



BR
N
A
H
K



july 2021 | issue #2



EXPERIMENTAL

DIY

POST-GENRE

AVANT-GARDE

OUT TO LUNCH RECORDS

TABLE OF CONTENTS

6

neoliberal
"gridlock" is just
an optics play
by Spencer
Winell

9-13

a look at *one
day they'll make
movies about us*

14-17

an interview
with Pierre
Hurel: part two

18-19

a review of *it's
nothing new:
musings from
quarantine*

21-23

take a look:
cover art by
Elle Reck

26-29

what's next
for out to
lunch?

About Out to Lunch Records

We started as a group of friends who attended music conservatory together and wanted to push beyond the limits of a school setting. After exploring new mediums and ideas, we collectively began searching for a place to share our weird and unconventional art, thus creating Out to Lunch Records.

The Out to Lunch team consists of musicians, artists, and poets who want to provide a platform for fellow creatives, be it music, literature, or visual art. The *Lunch Break Zine* is our home to share and celebrate all the things that are truly out to lunch.



FOLLOW US

@outtolunchrecords
@lunchbreakzine

A LETTER FROM OUR CO-FOUNDER

Hello readers and family!

Since our first publication in March, Out to Lunch Records has continued to grow from a small, funny idea to a space filled with new art, people, and places. We have since welcomed Matt Vekakis on as our Editor-in-Chief of *Lunch Break*. Since his creation of a Twitter for *Lunch Break*, we've begun welcoming various writers of all different backgrounds (not just academic writers) into our family as submissions were opened for the September issue. As musicians outside the writing universe, we have been more than ecstatic and impressed by this influx of writers/artists and their authentic interest in our ideas and our "out to lunch" approach. Creating an actual community and personable exchanges with other artists/humans has always been our goal, and we look forward to continuing to feature and elevate eclectic artistic voices.

In August, OtL will begin spreading its wings to the beyond. Our founder Daniel will be headed to Valencia, Spain to study abroad at Berklee College of Music, Valencia for a masters degree in music production. EIC Matt Vekakis and myself will be moving to Gainesville, Florida as Matt pursues an MFA in poetry, and I look forward to tapping into the DIY and punk scene as I continue to decolonize my work and artistic practice.

In music news, Augmented Returns has released their debut album/EP, *One Day They'll Make Movies About Us*, a wonderfully bright and poppy, yet weird and unsettling collection of five songs based on the exorcisms and death of Anneliese Michel - support them by purchasing and playing their music on Bandcamp! RadioBoy has completed the music to his forthcoming debut album, *The Deconstruction of the Persistence of Memory: Album 1*, a post-apocalyptic concept record/musical fantasy brimming with 75-minutes of undefinable musical categorization. And as the outside world continues to rotate on a rotting axis of greed, prejudice and violence as if 2020 were placed in the back pocket of our leaders, we will continue to work against that reality in our own creative and subversive out to lunch ways.

With unconditional love and support,
Lucas Ranieri, Co-founder

NEOLIBERAL “GRIDLOCK” IS JUST AN OPTICS PLOY

SPENCER WINELL

Joe Biden has been in politics since 1972. He witnessed, and was one of the key players from inside the senate in, the rise of neoliberalism. We know that Joe Biden authored the 1994 Omnibus Crime Bill that has been credited with a surge in mass incarceration and prison expansion. We watched as Joe Biden touted the party line along with the entire Democratic Party during the Clinton Impeachment which, according to Bill Moyers, is the last time that Republicans and Democrats meaningfully worked together. We watched as the Obama administration gave bailout after bailout to the very industries and sometimes the exact players that crashed the world economy. We saw as they imposed austerity measures on the U.S. population. We saw the gridlock. We've seen this all before. Now, the gridlock is even more blatantly manufactured – all of it comes down to one man, Joe Manchin.

We are meant to believe that Democrats can't get any progressive legislation passed, even in bodies where they have total control, because of Republican filibusters. We're meant to believe that the way to solve this problem would be to abolish the filibuster, thereby preventing Republican shenanigans. We are meant to believe that Joe Manchin, who loudly exclaims he will not vote to abolish the filibuster, is the sole roadblock to Democrats' ability to ram through progressive legislation. Then, the debate spirals into hemming and hawing about the dangers of setting that precedent. “When Republicans regain control,” the argument goes, “then they will use the abolished filibuster to prevent Democrats from protecting progressive legislation.”

