



See Through

Issue 10

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Cover photography by Kate McCaughey (*Slaves* @ 02 Academy Newcastle, 2015)

“One good thing
about music, when it
hits you feel no pain”

- 'Trench Town Rock', Bob Marley

As cheesy as it sounds, music really is the thing that transcends boundaries. All of us - all ages, races, sexualities, genders, and even hearing abilities - have a relationship to music, whether that's through hearing it or feeling it. The music that makes us feel big things, because of moments or emotions or people, is the music our contributors have been pouring their souls into.

In this issue we're hearing from music lovers, creators and connoisseurs, and we hope you all have a good boogie.

If you'd like to submit work to future issues, or
just keep up with the zine,
please follow our Instagram

@seethroughzine

And check out our website

<https://katemccaughey.wixsite.com/seethroughzine>

Girl, Put This Record On: An Ode to Corinne Bailey Rae's first album

Kate McCaughey

Corinne Bailey Rae's self-titled debut album came out in 2006, when I was only 8. My parents went to see her supported by James Morrison soon after, and I was so jealous. At that age, I listened to an eclectic mix of UK-based indie bands, High School Musical soundtracks and S Club 7. Corinne Bailey Rae was the musician who really felt mine. I felt like she was singing to me, and only me. Her voice followed me in my Dad's car on family holidays and it smoothed our ruffled hair on Sunday mornings in the kitchen. I continued to listen to the album here and there over the years, but in my first year of uni I rediscovered the magic of those 11 songs. The album seems to transcend space and time, taking me somewhere warm and decadent, but also so modest and peaceful. When you listen to the lyrics and the joy in her songs, it feels like a vulnerable reach into someone's diary. The album opens with her singing about a lover being 'Just like a star across my sky', whilst 'Trouble Sleeping' is an endearing, self-aware declaration of naivety and early-love giddiness. Part of my excitement about Bailey Rae, is that she studied English Literature at Leeds Uni, as did I. I studied her lyrics endlessly, in disbelief that someone had learnt the same things as me, in the same place, and has managed to conjure this delicious imagery. 'Call Me When You Get This' is a pouring of emotion, 'I've got all this poetry now...I had never seen anything beautiful till I first saw you asleep at night.'

Of course, the single that she can attest a huge amount of her fame, 'Put Your Records On' feels like a love letter to every self-conscious, stressed person. It's a song utterly deserving of its hype; an older sister reaching out a hand and passing you a drink. In 2018-19 I shared a house with my closest friends, and every morning, you could tell who was in the shower by the music playing. For me, every morning it was Corinne Bailey Rae. The gentle power of her voice brings summer into every season, and has held me through heartbreak, crushes, stress and self-doubt. Now, coming out of the other side of the pandemic (fingers crossed) and feeling full of love for the world and people around me, I've once again returned to Corinne.

