

Pete
Pete Interview 2
Sampling Day 2

Below in black is a word-for-word transcript of the March 22 interview with Peter Hoskin that is available on YouTube at <https://youtu.be/U1oarQ6gHEw>. 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 RTH: Um,

0:04 Pete: Okay,

0:05 RTH: So this is gonna be day 2?

0:08 Pete: Indeed. Yeah. Okay. I want my deeper, uh, just so I want it today. Um, so a weekend day.

0:14 RTH: Okay. And you have any questions, comments, or whatever before we...

0:19 Pete: Um, I don't think so. Um, my, my aim for this session is to give you zero context and just give you exactly the thoughts at the moment of the beep. So it's, it's up to you for to ask for context if you need it, but, uh, I get the impression that you generally don't.

0:34 RTH: Okay. We'll, we, we will, we will try that and see what happens.

0:37 Pete: Okay. Um, should we start though?

0:40 RTH: I'm ready.

0:41 Pete: Good. Okay. No, sorry that my notes are on the other side of my computer screen, so I'll look over here a bit often.

0:47 RTH: No problem.

Sample 2.1 discussion starts here

0:48 Pete: Um, so first beep, um, was actually an article that I'd written, um, a couple years ago. Um, and it's specifically, so I have the image in my head of, um, like a browser window containing this article. Um, and much like when we talked about the sort of WhatsApp messages, I can see in my head last week, it, it's not like I could read this article in my head. Um, it, it was unclear, but I knew what it was. I knew the publication it was for. Um, and I even knew that it was a browser window. Um, I'd say it was sort of, I'd put in my notes it was about 80% there, in that it felt hazy around the edges, [gestures edges with hands] but there seemed to be a big chunk. The 80% sort of the center of it was there. Um,

1:47 RTH: And the **it** there in that is the browser, the 80% of the browser?

1:50 Pete: Yeah, the, the browser with the article on the page on the, the webpage as it were. [RTH: Mm-hmm.] Um, and, um, and I say it's not like I could read the article, but I, I knew what it was.

2:01 Um, and there was enough there, in fact, I had an accompanying sense of, um, I was thinking various things about this article actually. But, but when the beep went, I had this image in my head. And I also thought, um, I had not, had I misremembered more like was my head serving up the wrong image at the top. So it was a standard article, like headline, image, text. Um, and I can remember in my head the image, um, seemed to be very sort of dark turquoise, almost like it was a photograph that had a treatment done to it. Um, and it was dark turquoise. And I was just at the moment of the be thinking, is that right??!? Um, and, and that's it, really.

2:52 RTH: Okay, and is the, is that right about the, the visual display of this article?

2:59 Pete: Uh, it was specifically about the color of that image.

3:04 RTH: Okay.

3:06 Pete: Um, and I didn't, I, I should say there were no words in, I didn't think, "is that right?" I didn't vocalize that in my head. Um, it was just a sense of, because I was seeing this image, my mind had alighted on this dark turquoise-y sort of, because... I'm sorry.... Because I was seeing this webpage and this article in my head, my mind had delighted on this dark green turquoise image and just had enough time to think that, *is that the correct memory of it?* Okay.

3:36 RTH: So I do need a little bit of context because I think you broke up at the beginning of this. So this was an article that you had written or read?

3:43 Pete: Yeah. An article that I'd written.

3:45 RTH: You had written and published?

3:48 Pete: Yes.

3:49 RTH: Okay. And for whatever reason you were thinking back to, to that article? [Pete: Yes.] Okay. And, and you said that the, that you were *seeing* this, this was a, this is not just a *recollection* of this article. This is a *seeing* in my imagination of this article.

4:07 Pete: I mean, I can be even more specific. Again, another thing in I put in my notes is, and this was true of the WhatsApp messages last week. It feels spatially to the left. Um, so when I see it's, there's a black background, I feel like, I feel like there's a black background, and then I feel that the, when I see something, it's floating on this background. And as I look at you now, um, well, let's, so, um, I'm getting all confused with mirror image, but if, if you were to hold a, if you were to hold the book in [inaudible] as I am now, then hold it landscape, [holds the book and rotates it to landscape orientation] um, it would be on the left upper side of that book is where I see the web browser, as it were, or where I saw the WhatsApp messages in our chat last week. [RTH: Okay.] Um, and it does feel like a landscape space as well.

5:07 RTH: And does it seem out there sort of at arm's length, like, like you're holding the, like you're holding the book as opposed to in your head or whatever?

5:14 Pete: No. Um, it feels in my head.

5:18 RTH: Okay. So there's a, there's a black space in my head. Yeah, there's a landscape-shaped browser on the left...

5:26 Pete: Sorry. There is a black space that feels that as though it's landscape shaped.

5:32 RTH: The whole Oh, the whole, the whole field is landscape.

5:35 Pete: Yeah. Yeah. Yeah. Okay. Um, and the browser as I saw it, um, **felt** as though it was on the sort of left hand side of that black canvas, for want of a better word.

5:47 RTH: And is the browser portrait? Or landscape, or doesn't that matter?

5:53 Pete: Uh, that doesn't matter. Okay. It was relatively squareish, I think. Um, okay.

5:59 RTH: And, and you said it was 80% there? Yeah. And does that mean like, I've dialed up the, the fidelity to 80%? Or does it seem like there's part of it there of that there?

6:12 Pete: I more mean, I more mean in terms of the, um, just how to put this? Um, so it felt like it faded at the edges. So it, it's like 80% of the browser window was visible in terms of sheer quantity, but in terms of quantity [he mispeaks *quality*], it, it wasn't about the visual fidelity cuz the, the actual, there wasn't much detail in what was there. Does that make sense?

6:40 RTH: So I don't see the whole browser window at all. I see 80% of it, maybe. [Pete: Yes. Yeah.] Like the center 80% sort or?

6:48 Pete: Yes. Yeah.

6:49 RTH: Yeah. And uh, and then what I do see is not differentiated enough to read. [Pete: No.] I can see that it's the browser window, and I *know* it's this article that I'm, that I've written. [Pete: Yeah.] And then...

7:05 Pete: I even know it's the right publication and things like that, but I've not seen them-- masthead at the top, y'know? Um, I just *know*.

7:13 RTH: Okay. And it has a turquoise picture...

7:20 Pete: Yeah.

