

**Pete**  
**Pete Interview 5**  
**Sampling Day 5**

Below in black is a word-for-word transcript of the April 12 interview with Peter Hoskin that is available on YouTube at <https://youtu.be/CrNuwqPXf0A>. 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.

0:01 RTH: So I think I'm ready. This is gonna be day 5, if I'm not mistaken. Is that day

0:05 Pete: Five? Um, and I, I wore the other, um, the [inaudible] this morning. Okay. Um, here, so these from today. (Sorry, to I just get back to... [looks at notebook] Right.) Um,

0:22 RTH: Then I'd say let's do it.

Sample 5.1 discussion starts here

0:23 Pete: Let's do it. I, I'm just reading my notes and my first one, just gimme a second to... Ah! Ah, um, I know, I know we're not [inaudible] context, but I will say this is the *quickest* beep. Um, I think it was probably after one minute or two minutes from putting the, uh, turning it on this morning. Um, so it's, yeah, I know it can happen, but it happened. [RTH: Okay.] Um, so, um, it, it was actually, I, something related to what we're talking about now as the thought, but I, I, I might tell you all that right now.

1:00 Um, so I was rubbing something out in, on some paper, um, and the two things going on. One was, um, concentrating on the movement of the pencil or, or of the eraser, rather at the end of the pencil and the sort of rubbing out of the line. I was rubbing out the line and I felt very, I, I've actually put in my, "I felt very present in the end of my pencil." Um, so it sort of partially felt there.

1:35 Um, and then the other thing was a, a very gentle emotion of *was that a bad thing to have done?* Um, and, uh, what's that mean by that? I don't wanna over stress this. Um, basically, I mean, I'll give you the context here cuz it's hard to

explain without it. Um, I was actually preparing my notebook provided by you, um, preparing it for the day, and last time we chatted, um, I drawn a little graph to show to the camera, show to you, um, in the notebook to show to camera. Um, and I was rubbing that out so I could then write on that page. Today it's sort of setting up my pages for the day. Um, and the, the, the very gentle emotion of was that bad thing was more like, well, Russ gave me this notebook and I'm kind of having to now rub something out so I can write on it. Um, if that makes sense.

2:27 RTH: That does make sense. The notebook is yours to keep, so you can do with it whatever you want. And, uh,

2:31 Pete: No, I, I figured it was like I'm saying it was a very *gentle* emotion. But there was just a slight pang of, um, I dunno, just a pang of, *ah, should I have done that?* Drawn on it so kind of unthinkingly, um, last time we chatted.

2:46 RTH: So does that mean that at the moment of the beep there's sort of two experiences going on? There's the [Pete: Yes.] there's the erasing. We, we would call erasing, I guess, you are rubbing out. [Pete: Yes. Yeah.] And, and the, *did I do the right thing?* Is that the...

2:46 Russ comments: RTH somewhat misstates Pete's characterization here—he should have referred to *was that a bad thing to have done?*

3:01 Pete: Yeah. A pang of something, a pang of a slightly negative emotion.

3:05 RTH: And are those equal in terms of it their power for your...

3:10 Pete: Yeah, I'd say so.

3:12 RTH: Okay. Well, let's start with the erasing. The, and you said, I'm pressing in the end of my pencil.

3:21 Pete: It felt to me to be a very external thing. Um, the first word I wrote in my notes was "external." Um, wasn't like an, not, not like an out-of-body experience, but it, it definitely wasn't in my head. I wasn't in my head. And I wasn't sort of looking at the, um, piece of paper, concentrating on rubbing it out. I more was in the movement of my pencil, if that makes sense. I could feel, um, as I erased along the line, it was the movement that I was kind of *in*. Um, and my thoughts seemed present in that movement.

4:05 RTH: And is by "movement," do you mean the, I dunno how exactly how to say that, but the *translation* of the, of the pencil across the paper, that that, is that what you mean by movement? Or, or do you mean, or do you mean the, the removing of the lines on the page?

4:26 Pete: The translation of the eraser on my pencil.

4:30 RTH: So *movement per se*, not [Pete: Yes.] not the, not the function of it.

4:35 Pete: Yes. Yeah, yeah, yeah.

4:37 RTH: The function, the function of it would be to get rid of that drawing. [Pete: Yeah.] But the, that was not part of the deal, basically.

4:43 Pete: No, this was the up and downness of like, moving horizontally and [inaudible]. [RTH coughs] Um,

4:50 RTH: And, and do I understand that my, and sort of my, at least this half of my experience, that this half of my, the entire portion of this half of my experience is on the *moving*, not *watching* the moving, not watching the *effect* of the moving, not *guiding* the effect of the moving, even though that's what I'm trying to do, but just on, on the *movement*. Is that right?

5:15 Pete: Yes. I mean, obviously I am literally looking at it. Um, I am literally guiding it. My hands aren't doing it. So there is obviously a kind of neurological and sort of motor thing going on. But in terms of my experience of it as what we might call a thought, it was the movement that I was giving attention to.

5:15 Russ comments: RE "thought"

This is Pete's third mention of the word "thought" about this experience. I have written a few times about the word *thought*, because it is an important word for the following reasons. Most commonly shared/external usage of *thought* intend it to mean a cognitive, analytical kind of thing. But most *inner* usages of *thought* intend it to refer to a prominent feature/frequent characteristic of inner experience. That is, people who are frequent mental imagers use *thought* to refer to mental imagery; people who have frequent feelings use *thought* to refer to feelings; people who have frequent sensory experience use *thought* to refer to sensory experiences; and so on. My explanation for that is that young children learn to say "I was thinking" by hearing their caretaker say that; from the child's vantage point, the caretaker uses "I was thinking" when they are apparently referring to something going on inside them, out of view of the child.

The moral here is to recognize that Pete probably does *not* intend any cognitive or analytical experience of this movement.

5:40 RTH: Okay. And that's an up and down movement north and south on the page, north and south on the page, I guess you would say?

5:48 Pete: Yeah. It, it was a curving line. Um, I'm always, I'm trying to find it in a way, but, yeah, it's a curving line, but mostly I, I was, I think it was, um, I don't know if you can see, but I can, I can see this. I was going, it goes like that basically. So it's just kind of sweeping downwards curve.

6:05 RTH: Okay. And, and so far, I guess what I'm gathering, this is more about the *movement* of the pencil than it is about *my hand moving* the pencil.

6:24 Pete: Yeah.

6:26 RTH: As if the, as if the pencil is an agent of my hand or the agent of me. But I'm, I'm interested in the movement of it. [Pete: Yes.] Not, not the doing of it and not the result of it. [Pete: No. Okay.] Then I think I'm good about that.

6:40 Pete: Okay.

6:42 RTH: And then the other half is something about, am I doing the right thing? Have I done a bad thing? Was that a bad thing?

