

Michael D.
Michael D. Interview 12
Debrief Interview

Below in black is a word-for-word transcript of the March 23 interview with Michael that is available on YouTube at https://youtu.be/z_3_kNJeXcM. 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 our, our task today is to talk about whatever it is, we wanna talk about. And Agnes, I saw that you sent an email a few minutes ago, which I didn't open. Should I open it?
- 0:14 AB: I think it was Michael who sent an email a few minutes ago, which I opened but didn't read. cuz I was in another meeting right
- 0:19 Michael: Before that. That was me. And I'll just tell you what it is. You don't have to look at it right now. [RTH: Okay.] So I, I I'm sorry. I probably created extra unnecessary confusion. I forgot that you sent the document that had everything in it, [RTH: Right.] I thought it was just number 11. And so I went to your website and I copied and pasted everything there into a document, which probably you already did, or maybe you did it the other direction. But anyway, whatever. And I put all my comments and, you know, like I tracked changed so you can see what I did. Um, I fixed a few typos and put in some comments and whatever into that document which I sent to both of you. I should have just used the document that you sent. But the one I created is probably identical to that one. Or at least it started its life that way.
- 1:13 RTH: Well, A, that's not a problem for me. I can deal with that. B it is probably in some ways slightly better that you did it that way because I might have made some ch, mistakes when I... So I, what, what, what's in my website, in that website started out as the Word document. [Michael: Right.] But there's actually a fair amount of work

that goes into changing the Word document into the HTML. And, uh, so there's the risk of my doing something wrong there, and...

- 1:39 Michael: Okay, well I, anyway, I copied it all from the Okay. Website into a document, and then I put all my changes, et cetera in there. And then I sent it to you both.
- 1:49 RTH: And do we wanna be opening that today to set...?
- 1:53 Michael: Um, I, I, that, that I don't know because I don't really know what today is, but, um, I didn't send it with the intention that you would be looking at it right now. I just sent it with the intention of *here's my comments and, and suggested* [RTH: Okay.] *corrections* or whatever.
- 2:08 RTH: So when we get, if, if we get to a place where you think it would be a good idea for me or us to look at that document together today...
- 2:18 Michael: Okay. I mean, it's fresh in my mind cuz I just did it today.
- 2:22 RTH: Then you're gonna, you're gonna have to say "download that document," which I have not done. I saw the email, but I haven't, I haven't seen the....
- 2:28 Michael: Okay. Okay. I mean, I didn't make any, I made a few comments and there were some other little things that I suggested changing, but all of it is with the track changes turned on. So you can see all that.
- 2:43 RTH: Alright. So I'll, I'll figure that out. So I don't have a choreography just in mind for our conversation today, so I'm, I'm happy to have anybody say whatever they wanna say or ask whatever they want to ask and let the conversation grow/roll.
- 3:02 AB: Well, I have a, I mean, a general question that we kind of raised last time but didn't answer because we plan to answer here, [RTH: Okay.] um, which is just about, um, what you think we've learned here in our, in our process. And, and what I mean by that is just, I mean, specifically w, with respect to Michael in particular, rather than other, sorry, as opposed to other descriptive experience sampling experiences that you've had. Um, and I guess I just have like more general questions about how the, like how you go from these interviews to making generalizations and, and that kind of thing, given that the interviews are so specific and detailed and rich. So maybe, I don't know if that's what we wanna talk about, but that's something I'm interested in.
- 3:57 RTH: So that's a fair question and I think we can start there unless Michael's got a better idea and, uh, [Michael: No, I don't have a better idea.] So, so A I think the answer to that, so I take that question is how would I characterize Michael, and what and how, how, how should we characterize Michael's experience now that we have however many, there are 50-ish glimpses at it. What, what would we say about it? That's what I take the question to be. Is that, is that the ballpark?
- 4:28 AB: Yeah, that's, I I'd say that's the ballpark. Yeah.

- 4:31 RTH: Okay. And, and I, I started to try to do that this morning actually. So I, the, the, the first, the first step in that is the “green” document that I sent you last week, I think what, what I call the “green meeting” document and, and the *green meeting* document basically.
- 4:52 And, and so this is, this is DES in general. So at the end, at the end of sampling with a person like here, we’ve sample with Michael for 11 days or whatever, then what we do is we collect everybody back together again who’s been involved in the interviewing process. Sometimes that includes the participant (most often not, but I don’t have a hard rule about that) but, uh, but, but, but basically we get everybody who has been involved as an interviewer, and we go through the samples one at a time, together, with the object of reawakening the samples, discussing each individual sample, trying to figure out whether we agree about what the sample, what *we saw* in, in the samples. [AB: Mm-hmm.]
- 5:32 We generally start at the end (at day 11 here) and work backwards on the possibility that we learn something about how to, how to understand Michael’s experience as we went along. And so we sort of unfurl that or refurl that or whatever going, going, going backwards and with, with the object of trying to align ourselves with Michael’s experiences as we understood them, and iron out any difficulties that we have. *Usually* there aren’t too many difficulties because we figured that out as we went along. But, but it *is* generally an interesting exercise to try to get every, to try to bring everything back to mind, because you, you know, we’ve been sampling with Michael for 11-ish weeks and, uh, a lot of shit happens in the world between, you know, now and 11 weeks be back and, and, and so we, we have forgotten stuff about that.
- 6:33 So the, so the object is to try to bring it all, sort of, to mind and then one, and, and we do, and part of the, what we do there is to create the *green captions*. And those captions are designed to sort of organize the sample so that we can keep track of what sample that we’re talking, talking about, about.
- 6:53 And then we try to make some kind of a comment description of that. And, and to, and, and, and the, and the way that the *rules* of that are after we’ve, after the green meeting, then everybody has to write—within 24 hours of the green meeting—every individual has to write, *this is what I thought, this is what I think about the salient characteristics of Michael. And if we’re gonna write a description about this is what this ought to be concluded, [he misspeaks, should have said “included”]* and we call that the independent characterization or something like that, the in *brief, informal independent characterization*, I forget exactly what we call it.
- 7:32 RTH: But, but the object is for if, if we had done this for Agnes to have said, “this is what I thought,” and Russ to have said, “this is what I thought.” And if Michael had been included for Michael to have said, “this is what I thought,” and get that down on paper or in electrons and, uh, as, as a way of committing ourselves independently. And then we would come together again and see where we agreed and where we didn’t agree and, and if we all agreed about everything, then that would be it. And if we didn’t agree about everything, then we would, then we would’ve to work that kinda thing out.

8:13 Michael: Can you, um, I think I followed about 80% of that. Can you say in the form of a quest, so, so if we were, if we were doing this exercise that you just described, is there a question that I should be, like if I'm, if I'm doing the exercise, is there a *question* that I should ask myself? And I'm trying, and what I'm writing down is the answer to that *question* or my proposed answer to that question.

8:13 Russ comments: I (mildly) regret not having encouraged us to go through the entire DES process. Oh, well.

8:48 RTH: I don't know that we have, we've ever applied ourselves to trying to answer that, to answer your question explicitly. But it's basically *what are the characteristics of Michael's experiences, as we have seen them, that you think—that I think, the person who's doing the writing—think of as salient / interesting?*

9:15 Michael: Where *salient* means interesting. Okay. Yeah.

9:16 RTH: Interesting, worth, worthy of noting in the and, uh, about Michael's experience.

9:26 Michael: Well, I'll, I can I, I'll tell you one! [laughs] [RTH: Okay.] I don't know if I'm supposed to be doing that or not. [RTH: Sure.] Um, we, so I was talking about it, I was talking about this with my wife, not exactly this, but pretty close to this. Um, so I think maybe this just confirms a running joke between the two *of us*, but maybe it's a relevant observation. And actually I want to try it out to see if this is the sort of thing you have in mind, or if I'm misunderstanding what the nature of the exercise is supposed to be. [RTH: Go for it.] So the, the, the, so she al, she always jokes about me that, um, that my sense of color is terrible. Meaning not that I can't see, I'm not colorblind or anything like that. Like I, I can tell the difference between red and green and whatever whatever, but I, she says that, you know, that I don't see subtle shades of different colors and that I have a horrible sense of which colors are supposed to, you know, go with which other colors and stuff like that. And insofar as she's an authority about these things, for me, I think she's probably right [laughs].

10:33 Um, but I'm sort of just saying, yeah, you're probably right about that. Um, I don't have an alternative way of seeing the world to compare mine with, to know that mine's deficient in these respects. Um, but then my comeback to her is always, "yeah, but you don't *hear* anything." Um, so I think that my hearing experience is much in, in the way that her color experience is much richer than mine, let's suppose, I think that my auditory experience is much richer than hers. So when I hear sounds, I notice a lot of things about the sounds, and then I mention them to her and she clearly hadn't noticed those things about the sounds. And in some cases I don't think she's *capable* of noticing those things in other, in other cases I think she just didn't notice them.

10:33 Russ comments: "I don't have an alternative way of seeing the world to compare mine with, to know that mine's deficient in these respects."

I think Michael is absolutely right about that, which is why I think armchair introspection is flawed. But in a few weeks, Michael will serve as a DES interviewer when Agnes wears the beeper, and that might be illuminating in the sense of the comparison that he discusses here. See the discussion between 21:33 and 23:25.

