

# Stu Hattie Becca

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## SUMMARY KEYWORDS

feel, audition, people, london, bit, thoughts, play, musicians, music, struggling, hattie, thought, cello, stressed, nice, orchestra, counselling, jobs, rebecca, trumpet

## SPEAKERS

Stuart Beard, Rebecca Toal, Hattie Butterworth

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**H** Hattie Butterworth 00:02  
Hello and welcome to Things Musicians Don't Talk about with your hosts Hattie Butterworth

**R** Rebecca Toal 00:08  
And me Rebecca Toal.

**H** Hattie Butterworth 00:10  
Within our vibrant musical world, it can often feel that the struggles and humanity of musicians is lost and restricted.

**R** Rebecca Toal 00:18  
Having both suffered in silence with mental, physical and emotional issues. We're now looking for a way to voice musicians' stories, discuss them further and to connect with the many others who suffer like we have.

**H** Hattie Butterworth 00:28  
No topic will be out of bounds as we're committed to raising awareness for all varieties of struggle.

**R** Rebecca Toal 00:34  
So join me, Hattie, and guests as we attempt to bring an end to stigma by uncovering the things musicians don't talk about. Rebecca here with

things musicians don't talk about. Rebecca here with

**H** Hattie Butterworth 01:07  
Hattie!

**R** Rebecca Toal 01:08  
And we've got a special tea drinking guest. He says he doesn't want to be a guest. He's just somebody who randomly was hanging out in the same place as us and set up all the mics, Mr. Stuart Beard!

**S** Stuart Beard 01:22  
Oh, hey.

**H** Hattie Butterworth 01:23  
Can you first of all, give us a few facts about yourself, fun facts, for anyone listening doesn't know who you are?

**S** Stuart Beard 01:32  
I'm Stuart.

**R** Rebecca Toal 01:34  
That's not a fun fact. Something more fun.

**S** Stuart Beard 01:37  
For people that don't know me, I play the tuba.

**R** Rebecca Toal 01:40  
That's not fun either.

**S** Stuart Beard 01:43  
This is not going to be a roast session today.

R Rebecca Toal 01:45  
It might be.

H Hattie Butterworth 01:46  
You can shush.

R Rebecca Toal 01:46  
Okay,

H Hattie Butterworth 01:47  
Let him be himself.

S Stuart Beard 01:49  
Just cool, calm and collected. That's what I am.

R Rebecca Toal 01:52  
No, you're not! You're really tall, you have a beard, and we like getting takeaways a lot.

H Hattie Butterworth 01:59  
I heard about that.

S Stuart Beard 02:00  
So for context, I'm Rebecca's partner, and co-habiter.

R Rebecca Toal 02:07  
Yeah.

S Stuart Beard 02:08  
So I get to listen to all the backroom stuff of the pod.

R Rebecca Toal 02:14  
All the editing.

H Hattie Butterworth 02:15  
Dramas!

R Rebecca Toal 02:16  
Yeah!

H Hattie Butterworth 02:17  
What's Hattie getting angry about now?

R Rebecca Toal 02:19  
Sometimes I do really annoy you, because you'll be watching TV, and I'll just be editing the same bit over and over again, and going back to the same word and like trying to get ... if it's over zoom or something, and there's been a bit of delay.

H Hattie Butterworth 02:31  
Wow.

R Rebecca Toal 02:31  
And it'll be like, "ehhhh" I'll be like, trying to crop it, and then I'll just play the same word 20 times while Stuart's trying to watch the Olympics or something.

S Stuart Beard 02:38  
Or try and make a beat out of those kind of little funny mouth clips that people do.

H Hattie Butterworth 02:45  
I love that! That's great. So how's everything going in your life at the moment? Just in general?

**S** Stuart Beard 02:53  
It's going okay. I can't complain. I'm feeling quite quite tired today. Went and got a new fridge yesterday.

**R** Rebecca Toal 03:04  
Not new!

**S** Stuart Beard 03:05  
Well, new to us.

**H** Hattie Butterworth 03:06  
Oh that's beautiful.

**R** Rebecca Toal 03:07  
Things musicians don't talk about.

**H** Hattie Butterworth 03:10  
Is the big fridge new?

**S** Stuart Beard 03:11  
The big fridge is the new one.

**R** Rebecca Toal 03:12  
You mean the 'bidge'?

**S** Stuart Beard 03:15  
Oh, bidge!

**H** Hattie Butterworth 03:16  
So on a scale of one to 10 how anxious were you about joining us for our chat?

S Stuart Beard 03:21  
Pretty off the scales you know.

R Rebecca Toal 03:23  
Wait, which way? Up or down?

S Stuart Beard 03:24  
Uh, up.

R Rebecca Toal 03:25  
Okay. Why?

S Stuart Beard 03:27  
Just 'cause I like talking about mental health and talking about things that musicians don't usually talk about, but in the privacy of my own home so like...

R Rebecca Toal 03:38  
But we are in the privacy of our own home.

S Stuart Beard 03:40  
Oh stop it. So being on like a kind of public forum is not what I'm used to when kind of airing my own feelings, thoughts, opinions, factual or otherwise.

R Rebecca Toal 03:58  
You can just say facts. You don't have to say opinions if you don't want.

