

Michael Pollan
Michael Interview 5

Below in black is a word-for-word transcript of the March 1 interview with Michael that is available on YouTube at <https://youtu.be/CQyu0FI4H24>. In brown are conversations about the Descriptive Experience Sampling process that took place during the interview. In green are comments about and explanations of the Descriptive Experience Sampling process inserted after the interview. If you have corrections, suggestions, or questions, please post them as YouTube comments.

RTH = Russ Hurlburt

Michael: Michael Pollan

0:00 Michael: Got it. Well, I wanna apologize for these beeps cuz some of them are really boring [laughs]. Um, I've gotten in touch with the banality of, uh, I dunno if it's one I choose to put on the beeper or what, but, um, anyway. Well,

0:15 RTH: Well I would, I would say two things about that. I would say most people find their beeps boring.

0:21 Michael: Is that true? Yes.

0:22 RTH: Interesting. And, and I generally don't find beeps boring that other people find boring. Some, sometimes they're boring. But most, most of the time what's boring to one person, like, maybe *you*, would not necessarily be boring to me because, y'know, it's the kind of thing that you do all the time, but it's not the kind of thing that *I* do all the time. And so I'll, I'll let y'know whether I find them boring.

0:46 Michael: Okay. [laughs]. I'll see if you're falling asleep. Alright. Um, anyway,

0:50 RTH: But the cha, the chances are good I *won't* find them boring. That, that's, that's really what I was trying to say, sort of in jest, but

SAMPLE 5.1 DISCUSSION BEGINS HERE

0:56 Michael: Good. All right. I won't apologize. Um, so I did three yesterday and four or five today, so I'm gonna do the fresher ones. [RTH: Okay.] Uh, the first one today, uh, during my morning meditation session, I put on the beeper and, um, my mind had wandered off the breath to plans and my to-do list for the day. Um, right before the beep, I'm remembering that I booked a walk with a friend, my friend Dacker, for 4:00 PM um. At exactly the moment of the beep, uh, I am thinking where to go. It's been very rainy here and most of the trails I can think of are gonna be really muddy. And at the beep I've concluded, and I *don't* say this to myself, but I *think* it to myself, we should go to Inspiration Point, which is a place up Tilden Park, which has a paved trail.

- 2:06 Michael: Um, this is mostly a wordless sort of internal debate, um, with, y'know, concepts like *hike, trail, rain*, y'know, I'm just kind of moving around these blocks, um, and then come to that conclusion. But there *is* a moment, there *is* an image that sort of flashes, uh, right around the time of the beep, or before the beep, and that is a picture of the trail there, um, flat, a flat segment showing the asphalt paving. And that sort of, kind of solidifies my, oh yeah, this is definitely where we should go. Um, so I would describe it as unsymbolized with, with the exception of that, uh, brief image, which was a companion to an earlier image, long before the beep, of a muddy trail. I mean, long—seconds—of a muddy trail. Um, interestingly enough from a different angle.
- 3:21 RTH: So is there a, is there a sequence involved here, or is all these things happening sort of at the same time? Or is that question not possible to answer?
- 3:32 Michael: Well, some of, some of this internal debate, y'know, precedes the beep by a few seconds. [RTH: Okay.] At the moment of the beep, I've settled it, and we're going to Inspiration Point. Um,
- 3:45 RTH: So let's focus on that portion first, and then we can talk about the rest, rest later. [Michael: Okay.] So, at, at the, at the moment of the beep, what gets caught in flight by the beep is Inspiration...
- 3:55 Michael: Let's go to Inspiration Point. It sort of solves the problem. [RTH: Okay.] It's like conclusion. It's, it's conclusive.
- 4:02 RTH: And that I'm, I'm understanding is *not* in words.
- 4:06 Michael: Right.
- 4:06 RTH: So the word...
- 4:07 Michael: I don't remember any particular words.
- 4:09 RTH: Including the word Inspiration Point.
- 4:13 Michael: Yeah. Because I, yeah, I mean, I just know it so well. [RTH: Okay.] I don't feel like I have to say it to myself. So
- 4:19 RTH: What, what gets caught in flight by the beep is the conclusion: *Let's go to Inspiration Point*. And implied in that... ([phone beeps] Sorry about that.) ...implied in that is it's gonna have a concrete trail or a paved trail, and not muddy and whatever, but
- 4:44 Michael: Yeah, at some point, very close to the beep is this image that I see a direct, I see a asphalt paved straight stretch of trail, interestingly, from a perspective, not on the trail. In other words, I don't see it in front of me. I see it from the side, a place where you, I don't know how you would be there, but, um, so it has a perspective.

- 4:44 Russ comments: The visual image is before the beep, not *at* the moment of the beep, so we won't discuss it further. But I note in passing that it is common for visual images to be from never-seen-before or impossible perspective. Visual imagery is *not* a replay of what you have seen.
- 5:11 RTH: And, and do you think that that the, that seeing the seeing of the asphalt trail, is that come and gone, done, over and over and done with before the actual beep begins?
- 5:24 Michael: Yeah, it's shortly before the beep. [RTH: Okay.] It kind of, y'know, having seen that, I could imagine, okay, there's a place you could take a hike today.
- 5:35 RTH: Okay. So what in, in, what I would say is that at the moment of the beep is the conclusion *we're gonna go to Inspiration Point*. Let's go to Inspiration Point. Inspiration point would be better, something like that. But none of that is in words.
- 5:50 Michael: No, I mean, I, I was, I very specifically asked myself that question right when it happened, and it was like, no, it was just one of the, uh, I dunno if it was a concept or what, but it, it, there were no particular words attached to it.
- 5:50 Russ comments: This is an instance of unsymbolized thinking.
- 6:09 RTH: Okay. And...
- 6:10 Michael: I find when something's very familiar that I don't bother doing that, translating into words. I, I've been to an Inspiration Point a million times. It's just sort of a thing, an option, that doesn't even need to be articulated unless I'm talking to somebody.
- 6:10 Russ comments: This is an example of a self-theory, a this-causes-that-and-why about inner experience, which may or may not be true. But RTH does not follow up on that, because it is not about the phenomenon at the moment of the beep.
- 6:29 RTH: Okay. And, and I'm gathering that the, that the rest of the considerations: that it's been raining, it's muddy, whatever, that's before the moment of the beep. Maybe not much before the moment of the be, but a second or two.
- 6:42 Michael: Yeah, no, I mean, it's, it's, there's a sequence here that just happened to be caught at that moment. But there was this back and forth, uh, decision deliberation that, uh, we caught at the end with the beep. [RTH: Okay.] When it was resolved. But before it was like, oh, where are we gonna go? It's really raining. The trails are all gonna be wet, and I'm picturing a muddy trail. Um, but, um, yeah.
- 7:15 RTH: So the distinction that I want to, I wanna be as clear as I can about is that all of those things that we just decided that, er, that you just listed, are actually slightly before the beep.
- 7:15 Russ comments: Those things are therefore (it would seem to RTH) context. In passing I note that it is remarkable to me that Michael still, after many discussions

across four previous sampling days, mixes what seems to be context in with directly apprehended experience. The main questions for me about that are about Michael's experience: Does his directly apprehended experience include some things that would seem to RTH to be context? Does his directly apprehended experience *not* include context but there is something about the DES process that mixes the context into the descriptions of at-the-moment-of-the-beep experience? Does his directly apprehended experience *not* include context but he has presuppositions that force him to include context?

