

People often wonder why Philadelphia's **NOTHING** are so damn loud. In the case of many artists, the volume stems from a preoccupation with negativity, misanthropy and the human condition. But while **NOTHING's** attitude lines up with these ideas, their personality isn't one that the band picked from a list of cliches. Instead, it's one that's been molded by the band's own experiences, from family troubles and personal tragedy to a string of bad luck that Murphy's Law would balk at. And that volume, rather than a selling point, is the only way the band has been able to translate the difficulty of real-life events into musical form.

NOTHING frontman Domenic Palermo got his start as the brains behind the late 90s/early 2000s hardcore/punk act Horror Show in the crime-riddled neighborhoods of Frankford & Kensington in North Philadelphia. Unfortunately, Horror Show's existence was cut short In 2002, when Palermo was incarcerated for an aggravated assault charge (to which he pleaded self-defense) and subsequently served a 2-year prison sentence. After getting out of prison and working the next 5 years under watch of Pennsylvania parole board, Palermo took a lengthy hiatus from music, entering a period of personal reflection that led him through a maze of death, negativity and uncertainty. Nicky returned to music in 2010, and founded **NOTHING** with the release of the demo *Poshlost* (named for an intense and quintessentially Russian form of spiritual banality). Following the release of *Poshlost*, Palermo met Brandon Setta, who would bring lush, rich soundscapes and a fresh approach to Palermo's vision for **NOTHING** and to the band's next two EPs, *Suns And Lovers* (Big Love, 2011) and *Downward Years To Come* (A389, 2012).

NOTHING then signed to Relapse for their debut 2014 full-length *Guilty Of Everything*, which was inspired by the events surrounding Palermo's prison sentence. The album's genuineness and widespread critical acclaim (from publications such as Rolling Stone, NPR, Stereogum, Spin, Noisey, and many others) seemed to forecast a new, more positive chapter for **NOTHING**. The band toured Europe and North

America extensively in support of *Guilty*, and performed at festivals including Osheaga, Roadburn, Firefly, Budweiser Made In America, and SXSW, but this period was unfortunately brief. In summer 2015, while on the eighth consecutive month of a non-stop tour that had seen the band performing with the likes of DIIV, Merchandise, Torche, Failure, Hum and more, Palermo was mugged and badly injured in Oakland, CA. The assault ultimately left Palermo with a fractured skull & orbital, nineteen staples, and a drastically re-shaped perspective about his music and life in a larger sense.

That new mindset, which the band hadn't been able to realize until Palermo's injury, forced them to come up for air from the endless touring - "Like when you're in a car going 100 miles per hour and connect with an oak tree and everything behind you comes smashing forward," Palermo said. That was the basis for the band's new record *Tired Of Tomorrow*, which was recorded over the course of a month at Studio 4 with Will Yip (Title Fight, Superheaven, Touche Amore, etc) this past October. Even since the completion of *Tired Of Tomorrow*, **NOTHING** have faced new challenges and difficulties that would certainly have sunk a lesser band. As **NOTHING** were gearing up to release *Tired Of Tomorrow* via Collect Records, the band discovered that the label had been funded by the now-infamous hedge fund manager Martin Shkreli. After Collect Records and their entire roster eventually dissolved under the weight of the controversy, **NOTHING** were left adrift. Former partner Relapse Records got on board with releasing the new album, but **NOTHING** were not finished with their trials - just this past November, Palermo's father unexpectedly passed away in a tragic accident, heaping the band with further personal difficulties on top of their professional ones.

Yet throughout all this, the band has always managed to maintained a unique stoicism alongside its apathy, one that extends beyond mere riffs and reverb. All the band's music, especially *Tired of Tomorrow* and *Guilty Of Everything*, have managed to work past, present and future simultaneously into their approach, both musically and thematically. Borrowing from personal memoir and external works alike, **NOTHING**

have worked the deepest influences of their youth & maturation into a package that's ultimately at its most relevant in the present day. Case in point: *Tired Of Tomorrow* was written before the Shkreli debacle, but as Palermo sees it, those events only served to strengthen the sentiments and ideas behind *Tired Of Tomorrow* rather than confuse its message. It's a mess to think about, but as always, the contradictions and paradoxes of the kind **NOTHING** harnesses ultimately lead to the greatest revelations, and the band's personal and tragic path has nonetheless led **NOTHING** to produce deeply heartfelt and inspiring music. Whichever way you want to look at it, you can't deny that **NOTHING** feels good.

NOTHING is:

Domenic Palermo

Brandon Setta

Kyle Kimball