This line of argumentation conveniently neglects to mention the issue of the last two Republican presidents winning the election despite losing the popular vote. It neglects to mention that so-called “Blue” states are far more heavily populated than “Red” ones. It neglects to mention that Republicans have been ramming through legislation that criminalizes protest, adds even more ridiculous hoops to jump through for voters, and gerrymanders the district in such a way that they will retain power indefinitely. How do those liberals who loudly exclaim their disdain for the filibuster and for Joe Manchin explain this massive hole in their logic? They don't. The whole point of this manufactured gridlock is to buy the administration more time to continue down the beaten path without having to worry about such trivial things like healthcare, education, systemic injustice, etc. Then, come next election cycle, people will get fed up at the total inaction, all of which is manufactured, they'll vote for Republicans, then the gridlock will appear more even and Joe Manchin can go back to being totally unknown. If the people can be so easily distracted by discussion of “precedent” and “bipartisanship” then the government doesn't have to care about passing popular legislation.

We saw very clearly how the Trump-McConnell Goliath was able to ram through every last thing they wanted, no matter how unpopular, no matter how reckless (and we see now how few of those policies are being revoked, repealed, or meaningfully challenged in any way). We saw that they did not care one wit about legal precedent or bipartisanship. They have openly not cared about whether their policy proposals have popular support since the Reagan years. Biden knows this. He's not naïve – he's stalling. Obama and Biden may have tried to capitalize on the idea of the President not being as powerful as many people assume, but Trump blew that image out of the water. With the stroke of a pen, Biden could cancel the vast majority of student debt. He could even impose a limit on the amount of debt being cancelled through that order if he was reluctant to wholesale cancel student debt. We knew from the primary season that Biden said he had no interest in cancelling student debt. He

changed his tune closer to election day, but he's gone back to saying he won't do it – why? He says he wants Congress to work together, knowing that that has not meaningfully happened since the late 90's. Biden could, with the stroke of a pen, create hundreds of thousands of construction jobs rebuilding the U.S.'s crumbling infrastructure. Why won't he? Same claim – he wants bipartisanship. Biden could revoke the presidential permits required for the Dakota Access Pipeline, thus shutting down its operations. He hasn't addressed why he won't do this but it's not too hard to understand why – Biden has one of the worst voting records for environmental issues because of his close ties to the fossil fuel industry.

While liberals continue to tear their hair out over the filibuster or Joe Manchin while claiming Biden is “trying his best,” Biden is actively carrying over numerous Trump policies. Just recently, after the U.S.-backed Israeli-led 11-day siege of Gaza and the West Bank, Biden was in a unique position to impose limitations on U.S.-Israeli arms/financial deals. To his credit, he lifted restrictions on U.S. aid to Palestinians, more than any president since 1967, which is nowhere near enough (a curious theme of the Biden administration is to do just enough to be considered historic, but not enough to be considered meaningful). Yet in the same breath, Biden said he “supports Israel's right to defend itself” with the U.S. military from home-made bottle rockets, and said he would continue to push for more Arab countries to sign the Trump Administration's Abraham Accords, which require that they cut all diplomatic ties with Palestinian leaders, recognize Israel's “right to exist” while keeping totally mum on Palestine's right to the same, and engage in arms deals with Israel. Keep in mind, this is all against a backdrop of countless human rights organizations (Human Rights Watch, Amnesty International, Oxfam, B'Tselem, International Committee of the Red Cross et al.) and international courts (UN Human Rights Commission, International Criminal Court, International Court of Justice, et al.) declaring Israel an apartheid state that commits crimes against humanity against the Palestinian people.

Handily, the Biden administration's “enthusiastic” adoption of the IHRA's open-ended definition of antisemitism deems the very mention of these human rights organizations' findings as ‘antisemitic’ and accuses anyone who dares report accurately on the situation of ‘applying double standards’ to Israel. Who has the money to forgive student debt when we have to give a nuclear superpower \$3.8bill/year? Who cares as long as people keep themselves busy with the filibuster business?

