believe in our very first releases for they have been important steps in our career, nevertheless "**Blasfemia Eternal**" our latest album is our most professional effort this far.

We progressed as musicians and there was a bigger budget available which has a positive influence on matters like sound/production. More time could be spent on details. We seek progress without betraying our roots. We are writing new material now for the third album.

Tour life is addictive. We have toured throughout Europe + the U.K several times and it always has been a

positive experience for us. Apart from that one tour where we ran into one problem after the other and ended up stranded in England with no money, food or a place to stay... Even that one we turned into an interesting experience, often larger than life, and continued touring in a different way. It is kind of strange to see we draw larger crowds nowadays while in the past only very few individuals were interested in our work. Guess this new Black Metal explosion must have got a lot to do with it. Since we always received way more appreciation outside our own country, we preferred to concentrate on touring abroad. Nowadays our status has also improved within Belgian borders. Most of the bands we have toured with we already knew personally, which of course improved life on the road together. It is fascinating to see how crowds differ from country to country, even from city to city and this keeps touring interesting. We headlined on the first Black-Death-Grind-Thrash festival in Portugal sponsored by the mayor of Lisbon and Coca Cola, played the legendary Marquee (London), the famous Greek Thorns club where KREATOR shot their "Betayer" video clip to mention a few highlights. Although I feel comfortable at home like Flanders I become extremely restless in between tours which explains my many travels. We're into chaos and insanity while at the same time being very punctual. Shizo situations can be found on tour intensity, positive or negative, is what we seek.

Our album received a surprisingly positive response. Several thousands have been sold without decent distribution. After Dark couldn't keep up with the orders and to be honest didn't play it fair.

Osrose came in to print our debut on a much bigger number while SPV, Nuclear Blast etc took care of a worldwide distribution. Licensing deals had been signed with East European, South American and Asian companies who released "**The Diabolic Serenades**" on South American and Asian companies who released "**The Diabolic Serenades**" on their market for prices adapted to

the economical [Gunther - Vocals/Bass] situation of the countries involved. Of course financially A.R. didn't gain anything by releasing our work on these markets but we felt every dark soul (regardless his financial situation) should be able to obtain our records. Probably this underground attitude of our is somewhat naive for even this scene is corrupted to the core nowadays.

Businessmen and parasites trying to gain as much money as possible on our sweat. It is impossible to trust anyone anymore. When After Dark, which were very good friends of ours, started to rip us and everyone else (including each other) off we saw the cult dream shattered. Their bad reputation took them out of business anyway. It is impossible to say how many copies we sold of our debut since too many labels/people were involved. Recently we signed to Dutch Mascot Records and everything will be more clear now which should enable us to have a more clear view on the sales of our second album "**Blasfemia Eternal**". Our new work seems to have a bigger impact on both press and public according to the reaction. Mascot's distribution is worldwide, total artistic freedom is guaranteed and support is total. The label owner worked as Roadrunner Holland (the famous Metal company during the 80's) and as tour manager of the legendary VENOM. Mascot understand our work and do a great job without promising miracles.

During the late 70's we used to listen to the likes of MOTÖRHEAD, TANK, BLACK SABBATH (with Ozzy!), ANGELWITCH, DEMON which was the hardest music around at that time together with Punk Rock and Skinhead music (which I personally also was/am into specially when connected with misanthropic lyrics). We still appreciate their work. When VENOM released "Welcome to Hell" back in '81 and created B.M. we immediately related to the whole concept of that style. Today we still hold on to the early releases of