- 11:26 RTH: So one of the things that I would have said about Michael's experience, which I'm confident that I would've said regardless of what you just said, is that Michael seems in some ways exquisitely attuned to sounds in a way that most people, including me, are not. And for example, he's got perfect pitch that he applies... First off, that he's got perfect pitch, which is a pretty unusual thing actually. And second, his, ah, per, perfect pitch as far as I've been able to tell is *right*. So when he has [inaudible] things, and I have taken the time to figure it out, and, and he said this was a flat F sharp, it was indeed a flat F sharp.
- 12:06 Michael: Oh, were you testing me [laughs]? [RTH: I, I...] That's great! I love it! No, that's great. You absolutely *should* test it.
- 12:13 RTH: I test everybody. My, my middle, my middle name, my middle name is *Thomas*. So I test everybody about, I test everybody about everything.
- 12:23 Michael: That's great! I love
- 12:23 RTH: It. And, and I think that, I think that [referring to Michael's perfect pitch] is very unusual. And, and, and, and so he, he, he, Michael, and I'm not speaking about him in the third person, but if I were to have written, I would've said "he hears *as music* things that the rest of us hear as noise" or whatever. And I wouldn't, I don't know that I would've gone to say that his, that he hears sounds *more frequently*. It would, but that would be the kind of a thing, like if your wife had been a part of this process, then we would've had to have gone back to the original data and see, well, do we have, oth other than the perfect pitch stuff, do we have evidence in our samples of something other than the perfect pitch about his experience? And right now, I can't remember that we do, but we might very well. And, uh, but that's,
- 12:23 Russ comments: The reason we are careful about writing the contemporaneous descriptions is so that we can answer such questions.
- 13:21 Michael: Yeah, I, I, so I, my memory, my episodic, I mean, if you tell me a telephone number, (well, I don't use a telephone) but I would still remember the number for quite some time or an email address or whatever. But my episodic memory is pretty bad. So when I read through that document, I was like, oh yeah, that did happen! [laughs]
- 13:41 RTH: Well, that's, that's true for me. And, and most of the people that I work are all the people that I work with, too, which is, which is why in a general, and ... If, if we had been doing a real, like a, and according to the rules such as, such as the rules there are, DES thing we would have been circulating.... We, somebody would have written that, that uh, each, each day of that document that you, that you've massaged here this morning. [Michael: Mm-hmm.] Somebody would've written that every day. The rules would've had to, we would've had to write it, had to have written before you went to sleep that day, and then, and then circulated that amongst every, all the interviewers. And the interviewers would've had the responsibility of looking at every single description individually and said, *that description is a hundred, 100% right from my point of view*.

- 14:34 And that doesn't mean that we have to agree with everything, but that description *has to say exactly what I think*. And if, and if Agnes had had been in involved with that, she would, and and she disagreed with Russ, she would've had, it was, would've been her responsibility to say, "Russ said that, and I don't agree with that." So, and then we would've left two, two competing descriptions in there. But the rules would've been that they would've had to have been there *explicitly*. And either, either Agnes would've had to have said, "I agree with everything that Russ wrote in that description," or she would've had to say, "I don't think Russ, uh, this, what Russ wrote doesn't correspond with what I thought." And then we would pass that back and forth using track changes. And either we would come to agree with each other and cuz Russ might've fucked up and written something that he didn't think or whatever, miscommunicated something, *or* we would have not, and then we would've ended up writing something that, that would have had both two, two competing versions of it, that we would've, we would've agreed to disagree or to an *misunder* to have two discrepant under, understanding.
- 15:42 RTH: But that would've had to have been *explicitly done* within a day or two [Michael: Right.] of the samples.
- 15:49 Michael: Didn't, well, I sort of did that today, but obviously that was not within a day or two of the samples.
- 15:53 RTH: Right. And that, and that's part of the process that that is designed to in, well, it's designed to do a **lot** of things. Well, it's designed to get the, the descriptions with, with as high fidelity as we can do, and it's designed to get us to argue or disagree or whatever as early as we can in the process so that we can then figure that out. Because if we can disagree about sample 2.3, and that we might get some information in sample 4.6 about [Michael: Right.] that. [Michael: Okay.]
- 16:31 We didn't, we didn't do that. We, I, you know, we could have, but it was sort of, we didn't, we didn't structure that as the rules of our engagement. And so we didn't engage in that aspect of what a orthodox if, (to the extent that there is something) DES about it.
- 16:47 Michael: Right. So, I mean, I did a, I didn't, I didn't frame it in quite the terms that you just did. And I, and of course it wasn't done the day after or the day of or whatever. Um, there were a *few* spots where I, I, I don't know if I said you were *wrong*, I just said either like, this is my understanding of what you mean, or, you know, just trying to clear up whether or not we have the same understanding or not. Um, I didn't notice anything where I felt like, *oh no, that wasn't it!* Um, but there were some places where I wasn't sure whether we, whether what I was trying to communicate is what you were also trying to communicate back to me, I guess.
- 17:33 RTH: Well, *those are the places*—where you either think I'm wrong, or whether you think I don't understand, or whether you think it's possible I don't understand, or that I've used the words, words wrong or whatever—those are the things that I find *absolutely the most interesting* because, because DES, from my point of view, is largely a bracketing-of-presuppositions deal and where the presuppositions are going to be *exposed* [Michael: Right, right, right, right.] is where I write something,

or Agnes writes something, or something that somebody else doesn't, doesn't agree with or, but doesn't understand or, or whatever. And, and so the working of those things out in, in, in their concrete instances—at this, at sample 7.2, Russ said this and Michael doesn't understand that or whatever—that's, that's, that's how we come to as good a description as we can get.

18:31 Michael: Right. So in sample 7.2 [laughs] Russ said, or some, I guess you wrote this, "noticing that the fingerings include wrong or additional"—I'm just giving you an example of what I did to see if I'm [RTH: Okay.] okay. So the, the phrase was "a small laughing at noticing that the fingerings (French-horn fingerings) that bother (uh, sorry, there's my left hand. I'm doing it now with my left hand!) Um, the, um, "that the fingerings include wrong or additional notes." And I, you know, this could be a function of the fact that this is a compressed description, or it could be a function of the fact that that's, that didn't sound quite right to me. And so here's what I, I'll just read you what I wrote [RTH: Okay.] instead of saying it again. [RTH: Cool.] So I, I put a comment in that says, "I don't recall what I said in the interview, but I believe that more precisely it was both colon (not both of what you said, but)both colon." And then I've got a list of two things. [RTH: Okay.] One, the fingered notes did not match the notes of the tune, but were consistent across repetitions, i.e., the same note in the tune always corresponded to the same wrong fingering for that note, which to my weird sense of humor makes it funnier. And two, I was adding in some extra notes with the fingering, especially during the longer-held notes in the tune."

20:00 And, and I took that to be maybe just an amplification of quote "wrong or additional notes" or maybe a correction if there, I didn't quite, I wasn't quite sure cuz wrong, wrong or additional notes could mean a lot of things. And I was trying to home in more precisely on what those words mean in this context.

20:00 Russ comments: The French-horn sample is sample 7.1.

20:17 RTH: So what you just described corresponds quite clearly, quite closely with the way I remember sample 7.2. And, and, and, but I don't remember at all really what I *wrote* about samples 7.2 or I don't, don't remember much about it. So my guess is that this would be an example of where the words that I used were unsatisfactory and some absolute sense or unsatisfactory from Michael's point of view. And, and that in the, in the normal course of things, if we had done that at, on day seven, we would've straightened that out [Michael: Okay.] and I, we would've altered the description so that it satisfied you and satisfied me both. I don't think we,

20:59 Michael: So that's the sort of thing you're talking about though.

21:01 RTH: Yeah. Exactly! [Michael: Okay.] Yeah.

21:02 Michael: That's, that's really what I was trying to get. I wasn't trying to fix this particular thing, but I was just trying to get at is, *is that what you mean?*

21:08 RTH: Right. And so in this particular case, I'm confident that we would've ended up being in a, in agreement and we would've been able to figure out a language that we could have, that we could have fixed.

21:17 Michael: Right.

21:17 RTH: Okay. But, but in without *doing* it, then we can't actually, we didn't, we deprived ourselves of the pro, of the opportunity to do that.

21:29 Michael: Right. Well, I did it anyway, even though I didn't do it on the same day.

21:33 RTH: But now to we to double back or triple back or whatever to Agnes's original question. So one of the things that I found interesting—that *sample* was, I thought interesting—in the sense that there's something about the left-handed to right-handedness of that, which I found entirely noteworthy, or something like that.

21:58 Michael: I, I noticed that I, I guess I, I, I guess I don't think about it very much. I suppose if I thought about it more, I would realize that people would find that strange. But I guess I don't think about it very much. [RTH: So that's...]

22:17 It was called, it was called to my attention actually, we, we had a talk in the department on, was it Friday, Agnes? [AB: Yes.] And I, I was actually, I was actually doing what I said, um, during that talk: I had a pen in each hand and I was writing notes on two separate pieces of paper. And somebody, I don't even know who it was, I think it was like a guest to the department, cuz it wasn't like a faculty member in the department, or a graduate student at the end of the talk tapped me on the shoulder and said, "were you writing with both hands?" [they laugh] I was! But I, I didn't, I, when I do it, I don't think about it. It doesn't seem weird to me. But then I, something like that happens very rarely. Um, and then I realized that, that people don't think that's normal.

23:08 RTH: So then, then I think is a, is an excellent example of why I think armchair introspection is not possible. Because...

23:18 Michael: It's possible! It's just very badly. It's just *bad*!

23:21 RTH: [laughs] Yeah! Okay! Excellent! [laughs]

23:22 Michael: Excellent. People do it all the time! [they laugh]

23:25 RTH: Yeah. Yeah. It's possible. But, but, but bad. Yes. That's, that's what I meant to say. Because, because Michael doesn't know, about his own experience (and, and this is not, I'm not talking about Michael particularly) but *anybody* doesn't know about their own experience what is actually interesting or fascinating or un, unusual or whatever, because Michael has only ever seen his own experiences. He *needs* somebody like Russ and Agnes to ask him questions like this, which is why, which is why I've, I've tried to make the case that that DES, or, or any other kind of introspection requires a first-person *plural* thing. It's the three of us *together* who have explored Michael's experience, not Michael on his own.