While people spent their days writing angry emails and leaving nasty voice messages for Joe Manchin, Harris went to Guatemala – a country in which we overthrew the democratically elected government and installed numerous fascist military dictatorships, causing a nearly four-decade civil war purely for the sake of profit – and told the people, who flee the violence, corruption, and poverty that the United States created, established, and maintained “Do not come.” So the Biden administration is continuing the steady policy of the United States for decades which is to overthrow democratically-elected governments, install brutal military dictatorships that are open to U.S. investments, and then shutter our borders to the very people whose countries we've destroyed so that they must either submit to our imposed regime or die. Like most imperial terror states, they're testing these methods out elsewhere before they bring them home – and they will be bringing these methods home as we saw during the Texas cold front earlier this year.

The Biden Administration is not a progressive force. They are continuing the same neoliberal policies that have totally devastated this country for the past half-century. They are continuing the U.S.'s fight for hegemony over survival. The only tangible difference between the Biden administration and the Trump administration is that the Biden administration has much better optics. They may make historic strides, but understand that they deliberately stop just before the point at which such a stride would be transformative or even meaningful. Joe Manchin might be a curmudgeon, but neither he nor the filibuster are why the Biden administration hasn't fulfilled more of its many conflicting campaign promises. They are stalling. The neoliberal gridlock is just an optics ploy.



NEW ALBUMS EVERY
TWO MONTHS

OUTTOLUNCHRECORDS.COM



ONE DAY THEY'LL MAKE
MOVIES ABOUT US

THE DEBUT ALBUM FROM AUGMENTED RETURNS



When discussing the release with its creator Daniel, OtL's founder, he said "I just want to be sensitive to the fact that it was a real girl with a family. I hope I have been in the music. Even more than it being an attack on religion (which it absolutely is), it's an incredibly sad story." The girl in question is Anneliese Michel who died at the age of 23 after undergoing 67 Catholic exorcism rites in the year leading up to her death. Her mental illness paired with epilepsy was demonized by her family and community, and she died of dehydration and malnutrition. The exorcism rites were performed in total secrecy, and later inspired the movie "The Exorcism of Emily Rose".

It Begins in Me immediately establishes the dichotomy of the album's musical tone and the story it depicts. Ominous sounds of an orchestra and train sound with fragments of demented TV voices and children's screams. But not much later it breaks into a romantic, chamber music moment before departing. The ominous and bizarre is constantly at odds and underscoring the more "traditional" moments of this project.



THE MUSIC FEELS LIKE A FORM OF HAPPY DELUSION

While "It Begins in Me" and "It Ends in You" bookend the album with more avant material production-wise, the middle three tracks embody a plastic, bizarre Stepford Wives aesthetic. While the songs are technically accessible, full of poppy brightness with tight drums and bass paired with childlike melodies, the music feels like a form of happy delusion. Considering the backstory, the middle songs feel uncomfortably contained despite bright, innocent, and childlike bell strikes, like a pursed, demented smile hiding rows of rotting teeth. Twinkling stars in the night sky whilst horrors of the occult are drowned out by a false sense of safety. "That night she died, the children fled" is a lyric that painfully and quickly accentuates the alienation and unjustifiable torture of a young woman.

The organs used throughout, particularly in "The Dream of Being" intro, immediately harken on its creator's love of rock organs, but when paired against the story of Michel, they become evocative of church organs. The piano and chords in "Sunday Morning Atheists" intentionally seeks to further appropriate church sounds as a form of commentary and conceptual realization of Anneliese's story, as well as the song title itself. Later, "Scarlet" brings to mind Baroque operatic and sacred arias, as well as images of the religious persecution of Hester Prynne in *The Scarlet Letter*. The evenness and tone of Rose Hegele's classically trained voice throughout is exceptional and pristine - and that quality and musical background itself adds to the plastic, bizarre technicolor quality of the album. There's pop, there's rock, there's classical, but what can it really be defined as musically besides as something *out to lunch*?