I have noticed similar characteristics when sampling with others who are 55ish or older. I haven't sampled with enough of them to be authoritative. I would note that James has an opinion that is in the ballpark:

The older men are and the more effective as thinkers, the more, as a rule, they have lost their visualizing power and depend on words. This was ascertained by Mr. Galton to be the case with members of the Royal Society. The present writer observes it in his own person most distinctly. (James, 1890, p. 266)

I think it likely that James is on the right path but goes not far enough. (James, as usual, in my view, puts far too much emphasis on words.) Many of James's pages before and after p. 266 are demonstrations of the fact that words have a variety of meanings, and that context suffuses each word, that context chooses and colors each word's meaning (the p. 282 quotation you cited last week is an example). If that's true, why doesn't an older, effective-thinking man dispense with words altogether and deal directly with contexts? Maybe you do something like that.

Or another way of interpreting James's comment is that older people, as a result of declining mental power (whatever that is) simplify their cognitive processing until called upon to focus upon it. I've written about visual imagery in an older persons; her imagery in the wild was in black and white, but when she told me about it, it was in color. It took us a few sampling days to realize that—at first she naturally assumed that the at-the-moment-of-the-beep imagery was in color because the recalled imagery was in color. Only when she became fairly skilled at noticing immediately following the beep did she discover that her natural, on-the-fly imagery was black and white.

7:26 Michael: Yeah.

7:26 RTH: And the conclusion, it's the *conclusion*: Inspiration Point. *We're gonna go to Inspiration Point*. Let's go to Inspiration Point. That conclusion un worded, but understood [Michael: Yeah.] is what gets caught by the beep. Then I'm, I'm happy with that.

7:45 Michael: I've been, um, through this process a lot more alert to whether there words involved or not. And, um, it was pretty clear to me there weren't, and it was very interesting to see how you could have a, a thought process that involved a deliberation without... That you could have these kind of, I think of them as concepts that, y'know, without words attached, that you could manipulate them and come to some sort of resolution. Um, but as I said, there were two, two images in the midst of this deliberation. Um, so it wasn't entirely...

- 8:26 RTH: But, but I'm gathering those are over and done with by the [Michael: Yeah.], by the moment of the beep.
- 8:31 Michael: Yeah. *Just* in the case of the, the image of the, uh, paved path.
- 8:36 RTH: So I'm, I'm, I'm, I'm voting in favor of not discussing those further because they're not in caught, they're not caught by the beep.
- 8:46 Michael: Yeah.
- 8:47 RTH: Not caught exactly. And I'm, I'm, I am sort of picky about that in the sense that, that the, in, in, in my head, whether this is true in the real world or not, but in, in my head, there's only really *one moment* that is definable. And that is the moment... And, and even that's not *perfectly* definable, but there's one *best* definable moment, and that's the moment that is caught by the rise of the beep. Every other moment you can say, well, y'know, it's a little bit before, and what a "little bit before" means is maybe a second, maybe a couple seconds, but I'm not really sure. I, I don't know where those times really are. And so,
- 9:27 Michael: Yeah, it's, I mean, I think it's a matter of seconds. And the, and the other thing the beep is doing is of course, alerting me to the fact that I'm not doing what I should be doing in my meditation. And, um, so,
- 9:42 RTH: But that's after the beep.
- 9:43 Michael: That's a, it's all after the beep. And I'm just saying, oh yeah, well, you shouldn't be thinking about this now.
- 9:48 RTH: And that, and that is, and some people accuse me of saying, I got a magical beep or whatever. But that is the magic of the beep: that the beep, the, the beep calls attention from the outside to say, this is the moment that we're interested in. And to the extent that that's magic...
- 10:04 Michael: Yeah, you would never pick it yourself.
- 10:08 RTH: Right. On to number 2?

SAMPLE 5.2 DISCUSSION BEGINS HERE

- 10:13 Michael: Um, okay, I'm on a morning walk with Judith. She's talking to me, we're around the corner on a nearby street. She's talking to me about buying some cushions for the new chairs in the dining room, which we both agree are too low, uh, relative to the table. At the beep, I'm saying aloud to her "with some foam in them, so they give some lift." Um, and at the same time, so that's what the beep caught, um, I am imagining, not picturing, but imagining the sensation of sitting down in a chair that's too low, that sense of slight deflation you get when you realize I've sat in a chair and I don't like the relationship to the table, and I can feel it. Um,

So I'm, y'know, I'm, I'm feeling that she's, that this is a good idea, but I'm concerned that we could buy cushions that don't really help, um, so we need something with a little, a little substance to them.

Um, so, obviously words, they're aloud, she understood what I said. Um, but what was interesting to me was the fact that at the same moment I was feeling what annoys me about the chairs.

