

Pete
Pete Interview 1
Sampling Day 1

Below in black is a word-for-word transcript of the March 13 interview with Peter Hoskin that is available on YouTube at <https://youtu.be/JlyewPEKBn0>. If you have corrections, suggestions, or questions, please post them as YouTube comments.

RTH = Russ Hurlburt
Pete = Peter Hoskin

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 Pete to disagree, or to amplify, or to say he doesn't understand, and so on. If he wishes to insert his own comments, he should pick a color other than this green and then do so. He should also feel free to correct the transcript.

0:02 Pete: Okay, we're recording.

0:03 RTH: Yeah. And I think it does seem like we have solved the audio issue, so,

0:08 Pete: I think so. Good.

0:10 RTH: That's, that's good. So you've worn the beeper now? Excuse me. Still early this morning for me.

0:17 Pete: I, um, yeah, I have worn the beeper. I wore it this morning, in fact. I was going to wear it yesterday, um, but there were just too many moving parts, including like a physio appointment and things like that where I'd literally have been moving around. So I didn't want something in my ear. [RTH: Okay.] Um, so I wore it this morning. Um, and the short version is, I think, I think I got on with it quite well. I mean, you can judge the quality of my, my responses, but I just mean I'm very self-conscious about it at first. Um, and then, cuz I was thinking about my thinking. [RTH: Right.] Um, and y'know, when, when you are, y'know, when you are thinking about your breathing and it suddenly becomes difficult to do, uh, or, or, or you just, you just feel very sort of awkward about it. Um, that's how I felt about my thinking. I was, I, I had the beeper in and I thought, oh, I wonder what my thought will be when a, when the beep goes. And, um, every thought I had, I was sort of consciously thinking, "ah, if the beep web *now*, y'know, um, this is what they'd be thinking and this is how I could, this is how I could kind of *capture* it."

0:56 Um, but actually, and we'll get onto it, the, the first beep came that it's a really, the first beep is a disappointing rubbish, embarrassing thought, but it's almost quite pleased because it was my first kind of unthinking thought while I was wearing the beep. It just happened to coincide with something that happened entirely naturally, um, and that I wasn't overthinking. Um, and then, and from then on, it felt quite natural. I think.

1:38 RTH: Well, I would say that's, that's a pretty normal, usual way that people describe their fir, their first go at it. Yeah. And I think, I think it highlights a huge deal in that, in, in what I see is the difficulty of what I call "armchair introspection." Because in armchair introspection, when people are, people set themselves the task of describing what their inner experience is like, that really screws up their inner experience, as you've just described. But in DES when you're going around your everyday and, and the beep is gonna tell you when to introspect, [Pete: Yep.] then you forget about it after five minutes or something in that.

2:13 Pete: Yeah, exactly. Exactly. And I think by, by even by the second be, it was a lot more, y'know, it's just something that happened, um, [RTH: Right.] I wasn't, I wasn't preempting it.

2:22 RTH: And that's a, that's a huge methodological deal, which I think is not adequately appreciated by almost everybody probably, but, but by consciousness science or, uh, psychological science or whatever. [Pete: Yep.] But it's a, it's a big deal. So, shall we go, shall we look at the first beep here and, uh, find out?

Sample 1.1 discussion starts here

2:44 Pete: Yes, we should. I, I am, I am embarrassed though. This, this is a tremendously awful thought, but I, like I said, said, I was pleased by it, it just happened entirely unthinkingly, um, this morning, roughly about 10 o'clock. Um, and to give you the overall shape of my day, um, I'm at home now in our, in our little garden office, but, um, on a Friday, I like working from different places. So I've been kind of cafe hopping and wandering around and that kind of thing. [RTH: Mm-hmm.] Um, and it was actually the first cafe I went into. Um, I was just joining a queue. Um, like I say, having all morning had very sort, not maybe not clever thoughts, but sort of, uh, more highfaluting thoughts. I just caught sight of myself in a mirror. Um, and my, my sweatshirt, which I'm currently wearing, I, I had a sort of bag over my shoulder and it was, it was sort of folded unflatteringly, so it was sticking out over my stomach, my sweat top, uh, cuz the strap had sort of forced it out, and I caught sight of this.

3:43 And I immediately, I pulled it down. Um, I thought, *oh gosh, that doesn't look very good*. Um, but it still, it still that, uh, then it looked fine, but it still wasn't enough to stop me thinking, *oh, have I put on weight?* Um, which is something I'm slightly worried about at the moment. cuz um, I have, I have some bad ankles. That's why I've seen the physio, which I mentioned earlier. So I'm doing less exercise than usual. Um, so it was a, it was a very kind of vain thought, but that was the thought. And as I thought, *uuhhh, hope I'm not putting on weight*, the beep went off.

- 4:15 RTH: So as I understand the, the, the, at the moment of the beep, the content of my thinking is about whether I've put on weight. [Pete: Yes.] And that's, that's triggered by the sweatshirt. [RTH: Yep.] And is the sweatshirt still part of my experience, or have I moved on from that? The sweatshirt was *a second ago*, and now I'm, now I'm thinking about the weight, or the,
- 4:36 Pete: The, the sweatshirt was, um, like *two seconds ago*. So, I mean, I mean, to give the exact timeline, I guess I, I look in, I look in the mirror, I catch sight of myself in the mirror. (I didn't actually look *there*.) I see myself in the mirror. I *see* that my sweatshirt is kind of unflatteringly pointing out. I pull it down. So it's not like that. Um, and then just as I'm pulling it down and think, *oh, it's fine*, a thought comes in that's like, but y'know, *have you, have you put on weight? You haven't been exercising so much*. Um, and that's, that's when the beep goes off. [RTH: Okay.] So, so the sweatshirt was probably like two seconds before.
- 5:12 RTH: Okay. And, and that gives us some notion of, of why, why the beep is important. Because the beep, two, two seconds of, two seconds of experience is two very different kinds of experience. I see the sweatshirt as one kind of experience. I pull it down is another, and then I think about weight is another. All those happens within two seconds of each other. [Pete: Yeah. Yeah.] So, so we need to have a beep, (*I think*) we need to have a beep that has a fast rise time to it, so that if we're, if we're going to capture what it is that the details of your experience is like, we, we, we have to be able to separate out things that are only a second or split second apart.
- 5:51 Pete: Yeah. Yeah.
- 5:52 RTH: So there's, so at the moment of the beep, so the, so the moment of the beep experience is something like, *uuhhh, have I put on weight or something?*
- 6:01 Pete: Yeah.
- 6:01 RTH: And is that a cognitive thing? Can you tell me more about that? Or is that like, like it could be a physical feeling, or it could be a, an emotional whatever? I don't, I don't, I don't know. I want to, I want to know more about what that...
- 6:16 Pete: It felt, it felt emotional, I guess. It was a kind of like sad thought. I like, I don't know, maybe other people will be able to tell me. All the scales will be able to tell me inside my house. But I, I don't think I really have put on weight. Um, but just, um, just seeing the awkwardness of the way my sweat top was lying, which made it *look* like my stomach was sticking out, even though it wasn't, it was just the fabric. The, the, the response I got was not a kind of, um, it, it, it was a sort of *sadness*, I guess. It, it was, it was a *feeling*. Um, and I think a lot of my thought, and I'm not trying to sort of, um, do your job for you, I guess, but a lot of my thought feels like I'm talking to myself, um, in my head. Um, this was *not that*. This was just a sort of feeling washed over me. And it was a slightly sad feeling of, um, *uuhhh* [a pained grunt], y'know, have I exercised much, have I put on weight. So it felt emotional, I guess.

