

DARK MUSIC & LIFESTYLE MAGAZINE

Gothica 36



# Gothica

since 2006

MUSIC  
CINEMA  
STYLE  
EVENTS  
ART  
FASHION



HAPPY  
HALLOWEEN  
2021

London  
after  
MIDNIGHT



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### Gothica Magazine #36

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Editor in chief: Andriy "Featon" Harkusha  
Design: Andriy "Featon" Harkusha  
Honorary Editor: Vitaliy "stranger" Fedun  
Editors: Marina "Evilly", Daria "Tessa",  
Iryna Kalenska, Yaroslav "M.aY"  
Spell Checker: Maksim Izvne

#### Cover photo:

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We are happy to present you the 36th issue of the Gothica magazine.

It's a special edition for Halloween.

The issue contains special photo series «Every Day is Halloween» by FeatonFoto, massive photo reportage and information about Faine Misto Festival.

And special interview with Sean Brennan - frontman of cult gothic rock band London After Midnight!

Enjoy your reading!

**Andriy "Featon" Harkusha**  
**Editor in chief**

#### Gothica contacts:

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<https://gothica.info>  
e-mail: [info@gothica.info](mailto:info@gothica.info)  
phone: +38 095 735 23 03

For all questions of cooperation, advertising publication and distribution organization, contact: [info@gothica.info](mailto:info@gothica.info)

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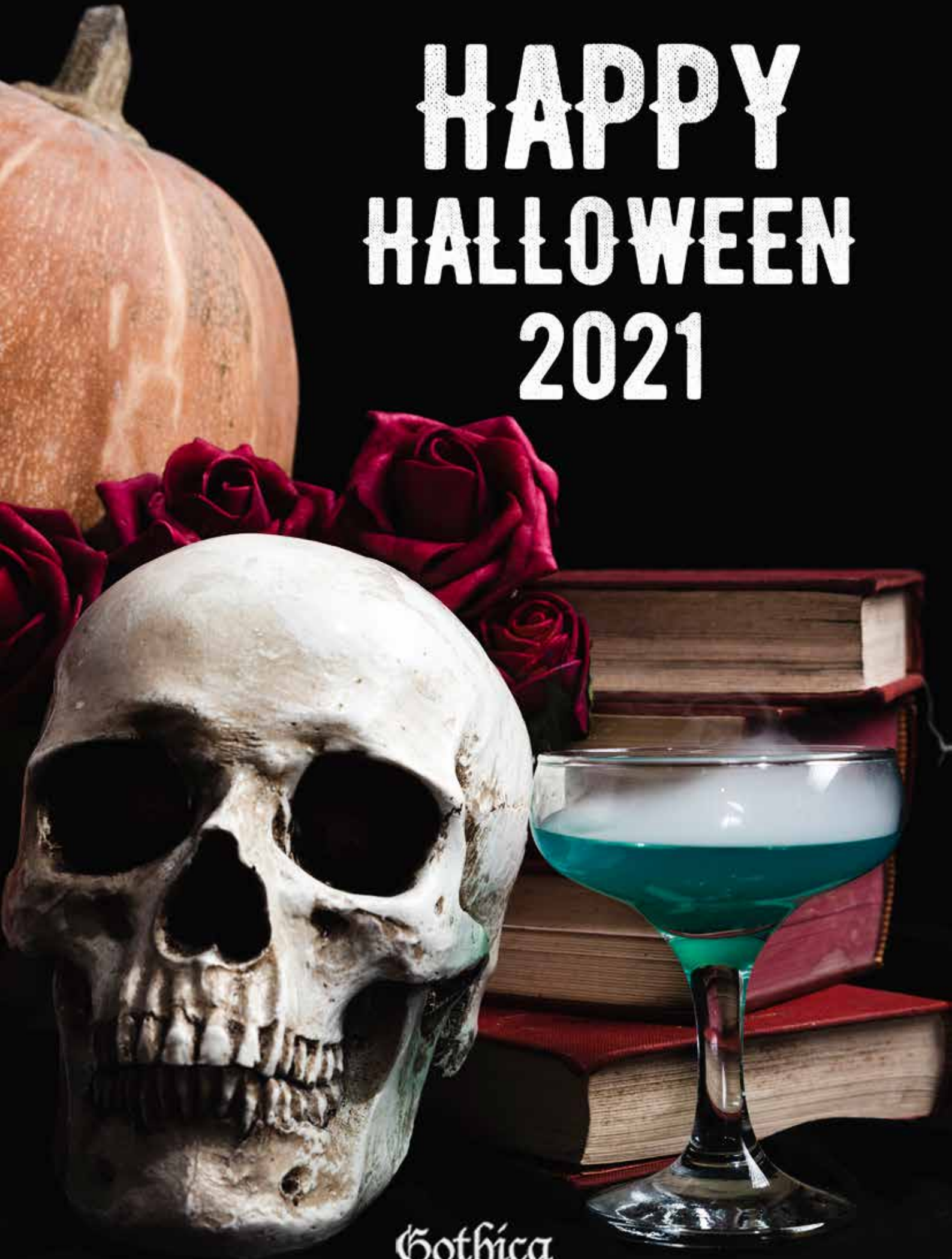
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# HAPPY HALLOWEEN 2021