- 24:10 AB: So Michael did, did you, just to follow up on that, like, did you learn some, I mean, you mentioned the example of being attentive to sounds in the conversation with Misty.
- 24:23 Michael: Right. But I already knew that cuz we joked back and forth about that all the time.
- 24:25 AB: Yeah. So, so what I was gonna ask is did this experience teach you something that you didn't previously know? Like so the two hands writing with two hands, I, I feel like you knew that already before this, or did you learn that that was [Michael: No, I mean...] did you, did this, like did this highlight anything to you about your experience that you weren't previously aware of that was significant?
- 24:49 Michael: Yeah, but not that. Um, [AB: Okay.] I mean, I, I, I do that fairly regularly. Not all the time. Only when circumstances when it's a good thing to do because of whatever goals I'm trying to achieve in the moment. It's not, which doesn't happen very often. I mean, um, but e, every once in a while, and by once in a while, I mean, I don't know, maybe it's happened 20 times in my life, somebody notices it and says something and then I realize, *oh, that that's not a thing that people do*. Um, so that I was aware of that, although it kind of falls out of awareness again until someone says, *Hey, what's going on there?* Um, I haven't, the answer to your question is I *think*. But I haven't yet been able to articulate it to myself yet, what, what I think I might've learned.
- 25:55 And I also have found in the last week that I'm getting, I'm con, I'm conflating two different things because I just got done... Well last week I read the, the paper by Shaun Gallagher that I'm gonna be commenting on at the workshop, and which I thought was a really interesting paper. And so I've also been thinking through that, and reading some things relative to that. And I also think in there, I've got some kind of inchoate, but not yet articulated thing that I think is an important lesson to take from it, which is not his lesson. I mean, I think his lesson is important and interesting as well. But, um, and, but then I, then I real, I was thinking about that this morning, knowing that this meeting was coming up and anticipating that that question might be asked. And then I realized that I was conflating—in a good way, I think [laughs]—um, so maybe conflating is not the right word to use. Um, things that I think I may have learned from this experience and things that I think I might be learning from thinking about his paper.
- 27:05 What it has to do.... I can tell you what it concerns, but I can't articulate what I think the lesson is. I'm still, I'm thinking through that. It concerns the relationship between perception, and action, and awareness of oneself as an agent. That's pretty vague. I know.
- 27:44 Um, but one of the things that I've struggled with all the time is the last of those three things. I don't mean one should always be aware of oneself as an agent. I mean, that I can go through periods where I completely lose track. I mean, I, I, I, I can go through period (I know this is gonna sound absolutely bizarre, and it took me a long time to be even, be able to say this out loud) but there, I go through periods of like doubting whether I even exist. And so that's what I mean by having trouble with the agency thing [laughs]. And I think that's related, somehow, to action and perception, but I haven't quite figured it out. But I think, I think there's some very important connections amongst these. I mean, there's some easy things to say that

aren't really what I'm talking about. Um, that's a terrible answer to your question. I don't know... the answer is *I don't know*. But I think it has something to do. It's, it's fishing in these waters somehow, and I need to keep fishing [laughs] to find, to find something. But I haven't found it yet.

29:02 RTH: So I'm, I think, I'm, and that, that makes me want, let's put it this way, that, that makes me want to display what I started to write, that was gonna be sort of an answer to Agnes's question, but it's relevant to what Michael was just saying. And, and I'm, I'll, I'll display it here, but I want, I, I wanna make, I wanna make it abundantly clear that what I've written here is, was it's not by any means *done*. So it's, it is in the same spirit except written down as, as what Michael said just a minute ago about his own think, his own thought process, *something in something in these waters*. I didn't, I've got, I've got other stuff that I have to, have been doing for the last couple of days and haven't been able to do this as much as I would've liked to have done. But I, but I'm going to, I'm gonna share this screen because I think it's relevant to what Michael said. [Michael: Okay.] If I can figure out how to share the screen. [He shares the screen, on which is a document called "What is it about Michael.docx."] So I think maybe what I'm gonna try to do is I'm gonna, so we don't get ahead of ourselves. I'm talking about whatever, I'm gonna sort of re reveal a paragraph of this at a time. [He shrinks the document so that only the first paragraph is seen.]

30:31 AB: I like that! This is like a good, good teaching strategy!

30:37 RTH: [laughs] So I started out, *I think*, facing the question that, that Agnes wanted to know the answer to, and I don't want, I don't, I think it is sort of the most fundamental question about DES is *why do we do this? Why do we, why have we spent this amount of time?* And so one of the th, So one of the things that I have noticed about Michael's experience, which I thought was highly salient, was that he didn't know whether he, it didn't, it didn't occur to him to know, as a sort of a natural thing whether he was speaking loud or speaking silently. And that that, I'm guessing if we counted up the number of samples, it would be in the teens or something quite, quite a few.

31:23 Michael: I mean, that would be so that, that I would be shocked if that wasn't true, because this is a daily experience for me, which it took, I mean, I could tell you some history about that, but I'll, but I won't right now.

31:36 RTH: So I find... So one of the things that I would like to say is this thing about here [highlights the phrase "when I would never so wonder"] So I would, I would, I conceptualize, I think a lot of what I do as being, well, *how, how are, how's the person that I'm dealing with*, whether it's Michael here or, or, or whoever, *how's that person different from me?* And it's not that I, it's not that I think I'm a special, special guy, it's that I know as at least as much about myself as I know about anybody else. And, and so, and, and I, and so I think much of, much of the way I try to answer Agnes's question is to say, well, how, how is, *how is what I'm seeing here in Michael or whomever the same or different from, from what I do?*

- 31:36 Russ comments: That question is indeed somewhat important to me. But equally important is the recognition that I should not be relied upon to know my own experience, and not to know whether my experience is similar to Agnes's or to anyone else's, nor actually to care much about either of those aspects.
- 32:26 RTH: And it's, so why, why want to be abundantly clear? It's not that, it's not that I'm starting *from me* and the, the, and the final result is going to be, well, *this is how Michael is different from Russ*. I don't give a shit about that. It's that, that's the, that's the sort of the starting place. And, and in *this particular* case, it is, Michael doesn't know whether he's speaking aloud or speaking innerly. And that's something that Russ would never, it *would never occur* to Russ to inquire about, because he *knows* when he is speaking aloud and when he, he's not speaking aloud.
- 33:00 And I think *unerringly* about that, about myself. Now, I might be mistaken in certain kinda situations, y'know, if I'm waking up from a dream or something like that. So there might be some exceptional rules, but 99.99999% of the time, *Russ knows* whether he's speaking aloud or not.
- 33:22 Michael: But maybe I will inter, interject one thing right there, which I think might contribute. I was gonna wait and say this later, but I think it might be most helpful to say it right here. [RTH: Go for it.] I, I think that, I believed that about myself 25 years ago. In other words, I, I believed, 25 years ago, that I also knew when I was speaking out loud and when I was not, and the consequence of that... But I *didn't* know! I was wrong! And the, the, and I'm not saying you're wrong, Russ [laughs], I think you would've discovered that by now. Um, but, uh, but *I* was wrong. And the, but the, but I was *so sure*, I mean, it didn't even occur to me as a question whether I knew this, right? It was just, of course, you know what, not even of course, it was *just not a question*.
- 34:20 And, and as a consequence of being wrong about that *with some regularity*, I ended up forming certain kinds of delusions about people being able to read my mind because I hadn't, I thought I said something to myself, and in fact, I said it out loud. And that was a dangerous thing. And of course, you, as you can imagine, this leads to bad consequences. Um, and it took me a long time to figure out that that's not what's going on. That what's going on is I'm confused about when I'm talking out loud and what I'm not talking out loud. So that's just a directly relevant to what you were just saying. I'm just saying, I also thought that about myself, but experience taught me otherwise.
- 35:08 RTH: So I've got a couple of reactions to, to that. And o, one is I'm, I, I, I totally am sympathetic to the notion that I might be deluded about my own self.
- 35:17 Michael: Well, I doubt you are. I think you couldn't get to your age and not be [laughs], Right?
- 35:23 RTH: But, but I, but I start from that one. So when I, when I, when I say anything about myself, I've total *always*, I think, pretty much front and center. I'm, I'm saying, oh, is he deluded about himself? And, and, uh, and, uh, I'm, and I'm, and I'm, and I, I would never argue myself away from that.
- 35:44 But more important than that, is it, I have, I have told you that one of the sins that is very high on my, on my list of professional sins is that I haven't sampled with

people who are, who are at risk for schizophrenia, whatever, early on. And I, and and I, I wanna make sure I, whether, whether Michael should be called “schizophrenic” or not is not of a, at not interesting to me at all. I don’t think that word means much, much whatever.

36:15 Michael: I, I agree with that.

36:15 RTH: But, uh, but would it have been helpful to Michael to have done DES 25 years ago and discovered some things about himself that he didn’t know? And I think the answer to that is probably yes. And this, this seems like a pretty good example. If, if it is in fact true that Michael didn’t know that his, that he had aloud versus not aloud stuff, and he had, and he had sampled, I’m guessing he would’ve figured that out during the, during the course of sampling, cuz Russ or Agnes would’ve asked him, well, was that aloud or not? And then over the, and, and he would’ve said at the, at the moment, well, that was, that was aloud, or that was silent, or whatever. And then over the course of sampling probably figured out that that was, that he was mistaken about that.