- 7:13 RTH: Uh, so is it the case that at the moment of the beep, I, the washing, washing over me is a sad feeling about weight? [Pete: Yes. Yes.] As opposed to a cognitive thinking about the ramifications of weight or the causes of weight or something like that? This is...
- 7:33 Pete: Oh yeah. No, it was, it was entirely emotional. Um, there was no, apart from the sweat top, there was no causality in a way that I wasn't thinking. Um, I didn't actually think, *oh, I've been exercising less recently*. And I must have admit in a way that the beep interrupted the emotion as well. So the beep came in and I reached for my notebook, and by, by the time I sort of written it down, I was fine again. It, y'know, it passed very quickly [RTH: Okay.] Um, but there was no, the, there was a three-step process, or however many step process in the way that we described, but there were not many, there were no stages to my thought, I don't think. I think it was just the one, one thing lost over me, and then it went away again.
- 8:11 RTH: And so is, would it be better to say I *feel* a wave of weight-related sadness [Pete: Yes.] than *I was thinking about my weight*?
- 8:23 Pete: Yes. It's, it's, it's like preposterous in a way. But yes, I think that's probably the best way of putting it.
- 8:23 Russ comments: It's good news that Pete is talking about something that is embarrassing—it suggests that he will be able to be forthright in his descriptions.
- 8:29 RTH: Okay. And, and is, is there more to say about how this sadness presents itself to you?
- 8:41 Pete: Um, well, that's not, I, I almost don't want to over-elaborate it, because it is not, it's not something I think very often. Um, it's, um, I, I dunno how much there is to analyze though, because I, I'm not even sure if, it's true. It's just a sort of momentary, um, yeah. I, I, I dunno what more to say really.
- 9:03 RTH: So I don't, I dunno what more to ask here, but I'm gonna ask some questions anyway and then, [Pete: (inaudible)] and can decide whether, we can decide whether these questions are relevant for, for you or for me or what, or whatever. But, but, but we're, we're putting it into something more like an *affective* bucket than a *cognitive* bucket. Is that...?
- 9:22 Pete: Yes. [RTH: Okay.] I think that's right. Yeah. Yeah.
- 9:23 RTH: All right. And then some people in their affective bucket say, this is a *mental* thing. I'm just somehow reacting emotionally, but it's a mental process. And other people would say, this is a *bodily*, my feelings are bodily. They, I feel a heaviness in my heart, or my shoulders feel slumped down, or [Pete: Yeah.] a welling-up of tears in my eyes. There's sort of like sadness or, I mean, there's a lot of different ways that these things *might* present themselves, but **might not**. And I'm, and I'm not trying to encourage us by to say, *well, this is the way it ought to be*. What we're, what we are doing here, you and I, we are struggling to, and, and, and our first toe, putting our

first toe in the water, basically trying to figure out how to talk to each other about these things. And I'm...

- 10:11 Pete: Yeah. Oh, well, in, in that way, I would say it was not bodily at all. Um, so, y'know, I, I didn't feel heavy, tears didn't come to my eyes, there no heaviness in my heart, as you say, it, it, when I say wash over me, it, it was emotionally. So, um, it was in my head. Um, y'know, there, there was no, there was no physical feeling attached to it, I don't think.
- 10:36 RTH: Okay. So what we have, what, what we have done, and I think we're sort of done with the first one, unless, unless somebody's got a better idea, is that we started out thinking, or describing this as a *thought*. [Pete: Yeah.] And now we have switched to describing it as a emotional feeling or something like that, even though both processors are sort of mental.
- 10:57 Pete: Yeah. Yeah.
- 10:59 RTH: And this is on the, this is the first beep. And, and I don't wanna make too much of the first beep, but what I, what I would say in terms of your interest in the writerly early interest or whatever the, the literary interest that you might have in, in this, you would have described yourself as thinking about this stuff until we started probing into it. And when we're done probing into it, then it's no longer thinking it's,
- 11:21 Pete: Yeah.
- 11:21 RTH: It's something entirely different.
- 11:24 Pete: Um, that sounds like a useful thing to me, rather than a bad thing. Is that right?
- 11:31 RTH: Which?
- 11:32 Pete: So, so the, the idea that this might not be thought, it might not be co, cognition. That does not mean this is a beep to be junked.
- 11:41 RTH: Oh, absolutely! Absolutely! Absolutely it does not mean that. And so that is not, is *not at all* what I was trying to describe.
- 11:47 Pete: Yeah, yeah. No, I just, just double-checking.
- 11:48 RTH: What I was trying to say is that many people, as you did today, or five minutes ago, you **did** say, well, y'know, I think most of the time I spend talking to myself. Well, the chances are good that you would've lumped this beep into the time that I spend talking to myself. [Pete: Yeah, yeah.] Except that when we examined it, what we find is that I *wasn't* talking to myself.
- 12:09 Pete: Yeah. Precisely.

12:10 RTH: And that turns out to be a very common kind of a thing. People have a supposition of themselves, a presupposition that they talk to themselves a lot [Pete: Mm-hmm.] And, but turns out not to be true. [Pete laughs] And, and this is a, this is an example of the kind of a sample, the kind of experience that, that lies behind, that sort of misperception that a lot of people have.

12:33 Pete: Okay. Good, then. An early breakthrough in that case. Should we, should we move on to the second?

12:39 RTH: Yes. Number 2.

Sample 1.2 discussion starts here

12:42 Pete: Um, no, I'm glad we're doing these today. You said you said it's possible to forget them, uh, that they already feel quite distant, I must admit. Um, I, this one must I, this one was a little bit more talking to myself, I think.

13:00 So, um, I just walked past, I was, I was out and about, and I was walking to another cafe, um, and I just walked past the sort of new high-rise, newish, high-rise development. Um, and it's in, um, as so often in London, in the corner of London I live in, there's a sort of lot of juxtapositions. So you get old buildings next to new buildings, high next to low. Um, and this, um, these high buildings were next to kind of an old normal high street, but also specifically they were built on top of, um, a stream, one of the tributaries into the Thames.

13:30 Um, and, and that tribute is sort of below them, so it's hard to describe, but you are, you are almost, the road almost forms a bridge over the river, of this small river tributary. Um, and it's sort of quite rough wild area down there, but built above it are these gleaming high-rise towers and new cafes and things like that. So it's almost like you're sort of dug into the earth is, is a bit of the old, old natural bit of London. [RTH: Okay.]

14:00 Um, and, uh, I, I think as the beep went off, I, I, I just transitioned. So I was thinking about this, I was thinking, not, not quite when the beep went off, but that got me thinking about the sort of layers of London. Um, and it got me thinking about how much of London is built on top of waterways. Um, there's a lot of kind of, um, there, uh, y'know, streams and rivers and things like that. Um, lots of them are underground now. Um, so I was just thinking about that.

14:29 And I think as the beep went off, my thoughts had *just* turned to, uh, I *just*, I've *just read* something in a book about a town being built on top of a river. Um, and then I was thinking, what book is that? Was it about London? And then the beep went off before I could figure out, um, which book it was. (I, I, I later realized what book it was, but at that moment I hadn't.)

14:52 RTH: So at the moment, so what I take is much of that, what you've just told me is context. [Pete: Yeah.] And what the, and the experience at the moment of the beep is: I'm somehow searching my memory banks, whatever that means, [Pete: Yeah.] for the, for a book that I had read [Pete:Mm-hmm.] about underground waterways in London, underground waterwas.