7:21 RTH: And that doesn't seem, or, and you're wondering in, in some way whether that's right.

7:25 Pete: Yes.

7:29 RTH: And does that wondering seem, I'm (wondering, I'm not sure as your word—might be mine), does that seem like a cognitive thing? I'm, I'm trying to figure out as a *fact* whether that's right. Or does it just, does it seem like a, that, like a feeling of that might be wrong or that, does that, [Pete: um??] seem more analytical or more just wrong? Or possibly wrong or?

7:56 Pete: I think, um, I think it came in two stages, but I think I was already in the second stage by the time of the beep. [RTH: Okay.] So I think the first stage is a feeling. So I think there's a feeling of *there's something wrong here*. Um, and not like, in some dreadful sense, I don't mean, *oh gosh, there's something wrong*. I mean, y'know, that *this just isn't quite right*. Um, and then what follows that is more analytical in the sense of, well, what's not right? Um, I alight on the turquoise very quickly, um, try and I then I start trying to remember back to the articles I remember as it appeared in print. Can I remember the picture? Why is my, why is my mind telling me that that turquoise one isn't right? Or is it right? Y'know? Um, so then I go through a, a sort of cognitive process process, but that cognitive process was only just starting when the beep went off.

8:59 RTH: Okay. And is it, I'm, I'm confident that *it's the right article with the wrong picture*? Or is it maybe I've, maybe I've delivered the wrong article?

9:12 Pete: No, it is definitely the right article with *maybe* the wrong picture.

9:16 RTH: Okay. So I'm confident that I'm seeing the article that I've written [Pete: Yeah.] some number of years ago, but I'm not sure that the, that the display is right.

9:27 Pete: Yeah.

9:28 RTH: And so the, the, the wrongness or the, is-it-rightness? though that, that portion of it, that's about whether *what you see* corresponds to the actual article?

9:43 Pete: Yes.

9:47 RTH: Okay. And, and, and does it, does it make sense to, to ask whether what you see in, in the cognitive worry (or whatever) about it divide up your attention like 60—40 or 90—10? Or doesn't that

10:13 Pete: Computation make sense? Sorry, what? What do you mean? Just, um,

10:15 RTH: Well, like, I'm *mostly* focused on the article, [Pete: Yes.] but just a little bit, just a little bit on this worry about it. Or I'm mostly, maybe I was focused on the article before, but now I'm *mostly* worried about the art, worried about the accuracy of it.

10:27 Pete: Oh, I see what you, um, well, I think it, uh, it's sort of how rigorously we're sticking to the beep at the moment of the beep. I think it was kind of like 80%--20% in favor of just focusing on the article. And 20% of is the turquoise right? for want of a better description. [RTH: Mm-hmm.] Um, but then that changed, um, by, by the time like the beep was over and I thought I'd gone into this process of, oh, well, I'll just look it up online and, y'know, um, and at that point I would, there was, I wasn't thinking visually, um,

11:03 RTH: But at the moment that we're talking about, which is that mic... [Pete: Yeah.] one, one microsecond just before the beep gets disturbed. [Pete: Yeah.] I'm *mostly*

11:10 Pete: 80%, yeah.

11:11 RTH: Mostly seeing

11:12 Pete: 80% mental image. Yeah.

11:13 RTH: With a little, with a little bit of unease or something about whether, [Pete: Yeah.] whether this, whether this picture [Pete: Yeah.] was the right picture, the right tone or you or something.

11:22 Pete: Yeah. Yeah.

11:25 RTH: And is there anything else going on at this particular moment?

11:29 Pete: Uh, in my, in my thoughts or???

11:31 RTH: In your experience of, of any kind?

11:34 Pete: No.

11:35 RTH: Okay, then I'm good. Number 2.

Sample 2.2 discussion starts here

11:40 Pete: Number 2. Um, so [laughs], this, this will, let me see, you'll spot a theme here. This theme does stop, but this was another webpage. Um, uh, and again, I won't, okay, I'll, I, I'll give no content. So it was a row of, I think they're called oil derricks, um, the pumps, I mean, you, your neck of the woods, you may have them. Um, I'm familiar with them from Texas, the things that go up and down and [RTH: Okay.] um, pump oil out the ground. Um, it, it, there was a *sense* that I was looking at the New York Times website [laughs]. Um, so, uh, so there was a theme. Um, and this oil-derrick image was at the top. Um, I've put in my notes that it was only like 40% there in this case. Uh, so when I say this didn't feel like a browser window, um, I barely saw anything but the image. So, so if, if there was a sort of haze around the first one, the haze has now, it's now shrunk in a lot more. And I can barely tell you why I thought it was the New York Times.

11:40 Russ comments: The devices that Pete refers to are called *pumpjacks* (or horse-head pumps, or a variety of other names); a *derrick* is a tall tower structure that supports the pumpjacks. Notice that RTH does *not* correct Pete—RTH is confident that we know what we are talking about, and that is all that matters. There is no necessity of using technical terms correctly in an interview.

12:55 [continues] Um, and it, but the image itself is *startlingly* clear. Like I can still remember that image. And it's not inspired by anything. Cuz what, what caused me to think about this was not actually remembering the time I went to Texas or anything, y'know. It was not, it, it almost felt like a stock image, three oil derricks receding into the distance at around sunset, the sort of magic hour that was going orange-y sky. Um, but I, I can see the image very clearly. Uh, and I could see it clearly at the time, it was more that the kind of the surrounding, the *sense* that it was a webpage and a newspaper website was much hazier, but it was there.

13:39 RTH: So my *experience* is of seeing, well, I guess I haven't figured this out yet.... So is my experience of, of seeing a webpage, even though I don't see it very clearly? [Pete: Yes.] Or is my experience of seeing these air, oil derricks?

13:55 Pete: No, it is definitely of seeing a webpage. That's, that's the thing. I'm not, I'm not, it was, it wasn't like an image of oil derricks had filled my head. It was a very similar thing: black canvas webpage, image oil derricks, except that this, this time the webpage element of it was hazier.

13:55 Russ comments: Note how confident Pete is about the experience of the seeing: he confidently discriminates seeing *the webpage* (of which the image is a part) from seeing *the image* (which happens to be on a webpage). That indicates to me that Pete is apprehending his experience, not making something up.

14:14 RTH: But the image of it was clearer.