37:03 Michael: I, I agree that it took a long time to figure out, and that different ways of, of discussing it would’ve, would’ve at least potentially, and plausibly made it clear much earlier.

37:19 RTH: So I’m, and I’m, I’m not asking us to answer those questions, I think, because they’re fundamentally important and difficult questions. So anyway, lemme reroll, unroll the next paragraph here. [widens the onscreen document] [pause]

37:52 So we, we had some, we had some examples of Michael’s perception that I found unusual. And I, I, I, my intention this morning was to actually create a list of them, and I didn’t get around to doing it. But the, the, but *one* was the, the, the day that Michael was, was a difficult day, what he called a difficult day, whatever day that was, 3 or 4 or something like that. And he was sitting in his chair trying to keep the guitar, trying to keep the guitar as a *guitar*, I guess is what the way that, to describe that. And the, and the per, and his perception at that deal was that there was the guitar and then everything else was totally black.

38:40 And I think that never happens for me. I think when I see a guitar, I make the guitar, the *figure* of my perceptual experience and everything else is in the ground of my, of my experience, but it *doesn’t disappear*. And so I think my, what I’m calling here, the *penumbra* always has some stuff in it. Hundreds of thousands of stuff, a whole bunch of, a whole bunch of stuff that are sort of minorly present.

39:23 And my impression of Michael’s experience is that that’s, that’s, that’s not really true, at least some of the time.

39:32 Michael: Some of the time. Yeah.

39:35 RTH: And, and so another example of that is in the, the, the sound, the HVAC sound. He makes the HVAC the center of his attention. And that’s the only thing that’s present that seems like at that moment. Whereas for *me*, I can listen, I got an HVAC going on right now, and I can listen to that for a, for a moment, but I could, but when I do that, I would still be aware of the fact that I’m holding a pen and, and how that

feels; and, uh, the fact that my jeans are a little bit too tight; and, and the, the perspiration under my arms; and the sound of the paper rustling and the, and the white from the paper over there, all the, all that stuff is somehow minorly present to me, I think.

40:30 And that's what leads me to say, *I think*, which might be the next paragraph. [scrolls the window] Well, that's not. So, I, I, I guess to, to stick with what I've written here, what, what I, what I, what I think about my own experience is that there's, there, there's a myriad of things out there which sort of come and go out of, out of my penumbra, out of the, but nothing ever, nothing ever goes completely, it takes center stage, but the, but, but the rest of the stuff stays on the stage in a penumbra kind of a way. Penumbra be being the shadow of the shadow or whatever, the out, the outliers.

40:30 Russ comments: [See a similar discussion at 1:11:37.](#)

41:28 RTH: [continues] And that, I think is what makes me think of myself as real, and this is, and this is why I was, this, this is why I was, when Michael said (10 minutes ago now), that he think sometimes loses whether he's a real person or something like that. It seems to me that that doesn't happen to me very often. Every now and then it does, but most of the time it doesn't. And, and, and I've been trying to speculate, sort of minorly across the 11 sessions that we've had, was *why is it that I don't, that that the world seems like the world?* And I don't think there's a, an impression of world-ness that would be to nounify the deal. But I think what there is, there's a, there's a bunch of stuff that are pretty much unrelated that, that cohere in a variety of different ways, which make me convinced that the world exists and that I exist as an agent in it. And whether that's true, whether that's true or not, and whether my impression of Michael is correct or not, at this particular moment, I don't...

41:28 Russ comments: At 9:26, Michael said "I have a horrible sense of which colors are supposed to, you know, go with which other colors and stuff like that"; he attributed that to a lack of color sensitivity. I suspect (and this is a wild speculation) that "going with" is not so much a lack of sensitivity to colors (although that may be true) but more a penumbra-type thing: when an object (of whatever color) is central, Michael's wife's penumbra contains a bunch of other colors and patterns that compete, accentuate, and so on, which allows her to coordinate colors in pleasing ways. Michael (perhaps) sees an object with no penumbra of anything including colors, and therefore no particular preference for what color the next penumbra-less object might be.

42:45 Michael: I, I don't know the answer to the first question for sure. Um, but it is kind of in the spirit of my initial attempt to answer Agnes's question. Um, I think I, I think there's something to what you're saying--the second thing, I mean. Could be the first as well; I just don't know. Um, I do think it's right that, that in general, I mean, of course, you know, we're, I'm speaking in generalities now, and there's always exceptions, but in general, I would say that attention is kind of almost an all-or-nothing thing for me. Um, and I actually, weirdly, I think that the, the, the, the cases (I think there were only a couple of them, and they were both in early morning, which I don't know what to make of that, but I, maybe there's something to that)

um, that, that sort of almost make that clearer that, um, are cases where I wasn't paying very much attention to whatever the thing was that I was describing as being in my experience. And one might've thought, well, and therefore some other stuff was kind of minorly in, you know, around, so to say. But it wasn't!

44:20 So, uh, the one that, because I, because I'll now forever never forget this phrase in my life at this point. Um, the one that sticks out in my mind is the stirring the oatmeal one where I was stirring the oatmeal, I knew what I was doing, blah, blah, blah, but I wasn't paying that much attention to it. And as I recall, what I was inclined to say *then*, and what I think I'm still inclined to say is I think about that and that kind of experience is, *and there was nothing else going on*. It's not like I, I was gi I wasn't just giving my undivided attention to this one thing in, in, in the sense that I was like focused, you know, carefully and clearly on that activity or that, or that experience, but I also wasn't paying attention to anything else. [laughs]

45:10 And then there are other times when I, when I am paying attention, which is most of the time and, and whatever I'm paying attention to, it could be two or three things at once, *but there's nothing else*. And this is a complaint that, this is now a complaint that people sometimes lodge (gently and nicely, usually to me), which is that sometimes it can be hard to get my attention. If I'm doing one, if I'm doing one thing. My, I've had people like, like I'm in my office and the door is open and I'm working and I'm doing what I'm doing ,and nothing else. There's nothing else! [laughs]. And someone will like knock on the door and eventually I'll hear them, but they'll tell me I was, I've been, I, I knocked five times or something like that. Maybe Agnes has done this to me. I don't know. [laughs]

46:06 AB: I feel like you respond pretty quickly.

46:08 Michael: Do I? Okay, good. Like

46:09 AB: Reasonably, like, like, not like you're focused, but then I'm like, Hey, Michael, and then you turn your head.

46:15 Michael: Right.

46:16 RTH: But what you're de what you're describing is consonant with what I would have been describing about Michael, that there... One of, one of I, one of my participants (and I don't actually remember what, whether, whether it was one of my schizophrenic part participants or whatever, I don't remember) but referred to the "shape of my thoughts." And she would say *the shape of my thoughts* was the guitar, or *the shape of my thoughts* was the oatmeal. And what, what she meant to convey by that was that her whole thought process was aimed at the guitar or the oatmeal or, or whatever, with nothing, nothing around it.

46:16 Russ comments: RTH here refers to the participant called "Nelson" in our study of participants with Asperger syndrome (Hurlburt, R. T., Happe', F., & Frith, U. (1994). Sampling the form of inner experience in three adults with Asperger syndrome. *Psychological Medicine*, 24, 385-395. It is also summarized on p. 341 in my 2011 book.)

- 47:05 Michael: I wouldn't have used those words, but I, I resonate with that general idea. I mean, the only thing I would add to that, and I think maybe the samples (I did just read through, I didn't read through the transcripts, but I read through the, that, you know, the [RTH: descriptions], the short descriptions, right?) Um, I think it bears it out. So it's a slight modification to that which is there, there are plenty of times, and I think in the samples there *have been* plenty of times where I was paying attention to two different things,
- 47:44 RTH: Many, many, many such things. [he misspeaks—he means many such samples]
- 47:46 Michael: Oh. But the, the, and occasionally more than two, but the, it's still, what's still the case is that anything that's outside of that attentional focus, whatever is, is just *not there*. So I think it's consistent with what you're saying. I'm just saying that it's not, it's not, it's not necessarily just *one* thing that's holding my attention. It could be a *more than* one thing.
- 48:11 RTH: And I to, I totally agree with that. But, and, and, and so this will be the kind of thing where if we were rewriting, I would rewrite this to make it make it clear that that, that I do *agree* with you that you can have two or three separate focuses of attention, but when you *have* those things, there's still nothing outside of, of those. [Michael: That's right.] It, it's e, *all* of those seem like a sort of an either or.
- 48:35 Michael: And I guess the thing that I, maybe just, maybe this is a better way to *say*, or a better *context* in which to say it. The thing that struck me that I don't think I *had* realized before, I think I sort of knew that, and, and, and sometimes, sometimes people will, will use the phrase "absent-minded" to describe that. I don't know if that's right or not, but, um, but the thing that really struck me that I *don't* think I knew before, so this is going back now, I guess again to Agnes's question was the, the, the stirring, the oatmeal kind of experience where you might've thought, since you're not really paying that much attention to the thing that you're paying attention to [laughs], that there would be space, so to say (and that's a metaphor of course) but there'd be attentional space for other stuff to sort of make itself known. But what I was inclined to say at the moment of the sample, and I'm *still* inclined to say it, is no, there wasn't anything else that was, you know, making itself known to me.
- 49:33 RTH: And that's what I think I'm, I'm u, using the word *penumbra* here. So when I, yeah,
- 49:39 Michael: Yeah, that's fine.
- 49:39 RTH: Mm-hmm. When I'm steering the oatmeal, I *could be* paying attention to the resistance of the oatmeal against the spoon, which is what I remember your sample being. But *while* I'm doing that, I'm *also* to some degree processing the feel of the spoon and, and, and the grain of the wooden spoon, and the sound that the spoon makes and the hunger pangs that I've got, and the, and the fact that I don't really like oatmeal, but I'm making it because the people around me like oatmeal and uh, and, and I could go on and on and on for hundreds or thousands of things that would be penumbra-ly part of the [Michael: Mm-hmm.] oatmeal-stirring

experience. And it's, and it's that constellation of penumbral, penumbral things to mix a metaphor that makes, I think, that makes me feel like I'm operating in reality. [Michael: Hmm.] That I, that I *could bring* the spoon texture and, and let the, let the resistance go back into the ground, and alternate those things back and forth and, and any one, any one of those multitude of penumbral options.