6:49 Pete: Yeah.

6:50 RTH: And is that, is that a, in words have that, "have I done a bad thing?" Or is that just a

6:55 Pete: No, it's an inchoate sense, I think. Um, and like I say it wasn't very, felt very deeply, because I had not done a bad thing! [laughs] Um, and even if I had, it was not the biggest crime ever to, to write in a notebook. Um, the

7:09 RTH: A venial sin.

7:10 Pete: Yes, exactly. [they laugh]. Um, so, um, um, so yeah, but it was, it was a, a, a sense. It was, it was not spoken, it was not heard. Um, it was just a sense that was there.

7:25 RTH: And, and would you say that sense is more analytical, like trying to figure out whether I've done a bad thing? Or more emotional? [Pete: Like emotional] Like I'm slapping myself on the wrist or something? Uh,

7:36 Pete: Emotional, more like a, again, I don't want to distract it, but a sort of sadness, like a kind of, oooh! y'know, *oooh, did I do a bad thing?* Like, like, yeah, just that really, um, mild regret, something like that.

7:52 RTH: Okay. And is there any way to describe how, how that presents itself to you?

7:58 Pete: In, in what respect?

8:00 RTH: Some people say these things are in their bodies. Some say they're mental. [Pete: Oh, I see.] some, some say they're out in the world. And...

8:09 Pete: I think this felt, it didn't feel in my head, it felt, um, I don't wanna sound like a cliché, but like, it felt in my heart, it felt in my, in my chest almost, um, almost like a sighing without sighing a sort of downwards, uuuhh, downwards ness, um, that was in my body. Um, but again, more, more, more a sense and emotion. Um, yeah, I'm not, I don't wanna sort of contradict what I've already. It was not, and I sort of used this phrase with you before, but it was not that kind of physical *my heart sank*. It was not hair standing up on the back of my neck. It was not, there was nothing *appreciably* physical. *But* if you had to say, where was this feeling? Well, it was kind of in my chest.

8:59 RTH: So diffusely or inchoately or something in my [Pete: Exactly.] in, in my chest, but not in my heart. I don't, [Pete: Yeah.] I don't feel it **particularly** in my heart.

9:09 Pete: Yeah.

9:12 RTH: Then I think I'm good about that and I'm good about that sample unless there's more to be said about it.

9:19 Pete: No, there isn't. There isn't. All

9:20 RTH: Right. Number 2.

9:23 Pete: Just reading it again...

9:24 RTH: And you can, you can do with that whatever you wanna do with the notebook—rip the pages out or whatever. And [Pete: Of course!] that's your souvenir from this operation.

9:31 Pete: Well, thank you. Um,

9:33 RTH: As is the beeper, by the way, are, are they, not the beeper, but the earphone.

[Sample 5.2 discussion starts here](#)

9:37 Pete: Um, oh, lovely. Okay. Thank you. [pause, reads notebook] Um, sorry, just leaning towards it. Sorry, I'm just checking something cuz Oh, yes. Okay. Sorry. There were, there were two that I was getting confused. Right.

10:08 Um, so again, there were two things going on. Um, and the, [pause] sorry, I'm just, ah, no, no, I am, I'm getting mixed up the two, probably three, two of my things. Okay. I, I've written this one down quite badly, right.

10:35 So this again, felt quite external as an overall experience. Um, and again, there were two things going on. One is, um, I was looking at this computer screen, um, I okay, a Word document. And the thought at the moment of the beep was, um, I concentrating on some words on that document. Um, I haven't actually, um, oh no, I, I know what the words were. They were my son's name. So it was "Elliot" was written up, um, my eldest son's name.

11:06 Um, and, um, when I say I was concentrating on them, I'd almost say, um, they were, they were obviously in my vision, but there was almost like a superimposition of them at the front of my head. Um, I wasn't seeing two, um, but I was certainly seeing a more, um, my head had focused in on the words, so I was looking at this side of the screen, um, it felt like, so "Elliot" is on the screen on a page, but also "Elliot" is here, and just the "Elliot" bit is, is... I think I've talked to you before. Sometimes it feels almost like a cone of attention, and that's what it felt like here. Like, like the, the, the cone was there and concentrating on the words. Um, and that was a sort of visual experience.

12:03 Um, but at the same time, there was a leaning towards, so my, my son was on my lap, um, and, and he was effectively dictating things for me to type. Um, and he was saying, so "can it, can it say, can it say," which is what he was saying. So he was

about to say something: "Can it, can it say," can the Word document say something? I think he ended up asking for me to write "Pokemon," something like that. Um, and while I was concentrating on the words, I can remember leaning towards Elliot's voice, but *in my head* leaning towards it. So, um, I almost literally, um, *moved inside my head* towards my right ear. So I went, um, in my head. And there was a, a company that was a sense of anticipation, um, very much wondering, y'know, what is, what is Elliot going to say? What, what he's, what is he gonna follow up "Can it say, can it say" with? Um, and that, that was, that was all of it.

13:11 RTH: Okay. And are those equal? One more than the other?

13:15 Pete: Um, I think I, I mean, go back to the graph that I had to rub out in the notebook, but it was that transition moment. So I was very much leaning towards if, if one was stronger, it was the leaning-into what Elliot was saying [RTH: Okay.] um, thing, um, which, which then would've taken over entirely, but the beep, the beep beeped. So,

13:39 RTH: Okay. So let's start with that one. So am I, at one point you said, "I'm leaning towards my ear," and another point you said, "I'm leaning towards what he's going to say." Does that mean the same thing or,

13:54 Pete: Um, I think functionally they mean the same thing. Um, because obviously if I, he, he was here effectively, um, and he's talking, but, so I'm leaning towards his, my intention is going towards his voice. Um, um, but I, the sensation was *very much of my head*. I, I was over here more in my head, and then I made almost like a conscious decision to move to here. So it was more like I was moving towards my ear.

14:36 RTH: [coughs] I'm sorry. [Pete: No problem.] So the direct, the directionality of your experience is going towards your *ear*, *not* so much going towards *Elliot* as far as your experience is concerned. [Pete: Yes, yes.] The, the overall *aim* is to get to Elliot. I understand that. He's gonna say something, [Pete: Yeah.] something, and you're gonna, you're gonna listen to it or whatever. [Pete: Yeah.] But as far as my *experience* is concerned, it's like I've had a cone that was visually experientially heading towards "Elliot" out on the screen. [Pete: Yeah.] But I'm gonna, but I feel myself actually moving that cone over to here. Is that [Pete: Yes. Yeah.] is that the...

15:11 Pete: Although I wouldn't say it was *moving* the cone. I had a cone. It wasn't like mentally I then went like this with my cone, it more I had a cone, and then in my head I decided to move away from the cone towards my ear. But, but, but yes. Does that make sense?