- 10:13 Russ comments: "I am imagining, not picturing, but imagining the sensation of sitting down in a chair that's too low, that sense of slight deflation" seems to be a description of experience at the moment of the beep. The saying aloud "with some foam..." may or may not be directly experienced—we will have to explore that.
- 11:45 RTH: So let, let's talk about the feeling first. Well, well, well, I guess I should ask, so which is more prominent to you, would you say, the feeling of the, the
- 11:54 Michael: Well, in inner experience, it's all the feeling. Okay. Um,
- 11:58 RTH: Then let's just, let's just go for that.
- 12:00 Michael: Yeah. So, uh, yeah, I feel like I've, y'know, this is what it's like to sit down in the chairs as they now are, and it feels, uh, awkward. Your arms are too high against the table. And, uh, but I, I feel that moment of settling into that chair, it's very distinct. Um, and it doesn't feel good.
- 12:00 Russ comments: In the original, the feeling was "that sense of slight deflation." Is that the same thing as feeling of arms too high?
- 12:30 RTH: And is this a bodily thing or a mental thing?
- 12:34 Michael: It's a, it's a bodily thing. It's, it's definitely a bodily thing. Um, y'know, when your ass lands in a chair and it's not where you expect it to be, um, you, oh, y'know, you're kind of like, you have this sense of not falling exactly, but not being where you, not being where you want to be in space.
- 12:57 RTH: So, so let's, let's presume from the moment that I'm like, Mr. Spock and I don't have any of these feelings like you humans got, and [Michael laughs]. And, and so it's not fair to say, "you know, what it's like when you sit in a chair," because I don't, I don't have that sensation. So what I would like to know is what your sensations were like as best you can describe them at the moment of the beep. Not when you're sitting in a chair, but when you're at the moment of this particular beep.
- 13:24 Michael: Well, the, I correlate the, the feeling with what I'm saying, um, and that they're both caught at the moment of the beep. Um, y'know, Judith started this conversation about the inadequacy of these chairs, and she's proposed this fix. And I guess there's, I dunno if the, if the, if what I'm feeling is the chairs as they are now, or the chairs as they would be if she got an, uh, insufficiently cushioned cushion. Um, but I'm picturing sitting down. Just now I think it is *with* the cushions, with bad cushions, and it's still like, ugh, y'know, maybe cuz they don't, uh, have any resistance. And in

my imagination, they're gonna let me, y'know, sink to the, to the almost the same level as the chairs would. And that I, I guess I'm imagining the first time that I would sit in these, these new cushions and, and how it would feel. Um, it's definitely a feeling in the body. It's not just in your butt, but it's your, your torso. And *I think* it's the sensation you have of your arms not being where they should be on a table, that you're a little kid and y'know how little kids sit at a table and, and, and I dunno how it feels to them, but it looks like it feels awkward.

- 13:24 Russ comments: Now the description is of butt and torso. Is the arm portion a metaphorical context?
- 15:02 RTH: So is, is that to say that I feel my arms too high [gestures with arms]? Or is it to say in my, in my imagination somewhere, but not so much in a feeling of it, I understand it's too high, and I understand it's like a kid would be, and I understand that stuff. So the question [inaudible]...
- 15:27 Michael: No, it's, I, but I *do* feel it. Um, it's, it's sort of like a, and this is gonna be theoretical, but um, it's a mirror neuron thing that like, I can, when I imagine something like this, I can rehearse the, rehearse it in my, I mean, I do feel it in my body. Um, there's a... Brief digression: There's a runner, one of these guys who likes to use, who likes to run barefoot, and he just has these little things over his feet that give no cushion at all. And he's an older guy and he runs by. And when he runs by and I see him and his feet coming down, I feel it in my legs. It feels awful. I just can't look at this guy. So it's a sympathetic thing. So I, I, I guess I'm accustomed to that sort of, if, even if it's an imagination, even if I'm not even imagining myself, but someone else, that there's a, uh, a bodily discomfort that I feel.
- 16:39 RTH: Okay. So the, the dilemma, what makes this work interesting and difficult or whatever, is the, I guess the extent in this particular example, the extent to which you feel it, and the extent to which you know what that feeling is like. So I would say in the, in your digression about the runner, [Michael: Mm-Hmm.] your, your description was more vivid than your description about the sitting. And so now I gotta figure out, well, what's, what's the deal with that? Is that, is that because the sitting wasn't really all that bodily vivid, but now he's remembering?
- 17:27 Michael: No, it was just a, I just, it's a much stronger feeling when I watch that runner. Um, and I, and, and also I've done it many times. There's like a circuit already about that guy. Um, it's like, ugh, here he goes. Um, this is less objectionable. This is an annoyance that feels painful,
- 17:49 RTH: Painful. So I'm, I'm not so much interested in the annoyance and the painfulness, what I'm interested in, in is the degree to which this, you experience... At the moment of this beep, and *no other time*—the only time that I'm ever interested in really is the moment that's interrupted by the beep. Is, is that an in-my-body feeling? Or is that, well, there's a constellation of things going on. I'm talking about this, I'm remembering, that I'm thinking about that other, that other aspect, I'm thinking about kids, I'm thinking about whatever. And out of that constellation I can say, "well, y'know, it's sort of like when your body slumps down" or whatever, that

whatever is you said. And that seems like it's sort of a different thing from saying at the moment of this beep, I was feeling my body slumping down.

18:36 Michael: No, at the moment of this beep, when I, the first thing I recorded was not the slump, it was the, it was the, the words I was saying. Um, and I was saying, we better get one that has some real cushion. And while I was saying that I wasn't, I wasn't looking at her. We were one, y'know, I was in front of her, she was behind me, um, close by, um, as I was saying it, I had this sensory image, if you will. And, y'know, it wasn't so powerful or anything, but it was distinct.

18:36 Russ comments: Michael could have said, at 10:13, I imaginarily felt my body slump in a too-low chair; and then on questioning clarified what that meant: it was in my torso, not my legs or head, and it was distinctly bodily present even though my body was in actuality standing, and so on. That would have seemed to me to be a compelling description of an imaginary body experience, revealed somewhat in the telling. But instead, Michael talked about his arm experience, and then seemed to retract his arm experience, and about kid's awkwardness, and about the chair (with or without a new pillow), and so on. And he gave theoretical explanations: motor neurons, brain circuits. The question is how much of that is in his experience at the moment of the beep? Should we understand him as describing aspects of at-the-moment-of-the-beep experience, aspects that were present but that take some time to describe? Or should we understand him as wandering away from at-the-moment-of-the-beep experience to ancillary, contextual, related-but-not-present-at-the-moment-of-the-beep issues? Or should we understand the ancillary, contextual, related issues as being part of the at-the-moment-of-the-beep experience? It's hard to sort out.

19:12 RTH: Okay. And then about the words, so I'm saying something about..

19:19 Michael: "With some foam in them so they can give some lift."

19:23 RTH: Right.

19:23 Michael: That's what I recorded.

19:25 RTH: And, and the fact that you are saying those doesn't necessarily mean that you experienced them at all. It could be, it's *possible*, that you would be into the sensory image and the words would just be coming out of your mouth. Or it's possible that you could be sort of concentrating on the words. Or it could be that [Michael: Yeah.] neither one,

19:48 Michael: They didn't take a lot of concentration, but I would say they, I would say the words were more present to me than the sensation.

20:00 RTH: Okay. So...

20:04 Michael: If the sensation was so strong, I might have shared it with Judith and I didn't.

20:17 RTH: Okay. [pause]

20:19 Michael: What?