It is the images contained in the lyrics that portray the actual strangeness and horror of Anneliese's story, some of which Daniel wrote in his teen years and reworked for this project. "Dreams go nowhere / Wake with no air / Never go no where" read as if you're in Anneliese's mind as she loses touch and control over her own life, body, and mind. "There's people everywhere, who die each morning without sound" is particularly telling of the lack of care for people deemed "possessed", but "Scarlet" most accurately portrays and comments on Michel's tragic experience. "They Spoke of treatments / They told her of shame / Took all our secrets / Let's call them mistakes / They'll soon be washed away with me".

In the end, the sound of a woman singing and a repeated metal scraping sound brings to mind an empty swing on a child's playground ominously swinging back and forth, the pendulum of corrupted innocence and eternity. The listener is left feeling haunted, full of an unsettled feeling of no resolve. Oddly enough, in 2013, the house in which Anneliese lived caught on fire. Police ruled it arson. Locals and others said it was directly related to the exorcisms. Call it a mistake. Call it intentional. Call it a miracle. Call it whatever you want. But she's not dead. She's just asleep.

AND A CANDLE BURNS FROM WITHIN

ABOUT THE ALBUM ART
DESIGNED BY ELLE RECK

I started making the cover art by searching for vintage photographs to alter. I found luck with using 1950s-1960s clothing ads. I colorized the images in photoshop and digitally drew over their faces, then collaged all my modified images together.

Learn more about Elle on page 21



Neither Lost Nor Found

AN INTERVIEW WITH PIERRE HUREL

PART TWO

Read part one in the March issue of the Lunch Break

Daniel Nerger: With the Pierre Hurel Trio, would you describe yourself as the bandleader, and if so, what type of a dynamic do you try to create as a leader? Something more democratic? Or are you more the one in charge?

Pierre Hurel: Well it's definitely more democratic, for example I don't write out specific drums parts. I trust that the players will understand the music. We do a lot of talking beforehand. I try to tell them what the tune is about and then we start going through the actual music. It's definitely democratic, but I think that when the band has your name attached to it, you have more responsibility, and it would perhaps be unfair to expect your musicians to commit with the same level of focus and desire to influence the music as you. And of course a lot of side musicians are playing with a lot of different groups. I am very lucky to have two musicians in the trio who make good suggestions and offer their input. I started with the trio in 2002, and I always had the fantasy of the classic jazz trio, you know like Kieth Jarret's trio with Gary Peacock and Jack DeJohnette, where you have the same musicians and that's their main project, and all people contribute ideas. But I even get the feeling that with Kieth Jarret, he would usually make all the calls.

Hmmm, that is interesting...

Actually in an interview, Gary Peacock said that sometimes they would rehearse other new tunes, but at the gig they wouldn't touch them, and Keith Jarret would just call tunes. I suspect it has something to do with how much you've digested or lived with a certain tune. I think that because we've played standards a million times, it can be easier to go deeper with them. That is also a struggle with the trio dynamic that I face. I want to explore and play new tunes, but there's also a level of freedom with the tunes we've played a lot, and sometimes with brand new pieces, it's more difficult to take off.

For that matter, I think classical music is also very much like that, you take time to live with the pieces, and your understanding of them grows with you.

Absolutely. With classical music, I sometimes wonder why we keep playing these same pieces over and over again. Or with jazz, these same tunes. But then when you hear it performed just right, it changes everything.

Yes. It's an interesting case for the classical composer, who has to put all of these lines and symbols together for the performer to figure out, but the true spiritual dimension of the piece lies somewhere beyond that, and it takes the right performer to find it. You can have all of the right notes but never really take off, and miss out on that magic. I think it's that magic that we should always try to find, the spiritual dimension of the music. To me it's a spiritual experience, it's a super healthy way of transporting others, and yourself, to somewhere beyond. Even a C triad can do it, we've all heard a C triad a million times, but in a particular context, played in a particular way, because of what came before and what comes after, it could still blow you away. It's amazing when you think about it, because we have heard so many things, that we can still be so moved by certain things. I don't think you can quite explain it.

You kind of have to talk around it – it's there somewhere in the center and we have to circle around it with our words.

