



# STACKS

a monthly review of records from my collection

Issue #6

March 2024

# Talking Zines

Happy March! I hope everyone had a great February! On my end, I've been busy trying to sort out all my zines. And as much as I love zines, sorting a zine collection is a nightmare and nothing like a record collection.

I'm on my third attempt now. My first attempt involved a binder, but I have limited shelf space. My second involved a giant accordion file folder. But that thing was massive and heavy and just not worth the effort. My current attempt is plastic bins I got from Target with cardboard inserts I made, allowing me to sort the zines by zine. So far, I have 3 containers with space left in each and a fourth bin for keeping inventory of my stock. I feel like I finally got somewhere with the organization side of things.

I also wanted to touch on the origin of this zine while we're on the subject. When I started making zines again last year, I aimed to create one zine a day. It didn't hold up for long, but it got me doing some writing again, which has been great. Out of that came two music-related zines that led me to create Stacks. A mini-zine called "A Little Punk Music" touches on five lesser-known punk acts, and "Japanese Jesus" was a review of the Tokyo Cast Recording of Jesus Christ Superstar. I really feel like those two were a test run for Stacks. "A Little Punk Music" was very popular at Quimby's and Zine Exchanges, and "Japanese Jesus" pretty much dictated the type of reviews I write in Stacks now. Maybe I should do a second printing of those two sometime...

- Lennon McCrea

Want to send album recommendations?  
Reach out on my guestbook at  
[zinesbylennon.neocities.org](http://zinesbylennon.neocities.org)  
or shoot me an ask or a message on tumblr at  
[zinesbylennon](http://zinesbylennon)

If I end up reviewing it, I'll make sure you're credited for the recommendation and send you a free copy!

# Lennon's Night Tracks

An eclectic selection of tracks from my night playlist

**Intruder - Peter Gabriel**  
**School - Supertramp**  
**One Night in Bangkok (Single Version) - Murray Head**  
**Ringfinger - Nine Inch Nails**  
**Take a Chance on Me (Live) - ABBA**  
**La Sagrada Familia - Alan Parsons Project**  
**Passive - ED-209**  
**Rocket Man - Elton John**  
**Everlong - Foo Fighters**  
**Hometown - Twenty-One Pilots**  
**Message in a Bottle - The Police**  
**Subdivisions - Rush**  
**White Wedding - Billy Idol**  
**Technologic - Daft Punk**  
**Unprodigal Daughter - Alanis Morissette**  
**Hanging Tree - Laura Jane Grace**  
**Another Brick in The Wall, Pt. 2 - Pink Floyd**  
**Lazaretto - Jack White**  
**Pressure - Billy Joel**  
**Things Have Changed - Bob Dylan**  
**Give the Anarchist a Cigarette - Chumbawamba**

BILLY COBB  
ZERWEE  
(2019)