S Stuart Beard 04:01  
Well, I think I know far fewer facts than I have opinions!

R Rebecca Toal 04:05

**R** Rebecca Toal 04:05  
Yeah, even about yourself, you've got none!

**H** Hattie Butterworth 04:06  
If we get too deep, you can just come in with the fun facts and cuts us dead.

**S** Stuart Beard 04:09  
Oh, no, that's too much pressure though.

**H** Hattie Butterworth 04:12  
I mean, we have a kind of list of topics.

**R** Rebecca Toal 04:14  
You want to keep us on track don't you?

**H** Hattie Butterworth 04:15  
I do, because that is just who I am.

**R** Rebecca Toal 04:18  
Is it?

**H** Hattie Butterworth 04:19  
So I don't really know where to start to be honest. We have a few topics to...

**R** Rebecca Toal 04:22  
Well, why don't you tell our listeners about how you doing? How's life? You're in London now. Is this our first London chat?

**H** Hattie Butterworth 04:30  
Yeah, we've done an interview.

R Rebecca Toal 04:32  
Yeah, but that was somebody else.

H Hattie Butterworth 04:35  
This is the first in person chat.

R Rebecca Toal 04:36  
You can tell us all about your life now. Your London life.

H Hattie Butterworth 04:39  
Okay, so my London life. It's interesting. It's definitely... I feel very privileged to be here. Like definitely. Because especially witnessing like the crisis a lot of people go through with housing finding somewhere, and how expensive everything is suddenly, how busy everything's getting suddenly like, I don't know, it all feels very confusing. And I think I'm slightly annoyed in a way that I have to be here to do what I want.

R Rebecca Toal 05:06  
Not right here, right now.

H Hattie Butterworth 05:08  
Not right here right now, but in the city, it's like, it really gets to me that like in order to get experience in anything, have to be in London, like, that really angers me. I don't know why. But I do like being here, but it's probably not going to be long term, which has actually been really important for my mental health to see this as like, six months. For context, my internship is six months, so that's nice like that, that makes me feel that I can cope with it all better. But I've definitely had like, especially in the last week, I feel like I had a kind of honeymoon period in January when I was working from home and since the working from home thing stopped, I've been going into the office three times a week. And for some reason, that brings back all the like travel anxiety. Travel anxiety is like a massive part of things I struggle with, because for some reason, my intrusive thoughts are like 10 times worse on the bus. And I think it's to do with like, other people being there, and my thoughts love to be with ... like, on other people.

R Rebecca Toal 06:09  
You're living in the same area as when you were before, right?





H

Hattie Butterworth 06:14

Yeah.

R

Rebecca Toal 06:14

How's that been? I know, you've talked about it ...

H

Hattie Butterworth 06:15

Yeah, up and down, to be honest, like, definitely feels different. But I have found myself avoiding places that I remember feeling a certain way in. And it's funny, I'm still trying to find this balance of like, how far do I push my mental my trauma? Put it that way. Like how far do I like challenge my trauma? And how much do I like care for myself and like, think you don't have to do that today, maybe this isn't the day to like, be challenging yourself. And I'm really learning that because like, there are still ... I still feel like I have a long way to go with like, helping myself recover. I don't feel recovered, and like coming back to London's a big part of like the next step in my recovery with anxiety. So I think it's like choosing the day, is today the right day to push those insecurities or not? And the last week is not been the week, is it's been a really difficult week actually for me. And I was quite like stressed about getting the tube here today, but all was fine.

R

Rebecca Toal 06:16

Good.

H

Hattie Butterworth 06:17

Until I saw the football people, and then I was not fine. But thank you for asking. It's, it definitely feels better that, like I'm living in a family home actually. Which feels like, really nice in a strange way.

S

Stuart Beard 07:35

As a lodger, do you ... How does that affect your day to day compared to when you were living here before in a different kind of accommodation?

H

Hattie Butterworth 07:44

I have ... this is a really funny thing to say, but like, I have to be a lot more self accepting about how awkward I am, because I literally... every time I see someone, and they are sooo lovely, they're like, not awkward people, but I do some kind of weird like "hiiiya" or like, "good morning" you know, when you're just like, "why did you do that?"

R Rebecca Toal 08:02  
Yeah.

H Hattie Butterworth 08:03  
And I just have to, like accept that that's just part of who I am when I don't know someone that well.

R Rebecca Toal 08:08  
What about like for me, if I am ever like in an Airbnb or something or ... not ... I mean, there are other rental websites available, but to, you know, if I was ever being hosted by someone, and my mental health wasn't great, like the pressure to go and like, eat with that person or see that person, like I just wouldn't want to but I feel like I had to. Has it had an effect on your mental health at all?

H Hattie Butterworth 08:37  
I think it's quite an interesting situation, because one of the first things I actually said to the family was that I had OCD, because the ... basically a whole story is she got in contact with me to ask her son who has OCD could be taught theory by me, not because she knew I had OCD. Anyway, basically, he needed to take things slower, she was a bit worried about me not really understanding that it might be that he takes a lot longer with things and I said, "Oh, just so you know, like, this is something I really do understand. Maybe not exactly the same. But like I have ... I suffer with it. I deal with it." And then she does know about the podcast... I don't think she listens to it, but she knows about it. If she does, shout out. "Hi Augusta. Thanks for being so great." But I feel like I haven't told her like outwardly "I'm struggling today" or whatever, but I have ... I've definitely said I'm finding work hard or something. And she's very easy to talk to, she's very open, she's a great listener. So no, it's quite it's quite an interesting situation. It's a good point, but the only thing I'm slightly struggling with is like the evenings when I'm on my own, obviously like thoughts around, you know, depression is a lot worse for me in the evening. Anxiety not so much, anxiety is just on the bus. And in the morning.