Gothica  
magazine













London After  
Midnight

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# LONDON AFTER MIDNIGHT

Exclusive interview with Sean Brennan



**Hi, Sean! How are you? You performed at one of the online Gothica festivals in the summer of 2020. Do you think there is a future for such formats after the pandemic?**

**SEAN:** Hi! Good, thanks! I don't think online events will replace live, in-person events, but I do think they are now more accepted and will become more frequent- band performances, DJ events, online conversations with fans, etc. All of these things became more mainstream during the pandemic.

**In October 2019, you announced the start of Darkride Records. This is the label for the LAM releases or other artists are in the plans.**

**SEAN:** I started Darkride Records to release primarily London After Midnight music. All of my contracts with my former labels had expired and I didn't want to renew them under the terms some were offering. Often a label will do very little for a band, but take a large portion of your earnings- even if they advanced no money. So it didn't make sense to sign to a label who will only release my music to distributors for a couple of months, but perpetually take money from sales, even from digital sales. In the future I might release other artists, but it depends. I don't want to operate like most labels do.

**At the end of 2020, you published a new version of «Selected Scenes from the End of the World: 9119». Do I understand correctly that 9119 is an inversion from 1991? Or is there another meaning in this? And what can fans hear on this release?**

**At the end of 2020, you published a new version of «Selected Scenes from the End of the World: 9119». Do I understand correctly that 9119 is an inversion from 1991? Or is there another meaning in this? And what can fans hear on this release?**

**SEAN:** The "9119" part of the title refers to the year of original release, 1991, and the year of re-release, 2019. So "9119". The album was released on Friday December 13 1991 and this new deluxe edition was re-released on Friday December 13 2019.

One intention regarding the "9119" added to the title was to amend all song titles on digital services with "9119" to differentiate them from the old mixes- an example would be "Your Best Nightmare (9119)". But iTunes wouldn't accept "9119" being part of any song title, for some reason. And being that iTunes preferences dictate the digital industry, that's why there are weird subtitles to on digital services (like "alt take"). If I'd known iTunes would do that I may









STELLA MOUZI ©

have just called it "Deluxe Edition", because that too fits, as it's so much more than the original release. This new version of the album has far superior sound and lots of bonus content- it's the ultimate version of the album and should take precedence over the original substandard release.

But there's a lot of confusion about "Selected Scenes from the End of the World: 9119" for some reason. Often people refer to the album as a "remaster". This is FAR beyond a remaster (mastering is simply the final step in your production that balances and unifies the audio in preparation for printing to CDs, etc. But what I did for 9119 was far more involved). 9119 is the original 1991 album but it's been completely remixed from the original multi-track audio tapes, just as if it were being mixed for the first time. In addition, lots of missing audio content that was not included in the original release has been finally restored. Also, a unreleased and forgotten recording from the original 1991 recording sessions has been included, and all the bonus songs from the 2003/2008 re-releases have been included as well, also remixed from the original digital multi-track sessions and with previously missing content. Plus more. This was a massive, massive project but I couldn't live with the original mix of the album any longer- it really sounded like an amateur production. Finally with 9119 it sounds more like it always should have sounded.