14:16 Pete: The image was, the actual *image* was clearer. The oil derricks was *much* clearer.

14:22 RTH: And in color, I gather with the [Pete: Yeah.] derricks and the orange, the orange sky. [Pete: Yeah. Yeah.] And am and am I particularly into the orangeness of the sky, or is that just, um, I'm, I'm just telling you about the details here, and the sky was orange and the derricks, there were three of 'em in receding and whatever.

14:36 Pete: Um, I think, um, I mean it's a, it was a, it is a nice photo, um, kind of industrial, uh, they're sort of silhouetted brown. Um, but I don't think I was particularly, no, I wasn't into the orange. [RTH: Okay.] Um, and I don't think I was particularly basking in the beauty of the photo or anything like that.

14:59 RTH: And, and was this thing off to the left as the... [Pete: Yeah.].. same. In the same, does it seem like it's in the same place?

15:08 Pete: Yes. Yeah.

15:15 RTH: And as far as my experience is concerned, there's just *one thing* in my experience in this, in this beep, and that is I'm seeing this webpage.

15:22 Pete: At that beep. Yes.

15:24 RTH: Okay.

15:27 Pete: There wasn't even like an attendant feeling or an attendant question or anything. Um,

15:32 RTH: Okay.

15:32 Pete: Just that...

15:33 RTH: ...for whatever reason...

15:35 Pete: Yeah. There, there was a cause, there was a cause for it...

15:37 RTH: But that was *before* or whatever, but...

15:38 Pete: Yes, that was before. Yeah.

15:39 RTH: ...at the moment of, at the moment of the beep, the sense of causation or whatever that came from was, is gone. And what's left is, at this moment I'm, for reasons, [Pete: Yeah. I have...] for reasons that are in the past, [Pete: Yeah.] I am now seen this webpage.

15:54 Pete: Yes.

15:54 RTH: Okay. Then I'm good.

15:56 Pete: Okay.

Sample 2.3 discussion starts here.

15:59 RTH: Number 3.

16:01 Pete: Um, number 3, I find hard. Um, there's a couple now which feel I've put in my notes externally directed, um, where I don't feel like I'm much in my head at all. Um, so I, I might give some context here because otherwise I don't think it will make any sense. Um,

16:01 Russ comments: RTH understands (correctly or not) that the difficulty Pete is facing here is about what should be called "inner experience" by DES. He tries to reduce that difficulty in the upcoming turn by clarifying that *inner* experience often refers to *external* events.

16:25 RTH: So, so before you, before you do that, lemme let me give a little lecture here. But [Pete: Yeah.] so what, what I call "inner experience" *can be* of an external thing. So I could be, [Pete: Yes. Yeah.] I could be, my experience at, at the moment could be, for example, if I *were* in Texas, I could be seeing the derricks [Pete: Yeah.] as *actual* derricks and the actual sunset or whatever. And that's what, that is what my experience. And I would call that inner experience, even though the, what I'm seeing is clearly *out, outer*. [Pete: Okay.] And the reason, the reason I call it that is that out of all of the things in the world that you *might* be seeing at that time, you as, as your inner directedness or whatever, choose to see the derricks rather than to hear the airplane flying overhead [Pete: Yeah.] or feel the itch in your left elbow or whatever other myriad things that you could be doing.

17:11 Pete: Yeah.

17:12 RTH: So I don't, so I'm, I'm happy to have an "inner experience" be *entirely aimed* at an external event.

17:19 Pete: Okay. In which case that is... (Um, that's really useful to know. That makes it easy to describe.) So: I, uh, my inner experience came in two parts. Um, one was entirely focused on an external event, and that event was, I was playing a computer game with my son. Um, so at *that moment*, the moment the beep went off on the screen, he, he was controlling the game, so his character was in the sea. Um, and, um, so that's what I was looking at, and basically all my focus was on the screen. Um, so I guess I'm having this experience of a video game character knee-deep in the sea. Um, and,

18:03 RTH: [RTH has not understood Pete's words "in the sea".] And I, I'm not, what, what's, what's the video game character doing, or,

18:08 Pete: Oh, well, this, this gets onto the second part. [RTH: Okay.] So I'll say the second part first. So, um, the moment the beep went off, I had twin feelings, I guess you'd call them. Um, one was almost like a question, which is, *should I help Elliot?* That's our 5-year-old. Um, and at the same time, I was also feeling frustrated because he's only

(bless him, he's only 5. He has a lot of fun with this game, but he's sort of going about it wrong.) Hence his character was sort of knee deep in the sea, um, when it shouldn't have been. So

18:47 RTH: What? And I still don't get the, knee-deep in the *sea*?!?.

18:51 Pete: So in the game, you are on a little island, [RTH: Uhhuh.] and, uh, you make things on the island, but he had just walked into the sea. [RTH: Okay.] [inaudible] And if, if, if you keep on walking into the sea, you, you, you don't drown, you get, but it says you can't go any further. And then it forces you to go back. [RTH: Mm-hmm.] Um, and he was once again going into the sea, um, obviously to just test, y'know, can you actually go swimming in it? Um, but, um, so yeah, so I was having very much at the moment, the beep went off. I'm looking at this character on the screen that's in the sea, um, and I'm feeling at the same time (this, it was not vocalized, there were no words there) so, but there was just a sense of, *should I help Elliot* mixed with frustration, a kind of *uuggghhh!*, he's gone back into the sea again, but there's none of this was vocalized. Um,

19:54 RTH: And, and are, so there's two feeling-ish kinds of things. Do they seem equal, equally present, equally powerful?

20:06 Pete: Yes. Just about equal. [RTH: Okay.] Uh, yeah. I think I'd be teasing out too much if I, if I said they weren't

20:13 RTH: Fair enough. And, and about the seeing the, is the seeing of the character the substrate for the feelings, or do I, is uh, does it, does it seem like my, my experience is aimed at the visual aspect as well as at the feeling aspect?

20:33 Pete: Sorry. Can you...can you...?

20:34 RTH: So the, so the question, the question is, is my experience entirely in these two feelings [Pete: Yes.] and they arise because my eyeballs are registering the fact that Elliot's character is wandering into the sea? [Pete: Um hmm.] Or am I, do I experience myself as seeing Elliot's character wander into the sea, and that's a, a chunk of my experience. [Pete: Yeah.] And at the same time, another chunk of my experience or two, is feeling should I help him and frustrated?