20:21 RTH: Well, the, the, the, the complication, if you had said, this is not a strong feeling, but I feel it in my arms say, that would've sort of convinced me that this was a bodily sensation that I feel in my arms. But instead of saying that, then you say, y'know what, sort of like a kid when they're, when, when *their* arms are up, but that's about a kid's arm, not about my arm. And...

20:55 Michael: Yeah, but you feel like you're sitting at the kid's table or something when this happens whenever you sit at one of these chairs and it's, and it's too low for you, there is a kind of sense of regression that, y'know, this isn't, I'm at, I'm not at the, or, I'm a kid at the adult table, or something like that. It's just a like, ugh, funny feeling. Um, I dunno. It's a fam, it was a familiar, it wasn't the first time I've ever felt this. And I have sat in these chairs and like, I hate sitting in them, then I avoid them whenever I can [laughs]. But, um, uh, so, y'know, I felt it in my arms and I, and I did feel it in my butt, this, this, y'know, it's that surprise of finding yourself where you don't expect to find yourself in space. Oh! y'know,

21:49 RTH: So *where to find myself in space* and *I feel it in my butt* seem like two pretty different things to me,

22:00 Michael: Really?

22:01 RTH: And that, and that is, I think, I think our conversations have been trying to figure out what we're talking about to each other about this sort of, all the way along. I think that's what the, what the deal is. So if I could, and if I were gonna say about a feeling in my butt, I could say, y'know, "I feel my bones, my butt bones hitting the chair" or something. And if I were talking like that, I would say, "well, that's definitely a feeling in the butt." But if I say, "well, y'know, I feel it in my butt. It's like my body is in space," *then* it's no longer about a sensation in my butt, it's about a *relationship* rather than a *sensation*. Which, which no doubt starts, starts with no doubt, starts with some kind of sensation in this neuron or that, but it's not, I would say it doesn't seem to be directly apprehended as a sensation in so much as it is as a, it seems like sort of a lot of stuff. Kid, kid stuff and body stuff and butt, stuff [inaudible].

23:18 Michael: Well, I'm, y'know, I'm looking for analogies to explain the sensation. It's not like, y'know, burning your finger or, I mean, hurting yourself or landing on the floor. It's all you're doing is sitting down in a chair and you have this whole set of expectations of how it should feel relative to the table, relative to your, y'know, where your butt is in space and it's off, and it feels awkward. But you need your body to have that sense of awkwardness. It's not a, it's not a purely mental thing.

23:18 Russ comments: You need your body to have *any* sense of *anything*. But the sense that you have does not necessarily have to be *of* the body (even imaginarily *of* the body).

23:57 RTH: Okay. I'm thinking we should go on to number 3.

24:01 Michael: Okay.

24:06 RTH: And I, I wanna emphasize in, in the questions that I'm asking, I'm, I'm not being in the slightest critical. I'm, I'm trying to, I'm, I'm trying to be honest on my side of the conversation here, try, trying...

SAMPLE 5.3 DISCUSSION STARTS HERE

24:20 Michael: To Oh yeah, I get it. I get it. [RTH: Alright.] Uh, okay. This is one of the boring ones. So I'm at my desktop this mor, I'm at my desk looking at my desktop computer this morning between tasks, deciding what I need to do next. I take a glance at my, um, Gmail queue. And I, I see that a transcript that I was having made of an interview I did with somebody, uh, is ready. And I'm thinking, at the moment of the beep, I should really edit that transcript. It was like, y'know, I don't enjoy editing transcripts. It's very painstaking. But, um, and this was *not* spoken either. Um, it was a kind of obvious concept. Um, and I, y'know, the idea *transcript* and *the woman I was interviewing*, I mean, those were all present to me as part of the idea, but they were not spoken or visualized. So it was a, it was kind of experientially thin. Um,

25:41 RTH: So when, when you say the woman was present to you, do you mean the woman of this transcript in the sense that

25:46 Michael: Yeah. Yeah. This is not an interview with so and so,

25:50 RTH: My, my question is not whether, y'know, whether you know it's so and so and so I'm presuming that you do know it's so and so. The question is whether it's, I gotta enter, I gotta edit this transcript, or should really edit this transcript. It doesn't really matter in the thinking of that, whose transcript it is, it's,

26:07 Michael: I got no transcript. No, it's attached to, it's attached to her.

26:11 RTH: So there's something in particular about Emily's (let's call her Emily's) transcript. I gotta edit Emily's transcript.

26:19 Michael: Yeah. It's the only one in my queue, but the concept of this transcript has her attached to it in my head.

26:29 RTH: Okay. So it's not just a generic transcript, it's a transcript [Michael: Yeah.] of this particular interview with that particular person. Okay. And, and there are no words involved, but the words that you use to describe it use the word *really*, I should *really* edit that transcript. Is that sort of indicate that this thought process is, *I gotta do it. It's been there*.

27:01 Michael: Yeah. It, it is overdue. Um, it's not something I'm looking forward to. I finished everything else I had to do. It's unavoidable.

27:11 RTH: So that's all some of the,

27:12 Michael: Although I did match to avoid it,

27:14 RTH: [laughs], that's all some of the, some sort of the implication of the, in this thought process.

27:21 Michael: Yeah.

27:22 RTH: Okay. And I'm gathering this is entirely cognitive. Or is that not right?

27:32 Michael: Yeah, no, I don't, I don't hear or pronounce her name or visualize it. Um, I certainly don't see the transcript. It's not, it's not like I'm hectoring myself to do something, y'know, like talking to myself cuz I, cuz I'm not, it's just like, oh yeah, I gotta do this.

27:59 RTH: And how about feeling. Sort of feeling involved?

28:03 Michael: No particular strong feeling except, um, y'know, it's not, I'm not looking forward to it. It's not exciting. It's just, it's, it's something to cross off your, to-do list.

28:17 RTH: And is that to say there's probably some tone to this, but, uh, but I'm not, uh, I'm more interested in the *doing* of it than the *feeling* of it.

28:30 Michael: Yeah. It wa it wasn't, I mean, there, there was an affect attached to it, and the affect was, oh yeah, I gotta do this. Y'know, approaching a task, taking out the garbage or something, y'know, just not so you're excited about what you have to do. [RTH: Okay.] It wasn't exciting.

28:52 RTH: Number 4.

