

Michael D.
Michael D. Interview 8
Sampling Day 8

Below in black is a word-for-word transcript of the March 2 interview with Michael that is available on YouTube at <https://youtu.be/X4j7Y1BQ-ww>. If you have corrections, suggestions, or questions, please post them as YouTube comments.

RTH = Russ Hurlburt

AB = Agnes Bolinska

Michael = Michael D.

0:00 Russ comments: The comments that I have inserted in the transcript below are intended as commentary about what I think at the time I write the comment, which is generally within a day or so of the interview. They are not to be confused with the Truth with a capital T; there is no guarantee that I will agree with them if I review them at some later time, at which time I might revise or extend them; they are invitations to Michal and/or Agnes to disagree, or to amplify, or to say they don't understand, and so on. If they wish to insert their own comments, they should pick a color other than this green, and then do so. They should also feel free to correct the transcript.

0:01 RTH: So, shall is there anything to be said about today's sampling?

0:06 Michael: Uh, no. There's one preparatory thing to say, but I'll say it in, in connection with the first, with the first beep.

0:13 RTH: All right. So this is gonna be Michael Day 8, and I'm ready if everybody else is ready.

Sample 8.1 discussions starts here

0:21 Michael: Okay. Um, so the, the, the, the preparatory thing, it's not preparatory, it's part of the beep, but it, it's part of a few different beeps. And so I'll just say it once now for all of them. Um, and this hasn't come up yet. It, it, it, (well, it's come up in the beeps, but it hasn't come up in any of the beeps that we've actually talked about, which is not, not much more than half of them, I think). Um, so I often hear music. It's, it's hallucinated. This has been going on as long as I can remember, long before I ever heard any voices. And sometimes I pay attention to it. Sometimes it's just kind of like being in the, being in the shopping mall, and it's just kind of, y'know, *there*. Um, but that, that was going on for a few different beeps today. And the music was the same the entire time. It was cello, single cello. It wasn't anything that I recognized. It wasn't a complicated thing. It was just gonna [sings] dah, da dah, da da dah day, and it wasn't that tune. I'm just giving you the sense of how it was/

1:31 RTH: Melodic cello music.

- 1:32 Michael: Melodic cello music. Um, so that was going on. I, I'll, I'll, I'll mention it, but it's not any different in any of them. I was, it was, I would say that the level of noticing it was somewhere, it was not full attention, but it was, it was in, it was part of my experience at the time, but sort of backgrounded. It wasn't the center of attention by any stretch.
- 2:00 RTH: Okay.
- 2:02 Michael: Um, so that was going on in this first beep. I was (so background information), I was watching. So this, this past weekend (very exciting for me. I'm sure you're equally excited!) was the first professional disc-golf tournament of the year. And I was watching the live broadcast (although I was watching it in replay, I wasn't watching it live, but it was originally a live broadcast). So I was, this was Sunday late morning, and I was watching Saturday's live broadcast. Um, I was also playing a game on the computer at the same time. Um, but that wasn't really part of my experience in this moment. Um, the announcer, um, had just said (this was before the beep, but just before the beep. But there was, there's, maybe we're not gonna count this as part of the beep. Maybe we will. I'll tell you.) He, he had just said, "He could go forehand, forehand!" in that tone of voice. "He could go forehand, forehand!" And the point of that is that, well, first of all, for that, that would be an extraordinary thing to do in the situation that he was in. It, it would require a great deal of skill, in other words.
- 3:13 And the, the significance of it was that the announcer who said that is a retired player, very well known for his forehand ability. So if *him* saying it was rather significant, he was complimenting this other player. And I took notice for that reason. So I heard this voice, the, of the commentator, whom I know to be this retired player, saying "He could go forehand, forehand!" And that got my attention. I, my eyes went from the game I was playing back to the, (so I had both windows open on my computer) and my eyes had switched to the, to the live broadcast of the disc golf.
- 3:54 And there, and, and so what I, and so then what the, what at the moment that the beep went off, I was looking, I, I was thinking about the, what had just been said, or I was, I was kind of aware of the significance, I guess, of what had just been said. He was just complimenting this guy on being a very strong forehand player. And, but my, but really the, the main part of my experience was visual because I had my, when my eyes went over, they had a picture, like a stock picture of this particular player. Not a, it wasn't showing him live. It was showing some picture that they, y'know, the broadcast people had collected, I guess. And it was a picture of him. And what I noticed was that he was, it was a silly picture of him, I guess, but it was supposed to be a kind of official picture. He had a giant pretzel in his mouth. [AB laughs] And from, so my, y'know, you can imagine how this happens, right? The, the, the broadcast people say, we need pictures of everyone. So they line 'em all up and this guy's like, I'm gonna be silly. And he shoves a giant pretzel in his mouth right before, I mean, I imagine something like that's what happened. But anyway, point is
- 4:59 RTH: Standard, standard of disc, disc-golf players.

- 5:01 Michael: Yeah. [laughs] But the point is, it was this giant, I mean, it was like huge. It was like a, a like a, y'know, huge pretzel that was hanging out of his mouth. And I was focused on that pretzel, um, as a kind of silly thing. So I was hearing the cello music. I was *aware*, I guess of the, there were no words to this thought, but I was definitely aware, consciously aware of the compliment that had just been paid to this player. And I was seeing the pretzel. And I would say the pretzel bit was probably 75% of this experience. Cuz it, I had just looked at it and it was obviously weird and striking to see that.
- 5:48 RTH: And does that make the cello and the. So I'm gather, I'm gathering that the cello was directly apprehended, but minorly and the compliment, I haven't figured out yet whether I think that's directly apprehended or whether that colors the pretzel viewing or...
- 6:10 Michael: I, I, so I, I had looked because I wanted to see who they were talking about. And so I was interested in who this person was because of the compliment that had been paid. So I had interest *qua* compliment or *qua* complimented person in what I was looking at. So I wasn't just looking at a pretzel, I was looking at the guy who had just been complimented
- 6:34 RTH: And discovering that he had a pretzel in his mouth
- 6:36 Michael: And discovering that he had a pretzel in his mouth. Exactly.
- 6:39 RTH: Got it.
- 6:42 Michael: Okay. But, but there weren't words to that. There were no words in this experiment, in this experiment, in this experience [laughs], um, apart from the words that had just been spoken, but they were no longer present to me as words in the moment that the beep went. They were the *motivation* for, y'know, as I described, but they weren't present to me.
- 7:01 RTH: So I think I got that part. And, and about the, the cello. Would you... You called that "hallucinatory," and did you mean by that anything more than I just hear it in my imagination?
- 7:16 Michael: Well, um, it's out loud in the sense that I, I, I knew I, so what I'm, when I say something's hallucinatory, I mean, if someone else were present, they wouldn't hear it, that's all I mean. [RTH: Okay.] Um, I have a very theory, I have this theory-unladen an idea about what this means as I can possibly manage. And so I, that that's my operational description of what hallucination means. If there were someone else here, they wouldn't see, hear, whatever it is.
- 7:47 RTH: And does it seem to you like it's in the real world? [Michael: Yes.] So that was, I guess that's what would make it *hallucinatory* rather than just *inner*. So it's seems like,