15:37 RTH: It makes, it makes, it makes sense. But it could make sense in a couple different ways, which I'm trying to figure out. [Pete: Okay.] So it's at, at the moment of the, the, the *waning* moment, the previous moment, the cone, I guess the cone moment, is on the left side of your forehead. Yeah. It's,

16:01 Pete: It feels more of that. It's, it's also, I, I mean, I'm set in front of a quite wide monitor, so I was looking in that direction. So I guess the cone feels almost like it's central.

Um, but the center happens to be left-skewed [RTH: Okay.] um, in this, in this experience. And then I moved to the right.

16:22 RTH: Okay. And so about the cone. I wanna make, I wanna make sure that, that we're discriminating between the feeling of something in my forehead, which is what I've, I've understood you to be saying that this is in my, i I feel it more *here* than I do *out there*, [Pete: Yeah.] even though, even though what I'm interested in is out there: it's the words that's on the Word doc is out, [Pete: Yeah.] is out there. But I, but I feel this, and, and I mean that more than just metaphorically. It's not just that my attention is on that word out there. It's that,

16:57 Pete: Yeah. I almost, I mean, I don't physically feel a cone, but, um, I'm also choosing those words for a reason, I guess is what they say. Like that there is a sense of *something*.

17:12 RTH: And that *sense of something* is more closer to *you* than it is to the words *Elliot* on the screen. So this, this is not just like I am metaphorically saying, or descriptively saying, I'm looking at the words for Elliot, and I'm not looking at anything else on the screen. I'm just zeroed in on the word "Elliot." It's more than that. [Pete: Yes. Yes.] That would be out there on the screen. [Pete: Yes.] That would be, [Pete: Yes.] That would be a visual sensation of words on the screen. I'm *seeing* the word "Elliot" but not the other ones out there.

17:38 Pete: Yes.

17:39 RTH: That, that *could* happen. But that's *not* what's happening here, I understand. [Pete: No, it's not.] What's happening. What's, what's happening here is I feel, my experience is, somehow focused on the, the *focuser*, on the, on the *focusing*, I guess you would say [Pete: Yes.] on the coning-in in rather than on the words itself.

17:58 Pete: Yes. I think that's right.

18:00 RTH: Okay. And *then* about the *ear*, it feels like I am incipiently or waxing-ly, something, aimed, gonna do, gonna do the same thing over there. But it isn't, hasn't happened yet. I'm moving towards my ear.

18:20 Pete: Yes. Yeah. So, and it feels like a lateral move. So let's say this is cone positioned [gestures away from the middle of his forehead] in my head. It's not like the cone moves not my attention. It feels like a shift *inside my head* like that, towards my ear [shifts his hand to his right ear]. So the cone, in theory, could stay in place. (It, it doesn't because my attention's gone.) But let's say the cone just stays there. If it's like one of those things dogs wear, it just stays there. But my attention has gone pt-chew, like that. It's, and it almost literally feels like that.

18:54 RTH: Okay. And, and I'm gathering this is, it's more than just saying, well, *I'm gonna shift my attention from the visual Elliot to the real, to the auditory Elliot*, I guess it's, um, that would be, that could happen. I, I'm interested in the one on the screen, and now I'm gonna be interested in what he's saying. [Pete: Yeah.] But this is more, uh,

*inside Pete* shifting. [Pete: Yeah.] I feel, I feel the shifting, not just that my attention is gonna go from this place to the next.

19:30 Pete: Yeah. Like I say, it felt deliberate. Um, I did not think, *now I will shift my attention to my ear*, but I kind of sensed that. Um, yeah.

19:48 RTH: And, and I guess I wanna, I wanna make sure that the, I understand that the focus is in this region sort of quasi-physically or something inside here, [circles to his forehead] that there's a, there's a, yes. I feel, I feel the shifting and not a shifting, I feel the transitioning from this one to gonna be to, to this one.

20:15 Pete: Yes.

20:16 RTH: But that's, but that *feels to me* like it's **physically related** to my head, my physical head. [Pete: Yes.] Not just, not just a shifting of attention, which would be an entirely mental thing, which would have...

20:33 Pete: Y'know, this, this, yeah. It felt this was happening in my head and it felt deliberate and it's kind of, it's what I was thinking about, in a way. [RTH: Yeah.] Um, more so more so the moment the be went off sort of more so than the words on the page, and then the words in my ear.

20:54 RTH: Say that last thing again. I was a little distracted.

20:56 Pete: Sorry. I was saying, um, the experience, I was concentrating more on this shift in my attention than I was concentrating on the words on the page or the words in my ear.

21:12 RTH: Okay. So the hard thing about writing about this, which you're gonna do in the future sometime, and I'm gonna do in the present sometime, but the, yeah. The, is everyone who reads "shifting of attention" is gonna understand this as just, well, I was owned over, I was aimed over there, and then I'm gonna be aimed over there. [Pete: Yeah.] And, and, and I gather you to be saying *that's not what my experience was*. My experience was I was in here that was aimed over there, and I'm about to be over here, which is gonna be aimed over there.

21:44 Pete: Yeah. I, I think the most succinct thing I could put it is almost like *my attention was on the shifting of attention*, is I think how I'd put it.

21:57 RTH: I think that's fair enough. But it's a but it's also, that makes it, that makes it sound like a, an entirely *mental* thing. And I'm gathering that your experience is of being sort of located in [Pete: Yeah.] physically, physically located in here [points inside head] and then about to be physically located in there [points to ear].

22:17 Pete: Yeah. It's more, yeah. The experience is more physical.

22:20 RTH: Yeah.

22:21 Pete: Yeah. So it is a hard one to explain this one, but...

22:25 RTH: It *is* a hard one to explain because of the, the, the words are the words, the, the words are all somewhat an ambiguous. [Pete: Yeah.] And we gotta, we gotta filter out the ambiguities to leave with the

22:41 Pete: Yeah.

22:42 RTH: And that, that's, that is what makes this an interesting job, I think. [Pete laughs] But, but I think I'm good about that, but I think I'm good about both parts.

22:51 Pete: Um, and, and then, um, the, the only other thing was this just, um, gentle sense of anticipation. Um, so in so far at that, at the moment of the beep in so far as I was engaging with what Elliot was saying, it was a sense he was saying, "can it say, can it say..." he's about to say, y'know, and I, I just had a little bit of, um, y'know, what's he gonna ask for? Um, what's it gonna be?

23:24 RTH: And is that like a third track? Or is that like a part of the ear track or [coughs]?

23:29 Pete: I think it, it feels like part of the ear track. Um, I know it seems, as I say to you now, it seems like a different thing, like a different quality of thing. But I think as I experienced it, it seemed like part of the ear track, like it was part of the movement almost.