- 15:12 Pete: Oh, oh. It, it's not actually in London, in the book. Um, so the book actually, I, I realized afterwards is Stephen King's *It*, um, and which I read for fun recently. And it has a passage about the town being built on top of a, a river and part of, y'know, part one street being built on top of a tributary.
- 15:28 RTH: Got it. That's what, that, that's what you...
- 15:29 Pete: Yeah, that's what I'd be reminded of. Um, but that was, that was the, the moment the beep went off, I was thinking, y'know, *oh, what's that book*, basically?
- 15:39 RTH: So I had, I had some kind of a searching phenomenon. [Pete: Yeah.] I'm trying to, I'm trying to figure that out. [Pete: Yeah.] And, and does that involve words, like quote what is that book? Or is it more I have, I have, [Pete: No,...] the words have been before I had been, I had been talking about to myself about this.
- 16:04 Pete: Um, I think, I think it, um, it *definitely involved words*. Um, so I think, sorry, to go back to the context. I think when I walked past the high rise, it was purely visual. I took them in and then I could remember thinking, oh, "there's lots of layers in London." That phrase in my head. Um, and then, then I looked down, saw the stream, um, and then I thought, oh, yeah [inaudible] of all, all the rivers and tributaries as well. "Oh! What was that book?" There was definitely in my head, I thought the words, "what was that book?" Um, so it, it was very literal, I think.
- 16:51 RTH: So at the moment of the beep, as best we can say at this, at, at *this version* of it, are the words quote "what was that book?"

16:51 Russ comments: I'm no mind reader, and it is *not* my job (or ability) to try to figure out what Pete means. It *is* my job to help us get into a position *in the future* where Pete can tell me what he means in such a way as I don't have to figure it out. That, in a nutshell, is the nature of DES.

In the meantime, I do notice that Pete's way of talking in his 16:04 turn and elsewhere is consonant with the notion that there *must have been* words, regardless of whether there were or were not words. At 16:04 he gave a long explanation of why there *must have been words*, relying on the context, and so on. If he had secure, direct access to the words, he would not need to explain them—he would simply have said "At the moment of the beep I was saying to myself quote 'what was that book?' unquote."

So in one way of looking at it, Pete was saying something at the moment of the beep; in another way of looking at it, Pete was *not* saying something at the moment of the beep. Which is true? I don't know, and I don't try to know. I doubt that Pete knows, because he has likely never been asked to be this careful about the details of his inner experience.

In short, this conversation is much more about *tomorrow* than it is about *yesterday*. I am *not* really trying to figure out what happened at the moment of beep 1.1; I am trying to set the stage so that he can notice more securely what *will* happen next week at beep 2.1.

None of that is a criticism of Pete. It is the way first-day DES interviews always are.

- 17:00 Pete: Yes. [pause] And when, whenever I'm thinking like this, it always feels like it's, the words are almost on the tip of my tongue. If, if I wanted to, I could just say them as well, I could, I could walk along with this stream of consciousness just saying it, but it's in, it's in my head instead, probably better for everyone around me.
- 17:23 RTH: So when you first described this, so I would, what I would characterize it, the conversation that we've had so far, is that you started out and you gave me some background and at the, and at the moment, at the moment it was uuuhhh! [gives a pained grunt]
- 17:36 Pete: Yeah. Yeah.
- 17:38 RTH: And, and uuuhhh! and "what was that book?" [Pete: Yeah.] seemed like two pretty different descriptions of experience. Do you mean those as the same experience?
- 17:50 Pete: Yeah. I, I suppose, I mean, if you wanted to split them, and I think it's possible to split them, I think, uuuhhh is an emotion. Like, uuuhhh, y'know, what, what is it frustration? And at exactly the same time, although some of that's vocalized in my head, cuz you, it's, "oh, what was that book?" was the phrase, "oh, what was that book?" So the "Oh" is similar to the uuuhhh, y'know, but I think the "Oh" is, is emotional. And the, "what was that book" is the, is the kind of almost typewritten stream of words going on in my head at that moment.
- 18:21 RTH: Okay. So there's, there's two possible ways of understanding this experience. And, and I want to go back to a meta thing before I come back and try to finish that thought of [Pete: Mm-hmm.] And, and that is that the first day, or the first couple of days of sampling is Pete and Russ trying to figure out how to talk to each other about, [Pete: Yeah.] about their experience, about Pete's experience. And, and I *accept* that many of the things that Pete says on the first day are correct, and, and not, and, and many are not correct. And the questions that Russ asks are dumb and not so dumb. And that's the, that is the way this process works. So I, so I don't, and, *and* the sort of, the fundamental characteristic of, of that is that I, I think Pete probably doesn't have a very clear grip of what his experience is at the moment of the beep, cuz this is his first day of having to do that [Pete: Mm-hmm.] And so this is a skill that *he* has to learn. And it's a skill that Russ has to learn about how to, how to ask questions about it. And that's just the way the first day is, and there's no getting around it. And, and I couldn't have, there's no training that I could have given you to, to make this process faster other than what we're doing right now. So this, we, you could call the first day something more like training than data gathering, or something like that, which is fine with me.
- 19:34 Pete: Yeah.
- 19:35 RTH: And so with that, with, with that said, which is to, which is another way of saying it, you shouldn't, you shouldn't presume that you understand any questions that I ask, and I shouldn't under, and I shouldn't presume that you know what you're talking about. [they laugh] And, and that's the, that is just the, the dance that this is the

first day or two of, of descriptive experience sampling has, has to be. [Pete: Yeah.] And that's not a criticism of Russ. And it's not a criticism of Pete. [Pete: Yeah.] It's just the way it is. [Pete: Yeah.]

20:01 So what I've heard is sort of two pretty different descriptions of what was happening with Pete at the moment of the beep. [Pete: Okay.] The first one of which was uuuhhh! And the second of which was a sort of a cool, "well, what's that book?" [Pete: Mm-hmm.] And so one we could say is sort of, and in the affective bucket, and the other we could say is in the cognitive bucket. And it's possible that both of those things are going on at the same time, in which case, both of those versions are correct transcriptions (or whatever) of Pete's experience at the moment of the beep. [Pete: Mm-hmm.]

20:40 And it's also possible that they, that Pete's experience is at the moment of the beep was more non-verbally affective, but that's hard to describe. And then in describing, in trying to describe it, he translates it into words. And that makes the words, "what is that book?" More, more about the attempt to tell Russ what was going on than it does about the experience at the moment of the beep.

21:07 And, and I don't prefer either, *any* of those kinds of things. What I want us to do is to recognize the difficulty of the task. [Pete: Yeah, yeah.] And, and, and get some practice in, well, what I want, Pete, well, Russ is gonna be pretty specific about what he want, what he wants to know here. And he wants to know about just right here at the moment of the beep. And he doesn't *much* care about the context before that. And other than, y'know....

21:35 Pete: Well, so, so, um, I hear you on all that, obviously. And that's also useful context for future and cuz this is, this is telling me what I, y'know, the sorts of things I need to be aware of at the moment the beep goes. [RTH: Exactly.] Um, in, in this case, though, I would say, so part of the reason I gave the context is because I *can* remember specific words. So I was confident that I was in, cuz I was in, in my, in beep 1, as I, I said to you, I, I, I sort of have an assumption that I'm just walking around with words going on in my head. I'm talking to myself. And then beep 1, I wasn't talking to myself, and that struck me.

22:14 Then beep 2, I was just very conscious, like, *oh, I'm back in talking to myself mode*. It felt normal. Um, and I was confident enough in that, that I could write down words and phrases. So "layers," uh, was one of them. Like, oh, "London has lots of layers." Was, was that words that went through my head. And that's almost why I gave that context, because I was in word mode. Um, and I can remember the sense, I can remember the paragraphs, y'know? Um, so I am *confident* that when the beep went, I was in word mode and I thought, "oh, what was that book?" Uh, and that's what I wrote down. Um, y'know, the moment the beep went off.

