

Gabriel H.: A university student with philosophy interests
Gabriel Interview 13

Below in black is a word-for-word transcript of the February 27 interview with Gabriel that is available on YouTube at https://youtu.be/fyfO1_sgteQ. In green are comments about and explanations of the Descriptive Experience Sampling process. If you have corrections, suggestions, or questions, please post them as YouTube comments.

RTH = Russ Hurlburt

AG = Amber Goto

CK = Cody Kaneshiro

Gabriel = Gabriel H.

0:00 RTH: And this is gonna be Gabriel's...?

0:04 CK: 13 [inaudible]

0:04 AG: 13.

0:05 RTH: 13?

0:06 Gabriel: 13. Okay.

0:10 RTH: Anything we should be talking about before we...?

0:14 Gabriel: [RTH: Inaudible] No, I didn't have any problems with the beeper, so I don't have anything.

0:20 RTH: All right.

0:21 AG: And then when did you wear it?

0:23 Gabriel: So I wore, uh, one beep this morning and then five beeps yesterday. Oh, I, I will say one thing actually, uh, I do have to be kind of strict with time today because I, I have like a web, uh, doctor's appointment at 1:45.

0:39 RTH: Okay. Well, let's, [AG: No problem.] let's be done pretty close to on time.

0:44 Gabriel: Okay.

0:44 AG: So you said, sorry, just to make sure, you said one this morning, five last night?

0:48 Gabriel: Yeah, five, uh, five last night, or five last evening. I, y'know, not, not midnight or anything like that, but...

0:57 AG: [Laughs] Okay. [Gabriel: Okay.] No problem.

0:59 RTH: Well, let's do the one from today and then we'll skip back.

SAMPLE 13.6 DISCUSSION STARTS HERE (starting with the sample from today)

1:03 Gabriel: Okay. So let me, uh, go ahead and open that. And, uh, so I wrote that down, uh, in my notebook here. Alright. So for context, at the moment of this beep, I was, uh, texting, uh, uh, my, my family in a home group. And at the moment of the beep, in my experience was the word "the," um, spoken in my inner voice. And, um, I had just finished, uh, writing it. So, uh, it was sort of, it was the experience of writing it and innerly reading it. And it did have that raspy voice that I've talked about before. Uh, though it was just experienced as, y'know, my voice. Uh, additionally there was the thought of my family finding the message I was writing humorous.

2:12 RTH: And in as far as your experience is concerned, is it more about the "the," or more about the humor? [Gabriel: Um...] Or isn't that question possible to answer?

2:34 Gabriel: [pause] So I would say that, I would say that it was two different kinds of, um, present to me. Like one was present to me in a more.... I, I would say that it's not, it's kind of hard for me to answer that question because I guess the "the" was more apparent to me, uh, simply because I guess in a way it's more obvious. So,

2:59 RTH: Well, let's start with that one. Let's, eh, it [Gabriel: Okay.] doesn't really matter. More or less, it just matters with where's the easy place to start. So let's start with "the."

3:07 Gabriel: Okay, "the" [RTH: And,] is the easy place to start, then.

3:09 RTH: Okay. (Maybe that's the question I should ask as to which was more salient, I should ask, which is [Gabriel: Hmm.] the easy place to start, [Gabriel: Okay.] it would be sort of straightforward.) But, uh, so "the" is present to me as I'm reading that, as I'm writing it, as I'm typing it?

3:09 Russ comments: Suggesting starting with the easiest part turns out not to be a good idea. DES usually starts with what is understood to be the most salient, and that is overall a better strategy. See the comment at 43:16.

3:26 Gabriel: Uh, yes. Now I had actually completed typing it, and I was reading it ag, after I, uh, at the end of having typed it.

3:36 RTH: Okay. [Gabriel: Mm-hmm.] And, and is, is this, is the logical chunk or the experiential chunk, is the experiential chunk *just* the word "the," or is it whatever was gonna come after: the picnic that we were on, or whatever?

3:55 Gabriel: Uh, at that moment it was just the word "the." Uh, I had sort of lost my train of thought as well, so I didn't even have what was gonna come after in my experience *in any way*. Uh, so it's just the word "the."

4:07 RTH: Okay. And, and so does that mean that if the beep had come a little bit earlier, it would've been on the, just the word that was present earlier? And if the beep had come a little bit later, it might have been on the word that would, was coming later? So the question that I'm trying to get at, at is, does your experience seem to sort of jump from one, it's this word [holds up hands enclosing an imaginary word], and then it's this word [holds up hands enclosing an imaginary word in a new location], [Gabriel: Mm-hmm.] and then it's this word [holds up hands enclosing an imaginary word in yet another location]? As opposed to a stream of words and the beep happens, s, to catch it somewhere in there?

4:33 Gabriel: So I think that is hard for me to answer. And the reason is because, like I said, at that moment of the beep, I had just lost my train of thought. So I don't really remember what was going on in my head before that. So it's, it's pretty difficult for me to say. Uh, all I can say though, was at that moment, the word "the" did have some, like semantic meaning behind it. Um, [RTH: Mm-hmm.] and it was part of a, it wa, I knew it was part of a sentence, but really at that moment it was mostly just a word without much baggage or anything.

5:13 RTH: Okay. And when you say you lost your train of thought, is, h, ha, have you lost your train of thought before the beep? So the beep catches you in the midst of having already lost your train of thought?

5:24 Gabriel: Yes.

5:27 RTH: And so would it be, instead of saying or alongside saying it was the word "the," my experience was having lost my train of thought?

5:27 Russ comments: That is a question about meta-experience—about Gabriel's noticing some characteristic of his experience. One could argue whether that question is warranted.

5:37 Gabriel: Uh, no. The, it wa, I, that, having lost my train of thought was not present to me. Uh, it's kind of like sometimes you just go on autopilot and you write stuff. Um, and uh, I had just sort of written the word "the" on autopilot. [RTH: Okay.] And, uh, so [RTH: Inaudible] it,

5:58 RTH: So it's a fact of the universe that I've lost my train of thought, [Gabriel: Yes.] but not a fact of my *experience* that I've lost my train of thought?

5:58 Russ comments: Gabriel has confidently denied the meta-experience aspect.

6:03 Gabriel: Yes.

6:04 RTH: And what's *left* of that train is the word "the"?

6:07 Gabriel: Yes.

6:09 RTH: Okay. *And* also at the same time, I'm thinking that my family might find this message funny.

6:20 Gabriel: Yes.

6:21 RTH: And how's that present to me?