23:56 RTH: Okay. [pause] And is, is, is that part of the movement in the sense that I'm shifting, I'm shifting my attention from this portion to this portion?

24:12 Pete: Yeah.

24:13 RTH: And but, and this portion is going to be, includes but is not limited to, includes an anticipation of what Elliot's gonna say.

24:25 Pete: Yes. I think it's that. And, and it's also why I'm shifting my attention as well. I think it's like, *well, I'm gonna get my answer*, y'know, by shifting my attention. Um, yeah.

24:37 RTH: So what that sounds like is that the shifting of my attention to be interested in what he's gonna, that's what most people would understand is happening in this beep: I'm shifting my attention now that's gonna say something. I'm gonna, I'm gonna be interested in what he's saying. And you're saying, yes, that is a piece of it, [Pete: Yes, but...] but there's, but, but the bigger piece of it is I'm somehow aiming at my ear are gonna be a....

25:02 Pete: Yeah. I'm focused on the movement from one attention to another, or... Yeah.

25:09 RTH: Head-ly, bodily movement. Head-ly bodily focusing.

25:14 Pete: Yeah. Yeah.

25:16 RTH: Alright. And I think I'm good. Number 3.

Sample 5.3 discussion starts here

25:22 Pete: Sorry, number 3 is on my phone. [pause, looks at his phone] [pause]Um, sorry, just reading it again. Okay. So I will, I will give you the context for this so I don't get put on an FBI watch list. Um, there was, there was something I was, um, there's something I'm planning to write, and I was thinking about that. So the beep caught me in the process of thinking about an article. Um, and at the moment I was thinking of, I was thinking of basically, um, this, this, like I said, this is the necessary context, so you don't think I'm totally mad. Um, the, uh, I was thinking about, um, basically some horrible extremists of the past decade or more, um, who have co, committed orphan crimes. Um, and, and this is gonna be part of the, the article I've got, I'm, I'm planning out.

26:29 Um, so there were, um, I guess there were three elements here. Um, one was, um, spoken words, um, so obviously not literally spoken, but in my head. And those words were of the, a Norwegian mass murderer, um, Anders Breivik um, [RTH: Say that again.] And I, Anders Breivik . I, I think it's, or Anders Breivik. It's A-N-D-E-R-S B-R-E-I-V-I-K. I'm, I'm pretty sure that's what I wrote down in my beep, but in fact, I'm really, I'm [inaudible], I'm pretty sure.

27:11 RTH: No, I'm saying his name.

27:13 Pete: Yeah. So, and, and I was saying it, um, I said, spoken to myself, repeated, like I was trying to remember it. Um, so I was saying I, I'm, um, "Anders Breivik, Anders Breivik" like that, like almost like, not the chant, but towards that. Like, I trying to, y'know, nail it down. [RTH: Okay.] Um, as I was speaking that to myself, um, I also have an I image of a, um,

27:41 RTH: Is this the, what you were calling the second strand a minute ago? The second element?

27:43 Pete: Yes. the second strand. Yeah. So as I was speaking that to myself, I, I also had an image of what, what you might call a manifesto. So one of these kind of nutcase's online manifestos, trying to justify their horrible actions. Um, and this was, um, sorry, I'm looking at my phone over here. Um, it looked like a computer screen, like, like I was seeing this manifesto on what it would be like on a website. Um, but it was, it was a very um, I certainly couldn't read it. Um, it was a very thin strip, um, of text, um, and it was almost like I was looking at it skewed. Um, so, uh, it just, it just seemed like a very thin bit of text that I *knew* was text from some kind of, um, rudimentary website. And I knew it was one of these horrible killer's manifestos, but I couldn't tell you anything more about it. There were no discernible, there was no discernible anything really. Um, but there was an image there.

28:59 Pete: Um, and then the third element was a sense of frustration at the gap between these two things. So I was thinking of a manifesto. I was saying, I was saying the name Anders Breivik. Um, but it was, I, I was thinking of the manifesto because it was someone else, another extremist, um, who went on the killing spree, who I was

trying to think of. So it was *his* manifesto I was thinking of, I'm trying to think of *his* name. Um, not, so Anders Breivik was the wrong guy, but I knew it was wrong. Um, so I, I had these two parallel thoughts in my head, I guess. And, but there was also a feeling of like, **uuuhh! That's not right.** Um, and that was the third strand.

29:51 RTH: And are they equal or unequal? One more than the other?

29:55 Pete: Um, I, I'd say they're pretty much all equal, actually. Um,

30:01 RTH: Okay. Well, let's start, let's start with, um, seeing an image. This is something that I'm, that I understand myself to be seeing, even though it's not there. [laughs]. Sorry.

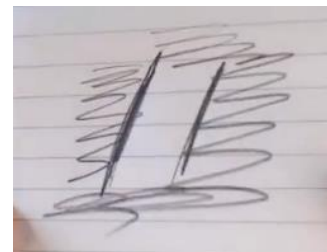
30:15 Pete: This is, um, this is a, we've talked before about an image without there being an image, and words without words. This was more of like, there was a, it's like a mental photo. There was an image in my head. It was just a very, very inchoate one.

30:33 RTH: Okay. And there was something like a narrow strip.

30:38 Pete: Yeah.

30:39 RTH: And did you mean that like a vertical strip? Like a column? Like a column in a newspaper strip?

30:45 Pete: Uh, I might draw it. Find a blank page. [draws] So it was almost like that. [holds up sketch of diagonal rectangle] So it, it was like I, all the fuzzy bits around the edge are fuzzy bits, it was black. And then there was a thin strip, which must felt like it was about one tenth of a webpage if I was looking at it on a computer. But I was also seeing it on a sort of weird skew, a strange diagonal. Um, and like I said, I couldn't read any of the text. I just knew what it was. Um,



31:32 RTH: So does it seem like you are seeing the whole manifesto display or a page of a manifesto display? Or does it seem like you're seeing just a strip out of the, like, the whole manifesto might be this wide [demonstrates with hands], but I'm seeing a strip [demonstrates narrower] out of the,

31:47 Pete: This felt more like a strip, actually. Um, cuz I've, I've had these experiences before where you can only see part of the image, but you know, the whole image is there. This, I knew what it was, but it felt like a strip. It felt like a restricted view of it.

32:02 RTH: And by, and, and so to make sure that I understand it, if it felt like I'm not seeing the whole line from end to end, that's somehow narrowed and skewed or whatever. [Pete: Yes.] But I'm, but the, but the lines go from, from here to here, and I'm just seeing a strip.

32:16 Pete: Yes. Yeah, yeah. Yeah.

32:18 RTH: And I, and, and it's, I'm not into the reading of it. There's this, this is a strip of words, [Pete: Yeah.] but the, but my task, my interest is not to read the words. This is, I'm, I'm sort of referring to, this is George's call, call 'em George's manifesto.