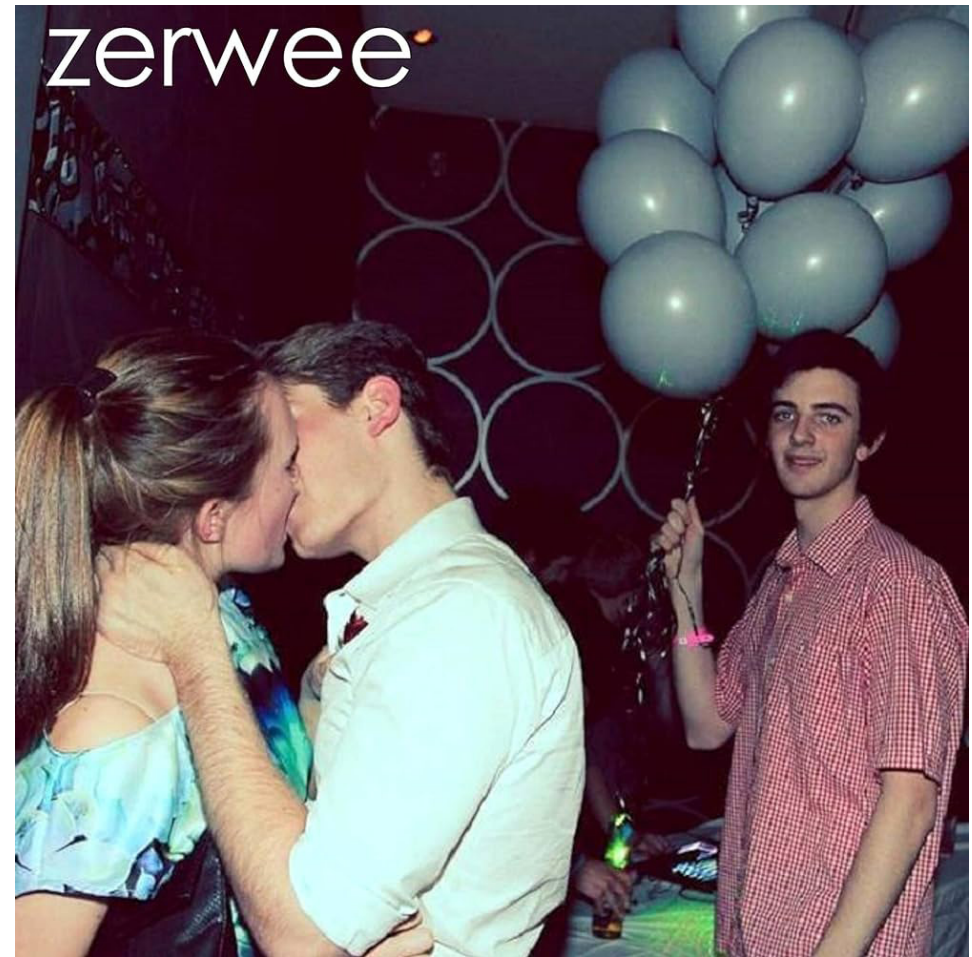
**Z**erwee is a four-track EP by Billy Cobb. The music was written and recorded to mimic the sound of Weezer. Honestly, Cobb does a great job of naturally sounding like River Coumo here. All four tracks sound straight off of a Weezer album (mostly the blue album).

The first track, “The Shell Shack” is a melancholy song befitting its inspiration, pulling on a bit of forgotten memories and lost friends.

The next track, “She Doesn’t Love Me”, tackles the quintessential subject of Weezer’s music. Being in love with a girl who doesn’t like you back (or vice-versa in some cases). “She Doesn’t Love Me” is filled with the same teenage longing that songs like “Pink Triangle” would be.

Things shift in the second half of the EP. Instead of merely sounding like Weezer, they start to feel like they parody Weezer, like with the third track, “1955”. On “1955”, Cobb is longing to be born in an earlier generation, which I could relate to when I was growing up. That is until you realize he wishes he was born in 1935. If you take it a step further, one could assume that the reason for this is he likes a woman much older than him.

The final track, “Dumb Song for Virgins to Cry To”, is my favorite off the EP. It feels straight off the blue, and honestly, the subject matter is right there in the title: It’s a song about being a virgin. Honestly, lyrically, there’s not much to this track, but it’s one of the best-sounding tracks off the EP.



**GENESIS**  
**INVISIBLE TOUCH**  
**(1986)**



*Invisible Touch* remains, and likely will always be my favorite Genesis album. Apart from having hits like the title track and Land of Confusion, it was also the first Genesis album I listened to from start to finish. (Followed shortly by *Three Sides Live*). Tracks from this album were everywhere while I was growing up. When I was living in Wisconsin, the Light Hits radio station would have “In Too Deep” in almost constant rotation.

I also just grew up surrounded by Phil Collins. He did the music for Tarzan, which was in my VHS collection as a kid, and I remember my family putting on *Dance Into The Light* at family gatherings. No hate to Peter Gabriel; I absolutely love him as well, but Phil Collins was inescapable.