R Rebecca Toal 10:00  
What about the train?

H Hattie Butterworth 10:01  
And the train even worse, yes.

R Rebecca Toal 10:02

What about planes? All of them?

H

Hattie Butterworth 10:04

Oooh, don't push it Rebecca. But the evening yeah, like I have definitely had to overcome a lot of like, not so helpful urges put it that way, and so far I've done really well with that, and like that's felt really good, like, I've felt really proud about that. So, yeah, that's kind of where it's at. I feel like, every time I think I'm fine, something else would like knock me off, but I feel like being in London has just brought me closer to like the highs and lows. I don't know how you feel like, everything feels so polarised, like I'll have such a good day, and then I'll have like, the worst day of my life.

R

Rebecca Toal 10:42

I think there's a slight pressure, because you've come to London, everyone comes to London, to, you know, work or, but like to live their best life, and I feel, especially when I'm depressed, I'm not making the most of living in London, and I feel like that's a kind of constant pressure, especially in ... like, there's so much music going on, and as a musician, it's like, "oh, my gosh, I haven't been to any concerts, or I haven't...", you know, I think there's a bit of subconscious pressure.

H

Hattie Butterworth 11:08

Yeah. I'd really like to hear about both of your decisions like to let auditions go and stuff like that.

R

Rebecca Toal 11:18

We've talked about this a lot.

H

Hattie Butterworth 11:19

I just think it's so like, I don't know, can you talk us through like what's happened recently with your auditions and that?

R

Rebecca Toal 11:27

I think recently there have been a lot of trumpet jobs especially, like orchestral trumpet jobs up for grabs. So I've done a few auditions, but there's also been quite a few like emerging artists schemes and that kind of stuff, so this past couple of weeks, I received like, two or three rejections and one kind of postponement of the announcements of one audition, so it's been pretty hectic with auditions and trying to balance it with teaching and counselling course, and general life. I've still got two more tapes to do. And that that's the other thing, like some of

them are recorded some of them alive, so it feels like kind of different planning for everything. But yeah, recently, we both decided to not audition for something that we had been preparing for. And yeah, you helped me kind of, because I'm always stressed...

**S** Stuart Beard 12:19

Yeah, I think is very difficult, especially like you say, when you you tie living in London, so much to like, aspirations of career goals and wanting to almost..."to live in London, I need to succeed, and I need to succeed to live in London", that kind of duality.

**R** Rebecca Toal 12:41

Woah, this is why we asked him on the pod.

**H** Hattie Butterworth 12:44

He's performing.

**S** Stuart Beard 12:44

So then to be able to live in London, you need to earn enough money to live there, and then earning that money takes that time away from pursuing certain elements of your career, whether that's the way you intended it or not. And yeah, even especially over lockdown, we were both working jobs that actually in hindsight aren't the jobs that we want to do.

**R** Rebecca Toal 13:13

Well we knew that at the time as well when we applied for them, to be transparent about it.

**S** Stuart Beard 13:18

But that was a necessity to stay here during that time. And now it's kind of feeling like the world more open, and we're doing more of what we originally wanted to do when we moved to London, but were stuck in this loop of 'gotta earn money to live here, but that's taking time away from preparing for auditions and doing the things ... taking the steps to further yourself in all the places that you want to'. For me, I'm to be transparent, like teaching, I enjoy it, but I don't get anywhere near the buzz off playing in orchestra or just playing in general, and therefore it's really hard to say, "Oh, actually, maybe I need to reduce my student base".

**H** Hattie Butterworth 14:16

So what was the lead up to deciding like, "No, one audition too many"?

S

Stuart Beard 14:23

I think for me, it was a combination of I, as much as this audition had been in my mind, I hadn't taken the steps to organise having a recording space with a piano and being a bit on the backfoot that-wise but that exacerbated the issues that were already there underlying and maybe I hadn't done that because I, in my mind, kind of subconsciously knew that actually, this audition is one too many so I'm going to sabotage myself by not setting myself up to be able to do it. But I think the context that we both felt that actually, it's going to be for the best if we don't do it is more the things that we've got coming up straight after and the things that this audition would lead to versus things ... other auditions.

R

Rebecca Toal 15:24

Than another audition.

S

Stuart Beard 15:25

Yeah.

R

Rebecca Toal 15:26

And like the preparing for this audition that we decided not to do was directly impacting other auditions or like the preparation for the auditions straight after.

S

Stuart Beard 15:36

All these unnamed auditions everywhere.

R

Rebecca Toal 15:39

Give us jobs please!

H

Hattie Butterworth 15:40

It's a funny thing of like, it's not as if you'd say, Lucerne and be like "other random contemporary music festivals are available" cause there really aren't many!