32:35 Pete: Yes. Yeah. Yeah. Um, I'd almost say it was more an aesthetic than words in a way. It was more that, that sense of like, I knew what it was, but what it was was some, y'know, um, [RTH: Screed.] screed on a kind of forgotten tiny website written in, y'know, strange font. That it, it more had that feel, feel, um, than, yeah. That it wasn't about the actual pros itself.

33:04 RTH: Okay. And, and does this seeing seem to have a location or is it just straight ahead of you and...?

33:12 Pete: Uh, in, in my head, towards the front.[points inside head] Um, and more towards the left as well. A bit like even the angle made sense, cuz it's like I was looking in this direction. Um,

33:24 RTH: Okay. And by, "in, in my head," do I mean that metaphorically or do I mean that experientially, experientially it seems to be in here?

33:32 Pete: Experientially. Yeah.

33:33 RTH: Okay. All right. And, and, and I didn't understand, I guess exact fully the, the bits around the diagonal stuff. Is that just, *I don't see* that stuff? Or is it black? Or

33:50 Pete: It's black. Um, yeah.

33:56 RTH: So against the, against the black visual field. Now this is not connected to the,

34:03 Pete: Well, this felt more like, um, normally when we've had this black visual field, it feels more like a background, um, like something floating on a black background. This felt more like, um, a black impediment, like, um, like, like a huge redaction around what I was seeing.

34:23 RTH: So it was the blackness was part of the seeing [Pete: Yes.] In the same way that the text was part of the seeing.

34:31 Pete: Yes, yes.

34:32 RTH: It's in the, the foreground, so to speak, of the seeing. It's the, [Pete: Yeah.] it's the, it, this is what I'm creating for myself to *see*, not just the background of for or something. [Pete: Yes.] I'm, I'm, I'm seeing a redacted or a,

34:46 Pete: Yeah, like a, an overlay almost.

34:48 RTH: Portion of this screed or manifesto or whatever.

34:54 Pete: Yeah. Yeah.

34:57 RTH: Then I think I'm good with that. [Pete: Yeah.] And then there's the speaking, so I'm saying "Anders Breivik, Anders Breivik" in sort of repetitive, [Pete: Yeah.] and that is the word, word after word after word. This is, this is not just *thinking* his name. This is *speaking* his name.

35:14 Pete: Yeah. Speaking it internally. It felt much more like a *speaking* experience than a *hearing* one. [RTH: Okay.] Um, and I must have said it about, um, four or five times, but as, as we've discussed before, y'know, this did not take eight seconds to say it. I said it four or five times in a, in a, in an instant.

35:39 RTH: Okay. In my imagination. Is it not real words? Not, they're not coming out my mouth.

35:44 Pete: Yeah, yeah. Yeah.

35:46 RTH: Okay. And, and is there anything to say any more about that? Where they are, how they're spoken? What, what kind of...?

35:55 Pete: No, it was my voice. Um, it felt almost on the tip of my tongue is that, is the one thing I wrote in my notes is, um, it, it felt very close to my mouth. Like I, I could have just slipped into saying it.

36:13 RTH: Okay, and, and in my normal aloud speaking voice or *sotto voce*? Or,

36:20 Pete: Uh, no, I think my normal, my normal voice.

36:23 RTH: Okay. Okay, then I'm good about that portion. And then the third portion is a frustration that the first two don't match up. Does this...?

36:33 Pete: Yeah, I knew I was not trying what, who I was trying to think of for the person for this article was the author of that manifesto. Um, and that was not Anders Breivik, it was someone else. Um, so there was a [inaudible] cuz I, I basically, I'm trying to think of this other guy's name. Um, but this played out to just a sense of frustration of the gap between these two things. The manifesto or the name, which didn't match.

37:02 RTH: And, and is it possible to say how that's present to you when...?

37:06 Pete: The frustration?

37:07 RTH: Yeah.

37:08 Pete: Um, just an overall sense. It wasn't in my head. It wasn't.. It felt bodily, but not in the, y'know, hair standing up on neck way. Um, it felt pervasive, I guess is how I put it.

- 37:28 RTH: And, and is the word *gap* descriptive of the feeling, or is that the sort of, the, the way of putting it into words. So do I feel a bodily gap? Or do I feel something diffusely whatever my body that I can say, well, this is the gap. Is the gap is the lack of connection between this and that.
- 37:49 Pete: The, the gap is not felt. Um, I think what he's felt all, not, not physically, but um, the thing I'm feeling is, is like the knowledge, um, the knowledge that that's not right. And that feels almost, but I don't wanna say physical. Um, but it feels like something I could reach out to in my body. Um, and, and grab almost, um, is this ball of,
- 38:21 RTH: So this, this is this experientially, this is *not* a cognitive / analytical thing. [Pete: No.] It is that it, it is the feeling of what if it, if it were a cognitive analytical thing, thing would've been, *well, this doesn't mention that*.
- 38:37 Pete: Yeah. I, I think that that's a sort of longer thought had been cognitive, cuz I was thinking through an article I was going to write. Um, but I think in this moment it was not, it was not a rational thing. It was an emotional thing.
- 38:49 RTH: Okay. And I think I'm good about that. Let's go on a beep number...

Sample 5.4 discussion starts here

- 38:56 Pete: Also on my phone. Um, so, so there were, um, uh, I suppose this was two images. Um, so I had, I was talking to my wife at the time, and I, I had a, I put here a very vague sense of my father-in-law. Um, and this was an image without an image. Like, um, it was definitely a visual experience.
- 39:28 RTH: It was definitely a visual experience? Is that what you...?
- 39:30 Pete: Yeah, it was definitely a visual experience in, in my head. Um, but there was no discernable image of my father-in-law, except I would say there was a sec, the second level of it was, there was a, there *was* an image of my father-in-law, but it was, it was distinct. So, so I guess we've got image-without-image of my father-in-law, and that was, there, there was no image, but it was almost like a portrait of him, y'know, it was like the most standard image of him that you could get. Um, but alongside this, there was a image-*with*-an-image, there was a visual experience *with* an image, and that was him. Um, sorry, I'm pointing down back towards my house. But, um, I sat on a table and, and it was almost like the view I would've had of him had he been in our kitchen at that moment. Um, I see something on top of our microwave as it happened.
- 40:30 Um, so I, I've got here, this was something I could see. Basically we were discuss Fie's parents, my wife's parents, came over to our house yesterday, and we think her dad left something on top of our microwave. And we were saying, "oh, did your dad leave that?" So, um, I couldn't have, it was not a *memory* of him leaving it there, because I couldn't have seen that. It would've been impossible for me to see that. But it was like my imagination, my, my imagining of him leaving this box on top of our microwave.