- 7:57 Michael: Sorry. Yes, it was definitely. Was it, it it, it, it would've, I mean, I, if someone had snuck a cello player into the room and hidden them in the closet and then, and they started playing, it could be just like that.
- 8:10 RTH: Okay. So from my perspective, *I hear a real cello player*. There's part of me that knows it's not probably there, but it's, well,
- 8:23 Michael: I hear real cello music. Yeah. Real,
- 8:25 RTH: Real, real cello music. That's what I meant. Okay.
- 8:31 Michael: Yes. I mean, I am aware that it's not that, that, that it's hallucinatory, in my minimal sense of that term, but I'm not thinking about that in the moment or anything like that.
- 8:48 RTH: Okay. Then I think I'm good about that sample. Agnes, you...? [AB: Yeah, me too.] On to number 2.

Sample 8.2 discussion starts [here](#)

- 8:54 Michael: Okay. Number 2, I'm still watching the disc golf, and this time I'm actively watching, watching it. I hadn't just looked at it. I had been watching it for a while. Um, a player that I like, um, was about to attempt a very difficult shot through a gap between some trees. And the camera angle, the, the camera was behind him, so you could see exactly, not exactly, but you could see *pretty close* to what he was seeing. I mean, you could see his back, so you couldn't see exactly what he was seeing, obviously, but, but you could see the shot that he, you could see the line that he was trying to take with the disc. Uh, through this gap and then it had to, the disc had a curve a little bit. And so I was looking at the gap almost as if I was the one who had to make the shot.
- 9:44 Not, not in the sense that I, I didn't feel like I was the one who had made the shot, but I was assessing it, I guess I was assessing the, I was assessing the scene in the same way that one would assess it if you had to make the shot is a very difficult shot. Uh, and I like the player. So, so I'm seeing, I'm seeing the scene and I'm specifically seeing the line that the disc has to follow. I mean, not literally seeing a line, but I'm seeing the path that the disc would have to follow if the shot were to be successful. And either right before or in the middle of the beep, I'm not sure which, I said, "C'mon Adam!" Like that. Um, and that was a, his name is Adam, obviously [laughs] And, um, his, I, um, I would say that was like mostly speaking, but there, I, I did hear it. So I think I, I wrote down here, 70—30 speaking hearing.
- 10:49 AB: So, um, with the visual component, um, you described that the, the camera was kind of behind the player. Um, so you could see between these trees where he was trying to look, um, [Michael: Right.] trying to throw the disc. And, um, and you said you were assessing it as one would, if, if one were trying to throw that. [Michael: Right.] Um, so is, can you say more about what that experience of assessing that visual field, like what assessing that is like for you?

11:44 Michael: So I can try. Um, yeah, I mean, I guess that, that's a fair question, because I, I, I mean, I play, I'm an avid player myself. Um, and so I guess that's just a very natural thing to say if you're an avid player. But if you're not [laughs], maybe that makes less sense. Um, so I, I, you couldn't see the, the basket. So the, the, the target that you're trying to get to is called a basket. You couldn't see the basket in this shot, but I knew where it was. And so it was almost as if your eyes are tracing a line in space from where the player is standing. And your, your, your point of view in this particular camera shot was very similar to what, where the player was standing. So it was almost as if you're the, you're seeing what the player is seeing. Uh, the difference was irrelevant. Cuz the camera was probably less than 20 feet behind the player. And we're talking about a shot that's gonna travel 300 to 350 feet. Um, so you're, you're seeing the scene that you're seeing is mostly what he's also contemplating.

12:57 And it's almost like your eyes are, are tracing a path through the scene, a path that a disc could plausibly follow. Right? [laughs] not just any old path. Right. Um, but a, a disc shaped path through the scene, through the scene to, in, into the direction of where the basket is. So it might, it might be a little bit like if you were, if you were standing in the woods and you were planning your path through the woods, and so you sort of, your eyes are like picking out, I'm gonna go between these two trees and then I'm gonna go between those two trees, or what, imagine there's no actual path in the woods, right? You have to find your way. So something like that where you're, you're foreseeing the, your, the, the path that you're gonna take, except now you're foreseeing the hoped-for path of the disc. I don't know if that was helpful or not.

13:54 AB: That that is helpful. Um, I have kind of two interpretations of what you said, and I'm curious whether one, or one of them is right or both of them are wrong. Um, so, so one interpretation could be kind of more of a static one where the scene is in front, you have this experience of the scene in front of you and your eyes don't have to move through the scene in any way. Or I can imagine an experience where your eyes actually are kind of like moving from, from point to point. Um, it, is it like either of those? Or not?

14:38 Michael: So vi so, so I don't know what my eyes were actually doing, but visually,

14:42 AB: I mean the experience, yeah.

14:44 Michael: Visually it's static. So I'm not like looking at one thing and then another and then another [AB: Mm-hmm.] I'm looking at. Yeah.

14:50 AB: Yeah. That was my

14:50 Michael: Question. I'm looking at the whole scene at once and kind of seeing the path. Of course, the disc, I mean the, the, the happy news here is he threw a great shot and it got there, but the disc, um, obviously is gonna travel. Y'know, it's gonna be here and then here and then here. But I wasn't really seeing it as if it were unfolding in time. I was seeing the whole path at once.

15:14 AB: And does the path appear, is, is the exper, does the path appear to you in any particular way?

15:25 Michael: No, it's not, it's not marked out visually. It's, I mean, like, there's not like, like there's not like a *line* that's *seen* by me or something like that. Um, it's just seeing the path, the way it would go.

15:44 AB: That's

15:44 Michael: What, yeah. It's a little bit like seeing empty space. [laughs]

15:48 AB: Mm-hmm.