R

Rebecca Toal 15:48

But yeah, for me, I always feel like such a failure and I know that that Stuart's also felt pretty down when it's transpired that he doesn't end up submitting something for an audition, but there's such a pressure to apply for things either, because there aren't many jobs, so you

obviously should go for every one that comes up, or when there are so many, it's like, "wow, there are so many jobs. The trumpet jobs are bounteous at the moment!" like, and I was talking to a friend yesterday about the fact that there is such a presumption that you will apply for everything, even if it means moving your family (if you have a family), even if it means breaking up with whoever, like if you had to move to a different country, even if it's in a different city, and it meant you had to be long distance, or, you know, it also presumes lots of financial things like moving house is expensive, or being able to put a deposit down somewhere is expensive, or, like, for me, having you know, three cats like would mean finding somewhere that would allow a cat. Of course, we should game to fulfil our goals, but especially when applying for auditions, it's, yeah, that that job should come before anything.

**H** Hattie Butterworth 17:01

Yeah.

**R** Rebecca Toal 17:02

And actually every audition 'should'.

**S** Stuart Beard 17:04

Especially with, yeah, the example of trumpet, there being really quite a lot of ... like an abnormal amount of job opportunities at the moment, versus tuba where you're really getting chances very infrequently, and these auditions don't come up regularly. So when you have opportunities and you don't take them, it feels very ...

**R** Rebecca Toal 17:33

Why the hell didn't I do that?

**S** Stuart Beard 17:34

Yeah, exactly.

**H** Hattie Butterworth 17:35

Yeah, I think that's a really good point. I've definitely felt that as well. And like, there can be other ... I don't know ... I've had this time in, basically in the autumn term, where I'd been on the Chipping Camden course remember, and I was like, I had the biggest buzz and everything felt like "Wow, orchestra. Yes, orchestra." So I was like, it can't be that hard to audition and, you know, have a shot.



R Rebecca Toal 17:58  
Yeah. I'm doing this course so I must be good enough!

H Hattie Butterworth 18:01  
Yeah, exactly! And I just wasn't prepared for the emotional impact of one audition. It was the tutti Cello position, the Welsh National Opera, like my parents were like "Yeah, that's not too bad. It's easy, isn't it? Like you're just playing the bass part in a random Welsh opera? Like, it's fine." And the amount had to learn for that. Oh, my gosh, I travelled to get lessons for that, I put my whole life on hold for that. I didn't get past first round. There were three rounds, you know, like it was so difficult. Like, I just so see it. Yeah, it's too much. I think you all made a very good decision.

R Rebecca Toal 18:42  
Well, Stuart usually helps me make these decisions.

H Hattie Butterworth 18:45  
It sounds like it. Sounds like you've got your head a-screwed on.

R Rebecca Toal 18:49  
Yeah, this guy.

H Hattie Butterworth 18:55  
What I kind of want to talk about is slightly related ... slightly related. I came across this idea of, I said it to you, the Sunk Cost Fallacy.

R Rebecca Toal 19:04  
Love it.

H Hattie Butterworth 19:05  
You don't worry if you've ever heard of it.

R Rebecca Toal 19:06  
Is it science?

H Hattie Butterworth 19:07  
I think it's more like sociology.

R Rebecca Toal 19:09  
Wow.

H Hattie Butterworth 19:10  
Yeah, I know. And it's basically to do with the idea that we can't give something up, even if it's bad for us if we put our time and money and energy into it. And I just thought "am I being exposed here a little bit?"

R Rebecca Toal 19:25  
Yeah. I feel that!

H Hattie Butterworth 19:28  
I feel that with so many things, so many projects, that's kind of like auditions as well. Yeah. And I just thought be really interesting to talk about that, because I found it from a girl who had trained to be a lawyer. Have you heard of Eve Cornwell?

R Rebecca Toal 19:41  
I'm shaking my head.

H Hattie Butterworth 19:42  
She's on YouTube

R Rebecca Toal 19:43  
Okay.

H Hattie Butterworth 19:43  
And she literally had to be a lawyer for like, she'd done her law degree, she'd then done two years in law in London, and then decided, no, this isn't for me. And she basically did a whole



video about why it was so hard to give up. And everything she was saying I was like, I can just so imagine that is music for a lot of people. And I don't know, like, why do you think we find it so hard to admit that we might be feeling a certain way about it, doesn't necessarily mean you're going to give it up but it's like, when it involves money from a young age, when it involves your parents money from a young age, and it involves, you know, all this stuff. And like the amount of times I've thought, maybe I want to do more journalism, or maybe I want to do even this job in Schott, like, I'm not practising very much... at all, you know, and that's constantly in my head every day is a little bit of, oh my gosh, but like, the amount of hours I did when I was in college, I'm letting that all go, like, I need to get back to it as soon as possible, because all this time and energy and effort, but then I think, actually, if I was doing that alongside would I be happy? And I'm like, "no, that would be too much". You know?