41:04 RTH: So tell me about that image, what it is, what exactly do you see?

41:09 Pete: Um, it's almost like, um, it's this perspective I would've had, had I looked over my shoulder at that point. Um, but it's a perspective of something that *might have* happened yesterday, which is father, my father-in-law, leaving a box on top of our microwave. Um, and I see it like, it's almost like a movie. Like, um, if it fills the front of my head. Um, it's clear and it's, it exactly matches to my vision, as it were. So, like I say, it's like I looked over my shoulder, the perspective, uh, the size of everything. Um, and he's leaving this box on top of our microwave. Um,

41:54 RTH: So you see, you see him not just the box.

41:57 Pete: Yeah. I see him not just the box.

41:59 RTH: And you see him from the back or the side or the...?

42:02 Pete: Um, uh, like I say, exactly. If I, um, so it's, it's basically, um, yes, off the side and the back, how our kitchen in, how, how he frame basically.

42:14 RTH: And this is you, this is a movie that you're seeing. [Pete: Yeah.] You, you watch him put the, you're basically seeing him put this box on top of the microwave?

42:22 Pete: Yes. Yeah, yeah, yeah.

42:24 RTH: And do you see the box as well? Or are you're just looking at him and, uh,

42:28 Pete: I think my focus is more on him. Um, but in the way it felt quite real, in the sense that I'd chosen my focus. Um, y'know, if, if, if, if you put a box on a shelf next to you, now, I could choose to look at Russ or I could choose to look at the box. [RTH: Right.] But I know that you are putting a box on the shelf. Um, this, this was that. I knew he was putting a box on the microwave, but I was choosing to look at Steve, my father-in-law, rather than the box.

43:07 RTH: And does that mean that at the moment of this beep, I *see* Steve, and I understand that he's putting a box, but I don't actually see the box. So what I *see* at this particular moment is Steve. *Or* does it seem like I'm seeing Steve and less clearly I also see the box, but mostly I, mostly this is about Steve.

43:32 Pete: Yeah, I the latter. So I, I see Steve, I see our kitchen, I see the box, I see him moving towards our microwave. I see it all, but I'm focusing on Steve. [RTH: Okay.] Uh, yeah.

43:50 RTH: And I think I'm good about that portion of it. And I, I take it that to be a pretty clearly, clear seeing.

44:00 Pete: Yes. Yeah, yeah, yeah.

44:01 RTH: And this [coughs], excuse me, this is a *seeing*. I see Steve (it's in my imagination, he's not really there) [Pete: Yeah.] but I *see* this. It's not just I *know* he is there; this is, I *see* all this stuff.

44:14 Pete: Yes. Yeah.

44:28 RTH: And then there's another seeing experience, but *this* seeing experience doesn't include the thing seeing., So I'm having, I'm, I'm *seeing* two different, I have two, I'm, I'm experiencing two separate seeings. [Pete: Yes.] They're both, they're both in the realm of *seeing* [Pete: Yeah.] but the one that we've been talking about just now is the I see with the thing seen. [Pete: Yeah.] The other one I see *without* the thing seen.

45:03 Pete: Yes.

45:04 RTH: And the thing without the thing seen is also Steve.

45:10 Pete: Yes.

45:12 RTH: But this, but this is more a standard portrait version of him. [Pete: Yes.] If I were, if I were to see it, I would,

45:19 Pete: Yeah. So it was a very much a strong sense of Steve. Um, and if you ask me to draw it, weirdly, I kind of could! But because it, it's a, y'know, from, from the sort of chest up portrait of him. Um, so, so I, I could draw it, but the experience was more of just a *sense* of that. That was not in my head as it were. Um, there was no photograph in my head. I was not looking at anything. It was just a *sense* of quite a clear image.

45:55 RTH: So the word sense is ambiguous. So let's see whether we can strip away part of that. So I *know* how my father-in-law looks. [Pete: Yeah.] And I could draw a picture of him if I wanted to. [Pete: Yeah.] But I don't, I don't feel myself at this moment to be *seeing* him. I'm remembering how, what he looks like. And so I wanna distinguish between I'm seeing Steve [Pete: Yeah.] with, *from*, and even though, even though I'm not, even though I'm not seeing him particularly, *yet* my, yet my experience is of seeing him [Pete: Yeah.] rather than just knowing what he looks like.

46:35 Pete: This was not *remembering*. This was not *knowing*. This was *seeing* a portrait of Steve that nevertheless was not in my head.

46:46 RTH: Okay. That's what I understood. I just, I just,

46:51 Pete: Yeah, yeah, you're right. You need to strip out, strip out the, uh, strip out the ambiguous stuff.

46:57 RTH: Because the, the, y'know, somebody who, somebody who would be watching our, watching our thing, this, *hey, y'know, I can have a sense of that stuff*.

- 47:04 Pete: Yeah. Yeah. He, *he knows what his father-in-law looks like!* Uh, we call, y'know, um...  
Noo, it was not that.
- 47:13 RTH: Then. And your wife is thereby, I guess
- 47:18 Pete: Yeah, she, yeah, she was talking.
- 47:20 RTH: But at the moment of the beep, she is not much or anything of your directly  
apprehended experience.
- 47:26 Pete: No. [laughs] It sounds terrible. We were, were talking about whether my father-in-  
law had left this book. So I'm...
- 47:33 RTH: I'm, I'm not being judgment, judgmental. [Pete: Yeah.] You, our, our experiences  
always are selective or creative or whatever, however you want to want do that.  
And I move all, move all the way around. And the fact that my wife is there and I'm  
thinking about what we're talking about rather than her directly is pretty, pretty  
much the way the world is, I think.
- 47:54 Pete: Yeah. Yeah. Yeah. So, yeah. So it was not so much on the words as on the contents  
of my head
- 48:01 RTH: And not so much on your wife [Pete: Yeah.] as opposed to what, what I'm seeing,  
which is relevant to what she's saying. [Pete: Yeah.] What we're talking about. But  
[Pete: Yeah.] but I'm not so much interested in, in that conversation right then as a  
conversation, qua conversation. [Pete: Yeah.] I'm interested in the seeing of, I guess,  
my private illustration of that conversation, but...
- 48:25 Pete: Yeah. Yeah.
- 48:27 RTH: All right, then I'm good with that. On to number 5.

