

TRANSCRIPT WITH COMMENTARY

A Case of Face Blindness

Sadie Interview 7:

Seventh day of DES sampling

Below in black is a word-for-word transcript of the April 14 interview with Sadie that is available on YouTube at <https://youtu.be/xvFvTRinfuQ>. In green are comments about and explanations of the Descriptive Experience Sampling process. If you have corrections, suggestions, or questions, please post them as YouTube comments.

RTH = Russ Hurlburt

AK = Alek Krumm

Sadie = Sadie Dingfelder

0:01 RTH: So this is day number 7, if I'm understanding correctly. [AK: Yeah.] And we're a little late, we're a little late contacting you because of computer update issues.

0:13 Sadie: Five minutes doesn't count as late in my book.

0:16 RTH: That's West Virginia time. [they laugh] [inaudible]

SAMPLE 7.1 DISCUSSION STARTS HERE

0:23 Sadie: So let's see. So the first one I had this morning was I was talking to myself, but not really. Like it was inner speech. And I said the word find, um, in, inside of my head. And it was like, I was in the middle, I was in the beginning of a sentence "find the...", the whole sentence would have been like, "find the SodaStream top." And I was trying to remember what I was gonna write down on a post-it note.

0:51 RTH: So you broke up a little bit for the, for their... The sentence was gonna be "find" what?

0:56 Sadie: The sentence was gonna be, "find the SodaStream top." And, um, and I was talking to myself in my head, um, and it wasn't really a voice, but it was definitely me. Um, and, uh, and I was trying to decide what to, I was trying to remember what to write down on a post-it note.

1:22 RTH: So I guess I have a couple of questions. One is when you say you were at the word "find," was, were you just thinking, saying whatever the word "find," or were you gonna say the whole sentence and "find," the beep just happened to get you in "find"?

1:41 Sadie: Yeah, it would be, I felt like I was gonna say the whole sentence. Um, and the beep got me at the "find."

1:46 RTH: So this was not the utterance of one word. This was the utterance of a beginning of a sentence. [Sadie: Yeah. Yeah.] Okay. And, and then this was spoken, [clears throat]

excuse me. Sorry. This was spoken, but not in a voice. [Sadie: Yeah.] And what exactly does that mean?

2:10 Sadie: Um, like I knew / was thinking it. I knew I was saying it to myself. But I had no like sense of *hearing* anything, and it didn't like none of the qualities of my own voice.

2:27 RTH: And did it have the *production* qualities of your own voice? That is, I feel like I'm producing it the same way as I'm producing by outer voice? Because it's possible, it's possible to be somehow creating words that are not spoken.

2:46 Sadie: Yeah. It definitely felt like I was creating words that weren't spoken. There was no voice attached to it, but it was like coming from me.

2:58 RTH: So this is where the, this is why our job is interesting and difficult or whatever. (And I'm sorry I got something in my throat, I guess.) But I... Does it make more sense, I guess to say, this experience...

3:19 Sadie: [moves to a different room] I'm moving 'cause this is loud. [laughs] Okay. Sorry. What were you saying?

3:25 RTH: Is this experience of speaking? Or is this experience of producing words?

3:32 Sadie: Oh, it's, it's, it's an experience of producing words.

3:35 RTH: Okay. And by speaking, I don't mean external speaking. I mean, innerly speaking, [Sadie: Right.] but it still, still doesn't seem like I'm innerly speaking. It just seems like I'm producing a stream of words. [Sadie: Yeah. Yeah.] I don't want to talk you into it. I just want to make sure I understand what you're talking about.

3:57 Sadie: Well, what I was gonna say is like, I was definitely talking to myself. I was communicating with myself. But it had didn't have any sort of aud, aud, oral or vocal properties.

3:57 Russ comments: This interview established that by saying "talking to myself," Sadie intended that there were words involved, that the words came in a sequence, and that the words were in imagination (as opposed to uttered aloud), but that these words were present without any of the phenomenological characteristics of speaking...

4:11 RTH: Okay. Okay.