I have always found that Genesis and Phil Collins make some of the most immersive music I’ve ever encountered. Much of this comes down to the fantastic production work on *Invisible Touch* by Genesis and Hugh Padgham. I’ve seen people call this album over-produced, and I honestly couldn’t disagree more. *Invisible Touch* has the proper production for me, and I can get lost in the mixes presented here. And when it comes to 5.1 mixes I like to indulge myself with, this is the first album I usually put on.

With all this in mind, it makes sense that I would be drawn to *Invisible Touch* as, musically, there are roots laid here for what would come later in Phil Collins’ solo career that I’m more familiar with. A lot of this is due to Collins’ iconic voice and drum work, which is prevalent on every Genesis track he touches. If you’re looking for a place to start with Collins-Era Genesis or even just Phil Collins, this is an excellent place to begin.



## MARC WITH A C FLOWERS FOR ANALOG (2024)

The final album in Marc with a C's Flowers for Analog trilogy has arrived. The trilogy started accidentally with *Thanatophobia* in 2020 and continued with *Please Believe in Yourself, Alright?* in 2023, and is now complete and given a name with this album.

Sonically, this album sounds like a natural progression from *Please Believe in Yourself, Alright?* but it turns out to be a lot more introspective and melancholy than what Marc with a C has put out in the past. Initially, this surprised me. While it's not new for Marc to write songs as personal as these, I feel I've gotten so used to listening to songs from the first phase of his career that are much more light-hearted.

What really helps bring this album into a fuller understanding is that it is inspired by the work of William Utermohlen. Utermohlen is an American artist who was known for his artwork later in his life when he was diagnosed with Alzheimer's Disease. The album certainly tackles a lot of what Marc is going through, which, although it isn't Alzheimer's, certainly has similar symptoms.

The result is a beautiful, heartbreaking, and harrowing work of art, and some of the best Marc has produced. It's an album that certainly doesn't pull any punches, and it's an amazing piece of art by an aging artist.

I can highly recommend this album, although I recommend that you start with *Thanatophobia* if you haven't already. Although the three pieces certainly stand on their own, there's a lot of enjoyment to be had from listening to them in sequence.



## THE SOUL OF JESUS CHRIST SUPERSTAR (1972)



This is an album I've been hunting for for a while. When *Jesus Christ Superstar* was first released, trying to ride off its success, all sorts of recordings were done by third parties. While some tried to trick the customer into thinking it was the original studio recording, many did their own thing with the material. This is one of them.

*The Soul of Jesus Christ Superstar* reimagines the rock opera in the soul genre, resulting in a very different listening experience. Some tracks fare better than others, and it's missing much of the original rock opera. (Though, to be fair, it says excerpts on the album cover but also cuts out whole sections of songs during "Gethsemane" and "The Last Supper")

Some changes, like the "Overture", are a completely new song more in the vein of a gospel (which may explain some other changes to the source material), and there's a second version of "Superstar" on the second half of the album. (Titled as "Jesus Christ Superstar" in the tracklist) as well as their own interpretation of the "Crucifixion", which is something I haven't seen many of these albums even attempt.

What does work, works very well. The new interpretation of "Superstar" is so smooth and has such a vibe. The prominent bassline and smooth vocals of Sammy Turner meld together into something quite extraordinary to listen to. The same goes on with "Heaven on Their Minds". The stripped-back production of the album works in its favor and stands in stark contrast against the original rock arrangements. The result is a very intimate, soulful version of some fantastic songs.



TOMMY  
THE WHO  
(1969)

Tommy is my favorite album by The Who. As a kid, I first learned about it through the 1975 film, which was shown on TCM or something like that. (I distinctly remember the scene with the mother swimming through the beans that were surging from the TV)

Aside from the film, I encountered a few of the songs (like “Pinball Wizard” and “Amazing Journey”) through Rock Band. Which tracks with how I discovered lots of the music I love now. I played a lot of Rock Band while growing up and it’s how I discovered bands like The Who, The Beatles, Oasis and The Alan Parsons Project.