Yeah. Which is why I really love improvising. No words. You're just capturing a moment in time.

SOLO

"Hurel is one of Boston's most public and stylish. It's impassioned and adventurous, coming off here as Bill Evans and Keith Jarrett..."
— Dave Greenleaf, The Boston Globe

Regattabar
April 1, 2011
7:30pm (\$15) and
10:00pm (\$13)

Tickets:
www.regattabarjazz.com
or 617.396.7197

PIERRE HUREL

The Boston Globe.com © Boston is one of Pierre Hurel's favorite cities. Photo: Regattabar is located at 1 Boston Square, MA 02116

Thursday, October 29, 2009
Regattabar

SOLO

PIERRE HUREL

NEW

PIERRE HUREL TRIO

Wednesday
April 15, 2009
Regattabar

THE PIERRE HUREL TRIO

REGATTABAR
Thursday, November 7, 2013
7:30pm (free will donation)
Tickets: \$15, \$10 (in cl.)
www.regattabarjazz.com
or 617.396.7197

"Hurel is one of Boston's most great!"
— Dave Greenleaf, The Boston Globe

Photo: The Boston Globe.com

Speaking of standards, is it fair to say that "My Life is Like a French Movie" has become a bit of a Hurel standard?

Hah! Yeah yeah.

Which French movie were you referring to? The New Wave maybe generally?

Yes. At the time I wrote it, everything in my life was sort of falling apart, and I started feeling it out at the piano, and playing with a melody that was kind of "out," and used all notes that didn't really fit. But in the context I think it works.

Was it Monk who said "the right wrong notes?"

Yes. And that was reminiscent of my life at the time.

There's sort of a feeling of self destructive love in some of those old French movies. Could that also be part of what you were trying to capture?

Yes. I think there's also a certain cynicism for love in a lot of those French movies, and French culture in general.

Has having a family changed your approach to the creative process?

That's a good question, and I think it has. For the longest time, as a younger musician, I associated writing music with some type of suffering. In fact, I thought the number one source for music was suffering. It was based on a difficult experience of the heart. I think it's a good question and a lot of people go through this. The melodies I would write would be quite "out," although at the time I wasn't thinking of it as "out," it was just what the music needed, but sometimes I would go so deeply into this that I would become physically sick. There's an old legend about someone who discovered a chord which could actually kill you. For a long time I was fascinated with this idea, of music which could maybe make you think about things which you do not want to think about. And I think it's super French/romantic/young person, the angst was so much a part of writing, I would listen to Bill Evans, and Keith Jarrett and Chet Baker, and I was really comfortable with this idea of being tortured, and that it was a great way to live. But to finally answer your question, when you have a family, and children especially, the idea of staying in this tortured state of mind, it's almost impossible to stay there. If you stay there, your family is going to be really suffering. You have to embrace other things, in a good way. You become much more hopeful, and much more stable, and yes, I think you end up writing music differently. Having a family makes you think of life and art differently.

It's like watching your friends play a game, and not being sure if you want to play or not, and watching your friends get married and buy a house, and not being sure if you want those things. When you have a family, you get off the couch and start playing the game, and it doesn't mean you have to become silly or light about everything, you can still really try to think about different things, but I think it's sort of a striving towards more stability.

Maybe it also has to do with mortality. Mortality is real, you can't escape it, therefore you start to look at your life in a very sequential way, because one day you will be gone. So I think having a family is a good way to pay attention to the sequential process of life. So in answer to your question, yes, having a family does change a lot of things. And I think it changes the way I write music, and especially where the music is coming from, the source of inspiration. But don't think that having a family doesn't make you worry about the future.

In a way maybe even more?

That could be the second answer to your question. Because it really does. It's true actually. When you start to really care about others, there's a level of anxiety that comes with it. I think when you're single, you have the luxury of a sort of chosen self-centeredness. When you are with a family, you have less time to think about yourself and how you feel about things. But it doesn't mean that you don't have time to think about a number of things, especially the well-being of your family members. You shift your focus, is what I would say.

I'll have to report back in 20 years and see if my experience is similar.