4:23 AK: So I'm trying to understand that last thing you just said, Sadie, which, see, you say... If I'm gathering, right, there's some kind of communicative quality about these words. It's not just that the words are present. It's that I'm saying them to myself, but without a voice, without, without this speaking phenomenon. Is that [Sadie: Yeah.] Okay.

4:23 Russ comments: ...so the word "saying" here conveys more of the phenomenon of speaking than is perhaps warranted.

- 4:44 RTH: Okay. Now I can't read my own writing. The words are "Find the soda...."
- 4:58 Sadie: SodaStream, [AK: Stream.] [laughs].
- 4:58 AK: Like one of those carbonation machines, is that what that is?
- 5:09 Sadie: Yeah, exactly. I've lost the top. So rendering it useless, in our move. [AK: Oh! Convenient!]
- 5:23 RTH: Okay. And is there anything else in your experience other than this? [Sadie: Nope.] And did, should I understand this [clears throat] (excuse me! as something like a command to myself or an instruction to myself?
- 5:41 Sadie: Yeah! So it wasn't an instruction. Like I wasn't gonna find the SodaStream right then. I was thinking of what I needed to write down on a post-it note for later.
- 5:53 RTH: Ah hah. Okay.
- 5:59 AK: We ready for number 2? [RTH: I think we are.] [Sadie: Yes.] Okay. Number 2.

SAMPLE 7.2 DISCUSSION STARTS HERE

- 6:03 Sadie: Okay. *J*. [laughs] Oh, sorry. Let's see. Okay. Wait, where'd my thing go. Okay. It was just *J*. I was typing on the phone. I was beginning to type the word, "Justin Bieber." My finger was already on the phone. Um, so then I might've been typing the *J* at that moment that I was thinking of the *J*, but I'm not sure, but I was definitely thinking *J*.
- 6:35 AK: And you sound pretty confident that this is, is, this is just *J*...
- 6:41 Sadie: Yeah, just *J*.
- 6:43 AK: ...as opposed to, I guess, same distinction as the last beep (and really many of your beeps), which is, is this just *J* which is eventually gonna be "Justin Bieber"? Or is this "Justin Bieber" and it gets interrupted at *J*?
- 6:59 Sadie: Uh, I can't quite tell the difference, but the first one sounded, right.
- 7:04 AK: So my experience is of *J*.
- 7:06 Sadie: Yeah, it was just a of the *J*. I was in the moment with the *J*.
- 7:14 AK: So in the last beep, just to kind of doubly, be sure about this. In the last beep present to you was "find." The word "find." [Sadie: Yeah.] But the *experience* was of really, I'm saying the whole thing. It just catches me at "find."
- 7:32 Sadie: Hmm. Well, I know what I was gonna do after the beep, but I was just trying to tell you what happened right *before* the beep. So it just caught me in time.

- 7:46 AK: Well, and it is tricky, right, because you *do* know what you were gonna type, and then the question becomes well is, was that in experience or was just the letter in my experience?
- 7:58 Sadie: Right. Well, I don't think, no, I don't think that it was in my experience. I pulled it up from my non-conscious mind when I went to record the item. Okay.
- 8:08 AK: And how is *J* present to you?
- 8:12 Sadie: Right? Um, I think it's like... Maybe more than anything, I mean, I don't really know. It wasn't spoken in my head. And maybe it was like the same as the first one where it was inner speech, but not heard, but it wasn't as clear.
- 8:12 Russ comments: For reasons we have commented on earlier, the use of "inner speech" here conveys more of the phenomenon of speaking than is perhaps warranted.
- 8:43 AK: Okay. So it wasn't spoken. Does, does it have any auditory qualities? Is there any sound or pitch or anything like that? [Sadie: No.] No. But it's the, it's worded, but not spoken or heard. [Sadie: Yeah.]
- 9:02 RTH: And can I ask, is, is it *J* or is it *Ju*?
- 9:07 Sadie: It's *J*. Because I'm spelling it on my phone, I suspect. [RTH: Okay.].
- 9:15 AK: Okay. And you said it's not very clear.
- 9:20 Sadie: It was. I mean, it wasn't like as clear. Like it wasn't, I wasn't, it was not as present in my experience. Like "find," like for the first one, "find" like was a hundred percent of my conscious experience. Um, but with the second one, the *J* was probably more like maybe 50% and the other half was just like nothing in particular.
- 9:53 AK: Okay. So *J* is present, but it's not very salient or powerful or whatever. [Sadie: Yeah.] And it's not, I don't, I'm not, I mean, I'm, I'm, I'm, it's my *J* but I'm not speaking it, I'm not hearing it, it doesn't have any auditory qualities, but it's definitely there. [Sadie: Uh huh.] And it is in fact, what I am typing. Is the typing at all part of this experience?
- 10:19 Sadie: Um, I didn't write down anything about the typing or the feel.... Oh! I did. I wrote down my finger was already on the phone and it might've been simultaneous, but it was not in my consciousness.
- 10:33 AK: Okay. So does that mean, like, after the beep went off, I realized my finger's on the phone, but [Sadie: Yeah.] before that I'm not feeling the phone or experiencing the act of typing.
- 10:48 Sadie: Yeah. It's funny. I can't remember why I was typing "Justin Bieber." [laughs]
- 10:52 AK: I was just gonna ask that, if this was like a text message or like a Google search or...