6:23 Gabriel: Um, so that's present to me as it's, it's just sort of an overall, uh, idea that my family, including, y'know, every, every member of my family, but for some reason, specifically my sister Abigail, uh, would, would find the message humorous. And, um, there's no picture or anything like that. Uh, there's no picture, uh, of my family. It's just sort of the idea of them finding it humorous with some, some sort of emphasis on my sister Abigail. Kind of like, kind of like I'm dealing with a b, like a, a list of five people, which, or a list of four people, which is the rest of my family. And for some reason she's at the top of the list. But that, that's just a way, that's sort of a metaphor. That's not actually how it was present to me.

7:30 RTH: Okay. [Gabriel: Mm-hmm.] So the thought is, am, am I wondering whether my family's gonna find it funny, or am I thinking that they will find it funny?

7:39 Gabriel: Uh, it's not even th, that. It's more like I'm, it's more like the idea of them finding it funny. I am, It's just that that idea, the idea of them finding it funny is present to me. It's not, um, it's not a hypothetical, uh, it's not like me wondering if this will occur. It's not a proposition that they do find it funny. It's just the idea of them finding it funny.

8:11 RTH: Hmm. So, and, and is funny, is funny, explicitized in any way, an? Find it funny ironic? Find it funny obscene? Find it funny...?

8:27 Gabriel: Yes. It, there is a little bit of that. It's find it funny, um, in a, I'm trying to look for the right word here... Find it funny in a disappointed kind of way, because it was about something, uh, I was texting that for context. I was texting them about how a professor of mine, uh, graded, uh, an essay of mine and, uh, hadn't, and like, gave it a 100%, but clearly hadn't actually read it. And then I looked at all the other grades, and everybody else's essay was also a 100%. So that's the context. Uh, so it was sort of like a, they'll find it funny in a, oh, that's kind of disappointing, but also kind of funny that anybody would do that, sort of way.

9:24 RTH: Okay. And, and, and is that level of specificity somehow present in my thought? That, that I'm thinking they're, my family is gonna find this funny in that particular kinda way? My family, *especially Abigail*, is gonna find it funny in that particular way? So this is a pretty s, [Gabriel: Yes, yep.] this is a pretty specific [Gabriel: Yes.] Thought. [Inaudible]

9:48 Gabriel: And it, it, the, the context is not present to me though.

9:54 RTH: Okay.

9:54 Gabriel: It's a, it's a, they'll find it funny in a look down upon sort of way. [RTH: Okay.] That's the best way of putting it that I can come up with.

10:02 RTH: All right. So, so, so I'm, I'm not, I'm not so interested in exactly the kind or funny, but the, but the fact that what I meant, what I am interested in is whether you, whether this thought process understood what kind of funny it was. And I'm gathering the answer to that is yes?

10:18 Gabriel: Yes.

10:19 RTH: So I know what I mean by family. If it's particularly w, Abigail, and I know [Gabriel: Hmm.] what I mean by funny, it's this look downy, downy kinda way [Gabriel: Mm-hmm.] and yet none of those words of, Abigail is not present my, as a word, as a picture, as a whatever. And this particular kind of funny isn't present?

10:37 Gabriel: Right.

10:37 Russ comments: This is a textbook example of the specificity of unsymbolized thinking.

10:38 RTH: Okay. Then I think I'm good.

10:50 Gabriel: Okay.

10:51 RTH: Anybody else have anything they wanna ask about that?

10:55 AG: Um, I just wanted to double check on the writing part. So you had just finished writing that word. Is that more of a fact of the universe, or is there any part of that that's in your experience?

11:06 Gabriel: Um, yes. The, it was typing. So the a, the e, experience of have, of typing the word was, was there, it was present to me having typed the word. And, uh, [AG: And it,] I, I think it was a fact of the universe that I had already typed it, the experience of typing it was still in my, was still there.

11:32 AG: Okay.

11:39 RTH: So I wanna make sure I understand that. So does that mean that my experience of the typing lingers on after the typing is over as far as you know?

11:48 Gabriel: Yes. And, um,

11:50 RTH: And by the, by the experience of the typing, do you mean... what do you mean by the experience of the typing?

11:57 Gabriel: Um, in other words, the whole, I, y'know, I, I said the word "the" in in my inner voice, that whole section of my experience with that, the, having said the word "the" was really all one experience, that *was* the experience of typing the word "the." [RTH:

Okay.] And, um, it, it was only after the fact that I realized, at the moment of the beep, it, it was, it was after the beep that I realized, uh, directly after the beep started, that I realized, oh, I had actually, I had finished, I had actually finished typing this word by the time that I said it out loud in my head. Um, so it's just a fact of the universe that I already finished writing it, it was lingering on.

12:51 RTH: So now I'm not sure about the, I understand the timing. Is it the, [Gabriel: Okay,] is it that I'm typing in a, as I'm typing, I'm saying the word "the," and then a little bit after that, the beep comes and it's still, I'm, it's still present to me that I'm typing in the, and saying the word "the," even though in actuality that [Gabriel: Yeah.] that's already passed?

13:11 Gabriel: I muddled the waters. So my bad. Um, I, the experience was of typing the word "the," in reality, I had already typed the word and the speaking, inner speaking, came after. But, in the moment, in the experiential realm, the typing and the speaking were all one in the same. [pauses] I don't know if it even makes sense to say that there was like a timing, uh, that could have been applied to the two things experientially.

13:56 RTH: And in, uh, are in, in the real world, are we talking about a 10th of a second, or a 10 seconds, or a second?

14:03 Gabriel: Uh, I don't, I don't know the answer to that question. Well, it would, it would probably would've been like, it probably would've been however long it takes me to say the word "the." So...

14:16 RTH: Pretty short time.

14:17 Gabriel: Mm-hmm.

14:22 RTH: Then I think I'm good.

14:23 AG: [Nods]

14:26 CK: Me too.

14:28 Gabriel: Okay.

14:30 AG: Okay, so I guess we'll go backwards. Beep 5?

SAMPLE 13.5 DISCUSSION STARTS HERE (working backwards)

14:34 Gabriel: Okay. Beep 5 then. So this was last night. And, um, y'know, I, by the way, I did have an interesting beep, uh, in my earlier ones where I actually got beeped while I was writing a beep. So that, that was kind of fun. But, uh, I can do beep 5 right now. Am I very laggy, by the way? I forgot to connect to my hotspot.

14:59 AG: You, you sound good. You sound good.