21:03 Pete: Um, [pause]

21:09 RTH: And maybe that question's not possible to answer. So that's always possible.

21:17 Pete: I don't think, maybe this is an answer. I don't know if this is more the first, but I don't think I could unpick them. So I don't think a sort of visual *in the real world* experience was happening and an *internal* experience of feeling frustrated and, y'know, whatever was happening separately. I think they were entirely combined. Okay. Does that partially answer the question or...?

21:45 RTH: Yep. So I have two feeling visual, two visual / feeling experiences. [Pete: Yeah.] I'm watching, I'm watching Elliot's character go into the sea. Yeah. And I'm thinking maybe I should help him. [Pete: Yeah.] And I'm watching Elliot's character go into the sea and being a little frustrated that he's going into the sea.

22:09 Pete: Yeah. Yeah. Yeah.

22:11 RTH: Okay. Then let's talk about one of those feelings, the should I help or the frustration, how those present themselves?

22:21 Pete: Um, gosh. I mean, I've got in my notes. They're just, they're just there. I, I use the word "diffuse." Um, they're both just there. So, so with like my images where I say it feels like they're on the left side of the black canvas with this, it just, they're *just there*. Um,

22:45 RTH: And by there, do you mean mentally or bodily, or both, or neither, or just doesn't matter? Well,

22:50 Pete: Almost bodily. I, I couldn't quite place them in my head. Um, they weren't thoughts even. It's not like they, it's hard to explain. Um, I think it was watching the thing felt like my attention was on the screen and these feelings were there and they felt like they were just throughout my body. [Gestures in front of his body, head downwards] Um, if that makes sense. It didn't especially feel like they were in my head. Um,

23:25 RTH: Let me, let, let me say first off, feelings are often the very, most difficult things to describe. So that, [Pete: Yes] that we're having d that we're having difficulty is not a problem. [Pete: Un hmm.] And second, let me say that sometimes feelings are, are described as being *entirely* bodily. I feel it in my heart or chest or my hands or the back of my neck or something. People sometimes talk like that about feelings. [Pete: Yeah.] And sometimes people talk about feelings as being *mental* in the sense that it's not in my body, but it is not a **thought** either. It's a feeling that, I guess is mental. So men mental in that sense means *not bodily*.

24:04 Pete: Yeah.

24:05 RTH: And then sometimes feelings seem to, for some people, seem to exist in a realm of their own. It doesn't make sense to call them mentally, but it also doesn't make sense to call 'em bodily. And for other people, it seems like they exist, but they're outside of the body. They exist in a space, but the space is.. So there's lots of different ways that it can happen.

24:26 Pete: Okay. Okay. That's very useful. So that when I say bodily, there was no *physical reaction*, y'know, this was not something I felt in my heart or it didn't make my fingers tingle or anything like that. [RTH: Okay.] So the physical reaction, however, to me, to describe these feelings as mental seems a bit wrong. Um, they, they definitely weren't coming from outside my body, but they also don't feel like they were coming from inside my head. Um, they feel as though they were present in my body in a place I can't quite define.

25:08 RTH: So no specific bodily region, even if we are general about it: not, not in my chest, not in my stomach, thorax, whatever you wanna call that.

25:18 Pete: Yeah. No.

25:19 RTH: So no, nothing specific bo, specifically bodily.

25:24 Pete: Yeah.

25:25 RTH: And yet it seems more right to say they're bodily than they are just, than just to say that there's not *any* bodily involved.

25:35 Pete: Yes. When, when you said in, in, in the sort of catalog of options that you, you said it feels wrong, there was one where you said, uh, it feels wrong to call them mental. That that's what I think: it feels wrong to call these ones mental.

25:51 RTH: But it also seems wrong to call 'em bodily, I gather, because it's not,

25:56 Pete: Well, no, it seems wrong in the sense of bodily, meaning you felt in your heart or like a very specific bodily response. It doesn't seem wrong to call them bodily in the sense that they existed within my body.

26:10 RTH: So *diffusely* bodily in some way.

26:13 Pete: Yes. Yeah, yeah, yeah.

26:15 RTH: Okay. And, and we've got two of these things going on at the same time in this beep. one is frustrated and one is, *should I help*? Do those seem like the, like the same kind of experience, even though they're very different content wise, one is frustration and one is altruistic or helpful or whatever.

26:36 Pete: Um,

26:37 RTH: But are they experienced as in the same *manner*?

26:40 Pete: I think so, yes. Um, I mean, in, in a way, in a way they *were* the *same thing*. Um, in that I've said, I've said, these two things happened at the same time. Um, and you are right, they, on paper, they're different things, but it, but it felt like one block of feeling, um, if that makes sense. Um, I think, I think that's, they were so linked. It was like, I'm a bit frustrated, but also like one way of eating my frustration is to sort of take the control of Elliot. Um, just, it is not like an entirely altruistic decision. Um, but there is obviously a bit of altruism there because, y'know, wanting to have a good game. But, um, and, and we're talking specifically about the beep, but outside of the beep that I started thinking like, oh, well, it's good for him to experience it and, y'know, should I help? Um, is it helping, is it more helpful to not help? And things like that, y'know? Um, so, but I think at the *moment* of the beep, it was not a kind of entirely altruistic form of, should I help? It was a, I'm frustrated if I take the

controller off him. It's a way of minimizing that frustration as well as quote unquote helping him. And, and this, these all was served up as what felt like a single feeling.

28:18 RTH: And so I guess that was my question. Is, is this a, does this seem like a single feeling with a, with a frustration and a helpful aspect to it? Or does it seem like two separate feelings, one of frustration and one of, should I help-ness?

28:38 Pete: I think it's, yeah. I think it's probably one single feeling, actually.

28:44 RTH: So I am bodily-feeling-y a reacting to what I am seeing. Yeah. And that bodily-feely reaction is a combination of frustration and should I help 'em sort of

29:04 Pete: Yes.

29:04 RTH: Coloring each other or the same thing or some mixture of that?

29:12 Pete: Yes. Yes.

29:16 RTH: Okay. And when you have gestured as to where it was, you have gestured something like this. [gestures in front of body]

29:28 Pete: Right? Yep.

29:29 RTH: And does that, and, and which the gesture's obviously outside of your body, do we mean, is there something about in the front of my body as opposed to in the back of my body or, or in *front of* me rather than *in* me? Or doesn't that question make sense?