I think probably what I am describing is very common. You can bet money on this - you will go through stages, you will change, and your priorities will shift. So you have to try to keep it real, wherever you are and whatever you do, because your immediate reality is what changes.

This last question is a question I have to ask, because this is a bit of a hero of mine. You know Noam Chomsky, correct?

Correct, his current wife knew me years ago. I forget exactly how it happened, but I invited them both to a concert, and the day of, I found out they were coming. And that was really an incredible moment, to meet Noam Chomsky. Especially as a foreigner in the U.S, he's someone that has helped me a lot, in the way he thinks about things...that could be a very long conversation.

Haha, that's a rabbit hole I might have accidentally opened.

I'll say that he was very normal, very kind and personal, and a good listener. But he has that intensity...you know, he's Noam Chomsky.

That's awesome to hear. We should probably wrap up there, even though I would love to continue talking for a part 3 about Noam Chomsky. Thank you so much for doing this interview!

Thank you for featuring me!

Learn more about Pierre at pierrehurel.com

spencer winell

it's nothing new
musings from quarantine



A REVIEW BY DANIEL NERGER

Taken as a whole, *it's nothing new* does a fantastic job traversing differing musical and textual territory and molding them into a convincing whole. The work seems to make most sense when thought of in two acts, with the first act culminating in a large scale electronic piece and the second in a large scale chamber work. The merging of old and new is frequently at play throughout the duration of the recording, and is utilized in consistently creative and engaging ways.

Two brief pieces introduce each act, both are written for electronics and the akkordzither (with most deep of shame I admit that I too had to google what exactly

that was, and it appears to be some type of German zither). These two movements are immediate standouts, and are perhaps the most extreme melding of old and new found in the entire work, with the zither being an ancient instrument, juxtaposed against electronics. These two pieces add a grounding element to the work when taken as a whole, and thematically tie everything together quite nicely.

Culminating the first act is the 14 minute electronic work *Dunsinore* and *Elsinane*, featuring a text from William Shakespeare. Being the only purely electronic piece (voiceovers notwithstanding), it is thematically fitting that the text be several hundred years old. This is also the most foreboding piece of the entire project, and is at times wonderfully creepy. Culminating the second act is the two movement *The Death of Schoenberg*, featuring four vocalists and a chamber ensemble. The irony here is that the large scale work featuring only acoustic instrumentation should have for its subject a relatively recent cultural figure. So perhaps fittingly, this is also the most playful of all the pieces, and is frequently very funny. The four vocalists and chamber ensemble all give excellent and convincing performances of the material.

This just leaves us with the second movement. The title of this one will immediately catch the attention of any *Twin Peaks* fan, and the epigraph and lyrics (sung with an excellent attention to detail) will surely catch the further attention of fans of David Lynch generally. The song is both funny and a bit off-putting, in ways which complement and enhance one another.

UNSETTLING, DARK, ELECTRONIC SOUND WORLD

The Lynch references are apt, too, not just for this piece but for the recording as a whole. The way Winell jumps freely between a more familiar chamber setting, and a rather unsettling, dark, electronic sound world, is reflective of the way Lynch fluidly navigates between an idealized, willfully blind suburban Americana, and the deeply frightening and absurd underbelly hidden just beneath it. As the composer is wont to remind us in the title, *it's nothing new*. I think Lynch might say the same of his own work, but no one could argue that it is a different way of looking at it, whatever it is. Winell does the same with works and ideas of the past, freely associating between time periods and sound worlds in a way which is consistently thought provoking and as a whole, very satisfying to listen to, rewarding careful attention to detail and multiple listens.

"Scarlet" - Augmented Returns

Where gold and incense would all go to waste, the Prozac Princess would dream of escape, from martyrs hung from crimson trees, where righteous men won't fall asleep.

She spoke of power. She told me of faith. But in their towers, they ran tests on her brain. Now scarlet cloaks our every need. Two sinners damned eternally.

But in the summertime they took us all away. In the summertime they took us all away. In the summertime they took us all away.

They spoke of treatments. They told her of shame. Took all our secrets. Let's call them mistakes. They'll soon be washed away with me. But she's not dead, she's just asleep.

But in summertime they took us all away. In the summertime they took us all away. In the summertime they took us all away.