R

Rebecca Toal 20:53

Yeah, I definitely feel you and I ... yeah, I in the notes that you put about it, there was an example of like romantic relationships, and that people find it so hard to break up with people, because they've put in this time and energy. And it's so true, and I also think going back to music, that, I mean, for sure, like I was playing music when I was young, because my parents wanted me to. And that was then like, I went to a specialist music school because my parents kind of said, ... well, somebody else suggested it, and then passed it on to my parents, who then kind of suggested it. And it felt like I was just always being carried by the expectation that I would keep doing it. And so then, of course, especially if you're a people pleaser, you know, the worst thing would be to turn around at 25 and be like, "Ah, sorry, guys, I've let you down. But I'm not actually going to do this." But also, because all of the people that you know, at this stage are your musician colleagues, colleagues for the most part.

S

Stuart Beard 21:52

Yeah.

R

Rebecca Toal 21:52

So it feels like by giving up music, you would not only be giving up this time, energy and money that you put into it, but also the whole community, like your whole world, and it's like, "well, who who would I talk to then? I couldn't possibly like face it", because there's such a taboo around giving up music because you've quote unquote, failed. And so I couldn't possibly face all these other musicians, because they would think the worst of me if I quit. I think that's how I'd feel about it. What about you Stuart?

S

Stuart Beard 22:24

Yeah, it immediately gets me thinking about like, when you're at music college, and somebody in your department, or even somebody you know, has made that conscious decision to be like, "actually, this isn't for me. I want to go do something else, because I'm either not being fulfilled at this, or I don't see myself enjoying it 10 years down the line", or it's a very immediate problem of "this is not what I want and this is not how I want to live". And the conversations

that happen surrounding it feels bit "Ooh, well, maybe, maybe they're not good enough", but I'm, I'm always in the camp of yeah, if somebody wants to go do something else other than music, fuck yeah! Is this a swearing podcast?

H

Hattie Butterworth 23:14

Keep going, keep going.

S

Stuart Beard 23:16

Opened the floodgate. And all I want to be is proud of them for making that incredibly hard decision, but you'll always see those people thrive, I usually think when you see them outside of the world of music, and actually, if they are coming back to music, they're doing it because they really love it, and they enjoy it, and maybe they're hitting on more of the reason why they started playing in the first place.

H

Hattie Butterworth 23:48

I consider giving up all the time, you know, all the time. And I think the thought ... I can't quite work out whether the sort of reciprocal thought is either "oh what would everyone think or is it "aw that would be sad", but I'm like, "what is that 'that would be sad' about?" I think the 'that will be sad' is because I love playing, I love performing bla bla bla, but actually, if I really kind of dig into it, it's like, my experiences with performing have been more bad than good really in terms of anxiety, but you could say other things I want to do fulfil me more or I'll have less anxiety involved, but I think going back to the Chipping Camden thing, I did notice with that, and with a lot of things that I feel is that I always think I don't want to do it, and then usually the world shows me that I do but actually my thoughts around something very much wrong. I don't know if this at all relates to it.

R

Rebecca Toal 24:50

It does.

H

Hattie Butterworth 24:51

So often my thoughts are like, "I want to give up, this is too much effort, this is too much pressure, this is ..." you know, and then I'll do something I'll be like, "Oh my god, imagine if I'd have given up" like, I wouldn't have that experience, you know, so it's more about like experiences show me why to stay rather than like the thoughts.

R

Rebecca Toal 25:08

Yeah, I don't know, I feel for me that the feelings of wanting to give up because of a bad experience are as visceral as the feeling, like the positive feelings of yeah, say, going to

Lucerne, and doing the festival there, like that was one of the best experiences of my life. Like I came back, I was so buzzing to play contemporary music, and that felt as powerful as like, especially this week, feeling overwhelmed with everything being like, "I can't take any more rejection. I can't keep doing this teaching just to support my trumpet career that's going nowhere". For me they feel on par.

S

Stuart Beard 25:48

But would you say you feel ... in terms of like frequencies? Do you feel one way more often than the other?

R

Rebecca Toal 25:57

You were saying earlier that it feels like you're doing the things that you want to be doing in life at the moment, and for me, I don't feel that, like, I feel that I'm working towards things that I want to be doing, but I'm not sure if I'll ever get there. And so the thoughts about giving up, the thoughts about "Will I ever make it?" you know, are sooo, they outnumber the positive (like, "wow, like, I love this") 1000 to one. Yeah, it's the pressure that you should use that one to like, motivate you towards the other. All this toxic positivity, but it's like, that's not reality. Like, the reality is, it's sucks for you right now. Like you would love to be freelancing in professional orchestras. Like that's the level you're at. And you're not there and it's not fair. And it coincided with my tutor at my counselling course telling me that my attendance wasn't good enough. And like, I was like, "but I literally took on just like one piece of work this week." And it turned out that I'd missed three, so far this year, and we had a good conversation about, you know, it's particularly hard as a freelancer, particularly after, like, all the lock downs and stuff, it feels like you have to take everything and it feels like financially, I have to take everything like, you know, I don't get paid to be at my counselling course, but if I could earn like, 150 quid doing a concert and rehearsal, obviously, I'm going to take that.

S

Stuart Beard 27:21

Sometimes. Yeah, it just comes down to blunt numbers.

H

Hattie Butterworth 27:24

Absolutely.

S

Stuart Beard 27:24

But I do think is I especially difficult when, when you do feel passionately about several things, to know how to balance them, and like, what kind of time and energy needs to go into each of them, while still maintaining kind of a sustainable work ethic.