15:51 Michael: That kind of seeing not the kind of seeing where you're actually seeing some patch of color or something. That,

15:56 AB: That's what I thought, but I'm trying not to assume anything! [laughs] as best as I can. Although I probably have assumed 50 things already. Um, okay. I'm, that's good for me, for the, for that component of the, I

16:11 Michael: I also forgot to mention, I, I, I'm looking at my notes here. I forgot to mention that I was still hearing that music at this time.

16:20 AB: Okay.

16:21 Michael: It wasn't prominent, but it was, I was definitely aware of it. The thing I was most focused on was of course the, the, the path of the disc. [RTH: So...] I'm sorry, Russ.

16:33 RTH: So I have, I have just one more question about that, that aspect of it is this entirely a visual experience. I don't feel my body, for example, having leaned into this disc or whatever.

16:45 Michael: No! That's a funny thing. Um, no. And, but I, um,

16:50 RTH: So, so no, no. As it is entirely visual?

16:53 Michael: It is entirely this, this part of the experience is entirely visual. I'm not actually like kinesthetically, like, y'know, doing something with my body as if I'm feeling to throw it. And I, I, I, I, oh, I almost gave you an explanation for that. But you're not interested in explanations. The answer to your question is No.

17:12 RTH: Okay. That's the way I understood it, but I was just checking. [laughs]

17:19 AB: So, um, so then there's the, "C'mon, Adam!" Yeah. And then the, the cello,

17:25 Michael: Right? The cello is the same as bef. I don't think there's any relevant difference mm-hmm. Between the, the previous beep and this one.

17:36 AB: I think I'm good with that.

17:41 RTH: Me too.

17:46 Michael: Okay. So are we, are we moving on then?

17:50 AB: I think so.

Sample 8.3 discussion starts here

17:51 Michael: Okay. Um, I'm still, I'm still watching disc golf at this point. Um, and uh, there's, um, there's I guess three things happening. (There's no music at this point. I, um, at least not, not that I was, not that I was aware of.) Um, so I am, I'm watching a different player called Simon, uh, collect his disc out of the basket.

18:25 I'm also hearing Simon say "thank you." He had just made a difficult and impressive putt. And, um, so some, y'know, members of the crowd that were there, that were present live, um, were kind of clapping and saying "good shot" or whatever they were doing. Uh, I wasn't really paying attention to that, but he was reacting to that's what he was reacting to. He said, "thank you." I heard his words "Thank you." I was watching him as he was collecting his disc out of the basket.

18:56 And then just before the, just before the beep, that was so "thank you," Simon's, "thank you was pretty much right when the beep was happening. And that was happening simultaneously with him collecting his disc out of the basket. So those were happening together.

19:11 Just before the beep one of the announcers had said about something entirely unrelated, "It happens quick!" and that's not part of the experience. But what *is* part of the experience is that, that last word quick was kind of repeating in my experience forwards and backwards. So it was like "quick, kciuq, quick, kciuq, quick, kciuq. [*"Kciuq" is pronounced like the first syllable in "cucumber"*] It was "quick," the word "quick" forwards and backwards. "Quick, kciuq, quick, kciuq, quick, kciuq" like that. But it was happening in the voice, which I cannot imitate, of the announcer who said it not in my voice.

19:53 RTH: And you're *hearing* that,

19:54 Michael: I'm hearing that. And I'm also hearing Simon say thank you at the same time.

20:03 RTH: And it, and the hearing is in the announcer's voice with the same inflection as he had said "quick." "It happens quick."

20:10 Michael: Yeah. I mean, there wasn't any, it wasn't a very, uh, distinctive inflection. He just says something like, "it happens quick." And then it was "quick kciuq quick kciuq, quick kciuq, quick kciuq."

20:21 RTH: And, and is there any, I, I don't, I, I would like to understand what the q part of portion of "quick kciuq" is.

20:30 Michael: That's "quick" backwards.

20:35 RTH: And, and is that like an echoey backwards, like

20:39 Michael: No, they were equally, there was, I mean, it was not auditorily echoey. It was, it was just like, I've been saying it.

20:46 RTH: And the announcer has said "quick."

20:48 Michael: The announcer said "quick." Yeah.

20:50 RTH: And you hear "quick kciug quick kciug."

20:54 Michael: Yes.

20:55 RTH: And do you hear that imaginarily? Or do you hear that? I'm, I'm, I'm understanding that it is created by you. So that's not the question. The question is, in your experience, does this seem like the announcer is continuing to say that, for example?

21:09 Michael: Yes. Yes. I mean, I know he is not, cuz he's not speaking, but yes, that's, it's, it is just, ex, experientially, just like he said the word "quick" and then continued in the manner that I described.

21:23 RTH: And so what you *heard* was the announcer *say* "It happened Quick kciug quick kciug quick kciug. Is that right?

21:31 Michael: I don't know. I don't know. I don't think it was that immediate after he said his sentence. I think there was some time between (this is before the beep). [RTH: Okay.] So the "quick," the "quick kciug" thing was going on when the beep happened, and it had been going on for probably a few seconds. I think there was probably also, I'm not sure about this, but I think there was probably a few seconds between the end of his actual sentence and the beginning of that sequence, which probably lasted 15, 20 seconds.

21:59 RTH: Okay. So it wasn't, wasn't a run-on, I hear "it happens quick kciug quick kciug." It was, 'it happens (some pause) quick, cue quick." Well,

22:09 Michael: He said "it happens quick." [RTH: It happens quick." Yeah. Yeah.

22:11 RTH: And then a, a pause

22:12 Michael: Yeah. Yeah, yeah, exactly. I don't know how long the pause was, but I, I'm pretty sure, and I'm just remembering now, I didn't write this down. I'm pretty sure that there was some space after "quick" before that started, that that was before the beep. But yeah.

22:27 RTH: And, and as far as your experience is concerned, does "quick kciug, quick kciug" sound just like the announcer's "It happened quick"?