22:55 Um, as for the emotional response, I'm, I'm also *pretty* sure, um, although now I'm, this is making me doubt myself, I guess, but I'm pretty sure that, well, I was frustrated. I *felt* frustrated. Um, y'know, there was, there was not maybe we're overs stressing almost this noise of uuuhhhh, um, that that was a, that was a feeling rather than a, it wasn't a kind of attended noise at the same going on at the same time. It was, oh, what was that book?

23:27 I mean, it's a frustrating question in itself. I, y'know, um, and, and I, I don't think if, if, if I was *speaking* my inner monologue, I, I don't think it would've been a calm rational inner monologue. It would've been a frustrated, it would've been, y'know,

I'm, I'm not the world's best actor, so I can't dramatize it, but y'know, it, it would not have been, "Oh, what was that book?" [said quietly] It would be, "Oh! What's that book!?!?" [said with force] Y'know? Um, so I, I don't know where the words and the emotions mix, or whether they do or whether they're separate, but I, I'm pretty sure that I'm *a hundred percent* sure the words were going on. I'm pretty sure there was this attendant emotion.

24:08 RTH: So a, a *third* way to understand what was happening at the moment of this beep would be to say that there was something about the word "layers" that was going on. And that "layer," that "layers" was present to me. And it had in it the context of *where did I read about layers? What, what, what, what, what about layers?* But that is, but that's implied in the context of the word "layers." So I'm, what, what, what the object of the first day, I guess, is, is really, it is to get us to doubt e, everything, to doubt. [Pete: Yeah.]

24:51 RTH: And, and, and, and the art of descriptive experience sampling is for me to transmit doubt to, to sort of awaken doubt in us, without trying to prefer one thing over the, over the other. [Pete: Yeah.] And, and you can, you can argue, well, you're not very good at that, or whatever. That would be fine with me to have that, to have that argument. But, but the, but what I, what I would like us to convey, and I feel, and I feel like we're being, being pretty good at conveying it, is that there's a lot of possibilities out there [Pete: Yeah.] that we're gonna, that we're gonna try to sort through and when, and the sort of the key to the lock (if there is a key, and it could be that we're just never gonna do it. So the, there's always the possibility that Pete's experience does not easily admit itself to the kind of analysis that Russ has in mind, or the kind of focus that Russ has in mind. That's possible) but the key is [snaps fingers] to be focused right on the moment of the beep. [Pete: Yeah.] And that's, and that is the way, the first, the first sampling day always goes. Like, one second before the beep isn't important. Two seconds before the beep isn't really important. [Pete: Um hmm.] The only thing that we, that we want to get at is what was happening *right then* at that moment.

26:03 Pete: Mm-hmm. Um, Okay. I, I'm, like I said, I see you where you're going for. I'm not sure how in this case it would change my answer. Um, so okay, I, I've given the context, I've given the lead up, but *definitely* at the moment of the beep, I was, I was thinking, "what is that book?" Um, I was definitely the moment of the beep because it took, it was then after I'd written it down that I then remembered what the book was. Y'know, so there, there was this kind of, like, the process was stopped, [RTH: Um hmm.] um, then I remembered, um,

26:41 RTH: And is it, "what is that book?" [said matter-of-factly] Or is it, "what is that book!?!?" [said with frustration]

26:46 Pete: It was more, it was more the latter. It was a frustrated, it was frustrated. Um, yes.

26:57 RTH: So that would be a, that would be the kind of thing that I would be interested in. So if, if there are words present, I would like to know how the words are present there. Y'know, it could be, "what is that book?", "What is that book" spoken sort of mono,

monotone, monotonely? “What is that book?” Or, or spoken with a, with a strain.
“What is that book!?!” Or

27:18 Pete: I mean,

27:19 RTH: with some expletives in, fucked in there, fucked in, stuck in there. [they laugh]

27:23 Pete: It’s much common than that! I think, um, okay. Yeah. I said... You are, you are making me clarify this, uh, which is good. So I think emotionally I was frustrated, but obviously not hugely frustrated. So emotionally speaking, it felt more like, “oh, what’s that book?” But if I’m thinking about how I thought that I, if I had to say how it sounds in my head, when I thought it, it was probably more like, um, “oh, what’s that book?” [said mildly emotional] Like, that level of, that’s what my inner voice sounded like.

28:01 RTH: Okay. And is that inner voice spoken? I, I’m saying that, or I’m hearing my, I’m hearing that. Or,

28:09 Pete: Um,

28:09 RTH: Reading words like that, or... Words can be present in a lot of different ways.

28:14 Pete: Yeah, I’m, well, I, I guess it’s somewhere between hearing it and saying it, um, if that makes sense. I, I’m hearing it because it’s not, cuz it’s, it is only here. [points to his head] Um, but like I say, I always have the feeling that I can just, it’s just on the tip of my tongue. [RTH: Mm-hmm.] Um, so it would be almost feel entirely natural to just start saying it out loud. Um, does that make sense?

28:45 RTH: It does, it does make sense. And, and, and what I, what I would say from a, a meta description of what’s, what’s happening here is I’m, I’m not presuming that you’re gonna be able to do, do a good job of describing what happened at the moment of *this beep*, which was two or three hours ago or whatever. And because you hadn’t heard the kinds of questions [Pete: Yeah.] that I was asking, and you weren’t ready to answer, answer those questions.

29:10 What, what more, *more* what we’re doing here is figuring out how these questions sound to you. What the, what I, your, your understanding what Russ *wants to know*, basically. [Pete: Yeah.] And, and that is going to put you in a different frame the next time, the next time you wear the beep, assuming there’s another time. And, and. [Pete: Yeah.] then, then it’ll, it will be, or maybe anyway, you clear to you what you need to do to keep track of Well, how, how were these words present to me? [Pete: Yeah.] Because, because what, where, where, where we left off in *this* discussion was something like, well, did I hear these words or did I speak these words? And the, and it turns out that one can’t imagine oneself speaking, just like I can imagine myself talking into a tape recorder, and I can imagine myself hearing, just like I can hear my voice coming back outta a tape recorder. Those are two pretty separate deals, [Pete: Yeah.] experientially, maybe. Or maybe there’s just, maybe those things can’t be unwound. That would be fine too.

30:11 Pete: Yeah.

30:13 RTH: And so, so basically the, the, the conversation that we're having now is awakening Pete's sensitivities to the, to the, all the range of possibilities that could be going on here.

30:30 Pete: Yeah. Yep. Okay.

30:32 RTH: And that is, and that is standard every day. The, the kind of kind of conversations that we are having today is the kind of conversations that I always have on the first day.

30:41 Pete: Yeah. Yeah.

30:42 RTH: And they're, and, and I would say from a meta-meta deal, these conversations are not difficult to have, [corrects himself] are not *easy* to have. [Pete: Mm-hmm.] And I would, and, and I would say it's these kinds of conversations which make people not, not very, not very often do things like descriptive experience. Because I, because the, the basics of this conversation is I have to be saying, "Pete, you don't know what you're talking about." And, and in a way that that does not alienate you. [Pete: Yep. Yep.] And, and there's some art to that. And, uh. [Pete: Yeah.]

31:14 And, and I have to, and I have to say, you don't know what you're talking about, except maybe you *do* know what we're talking about, and it's me that I *don't know* what that you're talking about. [Pete: Mm-hmm. Yeah.] You might, you might be absolutely right on. And I just haven't been able to figure out how to, to hear it. So, so we *both* have to enter into the *acceptance of ignorance and see what happens*, kind of frame of mind. And that, and, and that's, that's not a trivial task. Let's put it that, put it, that put it that way.