29:51 Pete: It makes sense. Um, but I don't, I don't know if... I'm not trying to be evasive or anything, I just, I can't give that much detail on it without it seeming fake, basically.

30:02 RTH: Okay. Fair, fair enough. And what, what I would say in general about the, about the process here is that there's really two goals, and one could say there are two sort of separable goals of, of our, the conversation that we're having here. One is to figure out what happened at the moment of this beep a couple hours ago. [Pete: Yeah.] And the other is, how can we talk about feeling kind of related things, which we haven't talked much about yet. [Pete: Yeah. Yeah.] But now we're getting some practice and how, how we, how we are, we are apprehending them [Pete: Yeah.] so that *the next time* when a beep occurs in this general ballpark, then maybe it'll be, you'll be more, more prepared [Pete: Okay.] to pay attention and, and describe and whatever. [Pete: Yeah. Yeah.] And that's, that process was what I call the iterative process that I'm, we're, I'm, I'm presuming that you're not very good at most of these things, and, and we're gonna practice them.

30:02 Russ comments: Russ believes that the iterative process is necessary to obtaining a faithful description of experience.

31:03 Pete: Yeah. Yeah. And

31:04 RTH: As we, as we go, and

31:07 Pete: Yeah. Uh, I must, I find that the part to write about, I find it hard to talk about just then. I, uh, yeah. But you're exactly right. I, I'm just not equipped to, the feelings ones are just more difficult than like mental images or something like that.

31:23 RTH: And one more thing before we leave this one, I would say, I, I, I wouldn't want to imply that you *should* get better at these things.

31:31 Pete: Oh, of course. Yeah.

31:32 RTH: Maybe you, maybe you will or maybe you won't. And, [Pete: Yeah.] and either one of those things would be fine with, fine with me. [Pete: Yeah.] You are going, the next time you have a, a sample that is, is in more or less this ballpark, you will have been shaped by the conversation that we're having right now. [Pete: Yeah.] But that may be helpful and it may not be helpful.

31:51 Pete: Yeah. Okay. Okay. Um, yeah. Okay.

32:00 RTH: On to number 4?

32:02 Pete: Um,

32:04 RTH: Unless there more to say about this.

Sample 2.4 discussion starts here

32:06 Pete: No, no, no. I, I think we can go on. Certainly. Uh, so number 4, actually, obviously similar, so I'm probably not well equipped to talk about it yet. Um, so again, again, actually I'm looking at a screen, I'm looking at a computer game. Um, I'm, I don't just play games all with myself. It's a Sunday. Um, and I, I am, um, effectively it's, I'm, I'm looking at, um, playing a game that involves scoring goals. It's not football, but it's *like* football. Um, and the, the, my thoughts are on a *replay* of a goal that my opponents had just scored, that I, they, I all almost saved. So I just checking how close I've got to saving it. You, there's a replay, um, sorry, this is context that I think you, you need just to explain it. Um, and, um, we're watching the replay of this goal, but you can also just skip the replay.

33:10 Um, and it's sort of considered bad form to watch every replay all the way through. Cuz you're slowing down the game, um, for a kind of indulgence.

33:21 Um, So: Replay comes on, I just wanted to see how much, um, how close I've got to saving this goal. And at the moment, the being went off, *very much* I felt mentally like I was leaning forward [leans forward and gestures with hands] because I wasn't just looking at the, um, I wasn't just looking at the screen. I was like focusing on *one bit* of it just to see, like, say how close I'd come. Um, but as well, at the moment, the beep went off. It was much similar to beep 3 in that I also had a feeling at the same time. So, so there's no images going on because I'm

concentrating on an external image, but I'm also having a feeling of ba basically I, um, I hope I'm not annoying this other person. Um, then the beep goes off.

34:20 RTH: So does that mean that there's sort of three-ish things going on here? I am seeing the replay. I feel myself to be leaning forward (whether or not I am, in fact in the physical world leaning forward, but I feel myself to be leaning forward). [Pete: Yeah. Yeah.] And I am hoping that I am not annoying the other guy.

34:40 Pete: Yeah. Yeah.

34:41 RTH: Three-ish things.

34:43 Pete: Uh, I think, I think that's a good way of putting it actually the *three* things.

34:47 RTH: And is one of them more prominent than another?

34:50 Pete: That moment, actually it might be the second, the leaning in, um, a sort of focus. And it, and it wasn't physical. I wasn't active, (well, maybe I was slightly, but I wasn't, like, I didn't have my nose against the screen). I wasn't, y'know, really zooming into a bit of the screen. But, but my mind felt like there was a, I describe it almost felt like there was a cone and, um, I'm at the, the, the fat end of the cone. And, and where I wanted, where I was concentrating was at the thin end of the cone, um, the point of the cone. Um, so yeah, and I think that was probably the biggest, the biggest feeling. That was sort of, um, I don't know, 70% of the experience. Um, and, and y'know, I'd say 20% was, y'know, I'm just looking at this screen and 10% or maybe a bit more was, am I annoying this, this guy?

35:48 RTH: So about the 70 per percent-ish, does that feel like, like a, like some physical thing in space or as opposed to I'm just zeroing in on this corner of the screen or this piece of the screen?

36:08 Pete: No, not, not physical. It's more, um, a *cone* is how I put it. I, I mean, I put "a cone" in my notes and that's kind of what it feels like, but it's not like I'm not seeing a cone, have you [inaudible]. Um, but I, I, I think there's a feeling that at the front of my head, y'know, it's all the front of my head is leaning forward. And I don't mean that, I mean, my mind or whatever you call this, y'know, is lean, is leaning in. Um, and that's where I get the sense of a cone from.

36:53 RTH: And so what I'm trying to describe here is, it's *not* that I am *just zeroing* in on a particular aspect of the screen, but that I am feeling some kind of quasi-physical whatever, cone-y.

37:15 Pete: Yeah. I, I, I dunno if quasi-physical is the, the, the word, but, but it's almost impossible to describe this, y'know? Um,

37:24 RTH: Like right, right now, when I'm seeing you on the screen, [Pete: Yeah.] I can see there's, there's the word "hawk" on the, on the back of your chair.

37:32 Pete: Yeah.