- 22:38 Michael: Yes.
- 22:39 RTH: So it's not, it doesn't, ...
- 22:41 Michael: It's in his voice. It's almost like it's, it would be almost as if you were to record him saying the word "quick" and then reverse the recording and then juxtapose those things.
- 22:55 RTH: So I, I think I've sort of got the phenomenon with the exception of the part that I'm, that I'm trying to make sure that I understand. So the, the, the question is: as, as it's unfolding, as this beep happens, is it the case that I hear "quick kciuq quick kciuq" in the same way as I had heard "it happens quick"? Coming, which would mean, coming out of the speaker and... Or, *or* does it seem like I hear "it happens quick" in one way and then in an imaginary or some other kind of way I hear "quick kciuq quick kciuq."
- 23:32 Michael: No, it's as if, it's just as if he's speaking it. He could have been sp... (I mean, he wasn't of course) but he could have been speaking it.
- 23:39 RTH: Okay. So there's no *quality of imagination* to it. [Michael: No.] The quality is of hearing the real thing.
- 23:47 Michael: The quality is of hearing the real thing.
- 23:49 RTH: And that is the same as the cello. The cello is of hearing a real cello. [Michael: Yes.] Even though in both cases, you can say in some form of reality, they weren't actually there.
- 23:59 Michael: Right. I mean, when you, I, I, I guess I, I should emphasize, I think I've said this before, I don't think I really know what, when people say that *they are imagining something*, I don't think I have a very good sense of what that experience is like. And the reason I say that is that when you, when, when, when people say, y'know, "imagine, imagine that you're hiking in the mountains." And I'll say, "Okay." And then they'll say something like, "well, were you going up or down?" And when they ask that question, I have to invent an answer to that question. It's not like I had an imaginative experience and it had that quality, it had the up, up quality or the down quality to it.
- 24:55 And what, or they say, what color were the trees? And I have, (I mean, I guess trees are green in general. That's not a good example.) But was the trail rocky? I have to invent it. I don't, there's nothing in my experience that I can identify as the experience of imagining. I think it's *entirely propositional* when, when I'm told to imagine something. And the, so, so there's that.
- 25:17 And, but then there's also, I understand imagination. Now, I just told you I don't understand imagination. [laughs] So, but I understand the *word* to connote or to mean something that involves *voluntary control*. Like you can say, "I'm now gonna imagine..." whatever, and people say this, right? "I'm, I'm now imagining an apple," or "I'm now imagining..." whatever. And then they can *stop* imagining it. [laughs]

And what, what I'm talking about these experiences, they don't have any sense of volutariness about them at all. *I can't stop it*. I didn't make this guy go "quick kciuq quick kciuq." He just *did it*. I mean, modulo the observation that he didn't.

25:17

Russ comments: In most people, the experience of imagining, or of innerly seeing, does *not* have as a constitutive feature the experience of voluntary control. That is, most people's experience of innerly seeing is independent of whether they can control it—some inner seeings are voluntarily controllable, some are not, but both are inner seeings. The same goes for inner hearing.

For example, here is an excerpt from Olivia's sampling interview 4:

7:41 Olivia: Very early this morning. Um, and, and it's, I mean, it's so funny. So I've written down [Comment: in her sampling notebook.] "Song in my head, low croy, crony, crooning, male voice. Can't place it." So [laughs] I had this song in my head and now I can't conjure it up. Um, but at the time it was sort of like a, I don't know, 5-to-10-second refrain, a single sort of little loop of a song that (I don't know how to explain this other than that, um, it was a song, and I knew that if I heard the song, I would be, I would say, and... Like, I, I'm, I'm confident it was a real song, and it must have entered my consciousness from hearing it somewhere. (But that I don't know.) [RTH: maybe.] Um, but so I knew I wasn't gonna be able to sing it out loud if I needed to, but that I knew what it was, and if I heard it, I would recognize it, which is very weird. Um, like... Yeah! So, so it's kind of like, it was very, I don't know if that, y'know, you could say it's, it was in my inner experience, but it was kind of turned right down, but it, it doesn't feel like a volume thing. It just feels like a tangibility-of-experience thing. So the song was there. I was hearing it. But I would, would not have been able to recreate it, but I would have been able to identify it if I'd heard it externally.

(https://hurlburt.faculty.unlv.edu/ieo/olivia/olivia_sampling.html)

Olivia did not have voluntary control over this voice or the hearing thereof, but she referred to it as a "song in my head," not "hallucinatory" as with Michael's cello. I'm confident that if you asked Olivia whether the song was hallucinatory, she would definitively say *No—this song was in my imagination*. So far, I have not discovered any particular quality of the hearing that would lead Olivia to say that this song is "in my head"—not volume, not fidelity, not location, not clarity. Inner hearing is, as far as I have been able to ascertain, immediately apprehended as being imaginary.

So I suspect that Olivia's inner hearing the song and Michaels hallucinatory hearing the cello are *not* merely different descriptive words applied to the same phenomenon. But I don't know what distinguishes the two phenomena.

26:02 RTH: Right. So, so, so what you just said, there's a complicated, complicated thing from my point of view. So as a matter of fact, a lot of people who engage in the ima in the imagine a trail task that you described, don't, don't really imagine a a trail task. And yet they say they do. So there that is

26:20 Michael: A raises hand. I, I'm, I think that's me.

26:23 RTH: Well, but it's not, it's, it's 75% of the people, not 2% of the people....

- 26:29 Michael: Whatever. Yeah, yeah. No, I wasn't claiming...
- 26:31 AB: I would say it's me as well! Like...[laughs]
- 26:33 RTH: And, and, and a lot of, a lot of people will say with conviction, "well, I was imagining that." But if we, if we beeped them at that time, there would be no imagination experience. So, so I don't think it does this any good to try to compare *to that*. [Michael: Okay.] Because people don't know, know what they're talking about as far as that's concerned.
- 26:48 Michael: Well, I I I was just reacting to you asking was it imaginary or was it as if he was really saying it? And I, and I was trying to just clarify that I don't really have a good sense of what *imaginary* really means. I know what I do when people say "imagine something," but I'm pretty sure what I do is entirely propositional. Like I entertain the proposition, *Michael is hiking in the mountains*, [RTH: Right.] And then you asked me what, whether it's up or down, and now I have to invent a new proposition: *It was up*.
- 27:24 RTH: So the, [pause] so [pause] I don't, so I, I'm interested in the, in the, in the experience, actually. And so when people, and, and it has nothing to do with being voluntary or under control or something like that. Many people, when *they say* they have a visual imagination, "I was innerly seeing something" as I was, as I would say it—that can have come to them in the same, can come to them without their, without their having any sense of any control over it. But they have a sense of that this is in my imagination, that this is, this is un this is unrelated to the external world. It doesn't have the characteristics of the ex.... If you ask 'em what the, what the difference is, they can't tell you. But they, but they're confident. [Michael: I see.] This is not... The, the, the difference here would be that I.... There, there are a lot of people who would imaginarily hear music. There's, y'know, they hear the Beatles singing Abbey Road or whatever [Michael: Mm-hmm.] And, and, and *they clearly* recognize this as an imaginary performance. And I think maybe you have done that too, but I can't, I don't have a good enough memory to remember. But, uh, but that is understood *in, in the immediacy* as being, *I'm, I'm enacting this singing in my, this song in my imagination*.
- 27:24 Russ comments: RE "And I think maybe you have done that too, but I can't, I don't have a good enough memory to remember.
I have now searched Michael's previous samples and I have *not* found such an example. I did find the Olivia 4 example described above at 25:17.
- 28:43 Michael: Right. So, so So I would say that the, the, the way I, I don't have direct insight into, into that speaking for example, or the music being imaginary in that sense. It's a *judgment* that I'm making. I *know it's imaginary* because I *know* that announcers don't say things like, "quick kciuq quick kciuq quick kciuq." So, so I'm making a *judgment* there. It's not that I have some direct insight into its *imaginary character*, if that helps. It sounds like, it sounds if the announcer, it's entirely possible, it's *entirely* possible that the announcer *actually said* those things and my experience would be no different.