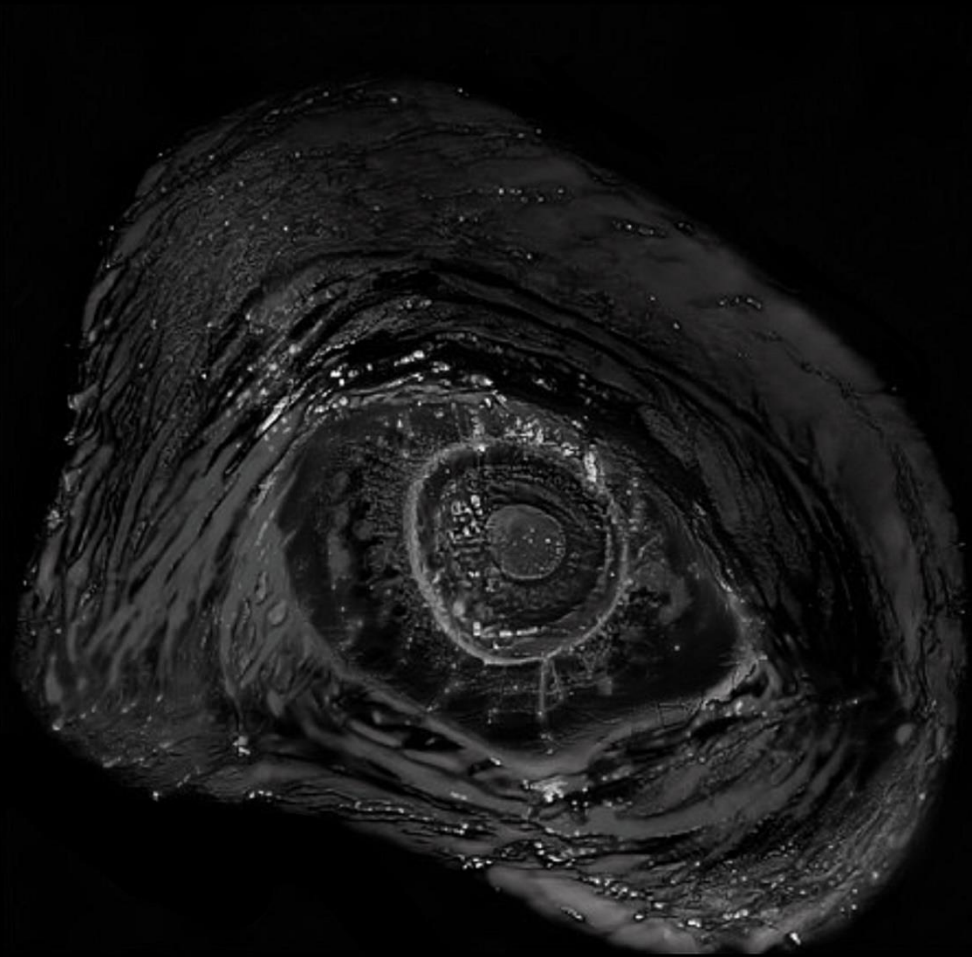


Kate McCaughey (She/Her) is a North-East based writer, usually focusing on the LGBTQ+ experience, contemporary social issues, classism and nature. She is currently working to save up for a Masters in Publishing and Creative Writing, as well as (trying) to finish her first novel. When she's not busy working or typing, she's usually analysing people's birth charts, playing with her dog or thinking about making a cup of tea.