37:32 RTH: And I could pay more of my attention to “hawk” and leave Pete and the TV screen and the bookshelf or whatever away. [Pete: Yeah.] And, and so I can, I can zero in on the, on the “hawk” thing.

37:49 Pete: Yeah. Yeah.

37:49 RTH: Yeah. But I wouldn’t say that I feel any kind of a cone-y kind or a zeroing in....

37:54 Pete: No, I, I definitely, I know what you mean because I do that all the time. Like I can, I can focus on, y’know, the sort of gold detailing behind you. Um, that’s fine. Or on your, on your, um, AirPods. But I, but no, this was very, I mean, I guess it was quasi-physical. Uuummm!! Like I, it felt like that, like it *wasn’t* just paying attention to a certain bit. It was like, right now I’m, now it’s that!!

38:24 RTH: You have tunneled yourself or coned, coned coned yourself...

38:28 Pete: Yeah. Tunneling in. Yeah.

38:30 RTH: In a

38:30 Pete: On. Yes. Yes. And it’s a, it is a mental thing as much as it’s a physical thing. Like I say, I probably did go like that, but it is more, I get this feeling of like [gestures with both hands *Tchhhii!*]

38:44 RTH: Sort of actively tunnel, tunnel, tunnel-visioning myself, something like that, I guess.

38:53 Pete: Yeah! Basically.

38:55 RTH: Okay.

39:00 Pete: *Tunneling* is a good word, um, for it.

39:07 RTH: Okay. And does that, does that tunnel or cone seem like it’s down the middle? Or does it seem like it’s go off to the side in some way? Or does that make sense?

39:22 Pete: Down, down the middle, like a, yeah, it’s just perfectly here [surrounds face with his hands]. And

39:29 RTH: Okay. And, and you start with like, here. Does it seem like physically located in this?

39:38 Pete: Yes. Yeah.

39:40 RTH: Okay. So it’s not like this whole, this cone is out here somewhere [gestures a few feet from his head], but it’s,

39:46 Pete: No, it feels very, yeah, like basically the size of my face.

- 39:51 RTH: Okay. Okay. And then at the same time, but less so, I am feeling some kind of *am I, hope he's not angry*.
- 40:08 Pete: Yeah. I, what I would say this fe, I said it's similar to the previous beep. Um, but I think in this case, the fe, the feeling in the previous beep felt as, as we discussed, like, *where was it? Don't really know, but it didn't feel mental*. It didn't feel like, in my head, thi this one, this was a feeling, but it *did* feel more like it was in my head. Um, and it felt more like I was giving words to it. Um, so I think in this instance, um, the beep caught me as I was basically saying to myself, like, I, I forget the exact words, but it was something along the lines of, um, oh, *is this anno? Will this annoy him? Or is this annoying him?* Or, y'know, but it wasn't, it wasn't a perfect sentence. Um,
- 41:02 RTH: So are there words, are there words involved? Or is this, or are you just trying to say that this is *more* in the cognitive-y end of feeling?
- 41:10 Pete: Yeah, I think, I think I'm saying two things. One is it's in the more cognitive end of feeling. And I, but I'm also saying words were *sort of* involved. Um, so sometimes when I'm thinking words, and I assume other people say, I'm basically talking to myself, and it's, it's perfect sentences and paragraphs. This was *not* that. It was, I couldn't tell you the words I had in my head relating to this situation and whether the guy was annoyed with me. But there were words there. Um, it felt much more like to find an, an analog analog. How I know when I'm seeing my article in my head in a browser window, I don't need details, but I *know* what it is. This felt like the sentence equivalent. I didn't, I didn't have a specific sentence with specific words, but I *knew* there was one there that I was running through. Does that make sense?
- 42:12 RTH: Yes. And, and the, the sentence is about whether she's annoyed. Is it a female person? She's annoyed or he's annoyed? Uh,
- 42:23 Pete: I don't, I don't know actually. You don't know who's on the other side, but yeah, either
- 42:26 RTH: Whether this other player is annoyed, so it's about the other guy's annoyance. [Pete: Yeah.] rather than my pressure, my feeling of pressure to go forwards. Or are those the same thing?
- 42:43 Pete: Um, yeah, no, the, the, the cognitive. So I'm leaning in to see what happened, see how close I came to saving this goal. Um, I suppose a chunk of my mind is on *that* and actually just looking, uh, y'know, to see the gap between me and the ball, basically. Um, the *feeling* is about whether the other person is annoyed with me. But the feeling feels more cognitive than the feelings I had in the previous beep.
- 42:43 Russ comments: Pete is learning to make distinctions about his own experience, which is the heart of the iterative method.

- 43:30 RTH: So the question that I was asking, which maybe doesn't have an answer, but the, what I was trying to get at was: the feeling aspect is about the other players' feelings rather than my own feelings. [Pete: Um...] So I could, I could feel rushed, for example, that would be about *me*. [Pete: Yeah.] and to get on with it. [Pete: Yeah.] Or I could feel that I'm about the other players' annoyance.
- 43:56 Pete: I see, I see what you're... I think, I think the feelings are probably more *about me*, but in the context of like, is this annoying, um, rather than is the other player, um, may, maybe it's a little bit more like, *am I being annoying?* Was the sort of question nagging at me? Um, but I did, I didn't feel any pressure to, it didn't, it didn't sway my actions or anything.
- 44:23 RTH: So, but it is about more about *my, my feelings* rather than the other players' feelings. The other,
- 44:33 Pete: Yeah. How I feel as it relates to what the other person is feeling. Right.
- 44:43 RTH: Okay. And I think I'm good. Number, number 5?