- 15:00 Gabriel: Okay, good. Okay. So beep number 5. Okay. So for context, I was, uh, taking a break and I was playing, a video game. I was playing *Minecraft*. And at the moment of the beep, uh, there was the, uh, auditorially present to me were the words “It wasn’t just.” And this was my internal voice and I was speaking, um, it was an internal speaking and it, I, it was also experienced as speaking to a friend. Um, and it was a, a, a conversation to a friend about the, the particular game we were playing. Uh, however, everything else, I don’t know. I don’t know why I was saying it specifically, or what I was saying it about, or the rest of the context of this imagined conversation. All I know are those three words. Um, and then visually, uh, the, the game was visually present to me, and I was looking, of particular note, at like some blocks in the corner, uh, on, of a wall and how they kind of formed an other-, an otherworldly infestation. So that, and that concludes, that’s like everything that was present to me.
- 16:35 AG: Okay. Um, and where is the easiest place to start in this experience?
- 16:35 Russ comments: It probably would have been better to begin with the most salient aspect. See the comments at 3:09 and 43:16.
- 16:43 Gabriel: Probably the visual.
- 16:45 AG: Okay. So tell me more about this visual, what you were seeing.
- 16:49 Gabriel: Okay. So I was seeing, um, I was seeing the, the, the, the actual game in the real world. It was actually there in front of me. And, uh, I was I experientially I was focused on this sort of growth of, of, um, uh, of like a, of a sort of otherworldly mold or infestation. Eh, I was focused on that. Do you wanna know like color details or anything like that?
- 17:24 AG: Is, if that’s part of your experience, then [Gabriel: Um,] yes, but,
- 17:28 Gabriel: Um, it’s not, it is technically part of my experience what the colors were. [AG: Okay.] So there was, y’know, the, the, the mold was red and, uh, red and blue, and it had, uh, the, these kinds of, this definitely was part of it, these kinds of tentacle things that were falling down off of it. So that was, uh, part of my experience.
- 17:57 AG: Okay. And, in the, is, are you paying any particular attention to the red, blue or the colors, or is that just, I’m looking and that’s what it happens to be?
- 18:07 Gabriel: Um, I would say the, the tentacle things contributed very specifically to the other-worldly part of, [AG: Okay.] So I would say that they were, um, somewhat, there was something somewhat thematic about the tentacle things.
- 18:24 AG: Okay. And when you say other-worldly, um, I’m a little familiar with *Minecraft*, so I [Gabriel: Mm-hmm.] are you talking about the nether? Is this about the nether?

18:35 Gabriel: Uh, no, actually I'm not. Uh [AG: Okay.] because in thi, in this case, it was, um, it was like, it, it wasn't actually part of the *Minecraft*, it was something somebody built to look otherworldly.

18:48 AG: I see. Okay. So is this otherworldly present in like a cognitive thing? Like I'm looking at it and it looks otherworldly? Or eh, [Gabriel: Yes.] something else? Or some [inaudible]

18:48 Russ comments: "Looking at it and it looks otherworldly" does not necessarily imply a cognitive thing.

19:02 Gabriel: Y'know, I'll say actually I'm, it is, it is analytical. Um, [AG: Okay.] Well, n, actually I think there might be both. Uh, so there was an analytical part of it where it was like a cognitive, but then i, there was also sort of this, uh, part of it that was just sort of reminding me of, um, H.P. Lovecraft and his, uh, his writings. So that, that sort of reminder w, is kind of, it seems less analytical to me because it, it's not really something I was actively facilitating or thinking about. The remi, the, the sort of way it reminded me it was, uh, I was like a recipient, a passive recipient of that, um, of being reminded of that. It was like something that happened to me.

20:03 AG: So, um, so I just wanna make sure I'm understanding this. Are you looking at these tentacle things [Gabriel: Mm-hmm.] and they're reminding you of a writing you, you were saying?

20:17 Gabriel: Yes.

20:19 AG: Okay. And the, and the writing is somehow otherworldly [Gabriel: The write,] or,

20:26 Gabriel: Yes, the writing is about otherworldly stuff. It's, uh, [AG: I see.] I, yeah.

20:31 AG: Okay. And then, but are, are the words, or are there any words present in this situation here?

20:40 Gabriel: Uh, only the ones, uh, that [AG: From,] I described in the beginning. [AG: Right. But in this, so those, those are the only ones.

20:46 AG: Okay. So in this thought, with the tentacles, there's no like other worldly, he is not present, HP loving, or writing [Gabriel: No, n,] or anything? That's,

20:53 Gabriel: No, mm-mm.

20:55 AG: Okay.

20:56 RTH: So can I ask, uh, sort of a preliminary question here about, about this reminding. Is the reminding, being reminded, present to you at the moment of the beep? [Gabriel: Umm] That is, that is part of what is caught in flight of, the, the beep was, well, that looks like H.P. whatever his name I (an, I don't, I don't know this guy but).

- 21:17 Gabriel: Uh, so yes. Well, yes, but I wa, i, it is present to me at the moment of the beep, but the fact that I was being reminded wasn't present to me. Like, I wasn't reflecting on the fact that I was being reminded. And I also wasn't like, um, it wasn't a cognitive, it did, it wasn't really a cognitive thing where I was like actively reflecting about how much it looked like an HP Lovecraft thing or something like that. It was, it was like a passive reminder where I couldn't help but be reminded. I couldn't help but like, have that, those kind of memories activated.
- 22:02 RTH: So the, the question that I wa, that I'm trying to get at is whether those memories are activated in your direct experience. Y'know, the cognitive psychologists think about things being active and they don't care whether it's in your cognitive experience or not. [Gabriel: Mm-hmm.] And, and I'm interested in whether you're, whether you're experiencing this, and if so, in what way?
- 22:22 Gabriel: Yes, I am experiencing it.
- 22:24 RTH: Okay. And, and how, how, how, (so what's this guy's name? HP Lovecraft?)
- 22:31 Gabriel: Yes.
- 22:32 RTH: Okay. And that's a, a, a writer?
- 22:34 Gabriel: Yes.
- 22:34 RTH: And so how did, and so somehow you're being reminded of something related to HP Lovecraft?
- 22:41 Gabriel: Yes. He ha, well, um, yes, because he has like the very con, um, he has some themes that are very, uh, unique to him. And, uh, they're kind of called, they're called Lovecraftian, uh, because I mean, he, it's, it's so unique to him that it's sort of become well known as that kind of style. And, um, it was just, uh, I was, I was thinking about how it was Lovecraftian like, it, it, it, it felt Lovecraftian. And, um, there was, yeah, it felt Lovecraftian.
- 23:30 RTH: Felt Lovecraftian, looked Lovecraftian. I was thinking to myself that it looks Lovecraftian. I was thinking to myself that it felt Lovecraftian. All those things could be sort of separable experiential, possibility.
- 23:41 Gabriel: Yes. Um, looked Lovecraftian. Um, and there, but there's also another aspect of this where, so I would, i, yes, I was definitely thinking this *looked* Lovecraftian. Um, [RTH: [Inaudible]] there is also, what was that?
- 24:02 RTH: As a cognitive parallel, [Gabriel: Yes.] parallel to the, I, I see these tentacles *and* at the same time are in the poxi, proximity to that, I'm thinking, well, that looks Lovecraftian in some way?
- 24:16 Gabriel: Yes. But there's also a kind of, uh, there's also kind of like an emotional thing where, uh, I don't know if this is gonna communicate it properly, but y'know how sometimes