- 28:43 Russ comments: I 100% accept the fidelity of Michael's description here. It is hugely interesting to me how that experientially is for Michael, and how that is different (assuming that it is different) from Olivia, who would say (I am confident) that it's not at all possible, it's *not at all* possible, that that the crooner was in the room with her.
- 29:31 RTH: Okay.
- 29:34 AB: Can I ask a question about that for the, um, for the sake of the iterative process? [RTH: Absolutely.] So I could be wrong about this, but I think what, what Russ said is that he thinks that you, Michael, have had experiences of, um, or that you, Michael, have had experiences of hearing music that are distinct from experiences where there's a sense in which the music is imagined, right? So the cello experience that you described, you described as *the cello could be there*. Like it might as well be there, um, as opposed to hearing it, like hearing a tune in your head or, or whatever. Um, is it is, I mean, is that true? Like, does that dis my, my understanding based on our previous beeps and conversations about music, um, (and again, I could be getting this wrong,) was that you do have that distinction that it isn't that, in, in other words, that not all of your, um, experiences of music are like this cello experience. That's at least some of them are, I, I don't even know what words to, to use that, that aren't imagined, but like maybe distinctly in your head that are, that there's a difference between...
- 29:34 Russ comments: Having searched Michael's samples, I think that AB, like RTH at 27:24, is mistaken about the existence of previous Michael-samples of innerly-heard music.
- 31:06 Michael: [crosstalk] So, so I do I think about mu Yeah, I, I think about music a lot. [laughs] I guess that's pretty obvious at this point. But, um, but I, when I think... and I, and I can think through a song and I can think it through in time, right? So I'm thinking about the notes and their passing in the amount of time roughly that they would pass. I'm not *hearing* anything when I do that. I'm *thinking about it* and I'm *thinking about it in the same tempo* as the music, but there's no auditory experience. Not in my head and not outside of my head.
- 31:06 Russ comments: I'm absolutely confident that other participants, when they say they "innerly hear" music, they are absolutely describing an auditory experience, every bit as auditory as external hearing, and yet imaginary, not real.
- 31:46 RTH: So Agnes, what I, what I would say is that the, the conversation that, that you're, you are suggesting that we treat this as an iterative thing is good! That's a, I think you're exactly right about that. And uh, and, and what I would say about that is the *features* of that should be we shouldn't try to figure out this experience and we shouldn't really try to compare it to any other experience unless we can be specific about that. If, if we could say back in on day 4 at beep 3, that, and then we would know what we were talking about to compare, which I can't remember

- 32:19 Michael: Mm-hmm. Nor I, so if you ask that, I wouldn't be able to answer! [AB: Nor I!] [they laugh]
- 32:23 RTH: So, so, so we have to, we have to just be honest with that. Well, we, we can't do it back, going backwards. The iterative procedure is *entirely going forward*. So what we're doing here is setting up a... This conversation which we've now had for the last 10 minutes or so is about from my point of view anyway (and I think from yours too, Agnes) is, is about we, we have to we have tried to figure out a vocabulary if we're talking about imaginative stuff, imaginative music, which, and, and our vocabulary *is not adequate*. And maybe we're gonna be able to improve that going forward. And maybe we're not, and we have laid some groundwork for that, I think in a pretty even-handed way that, but... I think we have conveyed, *we're very interested in this. We would like to know whether there's a difference between a cello played imaginatively* (which is a very common thing—people say that thing all the time, y'know, "I was listening to Rostropovich as if, as, as if he was playing there." But, but they don't *at all, ever* confuse that the actual cello is in the room with them. And Michael is saying, "well, y'know, *the cello could be there*." We would like to know—I think *all three* of us would like to know—whether that is the same experience with different words applied to it or whether it's different experiences; and if it's different experiences in what ways it's different, is different. I don't think we can answer that *today*. I don't *know* whether we'll *ever* be able to answer that, but I think we've done a pretty good job of, of polishing the issue.
- 32:33 Russ comments: Mstislav Rostropovich is a well-known Russian cellist.
- 33:58 Michael: So what, I'll just add one thing, but, uh, uh, hopefully this doesn't unpolish [laughs], um, tarnish, I guess would be the word, right? Um, I, I have certainly made that mistake many, many times, um, with voices and with music. Um,
- 34:18 RTH: And that mistake being...
- 34:19 Michael: Thinking that it's real and then realizing that it's not. [RTH: Okay.] That is a mistake that, I mean, I've gotten over the years *much better* at *not* making that mistake, but the potential for the mistake is still there and it still happens. Sometimes I hear something and I, and I think it's real and I turn around or whatever the appropriate reaction would be, and nope, not. And other times I hear something that's real, but I think that it's not—I make the incorrect judgment in the other direction—and I just, it just, I just let it be until something happens to call my attention to its reality (or not). Um, I don't know if that's helpful or not, but I, but my understanding of imagination is people don't make that mistake.
- 35:01 RTH: I think that's correct. People don't make mistake. *Most* people—obviously some people *do* make that mistake. [Michael: Okay. (smiles and shrugs) And it would be, and, and, and I think it would be entirely interesting for us to have something more to say about that as the result of this sampling, where we're being more careful on and examining experience of somebody who makes that kind of mistake.
- 35:26 Michael: Okay.