31:47 Pete: Um, does that suggest that you are unconvinced by my, [laughs] my response to my [inaudible] beep?!? [RTH: Absolutely!] Okay. Okay. Interesting! So you say you, you don't think that I was sufficiently equipped at the moment of that beep to kind of describe what was going on?

32:10 RTH: Yeah, I think I, I, I, I, I don't wanna be *definitive* about that because maybe you were, and

32:16 Pete: Yeah. Yeah.

32:17 RTH: What, what, so what I, what I would say is uncon, *unconvinced* is a, is a, is an excellent word [Pete: Yeah.] because uncon, uncon *unconvinced* doesn't mean that I don't believe you. It means I pretty much equally believe you and don't believe you. That's what *unconvinced* means. [Pete: Okay.] So that's, that's why that's a beautiful, beautifully said word. And I, I'd say I, I have my, my tech, my technical word for that is that I, I bracket that stuff away, whether I believe you or not, it doesn't matter to me.

- 32:47 Pete: Yeah.
- 32:48 RTH: But being *unconvinced* about it is a, is really a quite, maybe, maybe I should adopt that word. I'll have to think about that. But it's, so, it's *not* like *I don't believe you*. It's like I, what, what I want us, what I want to do is to get us in a position where, where I *can be convinced* that's, that's really sort of the object is I *want* to be convinced by you! But I...
- 33:11 Pete: You said it's not really... [they talk over each other]
- 33:12 RTH: ...but I'm a skeptical, skeptical, yeah.
- 33:13 Pete: You need more confidence in, in me, basically what I'm saying. And my ability to process these individual thoughts. [RTH: Correct. Yeah.] Okay. Okay. And, and this is normal for the first day?
- 33:13 Russ comments: This has been (since about 28:45) a good discussion of the heart of DES.
- RE "You need more confidence in, in me"
- Yes, but my confidence must in some respects be derivative from Pete's confidence. What I want is for *Pete* to be confident that he understands *what I want* (which is experience at the moment of the beep and nothing else), and then for Pete confidently to tell me about that (and about any limitations or qualifications there are in that telling). *Then* I will be confident in what he is saying. We are not there yet (and never are on the first day).
- 33:26 RTH: Absolutely. Every, every, every, every first day is just exactly like this.
- 33:30 Pete: Okay. Okay. Um, okay. Uh, well, well, should we, should we move on to number 3? [RTH: Yes.] Or do you feel we've all been number 2?
- 33:39 RTH: I think we've exhausted number 2. [Pete: Okay.] Let's, let's exhaust number 3!

Sample 1.3 discussion starts here

- 33:44 Pete: Um, so I feel like you don't want, um, uh, context *at all*, or do you?
- 33:54 RTH: I want as much context as you feel is necessary for me to have to understand what's, what your experience is at the moment of the beep.
- 34:03 Pete: Okay. So I think, um, [pause] I think at the, I'll, I'll, I'll talk about the moment of the beep and then I'll give you the context. [RTH: Okay.] So, uh, I think at the moment of my beep, I had, I, what might be described as a memory. Um, and it's a memory of something that only happened a few days ago. And, um, it was me texting a colleague of mine, actually a colleague and friend, um, called David, um, because there's a line of comic books that I think he'd like. Um, and there, there's an offer on the, on online at the moment to think they're called the *Love and Rockets* series,

very good series of kind of like, um, indie comics, um, by the Hernandez brothers. Uh, so you can get them for cheap at the moment. Um, and I texted David about this to say, oh, y'know, do y'know, here's a link?

34:03 Russ comments: RE "So I think, um, [pause] I think at the, I'll, I'll, I'll talk about the moment of the beep and then I'll give you the context."

I interpret this, including the pause, as evidence that Pete is trying to figure out how best to proceed. Perfect! I want Pete to be an active participant in seeking to provide a high-fidelity account of his experience. We (both of us) have to work at figuring out how to do that.

34:57 Pete: Um, and I was, that exchange popped into my head. And I think actually, I, I have two images in my head from the moment of the beep. Um, and they, they're actually images. One is the WhatsApp screen, the screen of messages that I sent to David. Um, and the other is just, um, it's one of the *Love and Rockets* covers. I, I almost can't place it, but yeah, when you see the Hernandez Brothers art style, it's very distinctive, um, stark, high contrast, black and white, um, big-faced, kind of lovely portraits of, of people. Um, and I had one of, I, I had that picture in my head, and it was either generic or, or one of the *Love and Rockets* covers. Um, the, the reason I had this in my head, and this is the context I guess, is I was now sat in another cafe. I was editing a piece or just reading a piece that a writer had sent to me. Um, and, um, it was broadly about comic books, but it mentioned *Love and Rockets*, like two thirds of the way down. And, um, I, I just, my eye got drawn by the phrase Love and rockets, and I thought, ah, y'know, and that's what triggered I just in the kind of, ah, um, it's what's a coincidence? It's only a couple of days ago I was sending messages to someone about this.

36:20 RTH: So do I understand that at the moment of this beep, [Pete: Yeah.] the moment that is caught in flight by the beep [Pete: Mm-hmm.] I have two visual experiences, two imaginary seeings, [Pete: Yes, I think so!] one of the WhatsApp screen, and one of the, the *Love and Rockets* cover?

36:38 Pete: Yeah. I mean, I mean, one thing I'm finding from this whole conversation is that it's difficult to put this stuff down, or I find it difficult. Um, and, and I, but I found this difficult in the moment because it was, I think it *was* these two images, and maybe that doesn't make sense, but, um, it felt, it felt like it was the two, it was WhatsApp and it was this cover.

36:38 Russ comments: I hear (rightly or wrongly) a bit of distress in this turn, which I take might express something like *Two simultaneous images? Is that possible? Of course that's not possible. Russ won't believe me. I don't believe myself!* or something in that ballpark. I am not a mind reader, and it is not my job to interpret such tones of voice. But I do register a kind of unease in this turn, and sooner or later (see 37:52) we will have to figure out how to talk to each other without such unease.

37:01 RTH: And do those two *images* seem like they're, well, first of all, by images, do you mean things that I'm, I'm *seeing* in my imagination, this is a *seeing* experience, an imaginary *seeing*? Two ...

37:11 Pete: Yeah. Insofar as there's a mind's eye, um [RTH: Okay.] I, I saw the cover for of a better word. Um, and I, like I say, I was very much thinking about the WhatsApp screen, it was very much the, those messages on the screen. Um,

37:27 RTH: And do I *see* the messages on the screen?

37:30 Pete: Yes!

37:31 RTH: So I'm, I'm having two separate simultaneous visual inner imaginary seeings.

37:39 Pete: This, this is why it felt difficult, because I dunno whether they were simultaneous or whether they were just quick, so quick one after the other, but they *felt* simultaneous, um, at the moment of the beep. Um,

37:52 RTH: So let me, let me react to the, your quizzical expressions. A, a [Pete: Yeah.] A bit here. And, and one is first, I think it's quite possible to have two simultaneous or 10 simultaneous visual images at a time. But [Pete: Yeah.] let's not, let's not presume that that means I'm crazy or that, that, that I don't know what I'm talking about or whatever, that it,

37:52 Russ comments: RE "So let me, let me react to the, your quizzical expressions."
RTH is here making explicit the noticings since 36:38.