As a result of this being my favorite album by The Who, I’ve gone on to collect many alternate recordings and performances, such as the London Symphony Orchestra version (with Rod Stewart and Ringo Starr), the Roger Daltry Orchestral Version, and a bootleg of a performance in the Rainbow Theatre (With the Third Doctor, Jon Pertwee!) I’m still chasing my own whale in the shape of the Original Broadway Cast Recording of Tommy, which was only ever released in Brazil. So that will cost me a pretty penny.

I will say that although I’m in love with all these alternate recordings, it’s hard to do any better than the original recording by The Who. You can’t beat it with its excellent instrumental work and songwriting, and it is just an inspiration for so many other works and artists, including many of my favorites.



# TEENAGE GIZZARD

## KING GIZZARD AND THE LIZARD WIZARD

(2020)



King Gizzard and the Lizard Wizard has some of the wildest-sounding music out there. Masters in psychedelic rock, you may have seen tons of their records in your local record store. They do this by having a good chunk of their discography available for anyone to release in any manner or format they desire (As long as they get copies to sell on their own website); my copy of Teenage Gizzard is from Fuzz Club.

Teenage Gizzard is a compilation album of earlier recordings from around 2010. It's low-fi and has more straightforward songwriting than their recent work. Despite being a bit light, it's still a welcome listen and a primo pick for when you need to scratch that psych-rock itch.

Of all the tracks on the album, my favorite is probably "Eddie Cousin." It hits all the marks: upbeat with a great bassline and punchy drums. Even if, like the rest of the songs on the album, there's not much to it lyrically.

I'd recommend this album if you're already a King Gizzard and the Lizard Wizard fan. Although it is a good presentation of their earlier days, I don't see it being a good representation of the band. If you want someplace to start, I'd highly recommend Nonagon Infinity. (Which coincidentally is where I started)



# CHATS IN THE STACKS

*A chat with Florida artist, Marc with a C!*



Hailing from Orlando, Florida, Genderfluid artist Marc with a C makes music for everyone. I've been in love with Marc with a C's music since the pandemic. He turned out to be the perfect artist for me to get into at that time. He has a vast library of music and is obscure enough to really interact with his fans. As such, within his community and his music he is vocal about his love for analog formats, especially vinyl. I got to chat with him about the format, memories and his latest album, *Flowers for Analog* (which I reviewed earlier in this issue).

**How long have you been collecting records for, what got you into the hobby, and do you remember the first record you bought?**

*I suppose I have been collecting for about 40 years now. I'm not a "keep everything pristine" collector, as I like to experience the aging of a record as the miles rack up! And despite most appearances, I'm far less cranky about format preferences than I might seem, especially in recent years. My first purchase was the 7" of Weird Al's "Eat It/That Boy Could Dance" single, and the cassette of Duran Duran's *Seven and The Ragged Tiger*. One could argue that the combination explains everything I've ever done artistically, but I'm no psychoanalyst.*

**Have you found that collecting records has influenced your approach to discovering and creating music?**

*Yes. When funding and the project all line up, I always try to make records in ways I would enjoy; tons of layers, hidden things. Record collecting has shown me what is possible, and what is probable. And if we speak specifically about vinyl, I learned more about why vinyl sounds like it does, what changes are usually made to make the record function properly, and I bake a lot of that knowing into my own workflow.*



**Do you have any significant records in your collection, either tied to a significant moment in your life or particularly hard to obtain?**

*Oh goodness. That could be a deep well! Some are extra special to me but I'm behind NDA's on a few. The ones I've made have a big place in my heart. Lisa Germano's "Excerpts From a Love Circus" was my white whale for many years, and a fan bought it for me and surprised me with it at Nerdapalooza, I cherish that. My friend Domenico from Italy who has passed on? We traded records from our own collections that we thought the other would love. He got me hooked on early Brian Eno and so many others. The hardest record I recently tried to obtain -- and this was a few years back -- was "Pinball Mars" by Circus Devils. Couldn't find one under \$150. All of The Who's pressings on Classic Records are glorious, but SO oppressively expensive, because they really do live up to the hype. So many sentimental ones, but I'd say that Dome's gifts are possibly the ones I cherish the very most. You'd have to staple a second zine to this one if I listed them all!*