[Sample 5.5 discussion starts here](#)

- 48:33 Pete: The notebook. [pause to read] Uh, this is why I was getting, this is the one I was  
getting confused with earlier when it was the Elliot. Um, so it's, it's a very similar  
setup. Um, I've had a day where I've spent tons of the day at this computer. Um, so  
again, I had the cone-like focus on some words on the screen, screen. Um, and  
those words were "Rights of Man," uh, the "Rights of Man" is in the Thomas Paine  
book.
- 49:21 Um, and at the same time, I had a very clear image of a Waitrose car park. Um,  
and it was, it was almost like I was stood on one corner of the car park looking  
across it. Um, and it, it is a car park where's, had some, so Thomas Paine once  
stayed in a place called Lewes, or Lewes, um, which is relatively close to London,  
and it was the carpark we parked in when we visited there.
- 49:53 Um, and you can see a bunch of Thomas Paine stuff, um, around the town. Um,  
but as, um, oh no, sorry, I, I am getting mixed up between, so, so yeah. So, um, I, I  
think that's it actually, really, uh, the only other thing I've put in my notes is, um, I, I,

I spoke the words "Rights of Man." Um, so sorry, I've been a bit incoherent because again, I'm getting confused between which is which. But, um, so yeah, cone of attention on the word "Rights of Man," I'm saying the word "Rights of Man" to myself. Um, and at the same time, I have a pretty clear image of a car park that I'd once been to.

50:45 RTH: Equally so? One more than the other?

50:48 Pete: Um, I'd say equally, equally. So,

50:53 RTH: Okay. Then let's start with the Rights of Man thing. So there is a cone of attention, but what I would like us to do, if we can, is to pretend like we have never described a cone of attention before. [Pete: Yeah, of course.] So about this particular cone of attention. Tell me, tell me about this.

51:12 Pete: Um, so I would say, um, obviously I'm looking at the words on my computer screen. Um, *but* the way in which the cone of attention seems different is that, um, I mean, I'm paying closer attention to a particular set of words in this case, the Rights of Man. Um, but those words also seem to be *here*, like they've traveled along the code and they're at the front of my head. [puts fingers on forehead] Um, so I, I've put, and I think I said this last time, um, it's, they felt superimposed. So, so I've got the, the, the concentrated vision of these words *in my head* while also looking at the real vision of them on the screen. Um, but, but they're almost distinct things. Um, yeah. And then there are that, the reason I say cone as well in this instance is like, like the previous instance is, um, there's a focusing element to it in that there were more words, there's more stuff on the screen, but that's what had really caught my attention.

52:31 RTH: So what I hear you to be saying is, my eyeballs are aimed at cone of attention, [laughs], my eyeballs are aimed at "Rights of man" [Pete: Yeah.] on the screen. [Pete: Yeah.] *And* it would be natural to believe that my visual processing system, retina and LGN or whatever, whatever happens to, to, that stuff, has zeroed in on those words as opposed to the ones that are around them. I'm just, I am perceptually (that would be reasonable to be saying) I'm perceptually seeing "Rights of Man", and the rest of the stuff is in the ground. But what my experience is is *more than that*, [Pete: Yeah.] or different from that. [Pete: Yeah.] It's that somehow I have re-displayed those words or displayed those words that somehow seemed to be like in here.

53:24 Pete: Yes. It almost feels like a projection. Um, again, to go back to the cone image, I, I sometimes think when I... The cone thing happens to me a fair amount, I think. Um, and often it does feel a bit like, um, there's a projector behind the words on the screen, and it's shining them here, and then they're bigger here. Um, so you've got the smaller version over there, and then it's bigger here because here is the cinema screen. Um, so, so, yeah.

53:58 RTH: And do the words here, does that seem like a visual phenomenon in the sense that I see these words here? Or just that I know them to be here?

54:07 Pete: Well, visual, hard to describe, but somewhere between the two things you just said, I think. Um,

54:14 RTH: Okay. And by “here,” do we mean on the surface of my forehead or deeper in or on the...?

54:19 Pete: Yeah. Front of my brain, I guess is way

54:23 RTH: An inch or so in? Something.

54:25 Pete: Yeah. Could be too, too biological about it, but Yeah.

54:29 RTH: Some, somewhere, somewhere *inside* here. Not right on the, not right here.

54:33 Pete: Yeah. Somewhere inside.

54:33 RTH: Somewhere. Somewhere in there.

54:35 Pete: Yeah.

54:37 RTH: And those have visual characteristics. This is, this is not just, I am understanding what Thomas Paine’s *Rights of Man* book is about it. It is that the words, visually seen [gesture across forehead] [Pete: Yeah.] Rights of Man

54:53 Pete: Yeah.

54:53 RTH: With a, like a font? In the same font? Or different font or

54:56 Pete: Yeah, exactly the same.

55:00 RTH: And

55:01 Pete: It’s the same so ness, I think, but not like a bigger font or a bigger, y’know, but,

55:10 RTH: And is there some left-to-rightness of those on the screen? Their Rights of Man would go left to right across the screen. Do they seem like [Pete: Yeah.] the same way in the

55:20 Pete: Yes.

55:20 RTH: Yeah. And when viewed from the, from the back looking forward, so Rights of Man.

55:28 Pete: Yeah. Yes. The, the right direction, the same direction all the time.

55:32 RTH: Okay. So *more than* zooming in on the Rights of Man on the screen [Pete: Mm-hmm.] to the, so it’s not like, just like, I make these bigger or bolder or whatever, and it’s not like I just emphasize those out there to the detriment of the rest of

them, making them the, making those words the figure as the, as some psychology would say, and the rest of the ground. It's that I have somehow lifted that or protected that or whatever as to, in my...

56:13 Pete: Lifted, I feel like

56:14 RTH: ... inner, inner seeing kind of thing.

56:16 Pete: Yeah. Lift lifted is a good way of saying it because I, I almost feel like, um, by giving those words attention, I'm bringing them into my inner experience, I guess.

56:29 RTH: And I mean that *literally* not meta, not merely *metaphorically*.

56:33 Pete: Yeah. I mean that literally. Yeah.

56:40 RTH: All right. Then I think I'm good about that. And, *and* that sounds pretty much like what you talked about as cone of attention in the previous beeps.

56:52 Pete: Yeah. Yeah. I think come up, there's

56:55 RTH: Not so much a cone out there, but that these words have somehow trans been transmitted

57:02 Pete: Through,

57:02 RTH: Through that, through that cone, through that non-cone.

57:07 Pete: Mm-hmm. [laughs].

57:08 RTH: Okay. And then at the same time, I am seeing the Lewes car park.

57:14 Pete: Yes. Yeah.

57:15 RTH: And what do I see?

57:18 Pete: Um, like I say, a fairly clear image. It, it fills my head. There's no, there's no border, there's no background.

57:28 RTH: The entrance of the car park, the interior of the car park.

57:30 Pete: No, it's like, um,

57:35 RTH: Uh, and I don't wanna know about the real car park. I wanna know about what you *see* at this particular,

57:39 Pete: It's like a, it's like a corner of the car park, but like I'm stood on the wall at the corner, so I've got a sort of, you wouldn't say, you wouldn't say a bird's eye view

kind of isometric view. Uh, um, I'm still a little bit raised and looking across the whole car park

57:56 RTH: From the outside of it.