Isolation

Holly Booth

IM ASHAMED OF

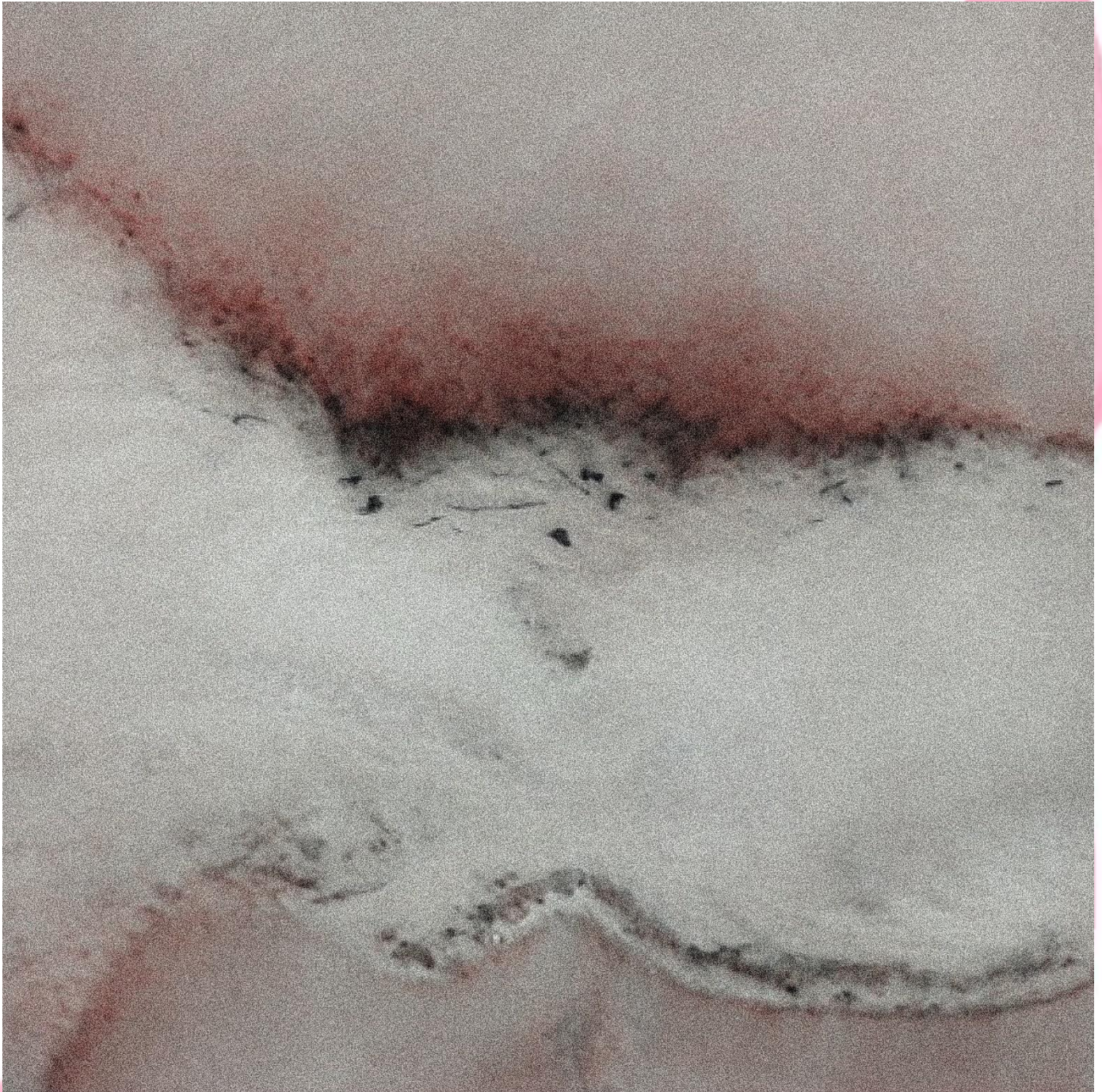


THE PERSON I AM

Inspired by the Joy Division song, 'Isolation'

Bloody Milk

Holly Booth



Made whilst listening to the album, Loveless by My Bloody Valentine

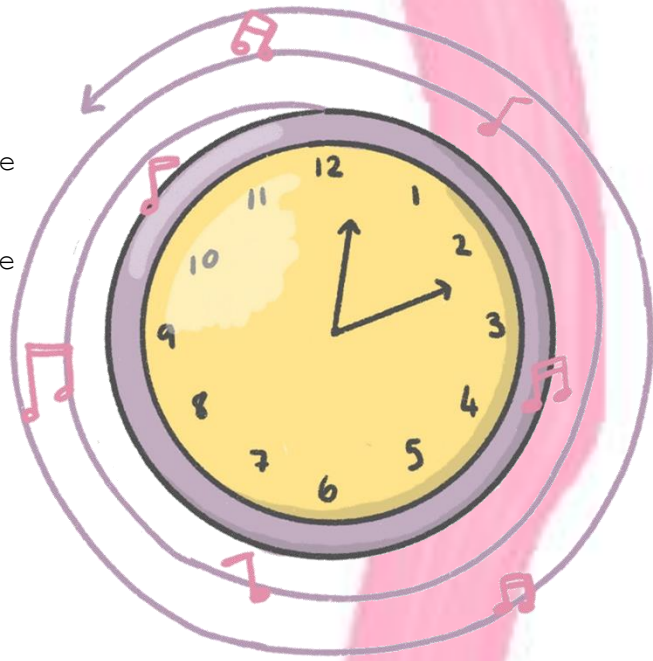
My name is Holly and I'm a third year filmmaker at MSoA.

Music as a Time Capsule

Becky Reeve

Have you ever been listening to the radio or walking through a shop and heard a song that immediately transports you back to another time? Music is so inherently linked to nostalgia because there will always be certain songs that define a time, event, or person in your life. One way to use this to your advantage is to make music time capsules in the form of playlists. These could be as vague or specific as you choose and stand as a great way to remind yourself of a time you might have been forgetting.

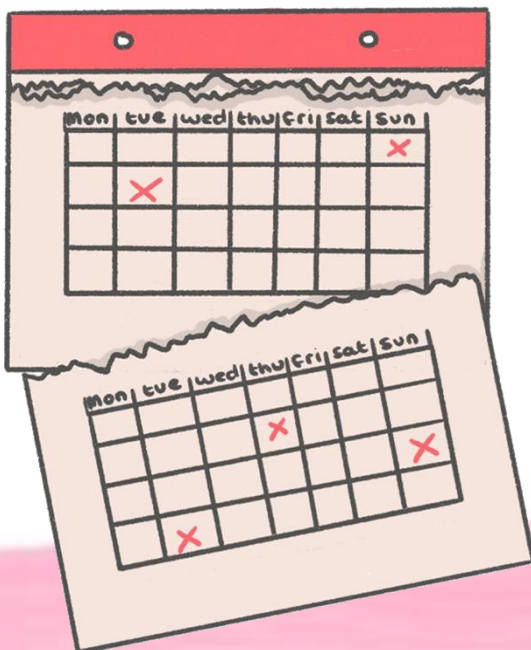
Spotify can create a time capsule that they say will transport you back to your teenage years, however, although this would be fun to listen through or maybe share the best songs with some friends, it will never be as personal as making your own. After all, how does Spotify know which song was playing when you first met a certain someone or the first album you ever heard live?