51:00 Michael: So they're present *enough* to you that even if you're not having the thought, I could pay attention to this, somehow their, their minor presence offers you an opportunity implicitly to shift your attention.

51:14 RTH: I think that's right. I think that's right. I think things never go fully away from me.

51:20 Michael: I think things go fully away from me a lot! [laughs]

51:24 RTH: Right. And... [pause] Right.

51:32 AB: Can I ask a question? I mean, finish your thought, Russ, if you're...

51:35 RTH: I think I'm good, good for the, for that.

51:37 AB: I mean, I just have kind of a general question about what you've, like what you've said. I mean, everything that you've said about yourself, Russ, I would say about myself as well. And, um, I guess I have two questions about that. One is whether, um, in that description, in addition to thinking about yourself, you're also thinking about other people you've done DES with?

52:02 And second of all whether you've ever done DES on yourself. Like whether you've been the subject. Because one of the things that's, that's come up is you don't really know your experience really, unless you've done this. So I'm wondering whether you've done it.

52:19 RTH: So there are two questions there, and I think I've forgotten the first one, but the second, the second question is, in 1976-77, I wore the beeper 20, well, not 24—7, but every, every day during my waking day, I'd get up, put the beeper on, and I, and I, I would wear it. And, and this was in the, in the early phases. I had built a beeper. I'd had a beeper for three or four years by that time. I had been giving questionnaires, doing what it was would now be now be called experience sampling studies. And, and I had come to, I had come to believe that, that, that, that they were not sustainable. What are now called ESM or EMA or whatever, I don't think, I don't think are good enough because I don't think people knew, know, know how to respond to that. That's a different story. But I, but I thought the beeper was a good idea and I didn't, but I didn't know how to use it.

53:13 And so I wore the beeper for myself every day for a year, and at the same time read phenomenology and Christian-mystic literature and Buddhism and whatever, trying to, trying to sort through what was important about this. And outta that came descriptive experience sampling. But also out of that came the notion that I should not be at all interested in my own experience. I had, I had sort of paid my dues about that. And, and so I, I resolved never to wear the beeper again.

53:50 And the re and the reason for that is that I, the... Part, part of what I was highly critical of the psychological literature (and that's a different story) but I, but I had read the, I had read most of the, most of the psychological literature before I became a psychologist, read the original sources. I had a couple of years that I, that I ended up reading the psychological literature, basically. And, and most of the stuff was, um, it seemed to me, was about people trying to foist their own stuff onto the rest of the world. And that's seemed like...

54:20 Michael: Oh, that's true! That's true also outside of psychology! [laughs]

54:25 RTH: [laughs] Ab, absolutely! But, and, and, uh, and so I resolved not to do that, and, or to *try* not to do that anyway. And so I, I said, well, I just, I, I should *not* be particularly interested in my own stuff because I *shouldn't* be doing the kinds of stuff that, that we've been doing now for the last half an hour by saying, well, how is Michael different from Russ? That I, I feel like I *now* have the *right* to do that because I have spent a good share of my life *not* doing that, or, or, or recognizing the risks of, of doing that. And, and so I've tried to, I *think*, I, I would say, I *hope* that you all have heard out of the pores of my being that I don't believe what I'm saying about *myself* any more than I believe what I'm saying about Michael. And, and that, that there's a tentativeness about that, which is *not* an artifice, but a, it's a, it goes down to my socks or whatever.

55:28 And, but, but, but there was one time (now I'm gonna answer Agnes's question), there was one time about 10 years ago where I had a lot of students in my lab, and they sort of ganged up on me and said, *you gotta wear the beeper*. And so I wore the beeper for one day, and, and it was very difficult for me to do it. I was not, I I, I, I didn't have, I didn't have confidence in my own ability to do it very much, but it was mostly unsymbolized and sensory awareness and stuff at that time, by time. But, but I don't have confidence in that, in that generality about it.

56:02 AB: I mean, part of why I'm asking is because, uh, I'm wondering whether you've had the experience, not just of wearing the beeper, but of the entire process where you are being interviewed and learning about your own experience. And I mean, I get what you're saying about everything, um, that everything about your experience here, as you've put it in this document is, is tentative. Um, but the, I mean, the other part of my que, but, but I, it seems at least that like, to the extent that you're drawing a contrast between Michael and yourself, or Michael and other people, say, um, it seems that that contrast matters more if it's a real contrast and if, if what you're saying about the experience is in fact true. And so, I mean, the first part of, so, so I guess there were two parts of my question. One was about your own experience and how well do you know it, given, um, given that you haven't done the DES, it sounds like really. Um, but second, whether this can be, can or is or should be informed by other descriptive experience sampling interviews that you've done with other people. So, so not just Michael compared to Russ, as Russ understands his experience, but Michael compared to other people that Russ has interviewed.

56:02 Russ comments: As best I can tell about my own motives and procedure, when I compared Michael's experience to Russ's experience (as at 49:39), I did not mean to

be taken absolutely literally there. What I meant was: I have a sense of my own experience and of the experiences of many other people as explored by DES, as composted across years of trying; and in the sense that I was trying to characterize or highlight an aspect of Michael's experience, it seemed fairer to personalize it as "Micheal seems different *from Russ*" rather than "Michael seems different *from the average-y kind of experience of lots of other people*." Both are true in their own manner of speaking, but the first way is more personally idiosyncratic than the second, which is more externally standard-ish.

The first way is risky in the sense that it might make it *about me*. I think RTH allowed himself to take that risk because he thought that "you all have heard out of the pores of my being that I don't believe what I'm saying about *myself* any more than I believe what I'm saying about Michael," as he said at 54:25.

57:27 RTH: And the answer, the answer to that is, I'm, I'm 100% sure that it is always influenced by all those things. And I could, I could give, I came close to giving a, a sample from a, from another guy 15 minutes ago in this, I, in this interview now, and maybe I'll do it now to, to, to illustrate, but I wi, in the nineties, I guess I, uh, sample with some people who were called "Asperger's syndrome" folks.. And, uh, and I, and, and, and I came to dis... what I came to determine from my experience with, with the handful of Asperger folks that I'd sampled with, but if they had any, any inner experience at all, it was visual, but very often they didn't have any inner experience at all. [AB: Hmm.] And, uh, and, and that was pretty dramatic in, in, in some situations, but the, the, the sample that I was going to tell wasn't actually a sample, but the, but it was part of that experience.

58:29 So the one, this guy, who was an Asperger guy, brought a, a photo album to the, to me and, and to Uta Frith who, who, and, and Frankie Happé, which was, who was Uta's student at the time. So he brought this photo album to show the three of us. And he opened up this, this album, which was page after page after page of, of photos. And they all look exactly the same to me. They were, uh, they were, they looked like, sort of like a fried egg. There was a, like a bright spot in the middle and then a, a circle around, around that, and then nothing. And he, and he, and he looked at these things like with obvious pride about all the pictures that he had of these, of these things, which, uh, which I didn't know what they were.

59:09 And it turned out that they were photos of the light fixtures on the tube in London. [Michael: Ahh!] So this, this studies, this study was done in London. And so he, he had taken pictures of the, the, these recessed light pictures. So what they were is they, what, what they actually were in real life was a, was a light bulb inside a brass ring that were the, where the, where the light came out. And, and they all had personality cha characters *for him*. So he could, he could look at one of these, and he had hundreds of 'em, and he could look at this and he could say, well, you know, that's in the third car in the Holburn train or whatever.

59:54 And, uh, but the, but what I came to believe about that was that, that these pictures were the first time that he ever had inner experience. [RTH misspeaks; he means *any* experience.] That he, that he rode back and forth on the train with in his life with no experience whatsoever looking at the ceiling. And somewhere along the line experience occurred for him. And, uh, and the experience that occurred for him was that he was able, I think (this is my, my theory more or less like we're spinning here), but, uh, that he was, he was able to see the light bulb with a ring *as a thing*.

And before that time, he, there was no thing in his existence. [Michael: Hmm.] And, and as a result, the light bulbs were important deals for him. I mean, these were the *things* that he, that he, um, in, in a world *that had no things*.

1:00:50

And that was, and, and I, and that was part of my, my training in the, in the epoché, I guess, because, you know, I just presumed that everybody had things all the time, including the people that I was working with or whatever. And sooner or later I had to dispu, disabuse myself of that, and to try and to work at entering into the experiential world of the people that I was, that I was dealing with in, in ways that a, accepted that it might very well be different from mine, even if I didn't know exactly what mine were. But, uh, but when I was saying earlier on about that being like mine, I, I assumed that they were like Agnes's as well, because I think my experience is probably not that much different from Agnes in, in this, in the regard that we've been talking about today. But that's not true for everybody. And, and, and it is, I think, a skill to be able to set aside one's own everyday accepting of the way the world has to be, which is not the way the world actually *does* have to be. And...

1:00:50

Russ comments: RE "the epoché"

The epoché is the DES technical term (stolen from Husserl) for bracketing the natural attitude, that is, for setting aside or putting out of play any presuppositions about the way experience of the world actually is. It is a necessary precursor for hearing with fidelity.

