

HIP Video Promo Presents: Mark Ciani premieres the official music video for "Some Kind Of Purgatory" on BSides & Badlands

Off his brand new project The Catacombs, Mark Ciani shares the official music video for "Some Kind Of Purgatory"

BROOKLYN, NY, UNITED STATES, January 8, 2025 /EINPresswire.com/ -- Fearless creative Mark Ciani brings 25 years of experience in the New York music scene to every track he crafts, flaunting a style that is as inventive and ambitious, as it is wickedly enjoyable. Mark embarked on his musical journey as a songwriter and keyboardist for the punk-ska band Freaks From The Apocalypse in the 90s. Yet, even while pursuing a career as a lawyer in the 2000s, Mark's dedication to his music never wavered, playing, writing, and producing for various musical projects, often under different names—expanding his diverse repertoire and showcasing his commendable versatility and relentless curiosity. Marking a new chapter in 2022, Mark introduced a solo project under his own name. With each release, listeners are taken on wild, unpredictable journeys through tracks infused with drama, vulnerability, humor, intrigue, and much more. Mark's latest project, The Catacombs, is a testament to his growth as an artist and prowess as a storyteller, delving



into the ways people self-sabotage their chances to find peace within their lives. With its raw emotionality, rock sensibility, and daring perceptiveness, *The Catacombs* stands as his most compelling work yet, drawing in audiences eager to see where his creativity will lead next.

As a standout track nestled in the narrative of *The Catacombs*, “Some Kind of Purgatory” lives up to its name—delivering a sound and style untethered to anything in particular—constantly surprising the listener. Working alongside Grammy-winning producer and engineer Fernando Lodeiro, Mark explores how heartbreak can transform a relationship once considered “some kind of wonderful” into an unsettling purgatory. The song’s narrator finds himself in a chaotic limbo, grappling with a labyrinth of nuanced and occasionally absurd emotions—from detachment to disappointment, to even obsession—reminiscent of the stages of grief. Scarred by the loss of his dreams with another, he wrestles with facing his reality “stalling just short of imagined glory.” Layered with grumbling alt-rock guitars, disorderly piano chords, charismatic vocals, and whimsical flourishes, the track is a compelling earworm that reveals Mark’s skillfulness in crafting music as sensitive as it is delicious. Despite the turmoil, the narrator holds on to the hope that he “surely will be okay” once the dust settles—channeling a desperate yet unshakable resolve through the noise.

New York’s iconic Coney Island is usually alive with the sounds and sights of carefree fun—neon lights glowing, laughter echoing, and the salty air buzzing with excitement. But the Coney Island Mark visits feels like another dimension, shrouded in an aura of eeriness and desolation. On a chilly morning, he finds himself alone in a place usually bustling with cheerful beachgoers. The empty boardwalk stretches before him as he meanders aimlessly, searching for something elusive—perhaps a one-way ticket out of this isolating limbo in which he’s trapped. With an anxious, unsteady touch, the camera seems to stalk him, following up close, then trailing behind, disjointedly tracking his movements. Crafted in a collaborative effort between Mark and filmmaker Tyler Ward of Diagonal Media, the video’s creative and haunting visual effects evoke a sense of chaotic desperation. Yet, the narrator’s pain feels distinctly human and deeply relatable against the backdrop of a place designed to elicit joy. Playful touches, like Mark’s impossible-to-miss bright pink suit, contrast the heaviness of the narrative—perhaps this is a place for fun after fall. It draws viewers into the shadowy depths of isolation while hinting at resilience—a poignant, cathartic, and bittersweet exploration of the complexity of human relationships, and how they shape us for better or for worse.

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