Augmented Returns is an experimental pop duo that explores new musical frontiers and highlights absurdity and irony through poignant lyricism and eerie sound worlds.



Take A Look:
ART BY ELLE RECK

We asked Elle to chat about the creative process behind her art, featured on the cover of this month's issue

BEHIND THE ART



started making art as a child for all the reasons children make art, an overactive imagination and boredom. As I got older it became a way to communicate feelings and situations that had no words to describe them. I wanted to hold how I was feeling, I felt the only way to do that was to make a story.

My art process can start from aesthetic inspiration, watching horror movies, my dreams, emotions, or simply existing. When I find myself fascinated with something, and wanting to create work around it, I try to find the root of my obsession and how it relates to me emotionally. There is a reason behind every craving.

Who is a visual artist that inspires you?

Glen Keane

Where do you find your inspiration?

Films, relationships, human psychology, love, and dreams

What are you working on now/what can expect from you in the future?

I am finishing up my film "Room for Dessert" which will be done soon! It's a revenge fantasy horror animation. I'm also starting to develop short stories for my thesis project.

Do you listen to music while you work? If so, what kind?

I do! I've been listening to Lesley Gore, Megan Thee Stallion, and Destroy Boys. I mostly like to listen to music that will hype me up to get me in the mood to make art dealing with intense emotions.



ABOUT THE ARTIST

Elle Reck is an experimental animator. She is currently pursuing a BFA in Experimental Animation from the California Institute of the Arts. She specializes in surreal psycho-sexual hand-drawn animation that portrays the female experience.





WHAT ARE WE *Listening to?*

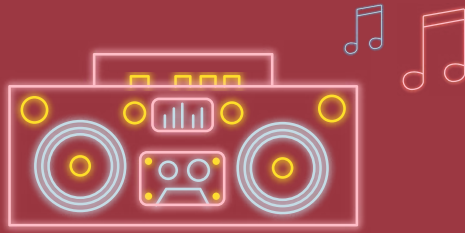
THE RAINBOW GOBLINS

Masayoshi Takanaka



Music doesn't have to be all about pain and suffering. There is a place for pure joy to be had in music and art as well. After all, joy – and I refer to the purest type of joy – is just as real of an emotion as love, pain, or loss, and guitarist Masayoshi Takanaka is a wonderful reminder to me of this basic fact. He creates some of the most convincingly happy music I've ever heard. I challenge any listener to listen to the first ten or so

minutes of this album and not smile once. Of course, this is all brought together by a wonderful technique, tight, if not overly complex arrangements, and a highly distinct tone, which I at first found rather irritating but after several minutes realized is the perfect match for the music. The concept is of course rather goofy, but to me, everything about this album feels just right. Take off your serious cap and just have fun with this one.



LOVE IS A HURTIN' THING

Gloria Ann Taylor

Historically, (and this is not to imply any meaningful change) the white world has only afforded a few black artists at a time to enter and alter public consciousness. It's somewhat difficult to say if this is exactly the reason for Gloria Ann Taylor's and so many other fantastic funk and soul artist's criminal commercial neglect. It could also be owed to a breached contract with Columbia Records, before signing to her husband and producer Walter Whisenhunt's label, Selector Sound, which itself became defunct after only a few years, serving solely as a means to release Taylor's music. It seems that Whisenhunt was himself quite the visionary, offering Taylor some truly unique arrangements to work with, featuring soulful ballads, disco funk epics such as the masterful title track, and blistering late 60s psychedelic guitar work bedrocked against warm yet dirty wall of sound style production. And all of this without even mentioning Taylor's wonderfully crisp and emotional voice. Listen, listen, listen. This is just wonderful stuff.



WHAT'S UP NEXT?