1:02:01 Michael: Right. Well, I mean, what, um, I mean, to do, to do that, you don't actually have to know about your own experience. I mean, you, you could, you could think that you're totally wrong about your own experience, but, but acknowledge that you still have opinions about it, it, and try to set those opinions aside. [laughs]

1:02:23 RTH: Ab... That's absolutely true. And I, and I don't think I've ever claimed that I know the best way to do it. I, and I think it might be, I, it I generally require my students to go to do DES on their own as, as participants, because I do think that it, the, the practice in trying to describe your own experience to somebody else is, is a useful exercise in trying to listen to what somebody else is trying to say to you.

1:02:58 Michael: Well, I agree with that. I'll, I will tell you again, I'm now just kind of going back to this not quite literally Agnes's first question, but the spirit of it, and I think I probably said this since the be, near the beginning that I was, so I have, I have lots of, I have lots of practice, uh, much of it forced upon me [laughs ironically], um, uh, at quote unquote "describing my experience." Um, but what I *actually* had practice at is saying what I think I was in my best interest to say, and saying it in the terms of the categories that I *knew* were operative for the person who was asking the questions, or at least that I *believed* were operative for that person. Um, and

1:03:52 RTH: That's a tra, tragedy from my point of view.

1:03:54 Michael: Well, it, it is what it is at this point. [RTH: Okay.] Um, but, um, my, I, I think I probably said at the beginning of this that I was worried that the, the kind of structural similarity of this present situation, not so much today, but the pre the

previous ones, and *that* situation was gonna flip a switch for me [laughs] and I was gonna start doing, I don't think I did do that, but I think I, I think I felt the temptation a couple times to do that. Um, to, I mean, I'm sure, I'm sure there were times when I slipped into ways of talking that I thought you would better understand. Of course that happened. But I mean, what I'm talking about is, is adopting whatever I think your categories of understanding are as my own, even if they aren't my own. Um, and I don't think I did *that*. Um, I, I had another point, but I can't remember what it was. Now it, maybe it'll come to me. [pause]

1:05:03 RTH: We, I, I would say that you wrote or said something along those lines, maybe halfway along in sampling where you said something to the effect that you felt Russ and Agnes were accepting of your experience, or,

1:05:18 Michael: And, and I was gonna make a point, something along those lines just now, but I can't remember what it was. Um, but yeah, I, I did not feel... it's not, it's not that either one of you has the, the kind of, the kind of power, like you guys can't put me in the hospital. Um, and I, and I, I actually, I'm very confident at this point in my life that even if you could, you wouldn't be able to, so to say, I mean, even if you tried, you couldn't, you wouldn't succeed. Um, but that doesn't mean that there can't be pressure of other kinds. And I, I, I thought I was gonna feel more of that pressure than I did. Um, I don't think I actually felt, y'know, who knows? I, I can't say for sure, but I, I don't feel I did that. I was, I don't feel that I was feeling pressure, if that makes sense.

1:06:26 RTH: Yeah. That's what, that's, that's what I understood you to be saying. And, and, and my reaction to that was very strong in the, in the sense of relief and gratitude or whatever that, that we had pulled that off, or something like that.

1:06:41 Michael: I mean, I'm sure, I'm sure I must have prefaced some things I said with some kind of qualifier, like, you'll probably think this is weird, or something like that. And I'm, and I'm sure that that was an effort on my part to maybe even, I mean, I, I think when I do that (I, I do that sometimes), and I, I think when I do that, it's, it's a, it's a way of signaling to the other person, like, *get ready* for this. And, and if you're, if you're inclined not to react in a, in a bad way, be ready to do that. [laughs] I think that's what's going on when I say something like that. And I'm pretty sure I must have said that a few times.

1:07:24 AB: I mean, I feel like I say that a lot, y'know,

1:07:27 Michael: Uhhuh, it's probably a pretty natural thing to say. Yeah.

1:07:31 AB: Or *you might think this is weird or this is stupid*, or whatever, right? Like

1:07:35 Michael: Right, right.

1:07:35 AB: Preempting like, okay, I agree that this, this might be stupid or weird. So if you think that I already know that, you will think that [laughs]

1:07:43 Michael: Right, [laughs]. So don't tell me [laughs].

1:07:46 AB: So don't tell me. Like, I'm aware, I'm aware this is stupid and or weird or whatever. Yeah.

1:07:50 Michael: Right, right.

1:07:54 RTH: So let me see whether I wrote anything else. [scrolls the window] That's that the end of this document. I think I've, I think I have said most of what was.

1:08:06 Michael: That's, yeah. That's more or less what you said, I think. [RTH: Yeah.] Um, I, I would say on that last sentence: [The newly revealed on-screen document's last sentence is "For Michael, reality is a computation based on what people say in certain situations."] That's true, but it's partly a function of the fact that I think you and I mean different things by *reality*. So I don't, so you think you have, right. You think you have access to it more or less directly. And I think because of how I understand that word, how it functions in my life, really, um, I think I have to rely on other people—by definition have to rely on other people, not necessarily by asking them, but by observing them. I remember a year or so ago having a discussion with a colleague, and I mentioned to him (it was relevant in the conversation—it wasn't random) I mentioned to him, um, that in a situation, like if I'm, you know, having lunch with somebody or whatever, if I, I, if I hear a voice behind me, my (at this point it was, I, I've trained myself to do it. At this point, it's total in totally instinct) the first thing I will do is look at your eyes, because I wanna see what did their, what did their eyes do? Did they react to that or not? And I could see that in your eyes. Cuz if there's someone actually behind me saying something, you're gonna look.

1:09:59 And he was, I could see some kinda light went on for him when I said that, that he, he was, he, he realized that the two of us approach the determination of what is real and what is not real in extremely different ways.

1:10:33 But I do mean something different by it. I, I found it to be sort of psychologically unsustainable, *for me*, to, to use the word unreal, to describe the things that I hear (and occasionally, but much more rarely, see) that people around me don't, don't hear or see. I, I didn't, I don't, I went through a period of trying to do that, and I was very much encouraged, um, by someone who I *now* know was practicing CBT on me, although I wasn't told that at the time. And, and what, what I *now* understand is what that that person was trying to get me to do was what they call *reality testing*. And I was supposed to put one thing in the, in the, in the garbage [laughs] and pretend like it doesn't exist. And then the other thing was the *totality of reality* in his sense of the term. And that was unsustainable for me.

1:11:34 RTH: And by *unsustainable* you mean...?

1:11:37 Michael: I mean, I just, I would have horrible anxiety and panic attacks about it. Um, and so my solution, which is apparently *very* sustainable, it's been going on for quite some time now, is to, to, y'know (if you don't like the word *reality*, that's fine. I understand that people use that word in a certain way) but for me, the, the *important distinction*, let's just put it that way, the important distinction is between things that other people will acknowledge and things that they will not

acknowledge. I don't mean by will, I don't mean refuse to, I mean this, they just say, I don't see that or hear that, or whatever. Um, *that's*, that's, that's the distinction that for me is probably operates in a way very similar to how other people would make the distinction between what's real and what's not real, I suspect.

1:11:37 Russ comments: For me, as best I can tell, what other people say has (generally speaking) little or no significance in what I take to be real. That I understand this refrigerator as real comes from the constellation of facts that I called the penumbra above: it looks heavy and it is heavy when I try to move it; it looks smooth and it feels smooth when I run my hand across it; it has what looks like a handle and when I use it as a handle it operates in the way handled things operate—it swings out to the right; I feel cold when the handled-thing swings; it smells the way cold things smell; etc. etc. See the discussion of *penumbra* in the vicinity of 41:28.

1:12:37 RTH: So that reminds me of the sample where you had a word, I forget actually what the word was, but a word was floating in front of another word. [Michael: Hmm.] You, you saw the word twice. You saw once in a dropdown list and once a inch or so in front of the screen. I can't remember actually.

1:12:37 Russ comments: He refers to sample 9.4.

1:12:56 Michael: Yeah, it was on Chris's computer. Yeah.

1:12:59 RTH: I can't actually remember what the word was.

1:13:01 Michael: Um, it was, I think it was Eduroam.

1:13:04 RTH: Eduroam! Right. Eduroam. And, and I think I said in the course of that discussion that I would call that kind of seeing of the, the, the word in front, which is one that, that I wouldn't, I wouldn't call that unreal. I, I call that kind of thing a *creative seeing*. And I wondered what you thought about that terminology. And, and the, the reason that I, that I use that, and I, and I'm, and I'm, (I'd be happy to abandon it if I, if I had a better, better deal). But, uh, so I'm, I'm *not* a realist in the sense that I believe that the things that I see as real are real in the way that I see them. I, I think that the things that I see are as real, are real in the particular way that I see 'em. And that if I were a bat, I would see them in a different way, or whatever. [Michael: Mmm.] So I'm, I don't, and yet they are, things are, things do strike me as being real. But I, but I yes,

1:14:16 Michael: You, you and most other people, I think! [laughs]

1:14:16 Russ comments: RE "If I were a bat, I would see them in a different way"
Russ sees a refrigerator, by which he experiences the constellation or penumbra of things listed in 1:11:37. The bat sees (in my fantasy) a don't-fly-into-this, abruptly edged, a no-footholds-here, no-insects-here space. I create the refrigerator as a real thing for all the penumbral reasons of 1:11:37. So I do indeed understand all experience as being (in one manner of speaking) creative. But most of the time when I see the refrigerator, it is because I am looking at the (in one manner of

speaking) real refrigerator (and that I understand implicitly I could investigate its penumbral characteristics at any time and in any manner of my choosing). I take it that Michael's on-the-screen eduroam and his floating eduroam are (at the moment they are experienced) the same kind of experienced experience, but if he were to reflect he could correctly say that one would be by-the-community viewed as real and one would not be by-the-community viewed as real. It is that second kind that I have been calling *creative* (but am open to a better way of referring to it).