SAMPLE 5.4 DISCUSSION STARTS HERE

28:55 Michael: Um, I am, this is a few, this is a half hour later. I'm down in the kitchen downstairs. I've gone down to rewarm my coffee in the microwave. Um, while those seconds tick off, I'm thinking, *Hmm, I'd like a snack, maybe some nuts*. The word "snack" kind of hit with the beep. Um, um, and the word was present to me as a word. Um, and I am, uh, and at the very moment I'm saying "snack," I'm also moving toward the pantry to see what I can find. And somewhere in there is, maybe I should have a handful of nuts, but, but I don't think that was right on the beep. But the word "snack" was, I mean, the word snack was front and center. I could hear it. I could, uh, y'know, it was very present as a word.

30:07 RTH: And present as a heard word or as a spoken word, or both? Or lemme back up a...

30:14 Michael: I have so much trouble with that question. Um,

- 30:16 RTH: Let, lemme, lemme ask it a little different way. As a voiced word, whether your voice or somebody else's voice? [pause, Michael appears uncertain] So lemme back up away from *that* question. [Michael: Yeah!] So there's a word, maybe we've talked about words. Words can be present just as a word *without any voice at all*. Word can be spoken, it can be heard, it could be seen. There's a lot of different ways that a...
- 30:44 Michael: Yeah. No, it's interesting. I don't hear it spoken. I don't, I don't feel like I'm more like I'm speaking it if anyone is, "I'd like a snack." Um, but it's, I dunno, it's very clear as a word, but yeah, I'm, I'm not sure I can tell you if I'm, if I'm... I guess I'm speaking and I'm not hearing it. It's not some voice from the somewhere else saying, "go have a snack." Usually that voice is saying, "don't have a snack!" [laughs]. Um,
- 31:20 RTH: So the, the distinction is, one, *an* important distinction is between speaking it and just having that word present.
- 31:29 Michael: Yeah.
- 31:30 RTH: A word, A word can be entirely, specifically, even with inflection and, and tone or whatever present, but, but not experienced as either spoken or heard. But I'm not saying that's what it is.
- 31:45 Michael: I just don't, but it's not an image either. I'm not *seeing* it right on a sign or anything.
- 31:49 RTH: Right. But I'm saying, but even with that set of, with that set aside, it's possible to experience "snack" as a *word*, not just as a concept, but as a word. [Michael: Yeah.] Even though that concept, even, even though that word, excuse me, even though that word is not spoken, heard, seen, written, and yet the word is undeniably there.
- 32:16 Michael: Yeah. I would say that's it. I mean, I don't, I don't think I've heard it. I don't think I heard it. I don't think I said it. Um, but it was, this is what I was doing. In search of a snack.
- 32:29 RTH: Okay. And then we have been speaking about this as if it were a *word*. And that could mean that it is, in my experience, just a single word "snack." Or it could be that the, what was present to me in words was, uh, "I should have a snack" or "I'd like to have a snack," or something. And those words, and the beep happens to get me at the word "snack." And those are two experientially, at least possibly different things.
- 33:06 Michael: I mean, *before* this I had the, I want, I want something to eat as soon as I turned on the microwave. And then, and then it was, I don't know, I don't know. The word "snack" was not attached to a sentence, though. I don't recall it as being, I, I, "I'd like a snack," but that was the *concept*. Um, so what I said in my notes at the time was, the word "snack" seemed front and center, but it was proceeded by, *I wonder if there's something good to eat in the pantry*. It's weird. I don't always use the word "snack," either.

- 33:50 RTH: So the what, what what is before the footlights of consciousness, which in this case I'm understanding as being "snack," is I, I think, I think we think of ourselves, people think of themselves as being logical or whatever, and you get thought processes or whatever, which I don't think is true. I think of people as being multiprocessors in a lot of different kinds of ways. So I think there's sometimes some processor (and I don't have any idea what that processor is) that throws up this word "snack." And I experience it. And sometimes it throws up words that come out in sequence, and I feel myself as speaking them, in which case I have to have the word throwing-upper and the, y'know, the speaking apparatus, throwing, throwing or throw, throw or whatever we're gonna say by that happening in sync, happening in sync so that the words come out, y'know, more, more or less.
- 34:47 Michael: See, I think in this case, the word "snack" is, um, somewhat self-critical to attach this to what I'm, y'know, that I'm hungry, I want to eat. I mean, we're not supposed to snack. We're, and I do it without being hungry. In other words, um, y'know, it's what I do when I go downstairs to heat up my coffee is like I get a couple nuts or a fig or a date or something. And so by calling it a "snack," I'm, I, in a sense, I'm calling my attention to the fact that I'm, uh, acting in a, um, not necessarily, y'know, good way. And do I, y'know, I, I mean, I should be asking myself are, are you really hungry? Um, before I reach for some nuts. Um, so, so it seems to me elevating the word snack was a way of slowing this automatic process and calling attention to what I was doing and raising some questions about whether I should be doing it. So that all that, those concepts are in the word snack for me. Y'know, mealtime, y'know, between meal snacks, y'know, there's a whole negative association with snack. There's a little bit of, I dunno, sarcastic tone to it.
- 36:32 RTH: So [pause] the question at this moment for me, I guess is, and so we've been having a, we've been having conversations about context and directly apprehended experience or something like that. So the question is whether, whether this is context creeping into our discussion. And so what was at the moment present at the moment, the beep was just the word "snack." And *now* after having thought about it a little bit, we can say, well, I got this intonation or coloring or whatever that has the self-critical piece of it. And the question is whether that's there at the moment of the beep or whether that is sort of overlaid as the result of the conversation.
- 37:26 Michael: Yeah.
- 37:30 RTH: Or maybe that distinction isn't, isn't possible to make for some people.
- 37:34 Michael: Yeah. I think that to me, that, that that context or that explains why it would be highlighted the way it was. Um, and not just a word in a sentence or a concept, but it was like, it was a little bit up in lights "snack!" And, and I think that had something to do with the inflection, um, about, y'know, so about, y'know...
- 37:58 RTH: That, that, that is...
- 37:59 Michael: ...eating when you're hungry or not hungry.