**And also it would be interesting to know the details about «Live From Isolation».**

SEAN: LAM was supposed to be doing a lot of touring after "Selected Scenes...9119" was released, all throughout 2020. But then the pandemic hit and changed everything. As the pandemic dragged on I was forced to pursue other ways to connect with fans. So the online performances were scheduled and the live recordings seemed appropriate to release while the pandemic halted all concerts. It was intended to give an idea of what LAM's cancelled concerts would have sounded like.

**What was the gothic music scene like when you started in the 1990s? And what changes, in your opinion, have happened to this day.**

SEAN: The goth scene when I started was truly underground and always near the point of death- but ironically it was much healthier in ways than today's scene is. Most of it was much more politically charged (in terms of being progressive and anti-fascist- though there was a smaller conservative, racist, homophobic, aspect too, which the sane people rejected). The early 1990s scene was similar to the punk movement in many ways, rebelling against fascism, racism, destructive commercial establishment norms, etc. While today there seem







to be a many positive things, there is also a very closed minded conservative side that tolerates Nazis, bigots, anti-science stances, and also a side that has embraced commercial establishment norms (like cliched music that would be laughed out of the scene I grew up in, valuing “fame” and status, and a desire to strip music of meaning and artistic integrity and merely consign it to be a background track for dancing). So there are good and bad sides to each generation but I do think that there is a big risk to goth now with how things are developing. It’s turning into a fashion and status scene where the music and meaning are erased or, at least, are forced to take a background role.

**What are your personal favorite London After Midnight songs?**

SEAN: The new ones that are yet unreleased.

**I’ve seen you discuss a lot of global issues on your social networks. What is the model of ideal world for you?**

SEAN: If everyone accepted that science was real, that empathy and compassion were traits worthy of pursuit rather than status or looks or how many

followers you had on a social media platform, I think we’d be in a good place. The problem is the conservative mindset values greed and personal enrichment over the greater good. And that’s an easy message to sell to a selfish and intellectually lazy public. And there are too many of those types out there and our culture now teaches people to value things that have no value or are outright destructive.

Tell us about your favorite and interesting places in Los Angeles.

SEAN: Well, maybe not so many since I moved out of LA last year to the east coast of the USA, which is much nicer. Los Angeles is way too crowded and expensive. There are nice museums and areas to visit, but generally it’s a frustrating place to live due to the overcrowding and expense. There are some nice wilderness areas- if you can get through the traffic to see them, and they aren’t on fire due to climate change.

***Interview by Andriy «Featon» Harkusha***

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Zlata Mariia Grygorieva | Instagram @Zlata\_Mariia









# Me and That Man



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Gothica 28

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Featon (photo from backstage)



















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«Теплий  
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THE  
DESPAIR

AMARIA

Subterranean  
Silence

&  
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**DAILY METAL**  
Sera Luciferchik