It can also be a good way to come back to songs that you might fall out of love with. When people discover a new favourite song, they will often listen to it so often that they can't enjoy it as much as they did originally. By placing these songs into a separate playlist, months or even years later you can look back on your favourite songs with a new sense of appreciation because you haven't heard them in a while.

Time capsules can also be used as a form of self-expression. Categorising old songs into how they make you feel can be a helpful tool in managing your emotions. Have a playlist that is filled with people you no longer talk to, ex-partners, and family members that are no longer here and save them until you're ready to process them. This means that you won't lose this music forever, but instead keep it archived until you can enjoy it for the art that it is again.

Ultimately, music can create memories and in the same way that photos can bring you nostalgia, songs can too. By using music to create capsules of memories, you can revisit these times whenever you want with just a few clicks of a button.



My name is Becky and I'm a video games developer from Norfolk who loves to travel. I'm passionate about getting more women into all areas of the games industry and other STEM subjects so that they become more inclusive. When I'm not playing or making games, I enjoy writing and finding new topics to explore whenever I can.

Songs that changed Our lives

[Listen to
the full
playlist
here!](#)

July // Far Caspien

@scarlet.dg

I Will Always Love You // Dolly Parton

@lillibethchung

Cloudbusting // Kate Bush

@chlo.myerss

Triumph of a Heart // Björk

@tommyroo

Loud Places // Jamie xx

@emmmily_K

Edit the Sad Parts // Modest Mouse

@wonkyfringe

Northern Downpour // Panic! at the Disco

@ed.does.art

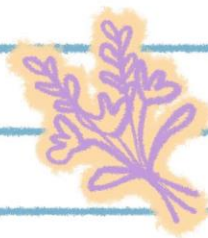
Move On Up // Curtis Mayfield

Unfucktheworld // Angel Olsen

@Katealicemcc

The 1 // Taylor Swift

@rrrobyngunn



Could
cry with
happiness!

Just
Perfection

I feel
SEEN



Song That Changed my Life

I Care / Beyoncé

**“I first heard this song in a time during my
life when I was really hurting over the
actions of someone else, I felt weak and
pathetic in my emotional vulnerability. This
song taught me it’s okay to care, and that
there is even power in softer emotion.”**

- @chloelbower

Introduce yourself (including your pronouns if you like) and tell us a little bit about Babystep itself, and how it came into fruition.

I'm Josh Crowe(He/Him), a 22-year old currently living in Leeds where I run BabyStep Magazine and work on freelance projects. After being involved in a few magazines I finally wanted to take on the task of creating my own, taking influence from the ones I'd contributed to, whilst doing something different.

As time went on more and more people became involved, we've now been lucky enough to have over 150 contributors. For us our goals and identity as a magazine is always changing, but our core values have always been to document and celebrate what's been going on in and around the city of Leeds. We now run the magazine from a full-time studio in the city centre of Leeds and hope to host events and workshops in the near future.

What is your relationship with working in the music industry? Did you always know it was where you hoped to end up?

Since graduating I've worked freelance for publications such as Mixmag and Crack Magazine, whilst creating my own press-packs for musicians. I also did an internship for Clash Magazine over the summer which was really enjoyable. When I'm not writing, I do a lot of work with Boutique PR Agency, having recently helped launch Off The Hook PR. Wanting to work in the music industry has never been a concrete aim of mine, I certainly feel lucky to be able to combine work with something I am so passionate about. I'm still blown away by just how genuinely enthusiastic and hard-working people are who work in music.



When writing about music, how do you find that perfect phrasing to describe what you're hearing?

I remember when I first started reading certain publications, the language at times felt exclusive, with phrases and references that prioritised a reader who had an in-depth knowledge of music. For me it's always been a priority that my writing is accessible, working on pieces that accommodate equally for well-versed producers and casual readers.