y'know, you, you smell something, and of course it brings you back, but it doesn't just bring you back to particular memories. It brings you back to a feeling associated with that time period or whatever. It's not just a particular memory, it's also like a sort of overall feeling. Um, in the same way that there's an overall feeling of this Lovecraftian stuff for me, and seeing this gave me that feeling, and that's what I mean by, um, reminded me.

25:19 RTH: So is there a Lovecraftian feeling *and* a thought that says, *well, that looks like Lovecraft*? Or is it just the [Gabriel: Yes.] Lovecraftian feeling?

25:29 Gabriel: There is, there is both.

25:32 RTH: Okay.

25:37 CK: And, and can I ask here, before we get too far away from this, in terms of the *feeling* you're talking about Gabriel, is, you were using the metaphor right, of like, you can smell something and it takes you back to this, to a general emotion. Is there a taking back to something, that seeing the tentacles stuff brings it to? Or is, or is the feeling itself sort of like an emotional feeling of Lovecraftian?

26:05 Gabriel: Uh, I don't know if I understand the question.

26:07 CK: I guess the question is, is this about [pause] Am I, is the, whatever we're calling the affective feeling part of this, is that centrally about Lovecraft or Lovecraftian? [Gabriel: Yes.] Or for example, like a, I'm remembering the feeling I had when I read Lovecraft's books when I was in middle school or something, [Gabriel: Okay.] or, or, or something else. But,

26:41 Gabriel: That's, uh, okay. So I don't, okay. I feel like if I, okay. So it might be that I'm remembering the feeling that I had when I read the books. However, I think that would still be centrally Lovecraftian. So, so I'm still not 100% sure if I completely understand your question. Uh, but maybe I do. And if, if I do, then I would say that, uh, both of those are correct.

27:24 CK: [pause] So this is a.. It's not *just* that I'm thinking in a cognitive way about something like *this looks Lovecraftian*, [Gabriel: Yes.] there's sort of a more, I'm trying to think of the right word. Not primal, but more of like a, but like a, again, a sort of a, a deeper affective-y sort of thing about [Gabriel: Yes.] Lovecraft or love, Lovecraftian?

27:57 Gabriel: Yes.

28:02 RTH: So that's not how I understood Cody's original question. What I understood about Cody's original question was, is this about the present tense, I feel Lovecraftian, or is this about a recollection of a past way I felt Lovecraftian and now I'm feeling it again?

28:20 Gabriel: Okay. So, okay. So I, I can, I understand that question. Um,

28:31 RTH: And the, and my questions are always about your experience, not your understanding about the way feelings work, or whatever. [Gabriel: Right.] I wanna know [Gabriel: I] whether this feels like it's Lovecraftian right now, or whether it's, that reminds me of that.

28:45 Gabriel: Uh hmm.

28:48 RTH: And maybe we've just gotten to the end of where we just can't go.

28:52 Gabriel: I think it's kind of both where it's like, it feels Lovecraftian right now, but that feeling is almost, okay, maybe this is what it is. There's some nostalgia built into the feeling. And I think that the nostalgia is what is causing this to be a muddy topic, because the nostalgia is sort of an act of being reminded, or, or it's very strongly connected to that. [RTH: Got it.] And, um, I think, I think, yeah, I think that's what it's, there's a nostalgia there.

29:29 RTH: So Lovecraftian feeling includes some nostalgic stuff.

29:34 Gabriel: Yes. Or maybe it ar, maybe it arouses nostalgia in me, and I can't separate it completely when I think about it, but that's what's going on. [RTH: Fair enough.] Okay.

29:49 AG: Okay. Um, so I guess we could go to the, "it wasn't just" portion. [Gabriel: Mm-hmm.] Um, so remind me again what was going on there?

30:03 Gabriel: Um, right, I'm, I'm just laughing because, uh, I started off saying the visual thing would be the most straightforward, but, uh, or the most easy, but I, I don't think it was. Uh, "it wasn't just," was just, it was just auditorially present to me. There was, uh, it was the three words in my internal voice, uh, raspy in ev, like, like I've discussed before. And, um, yeah, it was just those three words and a, and it was experienced as part of a conversation with my friend about the game.

30:41 AG: Okay. And, um, so this, "it wasn't just," is it that this block of words is, um, I'm saying these block of words and the beep happens, or I'm saying a sentence, the beep happens to catch me at the end of "just," or is it just that these block of words are in my experience somehow? I don't know if that question made any sense, but

31:01 Gabriel: No, it makes sense. Um, I think in this case, it's kind of like the last one, uh, where I had the word "the" and, um, this sort of chunk, it was, I mean, it was presumably part of a sentence, however, the rest of the sentence really wasn't present to me. Like, I don't, um, it was experienced as part of a sentence, but the rest of the sentence wasn't there. It, which is partially because this was sort of just going on in the back of my head and, um, uh, I wasn't really focusing on it.

31:39 AG: Okay. And, um, is there anything more to be said about that?

31:56 Gabriel: Um, no, I don't, well, I mean, uh, not that I know of.

32:03 AG: Okay. And this speaking to a friend deal

32:10 Gabriel: Mm-hmm.

32:12 AG: Uh, could you, uh, tell me more about that? Like what, how that's [Gabriel: So,] present?

32:16 Gabriel: Right, so it's sort of like in my, in, I, I'm, when I'm saying these words in my head, um, it's part of a imaginary conversation with a friend of mine. So he's not actually there, I'm not actually talking to him in the real world. [AG: Mm-hmm.] But, um, the, the, the, "it wasn't just" was me saying those three words to my friend.

32:44 AG: And it, this is a specific person, I'm gathering? [Gabriel: Yes.] It's not just I'm saying, saying it to this person. Okay.

32:49 Gabriel: Yeah. This specific person.