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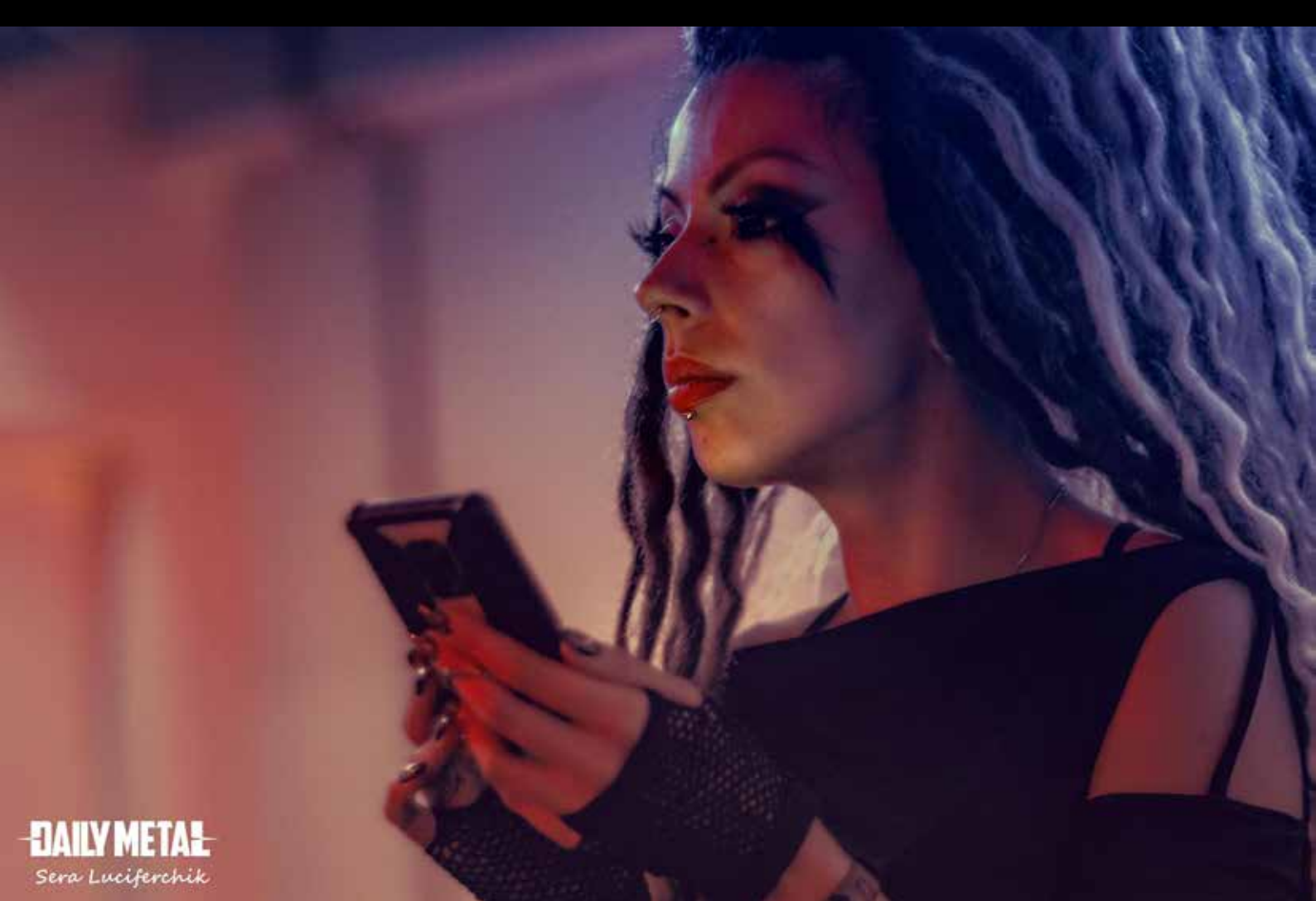


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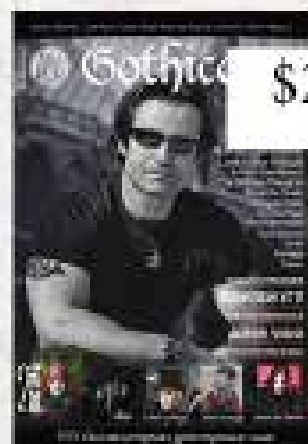
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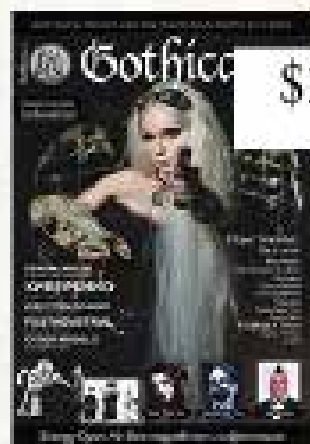
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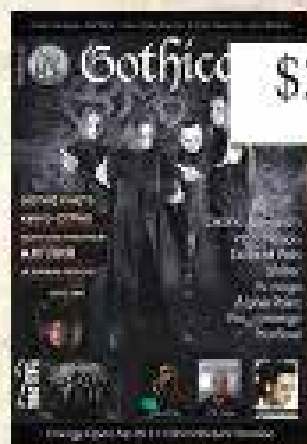
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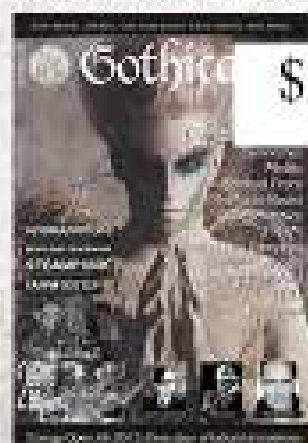
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