R

Rebecca Toal 27:44

REBECCA TOAL 28:47

I feel like the default ... like people seem to love to perform, you know, and it's like, all they seem to live for, and I don't seem to be able to do that? And I've always struggled with that because as a musician, like if you tell a non-musician that you're a musician, they assume that you're this outgoing, like, person that loves to be centre stage, loves being ... like doing concerts and stuff. But for me, the reality is so different. Like, I love rehearsals, yeah. But concerts, I would not do.

H

Hattie Butterworth 28:22

That's the thing. I used to love practice and hate performing. Like, I used to think to myself, if I could just do this every day, just get my cello out, play these like random little pieces, you know, and just never have to play to anyone, that would be my dream, you know? And I'm slightly thinking like, "Oh, my God, am I just like, meant to be an amateur? Am I just meant to do it for fun and not for a job?"

R

Rebecca Toal 28:47

Whoa, crazy.

H

Hattie Butterworth 28:49

Who knows?

R

Rebecca Toal 28:49

Who knows.

H

Hattie Butterworth 28:50

But that's the funny thing about like, public speaking, is that public speaking for me, is something that I think for some performers, they would enjoy performing in the way that I enjoy public speaking,

R

Rebecca Toal 29:04

I love public speaking!

H

Hattie Butterworth 29:05

Do you love public speaking?

R Rebecca Toal 29:07  
But I was always the narrator in my school play.

H Hattie Butterworth 29:09  
Me too!

R Rebecca Toal 29:09  
Oh no, we have talked about this before.

H Hattie Butterworth 29:10  
Stuart?

S Stuart Beard 29:11  
I absolutely detest it.

R Rebecca Toal 29:14  
But you're a great performer. Maybe we've like ... we've hit on something here.

H Hattie Butterworth 29:18  
I don't want to think too much about that, because I might discover something about myself that means I'm gonna have to rethink everything I've put my life into. You know?

R Rebecca Toal 29:27  
I know.

H Hattie Butterworth 29:27  
And I think that actually, I love it when things lead on, I'm really sorry, I didn't mean it to like lead on

R Rebecca Toal 29:33  
Segue? Oh you love structure and segues.

H Hattie Butterworth 29:35

I do.

S Stuart Beard 29:35

I just want to rewind a little bit and I think it only is really hard and I really don't like it when I have to be me. If it's like in a piece and I've got to speak and actually, yeah, be not myself, I can either be behind my tuba or a kind of a character - big name actor right here - it becomes easy and I don't, I don't mind it so much, but it has to be this element of weird, performative stuff. Whereas if I'm introducing a piece in a brass quintet recital, my whole body just locks up a bit.

H Hattie Butterworth 30:17

I used to feel envious of singers because I thought they were so lucky they could use their voice and didn't have something in the way. I always thought my cello got in the way.

S Stuart Beard 30:26

Ah but I liked having it in the way.

H Hattie Butterworth 30:27

You like it in the way! I hated it. I mean, I've got over that, but that was the natural feeling was that I don't like this thing being in between me and the audience.

S Stuart Beard 30:36

It's the reason why I like sitting at the back of the orchestra as well, because not only have you got something in front of you, you've got quite a way of stage before you hit anybody. So I had this big kind of issue with like, playing solo rep as well for quite a bit of time. Really didn't enjoy it, because you're right in front of the audience, and there's nobody, and they are looking at you. And that made me like squirm a little bit.

H Hattie Butterworth 31:06

The thing you shared this week was like round the idea of "I'm feeling this way, so I should look thin an ill".



R

Rebecca Toal 31:13

And people assume that you're successful or busy because you look thin and ill.

H

Hattie Butterworth 31:18

I'm just wondering if you could like explain, kind of how is it to like, experience these sort of eating-disorder-type thoughts again, and like, confront them face on?

R

Rebecca Toal 31:29

Yeah I mean, I guess, you feel frustrated that you've, you've taken quote, unquote, some steps backwards... I think, yeah, I've been really stressed about these auditions. And I didn't feel like I was getting anywhere, and I feel like particularly going to an orchestra rehearsal where you see people that you haven't seen in a long time, and it is this slight, one-upmanship of who's the busiest, and not that I had this with particular people, but I think I always have that subconscious pressure that people are going to be like, "how busy are you? What are you up to you? What gigs are you doing?" And whenever I see people that haven't seen for a while, I'm like, "Oh, my gosh, I put on so much weight", like, I know, I know this, and most of the time, I'm completely fine with that. But it's always that comparison of "when they last saw me, I would have been a size blah, blah, and now I'm a lot bigger". So I think there are a couple of factors that played into it. I don't know if I would definitely love to go to therapy again at some point, when I can afford it, not necessarily because I feel like I'm at a crisis point, but just because I would like to do some more work on it.

H

Hattie Butterworth 32:36

It's one of those situations, watching it and reading it, where I think, "oh, my gosh, to have that like insight is kind of amazing that you can experience that and say it in the way that you did". Because that's one thing that like those thoughts and stuff has been something that have been like my coping mechanism, you know, and not something that you want to share necessarily, because it's like something it's kind of safe. It's like a sort of nice, like, toxic tortured artist fun thing to keep to yourself like, "oh, yeah, let's see how stressed and thin I can get in this time" or whatever. And like, it's massive, you want to share to soe degree.