1:14:18 RTH: Yeah, I think that's right. And, and what I, but I recognize that that all seeing all of the, seeing that I do and take and, and take things as being real is a, is a manufacture to me. That the reality that I see is the reality that my eyeballs and nervous system or whatever are constructed in a way to, in a, in a way to see the, in that particular way. And so it seems to me that it's possible to see in a way that, that is cre, what I've called *creative seeing* in the sense that you, you could, a, I think you would ask, you would ask Chris or whomever, "is there an eduroam floating in front of your TV or your computer screen," and he'd say, "no."

1:15:06 Michael: I've never asked him *that*. But I've asked him similar things.

1:15:09 RTH: And, and you would say "no," and you would say, and you would come to believe, I, I suspect that, that that floating eduroam was not real in the same sense that the eduroam on the screen was real. Is that true so far?

1:15:26 Michael: Well, yeah, but, um, so I guess a couple comments. Um, yeah, of course that's true. Because if he tells me "no, I don't see that," and he is looking right where it, I, I see it, then I know that he's not gonna acknowledge it. [laughs]. I mean, he just, he just in fact, *did*, did assert, y'know, did, *did not acknowledge* it. [RTH: Right.] Um, so that's kind of an easy case. The, the, the thing about, um, I, I kind of both like, and don't like the word *creative seeing*, and that may, there may be just be some personal historical baggage here, but maybe not irrelevant baggage. So on the one hand, y'know, creative has a certain, like positive connotation, which sounds nice, although I'm not sure it's really relevant in this context, that connotation.

1:16:24 Um, the, the reason it gives me pause, I, it, it didn't give me pause *just then* because you preceded it by acknowledging that that *all* seeing is in a sense creative. Um, and so,

1:16:38 RTH: Which is what I think!

1:16:39 Michael: Yeah, no, I, I, I, that's clear. And, and so I didn't, I didn't object to *your* particular use of it because I understand that context. [laughs]

1:16:52 Um. But the, the kind of therapy that, that didn't just not work for me but actually made things worse, was this kind of reality-testing thing. And, and part of, part of the reality-testing, and I, I don't want to, since this is probably gonna be to some, in some sense, sense publicly available, I want to be clear that, that I'm not saying that reality-testing is horrible or that no one should ever do it, or that it's never helped anybody. All that is false, um. It didn't *help me*, is all I'm saying. But the, one of the particular ways in which it kind of rubbed me the wrong way was that it's, it was presented to me, (maybe this was unskillful on the part of who, the,

the person who did it. I don't have a broad view of how this goes. I only have my own experience.) Um, it was presented as *I* (the therapist), *I'm the expert on reality, and you're the one with a reality problem. And whenever you see something that I don't see, it's because you have ex* (the, the phrase that they would use is) *you've externalized something that's internal*, as if that were an explanation of anything.

1:18:08 Um, cuz the next question is, *well, tell me about this externalization process. How does that, how does that go?* And of course the answer is *it's externalization!* um, which is not an answer. And so it was, it was very much presented in this way of *you have to conform to what I say*. And I didn't see that so clearly at the time. I knew that I *didn't like* it, but I didn't, I wasn't really sure what was, you know, what, what I didn't like or whatever. But in retrospect, I know that that's part of it. And so the, and so the, the, the, the phrase *creative seeing* or *creative hearing* has this sort of vague, in my mind, kind of vaguely connects to this whole idea of externalization. And you're just making this shit up and, you know, listen to me and I'll tell you what you, how, how your experience should go.

1:19:01 Michael: Um, but that's not your fault, Russ! [laughs] I'm just saying that, that I had that kind of slight visceral reaction to the word *creative*, only because it brings to mind that whole set of experiences, on *my* part.

1:19:21 RTH: Well, I, I resonate with that story and or that account or whatever, but from the other side. You, you said a while ago that we don't have the power to lock you up. I *am* a licensed clinical psychologist, and I *do* have the power to lock, lock people up. Probably...

1:19:40 Michael: Well, you can try! [laughs]

1:19:43 RTH: But, but it, but it, but it, but it, but that is part of the deal that for, for me is, is why I'm really not a *practicing* clinical psychologist. I, I, uh, I don't think I have the version of reality that I should teach Michael to conform to. [Michael: Right.] And I do think that much of psychiatry, psychology is like that. And, and I, I don't think it's warranted. And so while, yes, I keep my psychology license alive, I don't use it. I, and uh,

1:20:29 Michael: And to be clear, I mean prob there, there, there are some *people* and some *times* where, excuse me, some form of confinement (not the form that it actually takes) but some form of confinement is probably appropriate. I don't want to, I don't want to.

1:20:48 RTH: I, I totally agree.

1:20:49 Michael: I don't wanna suggest that that's *never* the right thing to do. I think it's almost never done in the *right way*. That's a different, that's a different matter. That's, [RTH: Yeah.] Um, in fact, it's done in a, I mean, it's done in a horribly dehumanizing way, typically.

1:21:05 RTH: I agree with that.

1:21:07 Michael: Um, and in fact, I was, um, just having this conversation. So one of the thing, one of the consequences of, of, um, being public, and writing publicly especially, is that students eventually find you. Um, and of course the students who find you typically are the ones who have had some similar kind of experience themselves. [RTH: Right.] And I had a student in my office today who was about two years ago, I think, if I pieced together the whole story correctly, um, diagnosed with *bipolar I with psychotic features*. And we were, we, and he, I think he was, I think at that time he was probably a minor. Um, and so I think his parents may have made the decision to put him in the hospital for it sounds like not very long. And he was describing how it, how that went for him. Um, and it's, it's, it hap, I, I haven't experienced it for quite some time and it has changed apparently, or at least there's differences in our experiences.

1:22:21 But here's something that we sort of bonded over for a half a second because it was very similar in both experiences. And that is that (I'm sure there are, I'm sure there are exceptions to what I'm about to say. So I, I, but, but I will, I will say with some confidence that much of the time, that's a very non-committal word), but much of the time when someone, even when someone is kind of in the throes of some kind of psychosis, there's still some awareness in them of what's going on. Um, often taken the form of fear because they don't really *know* what's going on, but they know *something's* going on [laughs]. And, and *yet* what happens when you're, when you get admitted to the hospital is you are treated as if you have *no capacity whatsoever* for understanding what's going on. [RTH: Right.] And not even *that*, not even for *understanding*, but you have no capacity for understanding *that something is going on* that needs to be addressed. [RTH: Right.] And that was his experience as well. And that's what I meant by saying it's kind of dehumanizing. They stop asking you questions as if you were a person and you become just an object of study.

1:23:37 And of course, the, the effect of that, (I'm, I'm getting a little bit on a hobby horse. I'll just say one more thing) the effect of that is that in, in essence, you live up to their expectations because if somebody starts treating you like an object, that's how you start behaving.

1:23:52 RTH: There's not too much choice in the matter. And I, and I, I totally understand that story, not from having personally experienced it, but from your side. But, but having observed it from, from the standpoint of the professional on...

1:24:10 Michael: Right.

1:24:12 RTH: So I would like to stop...

1:24:13 Michael: Anyway. That was a distraction. Sorry, [laughs].

1:24:14 RTH: I would like to stop sharing my screen here, cuz I, we've put pictures back up, people back up rather than,

1:24:26 Michael: So Agnes, did you get an answer to your question an hour later or something? I don't know what time it is...

1:24:31 AB: I mean, I don't know, but it was, it's interesting. It was all very interesting. So, um, yeah, well you said to my, my question to you, you said you're still working it out, so, um,

1:24:45 Michael: Right, right.

1:24:46 AB: I don't, yeah, I don't expect you to have an answer, but I was just curious whether you did, um,

1:24:52 Michael: I, I,

1:24:53 AB: I've learned interesting things. Let's just put it that way.

1:24:56 Michael: I think what I think what Russ said is in the spirit (and maybe that's why he started to say it) is in the spirit of what I was saying, that I think it ha, I think there's something important to be learned about the, the triangle of selfhood or personhood or whatever. And I don't mean that in any metaphysically robust way. Um, and, and perception and action, that somehow these things are tightly linked. And Russ was suggesting one particular way in which I guess mostly perception and, and selfhood or agency might be connected, um, which seems plausible to me. Um, I guess it, it could never more be *more than* plausible to me. I, it's not my direct experience. Like, so I can't say, "oh yeah, I'm like that too, Russ!" Um, but it sounds like a plausible story. I think there's other, I think there are other things to say that are somehow similar to that, at some level of description, but I don't know what they are. [laughs]

1:24:56 Russ comments: I think that RTH's characterization of the penumbra as the source of reality should be taken as metaphorical, not metaphysically robust. It seems like a useful metaphor to the extent that it points at something that seems important—that Michael's experience seems to have (or has) more singularity, or less connections, or whatever, than does Russ's, and that the sense of reality for Michael comes from an external (often language based) community affirmation rather than from some sensed penumbra.

And I think that the grappling about it, the honest effort to be as clear about it as we can be, is probably a valuable thing, probably both for Michael and for Russ and Agnes. And I think the value comes more from the honest effort than from the success (or not) of that effort.