- 38:00 RTH: ...that is a good example of the difference where I would say the difference between context and experience. Because to say, to say, in, in my directly apprehend, I'm experiencing the word "snack!" which is seems somewhat up in the lights, seems, seems somewhat more present to me than it should be. That would be a description of experience. [Michael: Yeah.] And then the *context* would be sort of the *explanation* of that,...
- 38:21 Michael: Yeah.
- 38:22 RTH: ...the reason for that is that snack's not a good deal and I'm trying to lose weight or whatever. [Michael: Right.] And, uh, but that wouldn't be, that *wouldn't* be *present*
- 38:33 Michael: Directly. No, all that wasn't present at the moment. But it's the *reason* that snack was present.
- 38:38 RTH: Right.
- 38:41 Michael: And, and that's a real distinction.
- 38:41 Russ comments: It is a fundamental distinction, it seems to me. That "snack!" was experienced, unspoken, unseen, but somehow in relief or in lights (both of those terms meant metaphorically) is a characterization of directly apprehended experience. It is not a perfect nor a complete characterization—but it is a pretty good approximation of an apprehended experience.
But the realm of supposed explanation is entirely different. I elevate the word "snack!" because of its negative association with between meal snacks, and that negative association is because of what my mother used to tell me when I was 13, and what my mother told me was because of the imperfect understanding of diet and genetics available at that time, and that was because.... And entirely separate from that stream there is the degree of hunger, and how I recognize hunger, and so on. There is no end to such potential explanatory processes behind the word "snack!" all with a degree of truth (or not), but none explicitly present at the moment of the beep.
So DES tries to keep the experience separate from all else, and all else includes the explanation—that is, DES tries to *cleave to* (its technical term) the experience. That does not deny the potential accuracy or importance of the explanation; but it does accept that the explanation is not directly apprehended.
- 38:48 RTH: Okay. So what I'm understanding is the word snack is present to me in sort of relief. I guess you could say it's, it stands out somehow. But that word is not spoken and not, or if it's anything, it's spoken, but it's not clearly spoken and it's not clearly in a voice. Maybe it's spoken, but somehow, somehow that word is there, perhaps spoken.
- 39:16 Michael: Yeah. Perhaps. I'm, I'm not, I'm just not sure about that.
- 39:22 RTH: Okay. And the rest of the stuff, I'm waiting for the coffee. That's a fact of the universe, but that's not in my experience.

- 39:31 Michael: No. But I am, part of my experience is I've set a path for the pantry. I could be opening a drawer where there's some snacks and there's a pantry, and I'm on my way there, uh, at the moment of the beep.
- 39:48 RTH: [sneezes] Excuse me. And,
- 39:51 Michael: And that's in my experience. I mean, I, I see the pantry door, I'm gonna reach for the, the, uh, the handle. I haven't yet.
- 40:09 RTH: [pause] And so is it the case that I am, my experiences of the door, or my experiences of the snacks that I'm heading towards that are behind the door,
- 40:21 Michael: Y'know, heading to the pantry is just such a routine. It's one of those things you do without any kind of cognitive work. It's very automatic. So the, the word "snack!" was definitely, um, more in the footlights than pantry.
- 40:45 RTH: Okay.
- 40:46 Michael: But I was caught, y'know, in the, in the midst of making that move by the beep.
- 40:54 RTH: Okay. And, and we have, we have at times distinguished between bodily doing certain kinds of things that are in experience that are just happening when we've used the example of your elbows are on your chair or whatever right now
- 41:11 Michael: Typing. Yeah.
- 41:12 RTH: Right. And you're, and you're not experiencing that before the footlights of consciousness. It's there. So I'm doing it. And the question is whether the heading towards the pantry is more directly...
- 41:25 Michael: I would say it's more automatic. I mean, I, it's, it's nothing I would've noticed except I was writing down what I was doing at this, at that moment.
- 41:34 RTH: Okay.
- 41:34 Michael: It got preserved in a way it wouldn't have gotten preserved. [RTH: Okay.] Because that's where I was during the beep.
- 41:42 RTH: Then I would say we had to go on to the next one. Is that, is this gonna be the last one from today? Is that

SAMPLE 5.5 DISCUSSION STARTS HERE

- 41:47 Michael: No, that's all from today. [RTH: Okay.] There's one more from today that's just.... Well, I'll give it to you. I just, there's a more interesting one from yesterday. Um, okay. So right before this walk where we had the cushion discussion [laughs], um, I'm stepping outside to take a walk with Judith. She's already outside. I don't know

exactly where she is. Um, I come outside. At the moment of the beep I'm surprised to find her coming toward me from the right, which is where our front door is. Um, and she has an arm, armload of mail and a package from Amazon. And I'm, uh, I'm perplexed. I mean, I just, the experiences of like a question mark. Um, and she obviously sees that and says "they left the mail by the front door, maybe because of the rain." Um, so the postman had taken upon himself cuz we had so much rain to instead of leaving the mail in the box to put it on the, on the side porch. And she's bringing it. But this is a very uncommon event. So I'm just perplexed to see her with mail. And, um, and I'm remembering too, there was no mail last night and this explains it. So at the moment I'm mostly like, huh? Y'know, I'm just, I just feel like a question mark. Um, uh, as I came out, I guess this is a, this is a second or two before that, the, but I was, I, I was in aware of this nice, cool wet air on my face.

43:32 RTH: With this before the beep.

43:34 Michael: Yeah. But I've just stepped outside. I see her with all this mail and where I don't expect to see her and I'm what's going on.

43:45 RTH: And so is, is your perplexedness specifically aimed at the mail, and not at the direction? It's not that she's coming from here, it's that she's, [Michael: Yeah.] She's carrying mail or is it that she's coming from here and carrying mail both together?

44:00 Michael: Yeah, I think it's both. It's just an anomalous scene. Um....

44:05 RTH: Okay. And and how does this, what we're calling perplexed present itself to you?

44:17 Michael: Um, I'm just kind of thinking to myself, *what's going on? Why?* Um, y'know, it's not a completely, uh, articulated thought, but there's something unusual here. And I'm looking to her to explain it.

44:37 RTH: And that,

44:37 Michael: And she, and she can tell, I think from my face that I have a question. And, and so she's offering, Yeah, they must have put it on the side porch because of the rain.

44:48 RTH: And, and that experience or that description would imply that this experience on *your* side is mostly or entirely cognitive. *I'm wondering why it's this way.* What's, um, it's a wondering kind of a thing. A surprise kind of a thing.

45:07 Michael: Yeah. And again, it's wordless. Um, I don't, I don't hear any words. I don't see any words. Um, I see a punctuation mark [laughs]. Mm-Hmm. . And I don't *really* see it, but I feel like a punctuation mark. I mean, I just kind of like,

45:24 RTH: And, and the fact of the fact of the matter is apparently it, it in it induces in me a quizzical expression, enough so that Judith sees it. But I'm gathering that so far, it is *not* like I feel a quizzical expression. I feel my eyebrows raised or whatever in my face. It's that I am wondering what the deal is here.