Sample 2.5 discussion starts here

- 44:55 Pete: Okay. Beep 5. We're gonna return to the webpage theme, but hopefully slightly differently. Um, just thinking terms of web pages. Um, so, um, I sat at my desk, um, beep goes off just as I was having, I put in my notes, a kind of two-seconds-before-it-happens anticipation of picking up my phone to check a football score. Um, so at the moment of the beep, I was seeing myself in my head picking up my phone and turning it over. Um, and there was no black canvas, no nothing. It was, I'm, it's the same desk cam sat at now in my phone is by the desk. In my head I can see all of this in front of me and myself picking up the phone. That's what I could see.
- 45:47 Um, and, but at the same time, I could also see, uh, and this felt up over here somewhere [points to upper right], uh, the, the BBC Sport webpage that I'd be visiting to *check on* the score. Um, and the thing that was kind of, well, not strange, I, I, I thought it was quite, is again, I got a *very clear* impression of the image on that, that website at the top. And I knew it was an image of, um, that I could never have seen before, cuz the match is currently ongoing, but it was a photo from that match. It was Newcastle versus Sunderland. Y'know, there was a, a team in black and white in the team in red of sorts. Um, and, and, and that image, I could not tell you. I just *knew* it was right. Um, but it, I couldn't really, I couldn't tell you which players or I couldn't tell you. It was just Right. Um,
- 46:48 RTH: And by right, you mean from that game?
- 46:51 Pete: From that game. And it's, it is hard to say it, it felt like two recogni. It was two players jostling, and it felt like two recognizable players, but I could not tell you who they were. Um, [RTH: Okay.] and, um,
- 47:08 RTH: And recognizable *from that team*, from *those teams*?

- 47:11 Pete: Yes. Yeah. And I don't mean, I couldn't tell you who they were cuz I don't have the knowledge. Like I'm a bit of a football nerd. I just mean that like, it, it felt like two [laughs], it felt like two identifiable players in my head, even though I couldn't identify them. Um,
- 47:11 Russ comments: This is a good example of inner seeing not following the "rules" of external seeing. Pete is saying that he saw that it was a scene from the ongoing game, saw these players clearly, and in that seeing recognized the specific players, but also in that seeing did not see who specifically these particular players were. The seeing that recognized the specific players was more than just seeing familiar players, more than just seeing players who resembled known players; it was both seeing with specific recognition and simultaneously not recognizing, and all that in the context of very clear seeing. This kind of experience would be impossible in the real world. A main part of the DES skill is *bracketing the natural attitude*, which means setting aside (putting out of play) the rules or possibilities of real seeing when trying to apprehend and describe inner seeing.
- 47:27 RTH: Got it. So basically, does it seem to me that I have two separable seeings simultaneous?
- 47:35 Pete: Yes. Yes.
- 47:37 RTH: And 50—50, as far as my interest in them,
- 47:42 Pete: Um,
- 47:46 RTH: I don't have to be, but
- 47:48 Pete: I, I'd say, uh, I, I'd say this with, without total confidence, but maybe more like 40—60 in favor of the, the actual webpage, the image of the football, y'know, the, from the football action. Yeah.
- 48:03 RTH: That would be the 60 of it.
- 48:04 Pete: That would be the 60, yeah. Okay. Um, and then, yeah, 40% on the scene as it were of me turning over my phone.
- 48:14 RTH: And, and do these seem to have some visual or spatial or whatever location, or do they both seem like they're out there? I'm, I'm seeing, I'm seeing this webpage out there and I'm seeing this phone-picking-up scene out there, and they're both out there, but they don't compete with each other.
- 48:32 Pete: So I think, um, the, the, i, the image of me picking up my phone feels, um, more out there. Um, I mean, it's so close. I've sat here now, but it was so close to what I'm in front of. Um, and it was so anticipatory. It's literally like, oh, *I'm just about to do it*. I'm just thinking what I'm going to do. Should, should I pick up my phone? Y'know? Um, but it felt less in my head and more like a sort of almost more like vision in front of me. It filled my, it filled my literal vision, but it filled the whole, there were

- no borders, there's no nothing. It's, it's, it's everything. But me looking in my head to pick up my phone, it's kind of, it's like I'm looking now and picking up my phone.
- 49:24 Um, but then the, the other image of the, um, of, of the, the webpage with the football happening, um, that felt like it was more *in* me, [points to upper right forehead] um, but spatially it felt like top right. Um, it's sort of hard to say. [;looks quizzical] It was both overlaid and not overlaid, overlaid and on the bigger image that I'm basically seeing right now. And also like, separate from it. Okay. Like, it was more in my head.
- 50:03 RTH: And, and is my, is my experience exhausted by these two things, these two images, these two seeings? That's what my experience wa, was? At the moment? So for example, ...
- 50:17 Pete: Um, there was, there was an attendant feeling, um, and again, not a cognitive one of, um, (how to describe it) a sort of should, should I pick up my phone? Um, but it wasn't, should I pick up my phone in the sense of I don't want to look at my phone too much. It wasn't like a sort of, um, I wasn't feeling bad. Um, it was more, um, just wondering whether, y'know, cuz I, I checked the score 20 minutes ago, would it be better to check it in 10 minutes or should I check it now? It, it was more just the feeling of like, *should I check it now?*
- 50:58 RTH: Should I check it?
- 50:59 Pete: Yeah.
- 51:01 Speaker 3: Okay.
- 51:02 Pete: Um, but other than that, there was, there was nothing else really.
- 51:23 RTH: Okay. [long pause] So I'm, I'm gathering that I'm sitting at my desk at this time, [Pete: Yeah.] and my eyes, my eyes are probably open and my eyes, my real eyes could see the desk. [Pete: Yeah.] But that's, and probably were falling on my retina of the desk. But that's not what I'm experiencing. What I'm experiencing is an *imaginary* seeing of the desk.
- 51:45 Pete: Yes.
- 51:46 RTH: Okay. And, [long pause] and I guess then, I guess, so I've got two seeings, which I'm, I'm understanding as being to some degree overlaying in the same physical or same visual direction, but that doesn't bother me. I'm, I'm keep, keeping, I'm keeping them separate. I'm,
- 52:21 Pete: Yes.
- 52:22 RTH: They don't, they don't, just that the overlay overlapping is not a part of my experience. If, if I try to describe where, *where they are*, it sounds like they're overlap, but I don't experience them as overlap. I experienced them as seeing two separate seeings.

52:35 Pete: Yes. Mm-hmm. That that's exactly right. [looks quizzical]

52:35 Russ comments: All this is iterative practice about bracketing the natural attitude. Two real images in the same visual space would be confusing or impossible in the real world; two inner seeings in the same visual space is not problematic.

52:40 RTH: Okay. And there's some kind of an attendant feeling of, *should I check it?* Should I check now?

52:47 Pete: Yeah.

52:48 RTH: Yeah. And but that seems like sort of a minor thing by comparison to the seeings. Is, is that right?

52:55 Pete: Yeah, very minor. Very minor.

52:57 RTH: It's more like the scent in the air or something, rather than the,

53:00 Pete: Yes. So that's, again, that's a very good way of putting it.