1:26:09 RTH: So I, I do think, and I don't think I have any hard evidence for this, but I do, but I've got a lot of anecdotal evidence, but I, I do think that there is some value in understanding what the moments of one's experience are, are like. And, uh, and so I, I've, I've, my guess is, so Agnes asked Michael what, what he learned or whatever, my guess is that he learned something. Whether he can articulate that, I don't, I don't think that matters. And whether it's important (on some scale from 1 to 10 or whatever), I don't know that, I don't know that that's possible to say, but I'm, I'm guessing that there's some value in it.

1:27:03 And, and, *and* I think in response to Michael's most recent, what he is talking about just in the last couple minutes, I don't have to know or *can* know or *should*

know or even can, *can* know I guess is what, what that value should be. It's... If we're, if we're operating according to my values, then it's not gonna be any good for Michael in the sense of it's, it's not that I'm trying to fit Michael into *my* world.

1:27:42 Michael: Right.

1:27:44 RTH: I don't think, I don't think that's possible. But I do think it's possible for Michael to try to fit into his own world. And I, and I think the kind of examination that we've been going through here *might very well be* of some value to that.

1:27:59 Michael: Right. I, I agree with that. I mean, I think that, not, not in the particular precise sense that you mean DES or, or even experience, but in some broader sense, I would, I would credit what, y'know, to whatever extent credit is due, I, I would credit my current life situation, which I take to be pretty good. I would credit its pretty goodness [laughs] to having thought about the nature of my own experience again, in a sense, broader than what you mean. I'm not, I don't mean that *I've, oh, I've done this before. This all sounds familiar*. Not at all. Um, but I have I guess the example earlier of realizing that I don't know the difference between out loud and, and not, not out loud. That's a kind of reflection on the nature of one's experience. Um, and that was a major breakthrough for me. And I've had a couple others like that, that, that, so, so all of that is to say, *yeah, what if that were done more systematically or, or with the help of another person instead of having to figure it out on your own, wouldn't that have been better?* Probably.

1:29:17 RTH: I think prob *probably* as is as good as we're gonna get about, about that one. [Michael: Right.] I, i, I do wanna come back to the French horn example, which I think is a inter an interesting example which might be relevant to the whatever, whatever it is that we're talking about here. And, and in some ways relevant to Agnes's first question or something about that. What, how, so *how is it* that Michael fingers, the fFrench horn with his, in his imagination, with his right hand?

1:29:52 Michael: Well, I don't know about imagination. Um, that, that I'm, I'm allergic to that. I was *allergic* to that word coming into this, and I'm more allergic to it now than I was when we started. Okay. Um, but in the, in the sample you're talking about, it was not in my imagination. I was *doing* it. I was, I was *fingering* it. Um,

1:30:13 RTH: So this is an example of where the words don't matter to me. So it's...

1:30:20 Michael: Oh! I just realized what you mean! I wasn't *actually* fingering a French horn, is what you mean!

1:30:23 RTH: That's right. You weren't *actually*, [Michael: Oh, yeah. Yeah. Okay. (laughs)], you weren't actually fingering a French horn. You were in some way, [Michael: Right! (with an appearance of realization)] creating a fingering. It wasn't, you were not just moving your fingers, you were French-horn-ly moving your fingers. [Michael: Absolutely!] as I, as I understood it.

1:30:40 Michael: Yeah. And I, I just, for the record, I always, always, as far as I can tell, I have always used the word *fingering* to mean that. So fingering, it could, fingering could happen with the horn in place, and fingering, the very same thing could happen just like this. [demonstrates]

1:30:56 RTH: Yeah. I, I agree with that. I'm a trumpet player player and I, I, I,...

1:31:00 Michael: Okay! So there you go!

1:31:00 RTH: So I would use, I would use the terms, I would use the term the same way. And, but I would *never* finger with my left hand. Trumpet player, trumpet, trump trumpet is a right hand, right-hand deal.

1:31:10 Michael: Right. I I, I took a year of trumpet before I switched to horn. Yeah.

1:31:13 RTH: And, and it would never in my imagination or s-s-s-silently moving or however, whatever term one wants to use for that,...

1:31:28 Michael: I, I get how you're using *imagination*.

1:31:29 RTH: ...it wouldn't, it would not occur to me to do that with my left hand. And...

1:31:35 Michael: So what if you were to do, what if you were to do it with your left hand? You just wouldn't, it wouldn't be *fingering* for you?

1:31:41 RTH: Oh, it would be it if I, if I, if I do that, [uses left hand as if fingering] it was like, that's just not, that's not, *not right!* It's not the, it's not [Michael laughs] it, it would not be f, it would not be fingering for me. And I've, I have a pretty dexterous left hand. I'm a guitar player too. (We haven't had that conversation too, but I [Michael: Oh, okay.] I'm a [Michael: So you have to have a decent...] a serious classical guitar player.

1:32:01 Michael: Oh, I, I started on classical. Okay. Anyway,

1:32:03 RTH: And, and, uh, and so my left hand has some skills. But it is *not* trumpet valve fingering skills. [they laugh] And, and, uh, [Michael: Right!] and so that there has to be something about Michael's brain structure, I guess, broadly defined. Unless we, unless we thought that maybe he was I he when he learned his, his French horn skills that he practiced on both with his right hand and his left hand. [Michael: I did not.] which, which is possible I suppose, but not, like, not likely. That there's something, there's something that goes both ways in Michael's brain that doesn't go both ways in my brain.

1:32:43 Michael: Right.

1:32:44 RTH: And I'm guess I'm guessing in Agnes's brain either. [Agnes: (inaudible).] And I

1:32:48 Michael: So I, I, skills, skills definitely transfer very quickly, almost, almost without comment, so to say from one hand to the other.

1:32:48 Russ comments: I am by no means a schizophrenia scholar, but my impression of the literature is that such bilateral transfer is generally *less* in patients with schizophrenia than in non-diagnosed individuals.

1:32:59 RTH: And your writing ex the, the writing example is the, is the same deal from my point of view. And that,

1:33:06 Michael: And I'll tell you maybe, maybe this will help, maybe this will help, this detail will make some... So for, for the longest time, I only wrote right-handed because when I was in, I am old enough that I, when I was in school, I was essentially *made* to be right-handed. Um, and it, and it turned out *even then* that I was willing to pick up the pencil with either hand and I was reprimanded when I picked it up with my *left* and *not* when I picked it up with my *right*. So of course, that's what I did. And then, um, I, in grad school, I started writing left-handed again, I added that back in. But then after grad school, very rarely did what I write left-handed. I almost always wrote right-handed, mainly cuz that's the way the world is set up. Um, it's just not *made* for left-handed writing. Um, but I can do, I can not write with my left hand for months and then pick up a pencil and, and it's fine.

1:34:05 So it's not a practice thing is what I'm saying. I don't have to like *get back into the swing of* writing like left-handed or whatever. And I think many skills are like that for me. I used to be, I used to be both hands, both hands at disc golf. I had a, I had a pretty bad biking accident some years ago. My, my right hand, my right shoulder is all reconstructed and whatever. Um, so I can't throw a disc with my right hand anymore. But I used to pick whichever hand was best for the shot.

1:34:38 RTH: Strategically best.

1:34:39 Michael: Yeah.

1:34:42 AB: So I think I need to go, I'm like a little bit Zoomed out. I had like a one-hour meeting before this. So I'm a little bit like,

1:34:48 Michael: Well, we've been going for a while anyway, I think. Yeah.

1:34:51 RTH: So do we wanna do this again or do we want to think about it and do it again or do we want to call this good? And

1:34:59 Michael: So there's two things to say on that. Um, one isn't quite on that, but it is about the future. Um, the, I, I'm happy to do it again. Uh, uh, it would be, I mean, this conversation turned out to be useful to me and maybe it was useful to other people. Um, it maybe it would be good if we, if we decide to do it again, that we have a, um, kind of a clear agenda of what we're gonna try to achieve. Um, and I don't know what that would be. Maybe that's something that we have to think about.

1:34:59

Russ comments: RE “So there’s two things to say on that”

The second of Michael’s “two things” is a discussion of an upcoming workshop that Michael and Agnes are organizing. That workshop will include a demonstration of DES using Agnes as a participant and Michael and Russ (and perhaps others) as interviewers.

We fast-forward over the part of the present interview that deals with the mechanics of that workshop.

Skipping discussion of workshop details

1:37:37

Russ comments: That workshop discussion ends with a conversation about scheduling Michael and Russ interviewing Agnes about her DES samples.

1:37:37 RTH:

But, but a couple of things about that. One is I think Michael will find that very interesting to be on the other side of that.

1:37:44 Michael:

And to be honest, I haven’t thought about that. So it’s, I mean I, I haven’t thought about, I haven’t, I haven’t thought about what, *what is Agnes going through right now?* [laughs]

1:37:54 RTH:

Yeah. It’s, it will be...

1:37:56 Michael:

I *have* thought about that a little bit.

1:37:57 RTH:

It, it will be, it, it will be interesting I think to Michael for, in a variety of different ways. One is what Agnes has been going through. And also to, it it, it will give him a perspective on his *own* experience when you, because you have to set aside your own experience [Michael: Right.] in order to enter into somebody else’s experience. [Michael: Right.] And right then you see your own experiences from the south side or whatever. [Michael: Right.] And that’s, that’s an important deal.

Skipping discussion of workshop details

1:41:53 RTH:

Sounds good. And I would, I would say I found, I found this conversation very interesting and informative and I’m glad to have had it and would be happy to have another one. But...

1:42:00 Michael:

Okay.

1:42:01 AB:

Yeah, me too. For what it’s worth. Me too.

1:42:04 RTH:

Alright. See you.

1:42:06 Michael:

Okay. Thanks everyone.

1:42:18 AB:

Talk to you later.

1:42:19 RTH:

Bye.