- 45:50 Michael: Yeah. I mean, if I were paying complete attention, I would probably think that I had, y'know, knitted my eyebrows or something. But I wasn't, I wasn't that level. It was automatic.
- 46:01 RTH: Okay. And so this would, what what, what I've got here is that I'm in a, in a, y'know, I guess what I call it *cognitive*, but I, I'm in a *think-y*, kind of a *wonder-y* kind of a, yeah. This, this doesn't seem a...
- 46:15 Michael: A mystery to be unpacked.
- 46:16 RTH: Right. As opposed to being shocked or
- 46:21 Michael: Yeah, no, it wasn't that strong. It was like, hmm? It's, it was just a minor wrinkle in reality. Not a big one.
- 46:31 RTH: And apprehended mentally rather than bodily, from your standpoint of your experience.
- 46:39 Michael: Yeah, definitely. All mentally. The, the physical sensation I described was contextual. I mean [RTH: Okay.] Because I just stepped outside.
- 46:56 RTH: Okay. Then I'm good with that. To yesterday's beeps.

SAMPLE 5.6 DISCUSSION STARTS HERE

- 47:02 Michael: Yeah. Let me give you one of yesterday's, there, there're two that were interesting to me, cuz I was, um, writing. And I was writing a sentence, and it's really about this issue we've been talking about, about words, y'know, whether we think in words or not. And when the beep caught me, there was a clause in this sentence, um, where I say something like, "we're constantly translating our thoughts into words." And I'm looking at it when the beep happens, and I'm going through this process that is part of writing, which is a lot of editing. Um, *is this true? Can I cut it? Should I cut it?* And I came out, *cut it*. And I guess it was interesting because even though it was about words, the process, so the beep was on *cut it*. *Cut it. I should cut it*. Um, that I was dealing with these words in a non-verbal way. And that there's this kind of, y'know, writing, I mean, y'know, you write, you write lots of papers that there's this, um, yes/no process about a sentence, an idea. True/false, fair/unfair. Y'know, there's, there's that binary digit that you go through, I go through in editing. And, and this caught me in the middle of one of those. Um, and what interested me about it was that I didn't register those words as heard or spoken. I didn't have to hear the word *cut*. I just knew it's either, y'know, thumbs up/thumbs down.
- 47:02 Russ comments: As a general DES rule, I prefer that participants not skip around or select which samples to discuss. Skipping defeats, at least to a degree, the randomness of the process, and it encourages the participant to take a meta or analytical view of the samples, a consideration of what they might reveal about some theoretical or other interest rather than a description of the phenomenon. I would prefer that we just step through the samples, taking an interest in what

appears in whatever order it appears, keeping our interest on the phenomena as they reveal themselves. But DES is always a collaborative process, and that preference is not always followed.

- 49:21 Michael: So, and it's a very, so it's, it's almost like this thought tool that you use every day when you're writing, that doesn't really require a complicated or verbal expression. Um, so I didn't register the words *should I cut* as, as spoken or not, y'know, but it's just kind of this side/this side. There are two, I dunno, two things I was balancing.
- 49:54 RTH: So I guess I got a couple of questions. One is it, this, this about, about a clause: "We're constantly translating...."
- 50:02 Michael: "We're constantly translating our thoughts into words."
- 50:05 RTH: And is that directly present to you at the moment of the beep? Or is that just the object of this thought?
- 50:08 Michael: Process? That's the object of the thought.
- 50:10 RTH: Okay. And, and so the thought process is when you, so is it, *is* the thought process about whether this is true or not, or whether I should cut it or not? It's, it seem
- 50:25 Michael: Like those two, I'm dealing with those two parameters at the same time. [RTH: Okay.] Or it felt that way. I couldn't distinguish, which was, although I think the beep was on the cut question, but, but the reason I could *cut* it or it felt I *should* cut it, is I'm not really sure it's true. [RTH: Okay.] We write down sentences that, y'know, we, we think are true and then we evaluate them.
- 50:48 RTH: Right. I'm, I'm, I'm not criticizing the method. Yeah, no, just
- 50:52 Michael: Saying about that method's a strong word for it. But I mean, it's, but so it just, so it acquainted me with a process that I hadn't thought about before, that it's like, y'know, uh, it's red/green, it's, it is just binary.
- 51:09 RTH: So, so is the binary is is, is this experientially a binary process? Because it seems to me it, it could be more complicated than binary. So I wanna know whether the binary-ness is part of it. So it could be, well, it's true, but I don't, but, but it's unnecessary. I should cut it anyway.
- 51:25 Michael: Yeah. There, there could be other reasons to cut it. But in this case, if I don't feel confident, it's true, I definitely have to cut it. Um, so,
- 51:36 RTH: So true and keep and not true or not confidently true. And cut are the two, cho are the two parts of the binary
- 51:48 Michael: Mary. Yeah.
- 51:51 RTH: And, and I'm understanding that this is

- 51:52 Michael: The, but I'm also evaluating whether I, y'know, whether I, I mean I could revise it too to make it more true, but I, I realize it can just go [RTH: Mm-Hmm.] I'm trying to be tough.
- 52:05 RTH: Mm-Hmm. And this process, I'm understanding, is taking place with no words really whatsoever. Not, not really words or not *at all* words for sure. In the cut it are not cut it portion. Although what's happening is in the cut it,
- 52:24 Michael: There are words in the object, obviously, the whole debate. But that's what, that's what I found. *Huh*. Even though I'm dealing with words here, I'm dealing with them without words, with tools that are not verbal.
- 52:36 RTH: Okay. So I think I got that portion. And the part that I'm trying to clarify is the, the thing that you're dealing with is in words, but that does *not* mean that those words are present to me at the moment of the beep. They're not, they're, they're obviously present in my neural network, whatever that is in my, in my,
- 52:55 Michael: Well I'm evaluating them. So they're, they were in my recent memory. But yeah, they're not present.
- 53:03 RTH: But not necessarily, not necessarily in your recent memory *as words*. It could be that your recent memory is dealing with the concept that's expressed by these words. So, which is, which is different from the words. So the, my question is whether the *words* in the, "we're constantly translating our thoughts into words," whether those, whether that stream of words is present or not. Cuz it could be that the whole thing takes place without words, even though I'm analyzing words. A worded stream.
- 53:32 Michael: Yeah. No, I think I'm aware of the words and the, as well as the concept.
- 53:40 RTH: Okay. You don't sound too sure about that.
- 53:43 Michael: Yeah, I know. I'm not. It was just a, a interesting peculiar experience, cuz I hadn't really focused on this part of the process. And, um, but they're two steps, right? You, you play the sentence to yourself, and then you interrogate it with these questions. So, but I mean, at the moment of the beep before defining it, really, y'know, a crisp, clear slice, it was, y'know, the cut/ not cut, cut. So, y'know, there you could say the sentence is context.
- 54:33 RTH: That is, that's sort of how I understood it the first, from the get go, the, the sentence was more or less cons, mostly context. Okay. So what I've got about that is that the cut it is a, sort of, is an un worded analytical process, which is going to decide yes or no. And it is in fact dec, in the process of deciding No or deciding cut. Deciding cut it. Yeah.
- 55:07 Michael: It could be cut or not cut. It could be yes or no. It could be red or green. Y'know, it was just the concept. Did we go with this or no, we dropped

55:15 RTH: Going away.