32:57 RTH: And does it make sense to say which is more present to you? The speaking part or the tentacles part?

33:05 Gabriel: Uh, I, I [RTH: (Inaudible)] would say, uh, I would say it, it makes sense, but I don't know the answer right now. I don't, I don't remember, uh, enough to know which thing I was thinking about more.

33:21 RTH: Okay. And you also said that the speaking was in the back of your mind. Did you mean that metaphorically, or did you mean that, [Gabriel: Yeah, metaphorically.] Okay. Not back here somewhere [taps the back of his head].

33:32 Gabriel: Yeah. No, not, not actual physical location.

33:36 RTH: Okay. Some people, when they say in the back of my mind, *do* mean that.

33:39 Gabriel: Okay. That's not what I mean in this particular instance.

33:43 RTH: Okay. Onward?

33:48 CK: I did have [AG: Yep.] one, just one quick question. Of the tentacles bit, Gabriel, is it, is it fair to, is, is the sort of the majority of that, again, I don't know if this is an answerable question, but is the majority of that sort of the seeing of it, or the nostalgic part of it, or?

34:08 Gabriel: Okay. The majority of that would be the seeing of it.

34:13 CK: This is mostly a seeing or primarily a seeing that also includes the, the parts of sort of the being reminded of the Lovecraftian-ness of it?

34:25 Gabriel: Yes.

34:33 CK: Then I'm good on this beep.

34:34 RTH: Number 4.

34:36 CK: Yep.

SAMPLE 13.4 DISCUSSION STARTS HERE (working backwards)

34:36 Gabriel: Okay. Uh, so this was also while I was, uh, playing this game and, um, in this case, [pause] okay, uh, actually, no, this wasn't while I was playing a game. Um, but I was thinking about the game. So in this particular instance, uh, the word "scales" was in my head as in like, scales of a dragon. Um, and so that, that word, uh, was auditorially present to me. And additionally, there was, in my visual experience, uh, an imagined, uh, scales, which were kind of pixelated and blocky. Um, so as to be kind of like in the art style of *Minecraft*.

Also, auditorily present to me was the sound of my alarm going off, uh, on my phone. And it was experienced as the sound of my alarm, but also there was the, uh, the whole melody of the alarm. Like, I, I feel as though the ev, the whole detail of the alarm was there. I was hearing it, I was hearing it very clearly.

And also there's a, a sensation, like a physical sensation, which was present to me, which was just out of warmth. [pauses] And that covers it.

36:21 CK: And I guess same question as you've asked before. Any easiest place for us to start?

36:21 Russ comments: It probably would have been better to begin with the most salient aspect. See the comments at 3:09 and 43:16.

36:27 Gabriel: Um, probably the easiest one that I would say is warmth.

36:32 CK: Warmth?

36:34 Gabriel: Yes. Uh, and that's just because it's basically like one thing, and I can't really explain it any further, it's just that my whole body felt warm. Uh, I will say specifically my legs,

36:51 CK: And by specifically my legs, meaning just my legs, or?

36:55 Gabriel: My legs felt more warm than the rest of my body.

36:58 CK: Gotcha. Mm-hmm.

36:59 Gabriel: I still felt warm. It wasn't just my legs that felt warm.

37:07 CK: So this is like, my legs are really warm, and the rest of my body's warm.

37:11 Gabriel: Mm-hmm.

37:13 CK: And is, is this about the, the warmth? Or the *contrast* in warmth between my legs and my body or?

37:23 Gabriel: It's just about the warmth. It's not about the contrast.

37:27 RTH: And is the warmth experientially present at the moment of the beep? So it's, what I wanna know is whether at, interrupted by the beep is the experience of warmth, *or* the beep happens, I survey my situation, an, and I find warmth in my legs.

37:44 Gabriel: Right. Um, uh, I mean, as best as I can say, the actual experience of warmth was there, it was experientially present to me. [RTH: Okay.] Mm-hmm.

37:59 CK: Anyone else have any other questions about warmth?

38:03 RTH: No, I'm good.

38:04 CK: Okay.

38:04 Gabriel: Okay.

38:06 CK: And then where'd you, where, where does it make sense to go next, Gabriel?

38:12 Gabriel: Um, well, uh, so the whole scales and the image, that was probably what was probably, I, I think that was more present to me than the sound of my alarm at the time. However, the sound of my alarm at the time is the easiest one for me to describe. [CK: Okay.] So, because that's also a, a pretty simple thing. That was just the sound of my alarm. I mean, it's simple as I think of it. Um, it's just, it was just the sound of my alarm on my phone. And, um, it was, it was going off at the moment of the beep. And, um, uh, it was just very present to me. It was a, and it was a, it was, um, a whole musical phrase that was present to me. Um, at the moment of the beep, it, I think it was the entire, uh, alarm, uh, up until the beep. So I, it wasn't chunked out or anything like that.

39:15 CK: So in reality, the, my alarm's been going off for a second or two. And at the moment of the beep, it's the whole, it's the whole alarm, that whole musical phrase of the alarm that's present.

39:25 Gabriel: Yes.

39:27 CK: And you had said this was auditorially present, [Gabriel: Mm-hmm.] and so how, I can imagine that can be a hearing thing, but it might not be. So I [Gabriel: Okay.] wanna know how,

39:42 Gabriel: Yeah. It's a hearing thing. I, I heard it, um, in the real world. It was in the real world. And, y'know, I heard it, it was like a hearing anything else in the real world [pause] as far as I can tell.