FOR OUT TO LUNCH RECORDS

THE DECONSTRUCTION OF THE PERSISTENCE OF MEMORY: ALBUM I

A post-apocalyptic double-album
concept record

Music and production
by RadioBoy

Executive co-production
by Daniel Nerger

OUT 9/21/21



RADIOBOY WITH DANIEL NERGER, OUT TO LUNCH FOUNDER





In the beginning, RadioBoy wakes up in The Black Plasma, the timeless limbo space between Life and Death. Red Light calls out to him providing vague instructions as to the quest ahead as RadioBoy wanders through the blackness. Red Light drops RadioBoy down to OM River in an unknown, visually altered landscape, alone, post-apocalypse, the running river full of artistic relics of the past with a floating black monolith at the mouth. He is ultimately left with a choice regarding his survival amidst a post-Earth landscape; die as the last human to ever live, or fight and evolve to create a future and potential for new life, both within and outside of himself with whatever supplies that have washed away with him. In order to do that, he'll first have to go along his own personal journey to recall all of himself in order to move forward, seeking new life. Before Earth's destruction, RadioBoy had lost contact and awareness of his own deepest thoughts, desires and memories located in his subconscious mind, living a life full of distress, confusion, disconnect and alienation. But when confronted with the ultimate form of isolation amidst the Earth and humanity's sudden destruction, he's forced to confront these realities alone, lost in a scary new place where everything feels real, but is maybe just a dream or hallucinatory. As the final man standing, he is left to only communicate and reconnect with himself by making music through his broken radio.

ABOUT RADIOBOY

"RadioBoy exists as a DIY post-apocalyptic hybrid of performance persona, gay comic book superhero and reverse drag persona. While embodying RadioBoy, I'm in the mindset of sending "radio signals" to my subconscious mind named Red Light and communicating with my younger self, integrating him into my adult consciousness. Through music and art and the healing it has provided me, I realized I had the ability to keep my inner child alive and convey it through creative embodiment."

- Lucas Ranieri

THE OUT TO



DANIEL NERGER

Founder

Daniel Nerger (he/him/his) is a recovering classical pianist. From a young age he developed an affinity for playing the piano, causing general disturbances/annoyances, and long bouts of existential dread. Unfortunately, this bio has become self-aware and learned of its existence as a bio, and now refuses to offer any more pertinent info on Daniel aside from the fact that he is very excited to entertain, disturb, amuse, surprise, and stimulate (...?) you, dear listeners, with this array of interesting and exciting albums/artists he has chosen to promote through Out to Lunch Records Daniel holds a B.M. in piano performance from the Boston Conservatory at Berklee (2019).



LUCAS RANIERI

Co-Founder

Lucas (he/him/his) is a queer composer, musician, and co-founder of Out to Lunch Records. Based in Northampton, MA, he is also an artist on the label. Enamored by all things strange, provocative, and anti-establishment, Lucas remains unwilling to comply with a classical training and career path, which has found him delving further into the cobwebby recesses of all creative things dubbed “out to lunch”. Lucas hopes to bring the spirit of 70s artistic psychedelia, DIY punk and limitless expression both as the co-founder and as an artist through sounds, visuals, creative web content and live events. Lucas holds a B.M. in music composition from the Boston Conservatory at Berklee (2018).

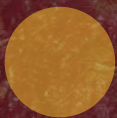
LUNCH TEAM



MATT VEKAKIS

Editor-in-Chief | The Lunch Break

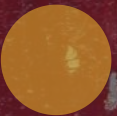
Matt Vekakis (they/them/their) is an incoming MFA student in poetry at the University of Florida. Their recent work has appeared in Southern Humanities Review, Appalachian Review, Welter, Lunch Ticket, High Shelf Press and Waccamaw, among others. They are most proud of their second-place finish at the 2007 Connecticut Geography Bee.



ADAM GURCZAK

Head of Communications & Design

Adam Gurczak (he/him/his) is a lover of art and all things creative. He juggles his roles as a musician, photographer, painter, and graphic designer in the hopes of leaving the world a little more beautiful than he found it. With his obsessive need for organization and consistency, he has joined Out to Lunch Records as the Head of Communications & Design. Using the watchful, critical eyes he inherited from his Polish-born mother, he spends hours reformatting the same four sentences until they look just right. Learn more about Adam at adamgurczak.com.



THE.DUMPSTERFIRE.COLLECTIVE

Permanent Artist-in-Residence

Last known whereabouts: rundown loft in Boston, undoing things.

OUTTOLUNCHRECORDS.COM