35:26 RTH: And if, and if it turns out we have something to say about that, that would be cool. If it turns out that we don't have something to say about that, well, that would just be the way it is, and, and that would, that would be cool in its way as well. So I would, I, I particularly *don't* want us to wedge our way into saying, well, I've gotta come up with an answer to *that*. Because maybe we will, and maybe we won't. If we do, that'd be good. If, if we don't, well, that would be good too.

35:26 Russ comments: For the record, that is RTH's way of saying *let's bracket any interest that we might have in discovering something about imagination*.

35:54 Michael: Okay.

35:55 RTH: I do think, I do think it's an interesting, an interesting story, and it sounds to me an interesting discrimination or lack thereof, let's put it that way. And, and I think all three of us are interested in that. And all three of us, I think, are legitimately trying to speak to each other in ways which are not talking past each other. What could be better than that?

36:16 Michael: *Trying* not to!

36:17 RTH: Yep! Trying not, trying not to. That's, that's all we can ask, basically.

36:20 Michael: Okay.

36:22 RTH: And, and from my point of view, that's, that's why I'm still doing this stuff 50 years later, because I think those are totally interesting questions and, and worth every minute that we spend on it, or quite a bit more than that probably.

36:40 Michael: Only so many minutes in a day.

36:46 RTH: Right. So I guess as an as, as an aside, the, is the reversal of word, the word reversal? Is there anything we should know about that? Other than that's what I heard.

36:46 Russ comments: This is an example of a DES skill: RTH would like to know whether the word reversal has any particular experiential significance—I *say words backward whenever I hear Q words*, for example—but would like to avoid suggesting any particular description. Viewers can judge for themselves whether he was successful.

36:55 Michael: That's, I mean, I, I, I knew that it was, I heard it as the reversal. It wasn't a random syllable.

37:03 RTH: I didn't hear the first syllable of "cucumber" and say, "oh, that's a reversal of quick!" or whatever.

37:06 Michael: Right. No, no. I, I, I knew that it was, that, it was the word being said forwards and backwards. I *heard it* as "quick" backwards. I didn't hear it as something else.

37:17 RTH: Yeah. And in my, this is an an entirely speculative thing in, in, in, in my speculation. That seems like something about the some in some relationship to the fingering examples, left hand, right hand. Does that sound at all familiar to you?

37:32 Michael: I don't know. Okay, good. I certainly didn't connect those things in my own thought. Right.

37:37 RTH: Then let's forget I said that! Number 4.

Sample 8.4 discussion starts here

37:41 Michael: Number 4. Uh, so this one did have music again, that wa I think I mentioned that it wasn't ab it was the music was either absent or not in my awareness for the last, for the last one, but I'm aware of it now. Um, I am, I, uh, context, I'm, I am standing at the sink in my bathroom, brushing my teeth. Um, and um, hearing, hearing that same cello music, uh, it wasn't any familiar tune. It was just random melody.

38:15 Um, and I was feeling, I was brushing my teeth and I was kind of paying attention to that. I was kind of feeling the pressure of the toothbrush on my gums. I would say that's like 20% or so.

38:31 And then I was looking, so, so in the bathroom at my sink, there's a mirror behind the sink, but I've got the mirror covered up with a poster. The poster is a poster of Cambridge, England, somebody punting on the Cam in Cambridge, England. And the poster has, this is all background information, but it's crucial to understand what I'm about to tell you. The poster has some like very faint lines on it that I had the, the first time I saw the lines, or at least the first time I *noticed* them, I, I was, I was like, *what are those?* And I, they looked, they almost looked like fishing lines going into the, into the river from the bank, except there's no fishing *rods*. [laughs] Um, and then I realized at some point a long time ago, this, this poster has been there for a long time, I realized that the lines were just an artifact that, that probably, like when I was putting the poster up, I rubbed it or something and created the lines. They're, they're not part of the picture at all. And I was, so I'm standing there, I'm, so that's the background information.

39:42 I'm standing there, I'm brushing my teeth, I'm looking at this poster while I'm brushing, and I'm specifically looking at those lines. And there was a kind of a feeling of ironic self-deprecation, I would say, kind of remembering, *ah, I thought those were part of the picture, but really it's just an artifact of whatever*. It's just marks on the poster. So I was kind of very mildly amused at the fact that I had made that mistake in the past. And I was looking at the lines on the poster specifically, kind of with that attitude of mild self-deprecating amusement, something like that. And that was the main part of my experience. So we, we could go 20—20—60, maybe music feeling the toothbrush, those are 20—20. And then the looking at the lines on the poster, 60, something like that.

40:43 AB: So with this, um, looking at the lines on the poster experience, um, the, you said you're looking at it with this kind of feeling of ironic self-deprecation,

40:43 Russ comments: Actually, Michael did not say he had a *feeling* of ironic self-deprecation; he said he had an *attitude* of self-deprecation. RTH came close to interrupting but decided to hold off. Whether feeling/attitude is an important distinction will be revealed by what he says in response.

41:02 Michael: Something like that. I don't have great words for it, but I... Yeah. But something like that.

41:02 Russ comments: This is not a description of experience, and therefore *feeling* was likely problematic in 40:43.

41:07 AB: Is, is that feeling somehow part of the visual experience or is it some other kind of experience?

41:20 Michael: Yeah, I mean, if, if you had to attach it to any sense perception, it's definitely attached to vision. [: Mm-hmm.] And I, I, and I was seeing the lines kind of for what they are namely as artifacts on, on the paper of the poster rather than part of the scene that's being depicted in the poster. And so I was *seeing* them in that way, which also is connected to seeing them as, I mean, ba, based on my memory of this whole thing, um, is, is connected to seeing them as kind of a reminder of the mistake that I made however many years ago.

41:20 Russ comments: Michael is not amplifying anything about *feeling*, so we probably are going down the wrong road.

41:58 AB: And when is, um, do I understand correctly that the memory of that mistake is not part of your experience?

42:12 Michael: Yeah, No.

42:13 AB: Like, um, part of the visual...

42:17 Michael: That's correct.

42:18 AB: ...experience of seeing,

42:20 Michael: I wasn't actually remembering, but

42:22 AB: Remembering you weren't having some kind of episodic memory of that.