- 39:58 CK: And you had talked a little bit about the detail of the alarm being there, meaning like the melody and all of that. [Gabriel: Yes.] And, and that it was clear. Is that, is, is that all sort of one the same way? I know, you've been talking here a little bit now about, it was the whole musical phrase, it was, it, it was very clear [Gabriel: I said that because] is there anything more to say about that, or?
- 40:18 Gabriel: Yeah. Well, I said that because, um, I actually just said that because that was interesting to me. Uh, because we've talked a lot about, uh, visual, an, uh, and how there's a lot of undefined or elements in like, visual experience. Um, and imagine, especially imagined visual experience, maybe, or maybe, maybe both, but it's just more obvious in imagined visual experience, that there are undefined elements that in reality kind of, are kind of not very clear if you really take, if you analyze it. Um, even if their experience is clear in the moment. But, uh, when it came to this particular, um, I, this musical phrase, I did not feel as though there was anything that wasn't clear, uh, even on retrospect, even when I analyzed it as well as I could.
- 41:13 CK: Okay. Anyone have any other questions on that?
- 41:19 RTH: I do. So is, is, in this portion your experience, does it, does it make sense to ask, are you hearing my, are you hearing an alarm? Or are you hearing a musical phrase?
- 41:34 Gabriel: Um, I'm hearing a *musical alarm* because the, the sort of musical nature of it was definitely present to me, but it was also present to me as an alarm. Um,
- 41:51 RTH: More, equally so? Alarm is something I'm supposed to respond to this and a musical phrase is I'm supposed to listen to this? I guess those would be,
- 41:59 Gabriel: Yeah. Yes. Uh, I think it was more so musical. It, it was actually kind of like an ano, annoying musical as well. So there was some annoyance that was present to me. Um, but I would say actually, although it was present to me as an alarm, it was also, it was more so present to me as, uh, kind of an annoying musical interruption.
- 41:59 Russ comments: This is an example of the range of bracketing presuppositions. Presuppositions can be not merely about the way things should be, but about how they are experienced. Here, the natural presupposition might be to assume that the alarm was heard as a signal that the programmed time has arrived; Gabriel's experience was at least as much about the nature of the sound—it's musicalness—as about the pre-programmed intention of the noise—its alarm-ness.
- 42:29 RTH: Okay.
- 42:35 CK: Okay. And then there's
- 42:38 RTH: And I would, I would [CK: Oh] say to the group just on, on, on, in the methodological deal here, he, when he's called it an alarm, but his description is of, has been of the musicality of it. And the description usually trumps the words that, the word in reality. So the word in reality is it's an alarm, but in experience it's more musical. Not a mind reading thing, he's, he's, he's told us that. [pause] So on to the "scales"?

- 43:15 CK: Yep.
- 43:16 Gabriel: Mm-hmm. Um, this is, uh, this is difficult because I do not remember what it looked like. Uh, I wrote, I wrote it down. I wrote down, this is what I wrote, uh, that I had the word “scales” in, auditorially in my experience, much like, y’know, any of the other words we’ve talked about. Um, and then there was the image of these blocky pixelated scales that were in the style of *Minecraft* art. But I, a, I, I actually don’t remember it at all. I don’t remember what it looked like.
- 43:16 Russ comments: This is part of the evidence that starting with the easiest is not the best strategy. (See the comment at 3:09.) It likely would have been better to start with the “scales” aspect, which was more salient and probably more difficult to describe. We have made that description difficult by detouring through the warmth and the alarm. Whether Gabriel could have recalled the scales visualziation if we had not taken the two detours cannot be known, but there was no good reason not to have gone there first.
- 44:02 RTH: So I say we should honor that. [CK: Yeah.] I, I would, I, I would like to ask about the aud, auditorially present or do you wanna ask about that, Cody? [Gabriel: Okay.]
- 44:12 CK: You can, you can, you can ask it. I was, that was where my question was gonna go next. Uh,
- 44:18 RTH: So is, is this, I’m saying to myself “scales,” or I’m hearing myself, I’m hearing the word “scales” or what?
- 44:25 Gabriel: Yes, it was, um, it was in, it was, uh, I was speaking it in my, in my head. So, [RTH: Okay.]
- 44:40 CK: And is the, is “scales” here at this beep experientially any different or similar to, “it wasn’t just” in the past beep or the, [Gabriel: Ah!] “the” in the first beep (or beep 6)?
- 44:59 Gabriel: It was a not part of, um, so each of those were part of, uh, a sentence, and they were experienced as part of a sentence, even though the rest of the sentence wasn’t there. In this instance, it was not actually even experienced as part of a sentence. It was just one word.
- 45:13 CK: One word. [Gabriel: Mm-hmm.] But, but, but all were innerly spoken as opposed to I’m just hearing [Gabriel: Yes.] this, there’s no [inaudible] okay.
- 45:23 Gabriel: Yes.
- 45:24 RTH: I’m just speaking.
- 45:26 CK: Yeah.
- 45:27 Gabriel: Mm-hmm.

- 45:29 RTH: So as an aside, I'm, I'm sort of curious why you would say *this is*, I would, *auditorially present* as opposed to *I was saying it*?
- 45:39 Gabriel: Um, okay. Uh, because I, I mean, I, I, y'know, uh, did I, did I s, because I did hear it. Did I say that I didn't hear it? Um,
- 45:54 RTH: No, you said that it was mostly spoken. I, I think you didn't say that you didn't hear it.
- 45:59 Gabriel: Okay. Yeah. It, I was speaking it, but, um, I think on the last question, Cody, I'm sorry. I think I kind of zoned out when you on, on your last question. Uh, I don't remember ex, so I don't know if I answered that wrong, but, um, yeah, I, I had spoken the word "scales," and I was hearing my, I was hear, it was auditorially present to me because I hear it when I in, innerly speak it. Um, so that, that said, I wouldn't say I was hearing it more so than I was speaking it or that I was speaking it more so than I was hearing it, because they're really kind of two sides of the same coin in this, when it comes to, innerly speaking. And it, it, it doesn't make sense to me to say one is more so than the other.
- 46:50 RTH: Okay.
- 46:51 CK: Yep.
- 46:55 RTH: Then onward. And, uh, and I would say, you said that you had one beep that was sort of interesting and that it was a, a beep about another beep. Would it make sense [Gabriel: Yes.] to go directly to that one?
- 47:06 Gabriel: Sure. I, I'd like to because that was, that was fun. Um,
- 47:11 RTH: And what, [Gabriel: So,] what number was that just out of,

SAMPLE 13.2 DISCUSSION STARTS HERE (skipping sample 13.3)

- 47:14 Gabriel: That was beep number 2. [RTH: Okay.] So, um, in beep number 2, there was, uh, auditorially present to me the words "being food," "being food." And I was experiencing it as having, uh, written those words, or typed those words. Um, and I was also at that moment (so, so to be clear) it was the experience of innerly speaking them and innerly writing them and innerly, innerly writing, so far every time I've innerly, uh, sorry, not innerly writing, externally writing. Every time I've written something, so far I've had, I've innerly spoken it as well. So it was the experience of innerly writing it and having it innerly spoken.
- Uh, and then at the same time as I was writing those two words, uh, I was wondering how I could, uh, possibly verbally explain how the cash in the previous beep had a sense of being food since the connection is so tenuous.
- Um, additionally, I was visually imagining, uh, Dr. Hurlburt, and I was struggling to... Oh, yeah, I, I was visually imagining Dr. Hurlburt struggling to understand what I was saying. Um, so also in this experience, Amber was not, uh, was also visually

there. And she had a somewhat better grasp on what I was saying because she had seen the show I was talking about, um, *Breaking Bad*.