R

Rebecca Toal 33:20

Yeah, I think I just, ... I experience them so often and at that point, I was just so fed up and I chose to just put it out there. Yeah, so like a boiling point of something has to give. And if it just means me saying it on the platform, that's ... that will do this time, you know. It was funny, though, because my counselling tutor, she was like, "Yeah, you know what I'd like from you, Rebecca? It's just... you know, you seem to talk about a lot of your past problems and I was wondering whether you could talk about some things that are affecting you like now instead?" because like, in all my journals, I'm like, "oh, yeah, back when I was at school, I had an eating disorder." "Oh, yeah, back when my parents said this to me when I was eight, blah, blah, blah". And she was like, you know, it'd be good to, you know, have some more up to date things and I'm like, "but I'm living in the past!" How do you...

H Hattie Butterworth 34:15  
I was wondering about Stuart as well.

R Rebecca Toal 34:17  
I know that we've talked about this before, so I'm not putting you on the spot, but how do you find it living and supporting somebody that ...because you do support, I'm not trying to put you in a tricky... "Yeah, how would it feel to actually support me sometimes?" But like, what is it like living with somebody that has these thoughts.

H Hattie Butterworth 34:40  
And puts them online?

R Rebecca Toal 34:41  
Yeah and puts them online!

S Stuart Beard 34:42  
Living with you, like, we've found a really nice balance of just very openly communicating about all matter of things, not just eating disorder and the range of things that we feel comfortable saying "look, ah actually this thing", or "xyz, I'm not feeling great about" from either side, and just having that expectation that the other person, you know, they're just gonna listen. And they're not necessarily going to say anything profound, or they're going to sort that problem out for you. But just even having someone you know is always happy to listen to you. I think that's how I've kind of kind of viewed how we live together. And that's the only thing I can really do is just be there and listen. Oftentimes, you'll allow yourself to find an answer or a solution, or just having ... sitting in that space of "Yeah, we feel pretty shit right now" or "I feel pretty shit right now", or "you feel pretty shit right now". But that's okay, so it's okay to feel those ways. But being in ... having in mind how we both use those thoughts and the things that we do? Yeah, like, for example, you were just saying, you're itching quite a lot, now. I know that, I can see it when it happens, and just being able to be clued into, "oh, I can tell something's up." But having that kind of space to say, "Do you want to talk about it? Is it something that we can talk about right now? Or is it a conversation for another day?" but even just saying that is giving the space to provide an answer or not. And I think in previous years, I've been very poor at communicating with, like, a lot of people around me. Being able to communicate better, is something that I've really learned from you. And when I say 'you', I mean Becca. The thing I take from what you just said was like, "We are both together with our equal issues."

R Rebecca Toal 37:07  
I don't want to turn this into the Rebecca and Stuart podcast, we should release this on



I don't want to turn this into the Rebecca and Stuart podcast...we should release this on Valentine's Day. But for sure, like in the past, whether with like, ex boyfriends, or close, like friends or family members, it can sometimes feel like yeah, they're like, you know, 'you and your problems'. And you do feel like a burden, because it feels like they haven't got any stuff that you chat about, or that they share. I ...you know, I can imagine that sometimes it can feel like you know, .... Oh, to be fair, I've had this with other friends who I feel like their issues are more important, quote, unquote, than mine. And it can feel that you don't want to share your problems because you feel in comparison, they are not as big or whatever. But then that leaves the person that does have those issues to feel a bit isolated, and yeah a burden, because it's always one way sharing. And it's not that, you know, I expect you to give me one deep dark thought every deep dark thought that I give you... An eye for an eye! Yeah! But it is that thing of, I love that you bring your shit to the table too.

H

Hattie Butterworth 38:24

This is literally so cringe, but like any personal wins, because I don't know ... I'm only thinking this because it's been a really bad week for me.

R

Rebecca Toal 38:33

Yeah I can't think of anything!

H

Hattie Butterworth 38:34

So I'm just wondering if there's been any like real wins we want to share? And if not...

R

Rebecca Toal 38:42

Radio silence.

H

Hattie Butterworth 38:43

I'll go first.

R

Rebecca Toal 38:44

Yeah, go and then Hattie give us time to think.

H

Hattie Butterworth 38:46

This is hilarious. So, as I kind of mentioned, I've been struggling with my relationship with the cello a lot. And kind of just feeling like pissed off that it's not the first thing I want to do to relax. And it's not something that I can do anymore very regularly. And the things I'm doing to earn

money aren't cello related, and all of that. And because in the last month, I've totally left it alone, I feel like this last few weeks, there's been like little bits here and there of like, excitement coming back, like it might be ... I remember a piece ... like there's this piece by John Taverner, and I just randomly heard someone play and I was like, "I really want to learn that just for fun." and I went to the shop downstairs and I bought it and then I was like "but I don't have a music stand." So I like bought the music stand as well.

R

Rebecca Toal 39:45

Yeeeeeeah!

H

Hattie Butterworth 39:45

And it just felt like a massive win because I was like, "I've done this really because I want to" like and I have no pressure. And I went home and I just like played through it, play through a few bits, and it was like it's so restorative and I feel like my practice up till now, in the last few years has been always like to get somewhere like, really draining, really like "I ought to do this". And finally, it was like, "Oh my gosh, this piece came to me. I remember really wanting to play and I wanted to play it. And I did".