**I know it can be hard to choose but do you have a favorite record(s)?**

*For years, it was a toss up between the self-titled by The Modern Lovers and "Tommy" by The Who. In my 40's, I might put The Who By Numbers at the top spot. Been thinking about this question recently, and as I don't really have an all-purpose favorite, if I really looked at what I would always want to hear no matter what's happening? It'd be hard to outdo the debut by The Ramones, you know?*

**How many records does your collection currently sit at?**

*If all formats are considered, it's somewhere around 5000-6000. Around 3500-4000 of that is vinyl, probably. This is according to my Discogs account, so please take that with a grain of salt.*

**If you had one tip for people entering the hobby what would that be?**

*Your heart is going to get involved, and it's gonna get broken. Thankfully, records about heartbreak are plentiful, and they sometimes heal heartbreaks from missing out on wax you really, really wanted.*



**Flowers for Analog and Please Believe in Yourself Alright? were released within 3-4 months of each other, I guess the question would be what has motivated you to keep writing and release these albums so quickly?**

Because I've had a steadily increasing loss of memory, executive function, and dementia-like symptoms. I had to finish the ideas to further the concept that was begun with Thanatophobia while I had the faculties to do it, for certain. This isn't to say I'll disintegrate next year, and I might even have a few more albums in me. Now that I've got the most burning things out of my system, I feel like I may be able to relax and pace myself a bit more. That might mean a slower pace than anyone ever thought I'd do, but I basically have a completely different life, body, brain, and family since I was performing onstage. The musical future is a blank check for me now, but it may always be a race against time.

**With the trilogy now complete with Flowers for Analog and with how personal the trilogy has gotten are there any particular songs that were harder to write or release compared to others?**

Hard to say. "I Would Build You a Home" was a major song that HAD to be right. It's one I may have thought out far more in-depth than would be typical for me. A few songs on side two of Flowers For Analog were tough to write, but as you can hear in the backhalf of things like "Luckily, I'll Probably Forget!" is a rather "victorious" tone that emerges from most tracks until they get cut off in differing ways. The form fits the content of what I am living through with the illnesses. And the song "Every Lancaster" was emotionally devastating to record, because I'm very aware of what it is, what it means, and what it might end up being for me. A helpful hint if it seems like a head-scratching way to end the FFA trilogy? The song was first titled "One With Everything", where the trilogy began as "Half Of Everything" -- that's a huge amount of acceptance. Very little of it was simple for me, even things that would've been a breeze ten years ago. I'm probably most proud of Flowers For Analog itself, the third volume of the FFA trilogy, though I'm certain it's darker than anyone wanted or expected. That's my reality, though.

**If you're able to share, what's next for you?**

*Writing fearlessly, putting together something celebratory for the beginning of the 25th Anniversary of Marc With a C (in December of 2025, specifically), and then? I make zero promises, but I'm probably going to do something atypical for me. Not saying it out loud because it's not the type of thing I'd tease lightly. Phase II of MWAC was for me to see what still fits me and what doesn't. Experimentation won't only happen in the studio this time -- I might even take a vacation, finally!*

**Lastly, how do you like your corndogs?**

*As uncontaminated as possible.*

**Oh and one other request, if you're willing to share a pic of your collection to include in the zine for this section that would be awesome.**

*Sure! Here's some scattered snapshots. Getting ready to sell a ton off for various reasons, so things are in disarray, but here's a few (very messy) peeks!*

***This Month:  
WEEEEEEEEEEEEEE zer  
Marc with a C!  
YOU DIDN'T HEAR IT YOU DIDN'T SEE IT  
I was a teenage lizard wizard  
Are you what they say you are?  
"I'm comin' down like a monkey"  
Marc with a C! (again!)***

*This month's cover image is courtesy of a friend.  
Thanks!*