And also visually there was a, a bag of, uh, of prop methamphetamine.

So, uh, yeah. And I, I think, oh, yeah, and there was also a, visually present to me, there was a bundle of cash in a clip art style, and that covers it.

49:44 RTH: So there's a word that I'm not sure I've heard. Is it cash, c-a-s-h, cash?

49:47 Gabriel: Yes. Yes.

49:49 RTH: Okay. And, and then there's a, all the visual stuff, at least three different themes of the: me and Amber and, uh, so it's four, I guess me am, Amber, a bag of prop meth and a bundle of cash?

50:07 Gabriel: Uh, well, the, the, the, the meth and the cash, that's one thing. Like that's one. They're the, they're not visually separated. There's the cash next to the, the meth. And, um, also you, you and Amber, um, that's one thing as well. Like you're, you're next to each other there. It's not two separate seeings.

50:34 RTH: So is it two separate seeings? One of me [inaudible]

50:36 Gabriel: It's two separate seeings.

50:38 RTH: Okay. One of me and Amber and one of the cash and, uh, the meth.

50:41 Gabriel: Yes. Yes.

50:42 RTH: Okay. And, and equally present, both of those seeings?

50:48 Gabriel: Um, the, uh, you and Amber are the, is more present than the, uh, the meth and the cash.

51:01 RTH: 60—40, 90—10?

51:03 Gabriel: Uh, 60—40 sounds about right.

51:05 RTH: Okay. And, and so me and Amber, h, what, what do you see?

51:13 Gabriel: Uh, so I see Amber with a look of, uh, under, it's hard to explain, but it's sort of like, um, a hesitant understanding, I guess [laughs] is the best way of putting it. Where there, there's like a look of, o, on her face, of, um, that she kind of understands what I'm saying, and she might have figured it out, but isn't sure. And then, um, and then Dr. Hurlburt, in this you are, um, sitting back in your chair and you're, uh, I think your eye, eyebrows are a little scrunched while you're trying to figure out what I mean.

52:21 RTH: So, so is it fair to say that you see mostly Amber's expression and my expression? This is about seeing our expressions? Or has that, or has that just happened to be...?

52:38 Gabriel: The expressions are the most, are, are the most thematic elements.

52:44 RTH: Okay. And, and what else is present other than the expressions?

52:49 Gabriel: Um, there is the zoom, um, window. So both, your, your images there are in a Zoom window for me.

52:59 RTH: And in two separate squares? I'm in one square, Amber's in another one?

53:03 Gabriel: Yes.

53:04 RTH: And would, and does it make sense to ask which ones?

53:08 Gabriel: Um,

53:10 RTH: Am I to the right?

53:11 Gabriel: Well, uh, I, I mean, the whole time I was thinking about this, I was thinking that you were on the, um, you were on the right, uh, my right, and then Amber was on my left. However, that is also the case right now. So I wonder if *maybe* that's, uh, a result of [RTH: Okay. Could, could be.] I, I'm not, I'm not sure, I'm not ac, I'm not very confident about that.

53:35 RTH: So I, I do think it's the, it's the case that the present always infects the past. There's no [Gabriel: Mm-hmm.] question about that. And, but I'm gathering you to be saying, it seems to me that Hurlburt's on the right and Amber's on the left, but [Gabriel: Yes.] maybe that comes from something else. [Gabriel: Yes.] And, and do you see the whole Zoom setup, or is it just like, do you see yourself in there and Cody too, or?

54:05 Gabriel: There are, um, other windows, but uh, they're not, uh, they're not clear at all. So...

54:15 RTH: Okay. And the, and the Zoom setup, is that clear?

54:21 Gabriel: Um, it's clear that there is a Zoom setup, but the rest of it is not very clear. Like the rest of it is not visually clear.

54:32 RTH: And Amber and I are clear, [Gabriel: Mm-hmm.] and is it just our expressions that are clear or is the, you see...?

54:40 Gabriel: Your expressions are definitely the most clear part of the entire thing.

54:46 RTH: Okay. And then there's the cash and the drugs. What do you see in that?

54:56 Gabriel: Uh, so that's like a whole 'nother image, and I don't, it's not like, um, it doesn't have a position relative to the position of the, uh, of the seeing of you and Amber. It's, uh, it's just somewhere. Um, and that's like, there's a, there's a bag of, um, of this blue prop methamphetamine. And specifically it, I do experience it as being cotton-candy flavored prop, methamphetamine. Uh, although I'm not experiencing the flavor, I

just, [RTH: (Inaudible)] the fact of the matter is there. And then there's also to, it's right, or sorry, to my right, uh, or to the right of it, there's a, a, like a, a bundle of cash. And the bundle of cash is kind of, kind of looks like something you'd see on Monopoly board or something like that. It's kind of, um, it's cartoonish. It's cartoony cash, looks like clip art.

56:10 RTH: And so do you see cash itself or do you see a bundle with a dollar sign on it or?

56:15 Gabriel: I see a, I see cash, it's like a little stack of cash with a band around it.

56:20 RTH: Okay.

56:22 Gabriel: And it's the side of the cash. I don't see the dollar sign or anything like that. It's just a side of the cash.

56:28 RTH: Okay. And you said it doesn't seem to have a relationship to the, to me and Amber. Does, does that mean that they're both sort of straight ahead and how could that possibly be in the real world?

56:41 Gabriel: Uh, I wouldn't even say that they're both straight ahead. I don't, I, it, it doesn't make sense for me to, to put a, okay. It makes sense for me to put a visual, a, a direction on the seeing of you and Amber because of the fact that it, the experience is of seeing you guys in front of me. However, when it comes to this bag of cash and, and or this stack of cash and the bag of meth, um, that has no, it doesn't make sense to, to put it anywhere.

57:18 RTH: Okay. Anybody else have any questions about the visual stuff?

57:24 AG: I, I do.

57:25 CK: I do too. [Gabriel: Okay.] Amber, why don't you go ahead.

57:28 AG: Okay. So, um, the, for the expressions there is this notion of Amber is having this expression because she's seen *Breaking Bad*. Is that part of the experience or is that just, I, I don't know. Is that just more like of a rationalizing, this is why I saw it this way, this is why I saw it that way? That's not part of my experience at the moment of the beep. Does that make sense?

57:55 Gabriel: I, yeah, it does make sense. Um, I think the fact is, uh, the fact that, uh, I, that the, the fact of your understanding being a result of having seen the show *is* there, but it is pretty small.