When starting out, I often fell into the trap of writing a check-list style review; guessing the genre, identifying the instruments being played, who the artist was influenced by and then rating it out of ten. As I've written more, I've tried to step away from that, I'm massively into painting a picture and setting the scene, a gonzo-type style that often prioritises the surroundings and context of a gig or album over the musical performance.

What's the most exciting project/success story you've had with BabyStep so far?

Our first event at Royal Park Cellars was one I'll never forget, to see all of our contributors and readers come together for the first time meant the world. Getting to meet and work with so many people through the magazine has been the biggest success I feel, we've made some memories and friends for life.

Where do you hope BabyStep continues to grow in the future?

We can't wait to get our studio back up and running in Leeds, setting out our long-term goal of having a base to celebrate and harness people's creativity. We're also always looking for new and exciting projects like events in other cities, workshops and a radio station.



BabyStep Magazine: <https://www.babystepmagazine.com/>

Facebook: <https://www.facebook.com/BabyStepMagazine/>

Twitter: <https://twitter.com/babystepm?lang=en>

Tebble Tebble Interview

Introduce yourselves (including your pronouns if you like) and tell us a little bit about Tebble Tebble and how it began.

A: I'm Alex (he / him). We performed together on-and-off when we were younger, but I think we've been gigging as Tebble Tebble and writing songs for us as a duo for about 2 years.

K: I'm Kate (she / her). Our first performance was at our Junior school when I was about seven, and Alex eleven. We played Don't Look Back in Anger, piano and acoustic guitar, no vocals. Following on from that it was a long decade or so of me constantly pestering Alex, slowly wearing him down until he agreed to be in band with his little sister.

A: I remember us playing 'White Rabbit' at the Evil Eye Open Mic, Kate deafening everyone and it feeling like the start of something powerful. I think that open mic was definitely a space for us to find our feet as a duo.

Potentially a very annoying question, but why do you make music?

A: There's something divine and incomprehensibly strange about music. The way it moves and compels you to move. I sometimes hear something in my head or have a fuzzy mental image appear before me unannounced that I then find I have to give some structure or semblance to in the form of a song - otherwise it will haunt me. I think music can also be quite a therapeutic process for working through ideas and feelings. It's also something to do, instead of staring into the abyss.

K: I'm not sure how I can follow on from that! But similarly, music is always there, so I think it would feel very odd to not be making music. I'm always thinking about or listening to music, humming to myself or making stupid songs out of lines I'm reading at work or food packets. It's surprising my housemate has managed to live with me for this long. I use music a lot to work through feelings - there's songs I'll probably never play to people but being able to write it out helped immensely. They're like little diary entries sometimes, I find myself going back to songs to remind myself how far I've come. Ultimately it's up there with a few other things that make life truly magical.

If you could describe the music you make in 10 words, what would they be?

A: Moon. Lost. Floral. Ukulele. Cowboys. Sweet. Alcohol. Reflective. Dreams. Paper.

K: Swap out paper and pop in gay, then we're good I think.

How does the collaborative process of song writing take place for you? Do you share parts, or work independently and then pool ideas?

A: I think we tend to work independently 75% of the time, working out the main ideas / chord progression for a song on our own and then bringing everything together as a collaborative process, particularly for working out harmonies / additional parts. We do often share work in progress though to get the other's reaction. Sometimes I'll throw an extra chord or two into Kate's songs.

K: Our collaborative editing process is pretty funny I think because it's essentially just one person suggesting a change and then the other going 'but what about my way?' and the other going 'but what about my way?' until one of us submits.

What are the best parts and worst parts of being in a sibling band?