42:25 Michael: No, nothing like that. It was just that I was seeing, I, that was all just by way of explanation of *why would you be seeing this things as kind of ironically artifacts of the poster* instead of in the scene. And that's why I was seeing him in them in that way. But I wasn't having that, the memory of that. [AB: Mm-hmm.] I don't have a specific memory of that actually. I just know that's what happened. [laughs]

42:50 AB: So I'm good with that component.

- 42:54 RTH: So could I, could I ask, is it, is there a *feeling* of ironic self-deprecation? Or would it, does it make more sense to say I am seeing these lines from the viewpoint of ironic self-deprecation?
- 42:54 Russ comments: See the comments at 40:43—41:20.
- 43:12 Michael: I think it's the latter is a better description.
- 43:17 RTH: So if we, if we could somehow wipe out the seeing aspect, there would be no remaining *feeling* of irony self-deprecation.
- 43:25 Michael: I, I, yeah, I mean that's a, that's a counterfactual that's difficult to entertain, but I think that's true. Yes..
- 43:32 RTH: Okay. Okay.
- 43:37 AB: So...
- 43:39 RTH: Go for it.
- 43:39 AB: Yes. So you're good with that part. [RTH: Yep. Yes.] Um, I wanted to ask about, um, the feeling of the pressure of the toothbrush on your gums. Um, is that, if, do I understand correctly that you're feeling the experience is one of toothbrush on gums, like pressure from toothbrush on the gums rather than any, any other kind of pressure?
- 44:12 Michael: Yeah. Um,
- 44:15 Michael: Yeah, I was this, this, this connotes more intellectual or cognitive involvement that I really want to convey, but I'm not sure how else to say it, btl was in, in some very weak sense monitoring the pressure of the toothbrush on the gums. Um, again, I don't wanna, I, I don't wanna over cognize what was going on here, but I was definitely aware of the pressure in a kind of vaguely monitoring like way so as to, y'know, make sure there's the right amount of pressure. Again, I, I, I'm making this seem like much more of a cognitive, cognitively loaded thing than it really was. But, but some very weak version of that is what was going on.
- 44:58 AB: So it's an awareness of, um, not merely the fact that there is pressure, but like some degree of...
- 45:09 Michael: Yeah, yeah. No, exactly. Exactly.
- 45:12 AB: And is it, um, is it pressure, is the experience one of *pressure of toothbrush on gums* rather than say something like *bristles on gums* or
- 45:28 Michael: No, like it's, yeah,
- 45:29 AB: Just the it,

45:31 Michael: Yeah. *Toothbrush* is a better description. [: Mm-hmm.]

45:40 AB: I'm good with that one.

45:43 RTH: So I, I would like to know whether the experience is of *toothbrush pressure* or just *toothbrush*. So the toothbrush is doing, no, no doubt. Several things going back and forth or circular or whatever it's doing. So I is, is what I'm describing here is I'm feeling the toothbrush on my, as it is on my gums, basically, and doing whatever it's doing, which involves going back and forth and pressure? Or have I abstracted in some sensory way out just the pressure aspect of it.

46:12 Michael: The ladder. The ladder, I was not aware of the motion really. I mean, it was obviously moving, but it was really the pressure that was the only thing that was part of my awareness.

46:23 RTH: Okay. And I am feeling that pressure rather than thinking about that pressure.

46:29 Michael: Yes.

46:30 RTH: And that's what you meant by I'm don't wanna over cognize it.

46:34 Michael: Yeah. Okay.

46:38 RTH: And, and the pressure then does not have motion or does have motion? Or that question doesn't make sense?

46:44 Michael: No, I, um, there, there's not really, I mean, of course the, the, the, the, the spot on my gums where the pressure is happening is changing as I'm brushing, but I'm not really paying attention to that.

47:01 RTH: Okay. So out of the complexity, which is really a very complex thing of the, of, of the actual sensor, sensorial response, I guess you might say, of the toothbrush, I have focused on the pressure at this place aspect.

47:17 Michael: Yes.

47:17 RTH: Pressure from the toothpaste at this place, yes, from the *toothbrush* at this place.

47:22 Michael: That is accurate.

47:24 RTH: Then I'm good.

47:27 AB: I'm good with that.

47:29 RTH: Number 5.

[Sample 8.5 discussion starts here](#)

- 47:30 Michael: Okay. Number 5. Um, I was, um, driving, um, and, um, my, my car is a, is a stick shift. I had my hand on the gear shift (unnecessarily cuz I was on the highway) and I was, um, so I, so (okay background, I'm trying to learn this very diff, difficult or difficult for me at least, song that involves playing the guitar. It also involves slapping the strings of the guitar in a rhythmic way; and it also involves singing. And the, the rhythms of those three different things are not merely different, but they compete with each other in ways that is cognitively, for me, difficult to put 'em all together. Right. That's background information.) And so I was kind of practicing that in the car as I was driving.
- 48:35 Um, and so my, so the, my hand is on the gear shift and I'm using just my, (my right hand, of course is on the gear shift). And I'm using just my index finger as on the gear shift. So if this hand is the gear shift, my index finger is going like this [makes a scraping or flexing motion with his finger on his left-hand fingers] on the stem of the gear shift. My, my, the palm of my hand is on the ball and my fingers down there on the stem going like this. And my finger's doing two things. It's stroking up like this as if I'm playing a guitar, uh, as if I'm, as if I'm with my finger stroking the strings. Cuz on this particular song that is in fact how you play it, you, you pull, you pull your fingernail across the strings from the low string to the high string.
- 49:20 And then I was doing this [demonstrates tapping with the same finger] for the, for the string slap. So this was a, this, this stroking motion was a playing the strings and the string slaps were me just slapping the thing. And I was tapping my foot at the same time and I was trying to sing the song.
- 49:38 So there's four things that I'm aware, and I'm, and I am pretty acutely aware of all four of them because I'm trying to coordinate [laughs] all four of these things. One is the stroking of the finger [demonstrates], one is the slapping of the finger. Those are not happening simultaneously of course, but they're happening in close proximity to each other. And then there's the singing and then there's, there's the foot tapping and the foot tapping is my *left* foot. I'm just tapping against the floor of the car. And that's, of course, in some ways that's like the authority in this business, right? Because the foot tap is the steady thing and everything else has to fit in with that correctly. Of course, they also have to fit in with each other correctly. So I'm very much aware of all these four things. I don't think I could give you a percentage, because the whole point of this, what I was doing was trying to integrate them together correctly.
- 50:40 Um, the, the, the singing part, I was, I'm pretty sure I was singing out loud, doesn't matter. I wasn't really hearing it though. It was really just the, the productive aspect of singing that was important, cuz I was trying to get the rhythm right. Um, so I'm, I'm producing singing, not really. I, I mean I, I think it was out loud, but I did, I wasn't hearing it. Um, and then I'm feeling my, the, the, the, the rhythm in my finger doing those two different things. And I'm feeling my foot tapping.
- 51:13 And I'm also, I also *hear* my foot tapping. I'm tapping it quite vigorously because I'm, that's the thing that's trying to, that's the kind of *core* that's trying to hold all the other elements together, or the other *three* elements together.