58:21 AG: Okay. So I'm just trying to get that. Is this more than I'm just seeing two differing [Gabriel: Yes.] "emotional" [gestures with air quotes around the word emotional] reactions that there's a little bit more,

58:31 Gabriel: Yeah, it's definitely more than that. Yeah, there's, [AG: Okay.] there's definitely a little more than that. Mm-hmm.

58:36 AG: Okay. And then, um, this, uh, again, with the, with the, the blue prop meth, [Gabriel: Mm-hmm.] um, is, is that a similar thing? The, the cotton candy flavor, it's a little more than, I'm just innerly seeing this bag of blue whatever it, it's, I'm somehow, this, this [Gabriel: Yes.] part of, um, cotton candy flavor it is part of my experience, even though I don't taste it, I don't know what that [Gabriel: Yeah.] tastes like. [Gabriel: Exactly.] Somehow,

59:09 Gabriel: Yeah. [AG: Okay. Okay.] The fact of it being cotton candy flavored is just there somehow. It's not, [AG: Okay.] obviously it's not visually present.

59:17 AG: Right. [Gabriel: Mm-hmm.] Well, yeah. Okay.

59:20 Gabriel: Maybe not obviously, but it's.

59:23 AG: Yeah, I, I, I see what you mean. Okay. [Gabriel: Okay.] Then those were all my questions.

59:29 RTH: So let me inter, interrupt here and, and mindful of the time here. Let me ask about the second half of this experience. So the, the other half of this experience was you was wondering how you're gonna explain the cash to us, I guess?

59:43 Gabriel: Yes. And I do have 10 more minutes. Um, so yeah, wondering how, um, I was going to explain the cash. Uh, [pauses] so the wondering is very strongly connected to the image. Um, uh, so, uh, I, I guess the question is, would I, would I still be wondering this even if the image weren't there? Uh, well, I guess that's not the question you asked, but yeah. So I had this wondering, I was wondering how I could possibly explain this connection, um, because it made very little, it didn't make, it didn't *seem* to make much sense. The connection that I was reflecting on was very tenuous. And, um, I was wondering this, and it's like, part of the reason I was wondering this was because I was imagining this thing happening where you guys wouldn't understand what I was talking about.

1:00:53 RTH: So the wondering itself, I'm gathering that there is a wondering that's present that is beyond the image. [Gabriel: Yes.] And there's actually two images involved. Is the wondering about both of them, both the Amber and me image and the cash image?

1:01:10 Gabriel: Uh, I think the, I don't think the ca, the, the cash image, uh, I don't think that I'm wondering about that.

1:01:17 RTH: Okay. So it's more about whether I, we could understand, so you have a, [Gabriel: Yes.] you have an image of us sort of semi understanding, Amber more than me, but neither one of us necessarily understanding anything. And you're wondering how you're gonna convey this? How, whether it's possible, how could you explain it to us?

1:01:36 Gabriel: It wa, it was how, how I could possibly explain it. [RTH: Okay.] Uh, yes.

- 1:01:42 RTH: And is that, is the, how could I possibly explain it thought a similar thing or a different thing from number 1 [really 13.6, the first sample discussed today] where I'm worried about or wondering about my family and whether they're gonna find the message funny? Is it the, is this the same genre with a much different content?
- 1:02:01 Gabriel: Uh, [pauses] yeah, I would say so. That seems pretty accurate to me. That said, one of, I mean, the content is very different. And to be clear in the, in the message to my family, I was not wondering if they would find it funny. Uh, I was, uh, I was, it was just the idea of them finding it funny. In this particular instance, I was *wondering* about something.
- 1:02:33 RTH: Okay. I got, I got that. But my, my [Gabriel: Okay.] question was about the vehicle, I guess, of the vehicle of the thinking, and does it seem like it's sort of the same kind of a thing? One is a wondering and one is about my family and one is about understanding it, whatever. But the question is whether the *thought process* seems like sort of the same deal or different?
- 1:02:53 Gabriel: Yes, that seems accurate. It seems, I mean, I guess I don't even know what would constitute a difference between them. So, uh, as far as I can tell, it seems like they're the same thing. They're the same kind of thought process.
- 1:03:08 RTH: Okay. Then I think we probably ought to say, that's good, and [Gabriel: Okay.] you get ready for your next meeting. [Gabriel: Okay.] And, uh, and I guess I would, I would say that both of those examples are what I would call unsymbolized thinking. Those are, [Gabriel: Okay, got it.] pretty clear, clear examples of the way unsymbolized thinking is generally understood, presented, whatever.
- 1:03:33 Gabriel: Okay.
- 1:03:37 RTH: So I guess we should, sooner or later we gotta stop doing these things and we gotta decide when we're gonna, when we're gonna do that. So maybe, maybe the, maybe we, we should let you go do your thing and the rest of us should decide whether, um, what [Gabriel: Okay.], what we gotta do here or not.
- 1:03:58 Gabriel: Okay. That sounds good. Uh, so yeah, I, I can, I have to leave in six minutes, but, um, so, uh, will I, will I get an email or something?
- 1:04:08 RTH: Well, well for sure we're gonna have at least one more discussion or one more opportunity [Gabriel: Okay.] for discussion. And that would, and that would be, at the very least, we, we, you would get a chance to ask us or tell us or whatever, what it is that, that's been going on for you, questions that you've had or whatever. So do you, at least there's gonna be a debriefing thing.
- 1:04:29 Gabriel: Okay.
- 1:04:29 RTH: But, and, and maybe more, more sampling things. If, if it were up to you, would you continue to sample if it would, would, would you *like* to do that? Or if you had sort of enough of this you, you got the feeling for what this is like, or?

1:04:43 Gabriel: Uh, if it were up to me, I'd continue. I enjoy it. I think, uh, I always look forward to the, the sampling days and everything, so.

1:04:49 RTH: Okay. All right. Well, I, I enjoy it too. So, but y'know, there's, everybody's gotta have a chance to think about what they, what they wanna be doing here. So we should, [Gabriel: Right.] we should talk about that and th,

1:05:01 Gabriel: And there's only so much data that you can get from me, so...

1:05:05 RTH: It's, that's true.

1:05:07 Gabriel: Alright, well thank you very much. Um,

1:05:09 RTH: So we'll, we'll be back in touch with you when, about something, soon.

1:05:14 Gabriel: Okay. Sounds good.

1:05:15 RTH: And we'll get you, we'll get you done the road to your appointment.

1:05:18 Gabriel: All right. Thank you very much. [RTH: All right, thanks.] Have a nice day.

1:05:20 AG: Thank you.

1:05:20 CK: Thanks Gabriel.