HIP Video Promo Presents: Nuke The Soup premieres new music video "House Lights" on EssentiallyPop

Nuke The Soup's "House Lights" Reckons With Loss, Legacy and the Hope That Everything's Alright



BALTIMORE, MD, UNITED STATES, September 28, 2026 /EINPresswire.com/ -- Baltimore’s Nuke The Soup makes rock music rooted in reflection, drawing on the natural world, personal experience, and the uncertainties that come with change. Fronted by Mark Davison, the band pairs guitar-driven arrangements with songs that examine what holds people back, what pushes them forward, and the questions that often sit somewhere in between. That approach runs through Dancing On The Edge, the band’s latest album, created with Grammy-winning producer Kevin Killen and Gerry “Spooky Ghost” Leonard. Across the record, themes of loss, hope, uncertainty, and the internal reckoning that can accompany major life changes come into focus.

On “House Lights,” those ideas become particularly personal. The track pairs direct emotional writing with the large, ringing power chords Davison was gravitating toward while listening to Teenage Fanclub. Yet its starting point was much quieter. “I just wanna know everything’s alright when we turn off the lights.” It’s a simple, familiar feeling, but for Davison it gradually took on a larger meaning. The image of the lights going out came to represent something beyond the end of a day—the hope that when the “big light” finally shuts off, a person can be at peace knowing that all is well. The song took shape around the passing of Davison’s mother, followed six weeks later by the loss of his father. His father had been living in a kind of limbo, dealing with mild dementia and asking questions about the life he had lived. Davison finished the track after his father passed away; those experiences became part of a song already wrestling with what it

means to reach the end of life and wonder whether everything has been left in order.



The accompanying video, directed by Danny Brown, approaches those questions from another angle. Its central character is a ghost who does not realize he is a ghost, existing with a foot in two different worlds. The concept carries a faint echo of The Sixth Sense, but the focus is less on the reveal than on the strange condition of moving through existence without fully understanding where we stand. The ghost becomes an extension of the song's larger idea: people can move through life caught between what they know, what they remember, and what they are still trying to understand.

With "House Lights," Davison brings the larger themes of Dancing On The Edge into especially personal focus. Rather than forcing an answer, the song and video remain in the uncertain space between holding on and letting go, allowing questions of memory, mortality, and peace to linger as Nuke The Soup continues forward.

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