38:10 Pete: It felt simultaneous! But now I'm doubting myself [laughs] from our, from,

38:15 RTH: And so, so that's the, that's the first thing. I think it is quite possible to have simultaneous separate deals. [Pete: Yeah.] Whether, whether that, whether that was the characteristic of your sample at this beep, that's an entirely different deal. But I'm, I'm talking in general, I think it's possible to have two simultaneous, or five simultaneous (or whatever) visual images at, at, at the same time. [Pete: Yep.]

38:36 Second, I would say, what I care about, I, I don't, I don't really, I don't, it's not my job to figure out whether these are *so quickly succeeding each other* that they appear simultaneous or whether they just appear simultaneous. I don't, I don't know anything about that. The question is what your experience is. So if Pete's experience is of flashes of imaging, and I just can't tell you which was, which was first and which was second, that's one thing. And if they, and if it, Pete's experience is they seem like they were there at the same time to me, that's fine with me. Either one, either one of those is fine.

39:12 Pete: Okay. In which case I'll relax a little and I'll say, my experience *definitely was* that they seemed, uh, to be there at the same time.

39:19 RTH: Okay. And that, and that's, that's what I'm aiming at both, both the relaxation part. And so, so, so a lot of, a lot of the first-day conversation that we have is Russ reassuring Pete that these things are okay or whatever. [Pete: Yep. Yeah.] And, and that's, and and the reason the, the reason for that is that the, the *world thinks* all

kinds of crap about the, about inner experience, that, most of which, is wrong.
[Pete:Mm-hmm.] And, and so I've got a disabuse Pete of, of that.

39:19 One of the things that the world thinks, I'm in an, I'm in an argument with an editor right now about this very pro, problem. The world thinks that only you can only have one image at a time. [Pete: Okay.] I, and, and I just don't think that's true. And I've, and people like you, apparently, are gonna be part of the evidence in favor of that not being true. But, but we have to *get there*. So I'm, I *don't* wanna say, "look, I'm interested in double images. Tell me about your double images." *That's not true*. I don't *prefer* double images [Pete: Yeah.] or multiple images or whatever. What I *prefer* is that we describe Pete's experience the way Pete, Pete experiences it. And if he experiences him as having two simultaneous images, then, then that's what his experience is. And let's describe that, and, and not be afraid of that, or queasy about that, or,

40:37 Pete: Yeah, yeah. Yeah.

40:40 RTH: And I, and I guess while I'm, while I'm in the meta-meta mode here, is I didn't, you wouldn't have had to tell me about your, about the context of why you, why you had this. That would, that would, that was not really necessary for me at all. So you, you started with the description of the experience and that was fine with me. [Pete: Okay.] And if you had never doubled back and told me why you, why you had that image, that would've been fine with me as well.

41:06 Pete: Yeah,

41:07 RTH: And, and, *and* the reason for that is, I think describing experience is a difficult thing to do. And so I want you to focus on describing the experience and don't worry about the context. [Pete: That's...] Tell me about it....

41:23 Pete: ...That's interesting to me though, because the, the, these two images were brought into my head because I saw three words on the page that stood out to me, uh, that like [inaudible] stood out. But, but to you, that's, that's not interesting or not relevant or...?

41:45 RTH: To me, [pause] that's interesting. But it's not as interesting as the experience itself. And so far we, and so far we haven't yet talked much about the experience itself, [Pete: Yeah.] and that's as much Russ's fault as Pete's fault, [Pete laughs] because Russ has been into the meta description mode or whatever. [Pete: Yeah.] But the, but, so let's talk, let's talk some more about the experience and then the if, and then if we can remember, we can come back and have this discussion. [Pete: Yeah.]

42:14 But the, so I see, it seems to me two things at the same time, the WhatsApp page and the cover, cover thing. [Pete: Yeah.] Do, do, do those things seem equally present to me?

42:29 Pete: Um, they seem like almost different qualities of image, I think. Um, so the WhatsApp feels more [looks quizzical] real, for want of a better word. Um, what,

42:41 RTH: What was that word?

42:42 Pete: Real. Um, it feels more, um, lemme think if, *accurate*, I guess might be the best word. Um, so it, it feels like what it presumably was, is a literal memory of me holding my phone. Um, I'm sorry, I'm holding my phone now, but it feels like that with WhatsApp on the screen. Um,

43:04 RTH: And so in your experience, do you see your phone in your hand holding it and the screen itself? Or do you just see the screen?

43:10 Pete: No, I think, I think I just really saw a sense of the phone and of the screen. I didn't see my hand. [RTH: Okay.] Um, but it felt like the sort of distance it would've been away from me, [RTH: Okay.] the sort of size it would've been. [RTH: Okay.] Um, I think the, it wasn't like I was reading the messages either, so the messages weren't specifically, I, I just *knew* it was the conversation I'd had with David, um, a few days ago on WhatsApp. Um,

43:40 RTH: So I *see* a WhatsApp screen. [Pete: Yeah.] It's of the ilk of my holding it, but I don't see the holding of it. [Pete: Yeah.] And I probably don't see the border of the phone about it, but I see the WhatsApp screen. [Pete: Yeah.] And it's *clearly* the WhatsApp screen with words written on it. [Pete: Yep.] But the words are, I don't, I'm not *reading* the words. [Pete: Yeah.] And I, maybe I'm not even seeing the words clearly enough to be able to read the words, or...

44:08 Pete: I think, I think that's right. Um,

44:11 RTH: And yet I know what the words are.

44:13 Pete: Yes. Yeah.

44:14 RTH: And do I know *exactly* what the words are, or do I just know that this is a conversation about...?

44:20 Pete: I, I know what the words are because I have a good memory for words, I think. Um,

44:24 RTH: And is that pre and, and is that present at the moment of the beep? And, and so *in this seeing*, I am seeing *these exact* words, even though I don't actually *see* these exact words, I just *know* what those exact words are. *Or* I am seeing a sort of a generic WhatsApp screen...?

44:44 Pete: I, it's hard to say. I think I'm definitely not seeing a generic WhatsApp screen. So the, the process was not, um, I was thinking of a, a WhatsApp conversation with a friend, and therefore my head served up an almost like stock image of WhatsApp. *It was not that!* my head served up *that* WhatsApp conversation. It's just that it was not, if, if you could have taken a photo of what was in my head, it would not, the words weren't there. [RTH: Okay.] Y'know, it wasn't, yeah. Does that make sense?

45:21 RTH: Yes. Ab, absolutely makes sense.