55:16 Michael: Yeah.

55:17 RTH: Okay. All right. Sounds good to me. So it's 2:59.

55:24 Michael: Yeah,

55:25 RTH: We wanna,

SAMPLE 5.7 DISCUSSION STARTS HERE

55:26 Michael: I've got two more, but we can skip 'em. One of them makes the exact same point. It's a very interesting thing about, to me, I was editing a piece of transcript and you know, when you're editing transcript, you're faced with, you can be perfectly faithful and make the person sound like an idiot, cuz you're, cuz they don't speak grammatically; or you clean it up, how much can you clean it up dilemma, um, without, y'know, being unfair. So it was another one of those binary writing moments. Um, it was, it was very similar.

SAMPLE 5.8 DISCUSSION STARTS HERE

56:04 (continues) Um, and the other one I'll do really quickly is very, is purely sensory. [RTH: Okay.] Um, I'm having lunch yesterday. I'm moving a slice of toast from the cutting board where I've buttered it to my plate and I'm holding it by the crust. Um, and I feel the, the first two fingers on my right hand are really hot and they're hurting from the heat of the crust of the toast. And when the beep comes, it's like, ow! And I'm surprised it's still so hot. It didn't just come out of the toaster. That's it. It was, um, not articulated. Um, it was cognitive in that there was some, y'know, I was expressing some surprise at the fact of it or feeling some surprise.

57:02 RTH: So is, is it that there are two aspects of your experience going on at the same time? One is I feel hot hotness on my fingers? Or is that gone and been replaced by this think-y kind of a thing?

57:17 Michael: No, I, I still feel it. It's very hot. It's like, uh, and then I'm thinking *this is surprising*. [RTH: Okay.] This, uh, crust is a good conductor of heat.

57:30 RTH: Okay. And, and is the, and is one of those things more, more present to your, more in the footlights than the other? The heat, hotness...

57:41 Michael: I think the pain was.

57:44 RTH: By 60/40. or 90/10 or,

57:45 Michael: Yeah, no, it was close 60/40.

- 57:48 RTH: Okay. And then the, and, and is there much more to say about that other than my fingers feel hot?
- 57:57 Michael: No. Um, y'know, and there was this sense of, uh, surprise. [RTH: Okay.] And I'm moving as fast as I can to drop it on the plate.
- 58:09 RTH: And the surprise, the sense of surprise, it's still hot. I take to be a sort of an analytical cognitive process. It's not, it's not just a noticing of hotness, it's a comparing the expectation of how hot it still is to what laws of physics should be or whatever.
- 58:31 Michael: Yeah. That's, that is it.
- 58:32 RTH: Okay. And how, and how specific is that thinking? Is it just a registration of surprise? Or is it, is it that it's still hot or something analytically that gets you to the still portion of it?
- 58:54 Michael: Yeah, it didn't go that deep, didn't last that long. As soon as I dropped it, y'know, my fingers were okay. So it was just like, oh, this is surprising. [RTH: Mm-Hmm.] I wouldn't have thought, y'know, I wouldn't have thought that, y'know, after you've taken the toast out of the toaster, put it down on its cutting board, buttered it that it would still be so hot at the edges. So, but no, it wasn't, I didn't go much further than that.
- 59:20 RTH: So is that what you just described, which is a pretty detailed thing. Is that all somehow present to you as being *surprised it's still hot or been through this action and it's still hot*?
- 59:36 Michael: No, I didn't go that deep. I mean, y'know, had there *not* been a beep and I was not making notes about this absolutely trivial occurrence in life, I probably wouldn't have gone past surprise. So since I was writing it down, why, y'know, the follow up question is why am I surprised? Well, because it'd be one thing if I'd just taken it out the toaster, but it's already been out of the toaster for a minute. Um, so yeah, so that's an artifact of the process, I think.
- 59:36 Russ comments: This is an example of the experience/all else distinction. At the moment of the beep I am surprised. As I write it down, I *explain* the surprise by the time, and the alternatives, and so on. But that explanation comes *after* the beep. The DES task is to keep the two things separate if they are experienced as separate.
- 1:00:14 RTH: And I would, I would say surprise could be thought to be a *feeling* and it could be thought to be a *thought*. That distinction make makes sense to you?
- 1:00:28 Michael: Yeah. I mean, anytime you burn yourself or you suddenly, y'know, have some sort of unpleasant sensation, there's a surprise I guess unless you've decided you want it, the feeling. But it was, I think it was more cognitive.
- 1:00:53 RTH: Mm-Hmm.

1:00:53 Michael: The feeling was just pain.

1:00:55 RTH: And in the fourth or fifth or something like that, we were, you were *perplexed*, I think as we used the word, but [Michael: Yeah.] But seems like we could have used *surprised*. I'm surprised to see my wife coming from that direction holding the mail.

1:01:09 Michael: Yes. So it's a different kind of surprise.

1:01:11 RTH: Okay. In what way are they different?

1:01:14 Michael: There was, there was a mystery, an explanation that I was after with Judith. So it was, I mean, in a sense there yeah, this, the heat surprise there is a question like, why is it so? But I wasn't interested in the question, I was just surprised at the phenomenon. Whereas with Judith I was surprised but curious. So there was a, there was a two steps, y'know, it was a surprise with a question mark. I didn't go, huh? With the toast. It's like, it was more like, um, that's surprising.

1:02:01 RTH: Okay. And I think I'm good.

1:02:04 Michael: Told you it wasn't that scintillating [laughs]

1:02:07 RTH: Very interest. It's interesting.

1:02:10 Michael: Anyway, I'd love to chat on, um, Monday a little bit about what I've learned and what we've learned from this process so far. And, um, uh, I think I wanna pause it and see if I can sit down and write a little bit about it. [RTH: Okay.] Um, but after we talk on Monday, um, y'know, maybe there are good reasons to continue. Maybe there's more to be learned that I'm not aware of. So can talk about that.

1:02:41 RTH: Alright. Sounds like plan. Thank you sir.

1:02:43 Michael: Thank, thanks a lot. Have a good weekend. [RTH: Thanks. Same to you.] Bye-Bye.