R

Rebecca Toal 40:13

Almost as if you love music.

H

Hattie Butterworth 40:14

Can you believe it?

R

Rebecca Toal 40:15

Isn't that nuts? Oh, hey there. At this point in the podcast, I lost a load of audio, something that would never have happened if Hattie had been editing. So we're jumping back into the conversation where I was saying that I was really proud of having handed in my notice to one of my teaching commitments. I've literally just started, and I handed in my notice, and

H

Hattie Butterworth 40:40

How did it feel?

R

Rebecca Toal 40:41

I felt so scared that they were going to come back and be like, "Why are you leaving? You're so irresponsible. I can't believe you've not committed you let us down". But they just replied, like,

"Oh, we're really sorry to hear that. We'll start the leaving process". And it was like, "oh, yeah, I feel like they can't just be like, 'Why are you leaving? What's going on?'" And like...

H

Hattie Butterworth 41:01

You didn't ghost them, so everything's good.

R

Rebecca Toal 41:03

Yeah! And every time I've been in since - every one time - I've been like, "actually, this kind of comes under, like, I'm leaving for my mental health". And I'm doing this so that I can get to a place of healthier mental state.

H

Hattie Butterworth 41:23

Stuart?

S

Stuart Beard 41:24

Ummm personal win... like a little win for me. Um kind of it links back to what we were saying earlier, very briefly about when people ask you how you are or what you're up to, and the one that always gets me is like: "what're you up to next week?" Something that is so kind of short scale, and if you don't have anything in like, this week, I've got nothing on this week, which is really exciting and like, nice to actually have some time to decompress and chill out and watch some winter Olympics. Don't even get me started on the curling. Very intense. But, so usually I'm very much always trying to fill that with, "oh I'm doing something" and kind of, not making a mountain out of a molehill but being like "Oh I'm prepping for this audition coming up". Or even sometimes I've thought about a gig that I'm doing like in a month's time and gotten so stressed about it, it's like, "I need to start thinking about this gig." So then I'll accidentally mention "oh I'm doing this thing", but actually, it's like in a month's time, just to seem busy, and it's really awful, and I don't like it. So my little victory was last week when somebody asked me at work. "Oh, what have you got coming up next week?" I said nothing, and I am really looking forward to it and it's gonna be a little break, and just being to somebody I'd essentially never met before, "look, I don't have any gigs on next week. I'm just going to chill out on the sofa and go at my own pace. And I'm really looking forward to it." It was yeah, a little victory for me. Just want to watch the curling in peace. Yeah exactly, to be fair, I have been thinking, not about giving up music, but because I always think that I don't have any hobbies that are like very interesting. Just like shoehorning in "Oh yeah, I curl by the way" right at the beginning of any conversation with anybody.

H

Hattie Butterworth 43:33

If I had four years, and I could choose any like Winter Olympic sport, and like what do I think I'd be most likely to get to the Olympics in?

R Rebecca Toal 43:42  
Oh, most likely? Gosh.

H Hattie Butterworth 43:44  
And I said bobsleigh. I think I could do it. If someone invested time and energy into me.

S Stuart Beard 43:49  
Two man or four man?

H Hattie Butterworth 43:50  
Ah, two man.

R Rebecca Toal 43:52  
Who would be your partner?

H Hattie Butterworth 43:53  
I'd be at the front. You.

R Rebecca Toal 43:54  
Yes, haha!

H Hattie Butterworth 43:57  
You know there's four of us in our family. We did joke about the idea of all four of us getting in a bobsleigh, that would be quite brilliant.

R Rebecca Toal 44:03  
Okay, well, this has been Things Don't Talk About. You can follow us on Twitter, Facebook and Instagram @TMDTApodcast. You can also buy us a coffee, link is in our Instagram bio.

H Hattie Butterworth 44:17

You could buy a sticker.

R

Rebecca Toal 44:18

You could buy a sticker. I need to order more if you guys want them but that's also in our link in our bio on ... you can buy them on Bandcamp. And if you also want to sponsor us for millions of pounds, you can also just contact us any time, we'll pick up the phone. We'll be there well. Yeah, I think that's it from us.

H

Hattie Butterworth 44:38

Stuart. Do you have any social media?

S

Stuart Beard 44:40

Nothing that's very interesting. Sorry guys.

H

Hattie Butterworth 44:43

You'll have an Alternative Bio though that people can read on the website.

S

Stuart Beard 44:46

Wait for the drop. Thanks for having me.

H

Hattie Butterworth 44:53

Oh, it's been really nice. Thanks for helping the vulnerable space.

R

Rebecca Toal 44:58

Haha, thanks for helping.

H

Hattie Butterworth 44:59

And with the mics. Pizza time!

R

Rebecca Toal 45:08

Can trumpet be ASMR?

S Stuart Beard 45:09  
Probably. Probably.

H Hattie Butterworth 45:13  
Not the trumpet you were playing at Lucerne. That's not very calming.

R Rebecca Toal 45:18  
Who's gonna...Can I start? I never start.

H Hattie Butterworth 45:20  
Yeah!

R Rebecca Toal 45:21  
What do I say?