- 45:23 Pete: Yeah. I knew it was exactly that WhatsApp conversation, but it was not, I I couldn't have just paused my brain and read every word. It was not like that. I just knew it was that one. [RTH: Yeah.] Um, and, and I can, I separately, I can remember the words from, because it was only a couple of days ago.
- 45:40 RTH: So what I hear about that is that I am seeing that particular WhatsApp screen, but I am not seeing it with the specific-enough detail to be able to read the words off the screen. They were the words. [Pete: Yes.] They, they were the words that I had seen. [Pete: Yes.] But I didn't, but I don't see them that specifically.
- 45:57 Pete: Yeah. Yeah. And they're not blurred out or anything like that. It's not, y'know, it's, um. [laughs] It's a strange state. I can't really describe. They're *there*, but they're *not there*. [RTH: Okay.] But I'm, I'm sure that they're the right. [RTH: Exactly.] It's that conversation.
- 45:57 Russ comments: RE "It's a strange state. I can't really describe. They're *there*, but they're *not there*."
 Actually, Pete is doing a pretty good job of describing this. Our aim will be to refine that ability so that he can be (on upcoming days) more faithful and more confident about it.
- 46:09 RTH: Yeah. And, and this, and this conversation is exactly the kind of thing that I find interesting, which is to say what we're, what we're talking about here is I'm seeing these things absolutely the way they were, and yet I *don't* actually see them absolutely the way they were. And that's, [Pete: Yeah.] And that's, that's, that's what we're gonna, what I find interesting to parse apart.
- 46:28 Pete: Mm-hmm. Mm-hmm.
- 46:30 RTH: But this, so this, so the WhatsApp screen is *seen* in *absolutely* the right amount of detail for me to be able to see that that's the exact screen that I was looking at. But it, but it's not, I don't have to clutter my mind up with the details of what the, what those actual details were.
- 46:48 Pete: Yeah. I think that's right.
- 46:50 RTH: Okay. And then *at the same time*, I'm seeing a cover, but it does not have that determinacy, I guess to, is that what you're saying?
- 47:01 Pete: No, I almost think there's a, there's a doubt there because it's, it's two female faces. Like I can be quite specific about it. It's in the Hernandez art style. Um, and I know their work, it's two faces. Um, one's looking straight on, one's sort of semi in profile, quite close. Um, black hair. I sort of like say *stark*: very line black-and-white art style. Um, and I'm, I'm pretty sure, um, I'm pretty sure it's one of the *Love and Rockets* covers, but I wasn't sure enough. Like I have doubt now whether it's a cover, but I think I had doubt in my mind. So, um, so unlike with say the WhatsApp conversation where like, *that was* the WhatsApp conversation I had with David; with this, I'm not,

like, I'm a bit like, it felt generic if that it felt like a stock image. It felt more like my brain had served up a stock image, actually. [RTH: Okay.]

48:04 Um, and, um, and, and it also has much more of a haziness to it. Um, so I mean, (it's hard, God, these things are hard to describe) but it's almost like it just floated in and out for like half a second. It felt like that, it just swept across my mind. It was very clear that I, I'm *clear* that it was there. Let's, let's not say it was very clearly there. It wasn't clearly there. *I am clear* that it was there. Um, but it, it was, it was *ephemeral*, I guess is maybe the word I used. It was just didn't last very long. Um, I, I sort, I, I got a *sense* of what it was. Um, y'know, I,

48:54 RTH: So let me, let me, let me recount what I have heard, and you tell me whether this is right. [Pete: Yeah.] I *see* (in my imagination, this is not a real cover that's near me), but I *see* in my imagination two faces, one, two *drawn* faces, black-and-white drawn faces, one looking straight at me and one at, uh, sort of semi-pro profile. And is that profile this way or this way?

49:21 Pete: Um, so, uh, so you, you are holding the cover yourself. Um, the one looking straight on is on the left, and the one in profile is looking, is on the right of the cover looking *towards* the left.

49:36 RTH: Okay. And these, I *see* (there's no, I don't hear any doubt in your mind about, about that. That's what I'm, that's what I *saw*.) At the moment of the beep. I saw these profiles. This one's on the right. Yeah, that one's on the left. So I, I un, I indubitably see these things, and they are in the style of this artist who (I don't, I don't know anything about this, so I don't) but they're in the, they're in a style that I recognize as being this guy's or these brothers style.

50:07 Pete: Yes. Their work.

50:08 Pete: Yeah.

50:08 RTH: Their work.

50:10 Pete: Yeah.

50:10 RTH: But I'm not sure. Well, so I see these two, I see these two faces. And do I see the, do I see the, the rest of the cover? Do I the rectangular cover or whatever, or, or is it just that the faces that I know to be the cover and I don't have to see the cover?

50:25 Pete: Um, it's the faces that when we say I know to be the cover, I'm not even sure this is a cover! But the, um, the faces that I think possibly are a cover is, is all I saw. I didn't see the, y'know, the typography, the,

50:39 RTH: So what I see is, what I see is *faces of the ilk* of covers of this kind of a magazine.

50:46 Pete: Yes. Yeah, exactly. [RTH: Okay.] If, if I did a Google search, I could probably find the cover that inspired this thought. I don't know. But, um, but yeah.

50:59 RTH: And there's, there's, you have used the word "hazy." Is, is that hazy a visual thing? I see these, I see these profiles *visually hazy*, or is it, is that a sort of a cognitive overlay thing? I see the covers clear. I see the pro, I see the *people* clearly, but whether they're the cover that's sort of hazy to me.

51:22 Pete: Um, this is, this is hard. I think because it's a very fleeting image. It feels more, although they happened at the same time, it feels more fleeting than say the WhatsApp image, about which I have more *certainty*, uh, and more *clarity* about what that was. The images passed by quickly. So while I can describe what they were, and y'know, there's two women and y'know, I've given the description, walked in semipro, semipro, profile and, uh, and so on, um, which I guess is a level of detail. It just, it just felt like it passed so quickly. Um, and also just had an almost, I think there was almost like a blurriness to the edges of it. It felt like, um, y'know, the kind of old silent movie transition where it's, uh, it sort of spotlights in spotlights out on the scene. It felt like that there was sort of black around it. Um, and so, so there almost is a literal haziness around the edges. *But* I think there is also a, a doubt, like I say, a haziness of *thought* around like, *is this it cover? Is, isn't this a cover?*, um, have I just made this one up? Um, so there's, there's literal haziness. There's, there's pictorial haziness for want of a better phrase, and there is haziness of thought.

52:47 RTH: And, and the haziness is that, uh, the, the, the *seen* haziness, the, the part that's, that's actually, actually imaginarily *seen*. [Pete: Yeah.] Is that haziness in the *faces* or *outside* the faces?

53:06 Pete: Well, I think it's outside the faces. So it's, it's sort of like they just appeared across my mind. And, um... I guess if it were a cover, it's almost like my, my mind is spotlighted on the bits that matter, which is, which is the picture. And then everything around it is, isn't there. Um.

53:28 RTH: Okay, and, and so that's a, that's a distinction that I'm interested in. Do you mean *isn't there?* Or is *blurilly disappearing?*

53:36 Pete: It isn't, *isn't there*. Definitely that, but it, this is really hard to describe. I, I think, I think there is a blurriness around the edges, but it, but at the same time, it's, it's more like a fade to black or something like that. It doesn't, it's not like, um, you could see *Love and Rockets* issue number, whatever. You can't see any of the other parts of the, um, cover not even blurred out, nothing, not, not faded, nothing. But there is a sense of a fade to black around the edges.

53:36 Russ comments: RTH through here has been encouraging Pete to consider important distinctions such as is the haziness a characteristic of the thinking or of the seeing. But in line with his being unconvinced (see 32:48), RTH will accept that Pete was *not* adept at noticing such distinctions at the only time that it really mattered (immediately following beep 1.3), so RTH will be unconvinced by Pete's descriptions here, regardless of which way they go. RTH's aim is to build these skills so that *next time* Pete will be better equipped at the moment of the beep to grasp these details immediately. This considering yesterday's samples so that we can be

better at grasping tomorrow's experiences is the process DES calls *iterative* in the sense that the mathematicians use that word—successively approximating a result.