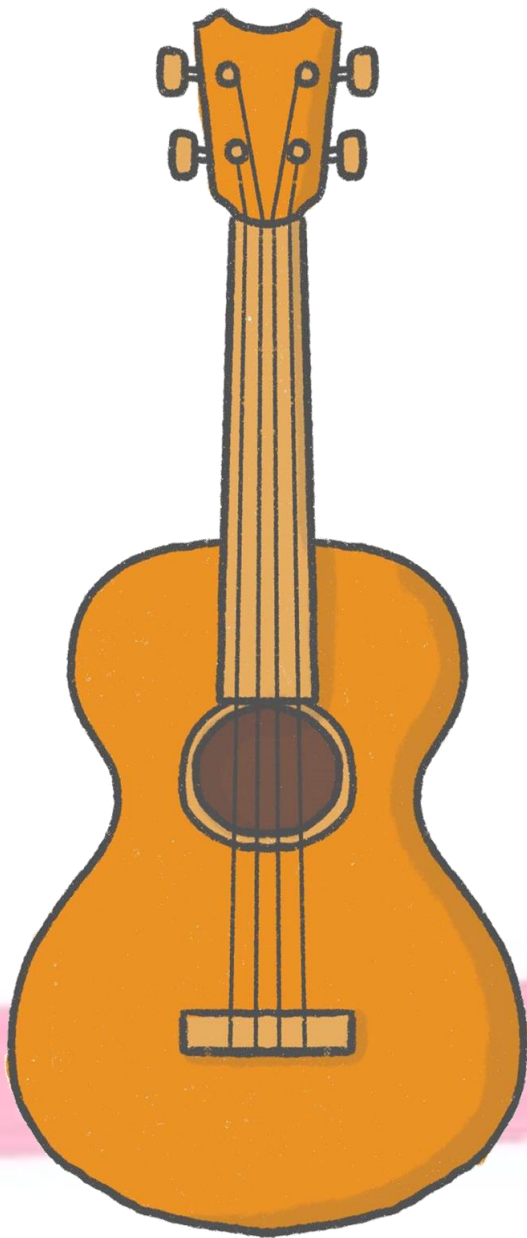
A: I think the best part is that it feels though the band has always existed and that it is one further dimension of our bond. The worst part is probably the remnants of old dynamics resurfacing every now and then. The downsides are very few and far between though.

K: Yeah, the best part is easy because he's my favourite person in the world, so it's a joy to do anything with him. Also, he's really skilled so I like to leech off him. The worst part is probably that he refuses to humour me when I want us to be a full-on, loud post-punk band.

Give us a bit of background/a breakdown of one of your songs

K: I guess we'll go one song each since we write largely independently! 'Fever Dreams' was the first song we recorded and released. It started late one night during a period when I was struggling with insomnia; I was laying down staring out my attic window and the first lines came to me. I was thinking about how I'd like to blame being awake just on the rain but there was definitely something else going on underneath. Insomnia is such a weird one because I found myself craving any kind of dream, even if it was a nightmare because it would at least mean I was asleep. The next day I went back to those lines I'd haphazardly scribbled and worked from there. Like I said, writing is really cathartic for me but I never really want to write sad songs so I often try to turn what could be a sad topic into something you can sway to while laughing about the thought of Nick Cave teaching a ballet lesson for example.

A: 'Hey Moon Man!' is about struggling to communicate and the difficulty of conveying the full complexity of emotions between two independent brains. It's often easier to retreat than put yourself in all your ungodly and unsightly ways on display. Musically there's an album by Adam Green and Binki Shapiro that I drew a lot of inspiration from. It's written as a duet as two people talking past one another. The initial inspiration was my own lack of expression and constant reverting to the moon emoji with its little blank smile. I very much am the moon man.



Finally, what would each of your 5 "Five Songs Forever" be (like desert island discs!)

A: I've gone for five songs I find slightly hypnotic in a way that I wouldn't mind listening to on repeat indefinitely. If I'm allowed a bonus sixth, it would be Call Me Maybe - Carly Rae Jepsen.

Kate's 5 songs Forever

Come and Get Your Love -
Redbone

Kiss My First - Dream Nails

Road to Nowhere - Talking
Heads

O Children - Nick Cave & the
Bad Seeds

The entire ABBA discography

Fashun - Willie J Healey

Alex's 5 Songs Forever

I Saw the Light - Hank
Williams

Running Up that Hill - Kate
Bush

Man On the Moon - R.E.M

Controversy - Prince

Tumbling Dice - Rolling Stones

Call Me Maybe - Carly Rae
Jepsen

K: Since Alex got a Kate Bush song in, I'm removing her from my top five, because chances are, if one of us were to get stuck on a desert island, its highly likely the other would be there with them. I've gone for songs I want to jump up and down to, with the addition of Nick Cave to balance things out. If I'm allowed a sixth I'll pop in Boyfriend by Marika Hackman, because I'd feel bad not mentioning her, even if it does mean that I've properly cheated at this question.

Instagram: <https://www.instagram.com/tebbletebble/>

Bandcamp: <https://tebbletebble.bandcamp.com/>

Facebook: <https://www.facebook.com/tebbletebble>

Spotify:

<https://open.spotify.com/artist/7CHxVpJK9Y0bTD1UhCNzUb?si=MKRUnp3cRsiwJTlxhaa2GQ>