- 51:36 RTH: So is that to say that the centrality of my experience is hearing the foot tapping? Or is, or is it to say, I'm hearing all of these things, or I'm *doing* all the, these three strands (which I guess is the, the stroking of the index finger, the slapping of the index finger, the singing aloud, the foot tapping) those are all separate strands.
- 52:05 Michael: Those are all very separate. I'm, in fact, I'm trying to make them not separate in a sense [laughs] [RTH: Right.] I'm trying, I'm trying to, when when, y'know, I've learned a lot of songs like this, and when you finally learn it, then it does feel like one integrated experience. But before you learn it, it feels like separate experiences that you're trying to figure out how to make 'em feel like one. And so I haven't gotten to that point yet with this particular song. So they're still very separate and there's a lot of breakdowns. Like the one of 'em will get outta whack and I have to start over. Um, so I would say the only thing I'm really hearing is the, or at least that I'm noticing that I'm hearing, is the foot tapping. Although there are other sounds of course. I mean, not even just the sounds I'm making, but of course the car must be loud, whatever. But the only thing that I'm attending to auditorily is, or even *aware of* auditorily, is the foot tapping. [coughs] Excuse me. And then the other three things, I'm aware of them really more just kinesthetically or proprioceptively. I'm not listening to them. It's just a, it's just, I'm feeling the motion of the finger and I'm feeling myself singing, but I'm not listening to myself singing.
- 53:27 RTH: So one is auditory, the other are kinesthetic or whatever. [Michael: Yeah.] And is the auditor, I still haven't decided whether I think I should think that the auditory is somehow more prominent, or whether they're all just equal and one of 'em happens to be auditory.
- 53:44 Michael: The, it's prom, it's more prominent, not in the sense that I'm more experientially aware of that than I am of the other things. So it's not like one of these cases where one thing's in the background and other things are in the foreground, so to say. But it's prominent in the sense that it's authoritative. Like the foot tapping is the thing that's definitely correct [laughs] and the other stuff has to match it, *not* the other way around. So it's prominent in that sense, but I wouldn't say it's, it's prominent. It's not like perceptually more present to me than the other things.
- 54:23 RTH: Okay. And is it the hear... So about the foot tapping, do I both feel the tapping kinesthetically and hear it?
- 54:40 Michael: Yeah, I do. Yeah.
- 54:42 RTH: And is it the herd aspect that is more authoritative? Or is it both of 'em?
- 54:46 Michael: No, they're both authoritative. They're, they come together. Yeah.
- 54:49 RTH: So the kinesthetic foot tapping is authoritative. The heard foot tap the herd foot tapping is authoritative. [Michael: Yeah.] Or both of 'em together are authoritative or
- 54:58 Michael: Something. Yeah. The, the, the last is how I would probably say it. Yeah.

55:01 RTH: Okay. So it's not like it's, it's not like the hearing is the authoritative track.

55:07 Michael: It's No, no,

55:07 RTH: It's foot tapping.

55:08 Michael: It's the foot tapping that's authoritative. But I'm both feeling it and hearing it. Got it.

55:21 RTH: And the cello is not present.

55:25 Michael: No.

55:25 RTH: And the sounds from the car are not present.

55:29 Michael: Correct.

55:30 RTH: And the visual processing of the driving is not present.

55:36 Michael: Scary to think about, but correct. [laughs]

55:39 RTH: I think that's quite common actually. It's, you don't need the consciousness to drive. Then I think I'm good.

55:51 AB: I have, um, a question about the feeling of the, the finger stroking up and slapping on the, the gear shift. Um, is the feeling, the feeling of the motion of your finger and or the contact, like the, the contact of your finger with the gearbox? Or none of the above or all of the above?

56:22 Michael: Um, you're gonna have to say that again. I think I, I think I,

56:24 AB: So the, the what I, when I initially understood you to be saying like the kind of kinesthetic feeling of motion, I had initially understood that as like the feeling that I am moving my finger. Um, which I mean you can do that like that, but then there's also the, the contact of the finger with the gearbox, either doing that or doing this right. And I'm wondering whether, whether I like what, what was part of your experience of the motion of the finger?

56:24 Russ comments: Is that a good question?

57:01 Michael: The experience is really in the finger. It's not really the exp I, I'm, I'm feeling the muscular movement of the finger. [AB: Mm-hmm.] I'm not really feeling, I mean the gearbox is there or the, I'm using the stem of the, of the gear shift mm-hmm. As a source of resistance, really. [AB: Mm-hmm.] Um, but I'm not really, it's not really the experience of slapping the gear thing. It's the [AB: Mm-hmm.] The experience is all in the finger.

57:01 Russ comments: To my ear, 57:01 is Michael doing a good job of describing the details of his experience, which means that AB's 56:24 question was a good one.

57:31 AB: Mm-hmm. Okay then I'm good.

57:38 RTH: I thought that was a good question. It is 10:32 in my world, which must make it 1:32 in your world, which means we've got...

57:46 Michael: It does.

57:49 AB: Correct! [laughs]

57:50 RTH: So do we wanna hang it up there? And, uh,

57:54 AB: I, I should go.

57:56 RTH: Okay.

57:57 Michael: Okay. I don't, I don't think you would find the next one super interesting. I was putting. [laughs]

58:05 RTH: Putting, putting disc-golf-wise.

58:07 Michael: I, yes. Cuz I was driving to play disc golf and then I, I had made it and I was, I was putting, yeah.

58:15 RTH: Okay. I guess we're not gonna get to...

58:16 Michael: It was just me staring at a chain link on, on a basket basically. It wasn't that interesting.

58:22 RTH: Okay. Well, should we do this again?

58:26 Michael: Sure.