- 54:10 RTH: Okay. And then there's something, there's something fleeting or quickly or something about this. [Pete: Yeah.] And is that, is that experientially present at the moment of the beep in the sense that my experience is of *quickly seeing* this, or is it the case that I see this, but I know that this was just sort of a quick thing and it happened,
- 54:33 Pete: But do you mean did the beep cut it off, or?
- 54:36 RTH: Well, no, what I mean is do you have in, in the moment, in the moment that is *caught by the beep*, and, and the moment that I have in mind, see whether I can make this happen. [Pete: Yeah.] [RTH displays a schematic of time interrupted by the beep] So this is, if this is time marching forward like this, so time is going this way and this is the beginning of the beep, and the beep happens and you stop the beep and the time continues on like that. [Pete: Yeah.] The moment that I'm interested in is the one that's right one microsecond just before the beep occurs. [points just before the rise on his schematic] [Pete: Yeah. Yeah.] That's the mo, that's what I call the moment of the beep. [Pete: Yeah.]
- 55:10 And by "the moment of the beep," I mean really one microsecond just before the beep happens. [Pete: Yeah.] And sometimes I say that, that it's "caught by the beep" or "pierced by the beep" or [Pete: Yeah, yeah.] "interrupted by the beep" or "the last undisturbed moment just before the beep"—by all those, [Pete: Yeah] those things I mean, the same thing. I mean, *what was going on with you just before the beep occurred?*
- 55:34 So the question now I'm asking is: in that moment, in that experiential moment right there, [Pete: Yeah.] do you have the experience that this is a quick, this is a quick thing? Or does the quickness come: Well, at the moment of the beep, I was fully engaged, engaged in these two seeings. But when I get look back at it, I say, well, that was quick that this, this whole event just happened quick, quickly, just happened right in there.
- 55:58 Pete: I, I think so the moment and the beep happened, no, I was not engaged in the quickness of that particular seeing because I wanted to know it was happening. I was in the middle of it. But I think it was more that, um, the WhatsApp lingered longer and the, the image, the cover image, again, best phrase that, that disappeared quicker. But at the moment of the beep, they were both there. And I was not thinking that one is faster than the other, or quicker than the other, or, or more brief or whatever. Um, because I was having those thoughts at that moment. So,
- 56:38 RTH: Okay. So: going back to the original question about, which was something like, I think, do you want to just hear about the experience? You don't care about the context? So in this particular beep, we could have started with, I had two images side by side here, or we haven't talked about side by side or how you see these two images or whatever. But I, I saw two things visually at the same time. One is a WhatsApp screen and, and the other is... A, and, and then we could have talked

about the characteristics of the WhatsApp screen. I see it clearly, except that I don't really see the letters clearly or whatever, but, and I, and I see the, about the, about the faces, I see these faces clearly, and they seem to fade off to the distance. We could have had that conversation *entirely context free*. [Pete: Yeah.] And then at the moment we could have said, "well, y'know, the reason for that is that I had this conversation with...." So I don't, so I don't have any objection to the conversation or the cause the causation of these things. [Pete: Mm-hmm.] What, what I, what I think is that we can describe the experience without,

57:42 Pete: Without it Yeah. We can...

57:44 RTH: Without knowing much about it.

57:45 Pete: Yeah. Yeah. Okay. Okay. That makes sense.

57:49 RTH: But, and that was true for this experience, but there, there *might be* experiences where you have to tell me the context. So I am *not* saying "Don't tell me the context." [Pete: Yeah.] What I am saying is if you don't have to tell me the context, then don't tell me the context. But that [Pete: Okay.] But you've gotta, you have to, this is a, this is not a Russ-interrogating-Pete thing. This is a Pete-and-Russ-together trying to figure out how to talk about what Russ thinks is interesting, which is Pete's experience, I guess. [Pete: Yeah.] But, but you're the, you have to, you have to be the guide of how to get, how to get us to talk about what was going on at the moment of the beep as efficiently as possible. Because every minute that we spent talking about context is a minute that we can't spend talking about something else.

58:37 Pete: Okay.

58:38 RTH: Okay. But if we *have* to talk about context, then we have to talk about context.

58:41 Pete: Okay. Well put on the side of no context unless it feels utterly essential.

58:47 RTH: So we have been at an hour here [Pete: We have. Yes.] and talked about three, we three talked about three beeps. [Pete: It goes quickly!] And, and that's pretty, this is... So what, yes. What I would, what I would say is the conversation that we have been having is *entirely typical* of first day conversations. [Pete: Mm-hmm.] It is entirely *atypical* in the sense that we've been talking about *Pete's* experience and not somebody else's, but the, but the overall, um, I'm, what, what basically I'm trying to convey is, and I, and it's always happens *every time*, basically, is I'm trying to, to convey that *I'm interested in your experience as it actually occurs*. And, and I am pretty confident that most people can't tell me off on the first day what that was like. And, and I have to, I have to convey that in a, but in, in a way that is not judgmental and, and supportive and interested and, and, and whatever. And in, in the, in the way that I, I hope that Pete will come back and do this again, because that's, y'know, that's, that's what the effort was for, is to get us in a position where Pete can do this better, or Pete and Russ can do this better.

59:57 Pete: Oh yeah, no, a hundred percent doing this again. If that's, if that's okay with you,

1:00:01 RTH: All right, let's figure out when we're gonna do again. And I, and I would say that I, I would say we should stop at an hour.

1:00:07 Pete: Yeah. Yeah. Because

1:00:08 RTH: I think this is hard work for everybody concerned.

1:00:11 Pete: You are right. It's weirdly tiring. Um, [RTH: it's definitely,] it's draining.

1:00:16 RTH: It definitely is. So I must have a calendar open here somewhere. I do have a calendar open now. When, when would be good for you?

They compare calendars

1:02:47 RTH: And then I'll send you an email on Wednesday reminding you,

1:02:54 Pete: Oh, that Tuesday

1:02:55 RTH: Sorry?

1:02:59 Pete: Oh, reminding me of the meeting or reminding me to wear the beeper.

1:03:02 RTH: Yeah. That's my standard procedure is to [Pete: Yeah, yeah.] remind people the day before.

1:03:08 Pete: Okay, that's fine. Yeah. Yeah.

1:03:10 RTH: And my intention is to make a transcript of this, of today's meeting and send that to you. [Pete: Yep.] And I might put some comments into that transcript or not.

1:03:20 Pete: Oh, that would be wonderful. Yeah.

1:03:22 RTH: And if I put comment, if I put comments in, the comments would be aimed at you personally., what, what? And, and, and it is possible, we haven't, we haven't agreed to this, but it is possible that I, that I might put some of these conversations on the web and then the commentary would be aimed at people who might be watching this conversation. So that, my, my thoughts about that. But, but all this stuff is your property [Pete: Mm-hmm.] until such time as you say it's okay for you to do something with it, then I, I tell you what I, what it was that I had to do, had in mind about doing it, but

1:03:56 Pete: Yeah. Yeah. Um, no, that's all fine with me. I'd be fascinated to see those comments. So

1:04:01 RTH: Okay. Then that's what I will do. And, uh, I will send you the video as a Google Drive. Google, Google Doc link probably.

1:04:11 Pete: Okay, perfect.

1:04:16 RTH: And then I think is the administrative update. Anything, anything you have, any questions before we log off today?

1:04:24 Pete: I, I don't think so. Um, this has been really useful, which I guess is the point of it. So now I, I do feel better prepared for the next one. Um, but I think that beeper itself worked sort of seamlessly and straightforwardly. Um, so I was kind of pleased with that. Um, so yeah, I, I, I hope it will be a, a more fruitful conversation next time, although, although this has been fruitful thing or

1:04:50 RTH: Yeah, I, I, I thought the conversation was absolutely fruitful. [Pete: Brilliant.] So I, and, and, and, and both to, y'know, it's a very, it was still a very typical first day conversation.

1:05:07 Pete: Okay. Okay. Um, great. But yeah, I'm, I'm happy and I'm looking forward to next week.

1:05:13 RTH: Cool. Thank you, sir.

1:05:15 Pete: Lovely. Thank you Russ. And I'll see you. See you next week.

1:05:18 RTH: Okey dokey. See you later.

1:05:19 Pete: Take care. Bye.