53:07 RTH: Okay. Then I think I'm good about that.

53:12 Pete: Okay. Beep 6.

53:13 RTH: Beep 6.

Sample 2.6 discussion starts here

53:15 Pete: Uh, uh, so again, this is, this is a hard one to describe, cuz I feel this was, um, only feeling. I think. Um, so again, I'll just give you the moment of the beep. I was feeling cynicism or skepticism, um, about a particular thing. Um, I can remember in my head there was, there was a, a, a word and it was just like, *hmmm* in a slightly, slightly sarcastic, cynical way. Um, and I think I even like physically winced at something, the, the source of my cynicism. Um, and honestly, that's it. Um, I mean, we can unpack it, but I, I didn't, I almost didn't know what to write here. Um,

54:20 RTH: S, so is there a directly apprehended *hmmm*, or is, [Pete: Yes.] or is that a sort of a metaphorical way of describing this experience?

54:28 Pete: No, this, this was directly apprehended. So in my head there was a *hmmm*.

54:33 RTH: And that *hmmm*. Is a vocalization.

54:39 Pete: Yeah. What, what it's a vocalization of, I guess what, um, what I was getting at with the hum in my head is like, *is it really?!?* Um, I mean, I, I'll give, so it's a bit less mysterious. I, I was, um, I've been sent an article by a, a writer (I'm, I'm an editor in my day job), um, been sent an article by a writer. Um, I was slightly disappointed in

this article. It's fine, we'll fix it. And they're a very good writer. Um, but I was slightly disappointed. So I, I was just skimming a bit to check whether they had actually, whether *I* was wrong. And, and I skimmed something, um, my eye highlighted on a particular word. And then that's when I sort of was like, *oh no, this is actually a bit disappointing*. And I, and, and I was skeptical about the point they were making at that bit, and I was disappointed in the whole article. Um, and that's when I thought, *hmmm*. Like, *is that right?!? Is it really?!?* Um, and like I said, my face probably the, the sort face I'm pulling now. Um, and then the beep went off.

55:55 RTH: So my eyeballs are aimed at a particular word, but at the moment of this beep, I'm not particularly registering that word that says

56:02 Pete: No, that, that's exactly right. I mean, even not, it felt less directed. So when I said there were these externally directed ones where I'm playing a video game or something, um. This, I was reading an article and that's what triggered this line of thought. Um, but I wasn't, I wasn't looking at, I wasn't focusing on it at the time of the, the beep. Um, I'd seen this word, I wasn't even focusing on that. The, the, that felt in what was in front of me on my screen at that moment felt entirely incidental. Um, what was not incidental was this kind of internal and even external kind of *hmmm*. Um, yeah.

56:41 RTH: And, and so is the, is the experience mostly of the, speaking of the word or the utterance of the word *hmmm*. Call that or the, whether that's a word or not, or the, or is it more the overall reaction of which one portion is the ejaculated *hmmm* or whatever.

57:02 Pete: Yeah. Uh, well, the, the, *hmm*. I didn't vocalize it in real life. I vocalized it in my head just to be a hundred percent clear on that. But the experience was, um, yeah, very much more the overall feeling of disappointment or cynicism or is a kind of mix of things or sort slightly hard to describe. [RTH: Okay.] And the *hmmm* was so just *part* of that experience rather than the main focus of it.

57:32 RTH: And is the disappointment, cynicism, skepticism, whatever; is that a mental thing or a bodily thing or an outside my body thing or whatever we...?

57:48 Pete: Um, I think actually the, the overall feeling was a more bodily thing. But again, not in that physical sense. Not in the sense that I felt it in my heart or, y'know, none of that. Or it made the hair stand up on the back of my neck. But *bodily* in the sense of it didn't feel especially *mental*. It just felt there. Um, but I would also say that it didn't feel there in the outside world. It felt there within me. I guess that's what I mean by bodily. Um, but it had a, what felt like a mental, the word *hmmm* gave it a mental dimension as well, so *hmmm* was separate to this feeling, but it was also part of it, it was almost like the mental bridge or something, cuz I had a thing going on up here. Um, the, the vocalized, for want of a better word.

58:42 RTH: So my experience as I've got it is something like: throughout my physical Pete, [Pete: Um *hmm*.] I am experiencing something that could be called cynicism or skepticism or doubt or whatever. [Pete: Yeah.] And one aspect of that is a vocalized

hmmm. [Pete: Yeah.] And probably I'm scrunching up my face and, but that does, it's not like I directly experienced that. It's probably true, [Pete: Yeah.] but I don't experience that.

58:42 Russ comments: RTH's summary omits the fact that the vocalized *hmmm* is an *inner* vocalization.

59:13 Pete: Yeah.

59:14 RTH: Yeah. But my organism, my bodily, more, (it seems more bodily than anything at this, this moment) [Pete: Yeah.] is feeling skeptical or disappointed or something.

59:28 Pete: Yeah. Yeah. [pause] Yeah.

59:33 RTH: Okay. And that's caused by this guy's article, [Pete: Yeah.] but it's, but that, but the specifics of that are not present to me right at this particular moment.

59:46 Pete: Not at the beep. No.

59:49 RTH: Okay. No, I think I'm good.

59:54 Pete: Okay. And that was beep 6!

59:56 RTH: That was beep 6. And we're right at an hour basically. Yeah. We gonna do this again?

1:00:01 Pete: Uh, yes, very much so. Um, I, hopefully that was a more successful, I mean, we got through six beeps, so more successful in that respect, but hopefully it was a bit better from,

1:00:13 RTH: I, I, I would say we're making progress.

1:00:18 Pete: Good. Okay. Good. Okay. Um,

1:00:21 RTH: Yeah. So when are we gonna do this again?

They compare calendars

1:02:58 RTH: And, and that sounds good to me. And I will, and I will send you the video from today [Pete: Yeah.] and a transcript when I get around to getting that done. [Pete: Yeah.] And, uh, I will...

1:03:07 Pete: I, I loved reading the transcript (thanks, Russ) with your commentary. It's very useful.

1:03:12 RTH: Alright, I will do it again.

1:03:14 Pete: Well, thank you.

1:03:15 RTH: Alrighty. Sounds good to me. Thank you very much.

1:03:17 Pete: Thanks. I'll see you next week.

1:03:19 Russ: See you next week.