57:58 Pete: From the edge of it. Yeah.

58:00 RTH: So it sound like I'm inside the car park looking back out at the corner of it. I'm,

58:05 Pete: Oh yeah. I'm, I'm on the edge of, I'm on a corner edge of the car park looking back into it.

58:10 RTH: And are, are there cars and whatever in it?

58:13 Pete: Yeah. It's, it's like a normal function car park. Yeah. It's

58:17 RTH: And is this like an outside car park, or, or not a

58:19 Pete: Yes. Yeah, yeah.

58:21 RTH: Yeah. So parking lot I guess one would,

58:23 Pete: Yeah. Yeah. Sorry.

58:31 RTH: Okay. And, and I'm seeing that as clearly as if I were standing on that corner looking at it.

58:38 Pete: Um, pretty much. If I think, um, it's, it is a different form of experience. Um, but I, I'd say, y'know, 80% of the way there, something like that.

58:54 RTH: My, my experience is of *seeing* the car park. [Pete: Yes.] Not of seeing a, not of seeing a *picture* of the car park.

59:01 Pete: No, it's, this one is of seeing like, I've stood there in a way. [RTH: Okay.] It's, it's, yeah.

59:06 RTH: And not of seeing my particular car

59:10 Pete: No.

59:12 RTH: Or any particular car. And I probably even couldn't tell you what the cars were, but I was seeing a car park filled with cars.

59:18 Pete: Yes.

59:19 RTH: Okay. Then I think I'm good. So we have reached our hour. We can go one more and do that one, or whichever think you, um,

59:34 Pete: Uh, I, I mean I, I've got more time, Russ, if you don't, don't mind doing another thought for 10 minutes. Um,

59:39 RTH: Let's, let's do it.

Sample 5.6 discussion starts here

59:43 Pete: Um, this is, this is the one that I keep getting mixed up with because it's, it's yet another computer one. Um, but it's very similar to the one where I, where Elliot was present. Um, and I shifted my attention. Um, I mean, it's almost exactly the same actually, um, with, with a couple of differences. Anyway, I'll, I'll start.

1:00:10 So, um, I, I, I think it was just one experience, really, because I was writing something and I put here, "but without much attention." In that I was physically, I physically I was seeing the words, but I was not really engaging with them in my head. So that didn't feel like part of the thought, really. Um, and, and I've put here, I felt like I was in the left of, left side of my head, if anything, but I wasn't really in my head. I was just typing some stuff.

1:00:49 Um, but the reason I say I felt I was in the left of my head is because I also had a football match playing on the right hand side of my screen, um, football as in soccer. Um, and I heard the words, it was, um, I heard the word Archie Gray in the commentary. Um, and for whatever reason (e's a player I quite like), um, those words stood out to me. And I, again, I shifted my attention towards my ear, [points to his right ear] my ear that was on that side. Um, and, and it's almost identical to the Elliot one. Apart from there are fewer moving parts that the beep came at the... All there was, was this shift of attention. Um, and I was attending to the shift of attention, as it were, towards my *ear*.

1:01:52 RTH: So what I'm gathering is that I have felt my right side attention, aim, [coughs] excuse me, and what I'm, what I'm writing about. But, uh, but I've lost interest in that because I'm shifting my attention to my ear again.

1:02:13 Pete: Yes.

1:02:16 RTH: So this is not just like I'm shifting my attention from one part of the screen to the other part of the screen. That would be one thing, but that's not what my experience is. My experience is of feeling, my *feeling* my attention shift.

1:02:30 Pete: Yes.

1:02:31 RTH: From over here somewhere. [Pete: Yeah.] to over here somewhere.

1:02:36 Pete: Yes. Um, I mean, I hadn't even turned my head, um, at, at the moment the beep went off. Um, it's not like I, I physically, um, it was, I just heard these words "Archie Gray," who's a player, um, and then it tsschew [noise made as he shifts his hand to the right]

1:02:55 RTH: Okay. And, and I guess I wanna make sure (I'm in a disambiguating realm here) [Pete: Yeah.] This is not just like my attention is shifting from what I'm writing to what I'm hearing, but that it, but that I am noticing the attention shift.

1:03:18 Pete: Yes. It's like that.

1:03:19 RTH: So this is clear, clearly a meta-experience about Pete's attention shifting, rather than just Pete's attention is shifting.

1:03:29 Pete: Yeah. Yeah. It's not about the simple fact of the attention shifting. Yeah.

1:03:34 RTH: Okay. Then I think I'm good about that.

1:03:40 Pete: Great. And that was it because there was nothing else.

1:03:45 RTH: So shall we, shall we do this again?

1:03:48 Pete: I would love to, um, yeah, I hope, I hope you feel we're getting somewhere or

#### Conversation after the sampling

1:03:54 RTH: I think that's right. Think it's, it's always interesting to me. And so what, what the, the primary thing of interest to me is, is that you understand what we're doing, [Pete: Yes.] be, because I would like you to be able to write about this in a way that's informative. [Pete: Yeah.] and uh, and not exaggerated in any particular way, whatever. [Pete: Yeah.] The better, the better a portrait you can draw, the better. I like it. Whatever, which isn't, I don't, I don't want you to do it *my way*. That's not the point I'm trying to say here. But, uh,

1:04:25 Pete: Yeah. Well, uh, what I'll say is I, I am already doing, well, I think I've said this to you already. I, I'm already, I guess I'm learning things. Um, and I'm, I'm quite surprised by how different my presumptions have been from this more like... the tested facts of the matter are different to what I presumed would be the case. Um,

1:04:46 RTH: Well, I think that is a hugely important deal and a point that I've obviously tried to make over and over again. [Pete: Yeah.] But it's, but people don't believe *me*, and they might believe you, in a [Pete: Yeah.] in, in a way. Because in a way you've got a better view of it than I've got. [Pete: Yeah.] I only get a, I only get a secondary view. [Pete: Yeah. Yeah.] You have a, you have, you have a responsibility between you and your reader that's different from the responsibility that you have, that I have with you or whatever. So [Pete: Yeah. Yeah.] um, that's, that's what will be inter, that's what will make it interesting.

1:05:24 So let me see whether I've got a calendar somewhere here.

#### They compare calendars

1:07:11 Pete: Lovely.

1:07:12 RTH: Sounds like a plan.

1:07:16 Pete: Brilliant. Thank you so much Russ. And, uh, yeah, good luck with all the traveling and everything and I'll, I'll see you in, in 10 days or so.

1:07:24 RTH: Sounds like a plan.

1:07:25 Pete: Eight days actually.

1:07:27 RTH: Eight days actually.

1:07:28 Pete: Thank you. Bye.

1:07:29 RTH: See you.