10:57 Sadie: No. I think it was a journal entry. [laughs]

11:04 AK: Even better. Okay. But that is apparently not part of the experience, [Sadie: No.] the purpose of this typing or whatever. Okay. Well, can we say anything more about the other 50% that is nothing? Is there anything more to say about that?

11:25 Sadie: Yeah. I don't know what else to say. [AK: Okay.]

11:32 RTH: Is there another 50% that's nothing? Or is it just that this is, doesn't seem to be occupying my ...?

11:41 Sadie: No, I definitely, there was like this other 50%, and it, and like, it sort of seems vaguely, like I was thinking about something, but not really. And, um, yeah. [RTH: Okay.]

12:03 AK: Okay. Then I'm good.

12:05 RTH: Me too. Number 3.

SAMPLE 7.3 DISCUSSION STARTS HERE

12:07 Sadie: Okay. I was looking through binoculars at a far-away bird. Um, and I was looking at the bird's streaky underbelly. Um, and what was present at the moment of the beep was streaks on the belly. And, um, and the sense of me searching for a dot on the chest that would indicate that it was a song sparrow.

12:35 RTH: So does that mean that there's sort of two aspects of your experience? One of seeing the streak and the other is... [Sadie: ...searching for the dot.] searching for the dot. [Sadie: Yeah.] Okay. And are those equally present to you? Or one more than the other?

12:50 Sadie: I think that they're equally present: the lack of presence of the dot and the presence of the streaks.

12:57 RTH: Okay. And the, so the streaks. Let's start with the streaks. So does, so is this to say I'm seeing a sparrow whose breast is streaked? Or is it...

13:10 Sadie: It actually, it turns out to be a house finch, [RTH: Okay.] [all laugh]

13:18 AK: [inaudible] obviously a house finch! Geez! [they laugh].

13:20 RTH: I was gonna say that. [all laugh] C'mon, Sadie, that's a finch! Um, so my question...

13:36 Sadie: I'm looking at a bird with the end, wait, I'm sorry, what was the...?

13:39 RTH: The question is, are you looking at a bird that is streaked? Or are you looking at streaks, which happened to be of a bird?

13:47 Sadie: I'm not looking at the bird, I'm looking very closely at the streaks.

- 13:51 RTH: So this is, uh, this is the inspection or the spection, the seeing. [Sadie: Yeah.] Okay. And I presume these are in color. Are they in color?
- 14:03 Sadie: Yeah, yeah, yeah. There, they were brown streaks, but it was very washed out. So the brownness was not part of, a big part of it.
- 14:13 RTH: And so is the, is the, is your interest, your focus, whatever on the streakiness of it, [Sadie: Yeah.] as opposed to the brown or the fadedness or whatever of it?
- 14:24 Sadie: Yeah. Like they were, they were thin streaks and they were, um, you know, sort of close together and broken, almost like dots. And that's what I was focused on.
- 14:39 RTH: So I'm pretty much into the, the visual characteristics of the streaks. [Sadie: Yeah.] It's not just, I happened to be looking over there and there happens to be a bird over there and the bird happens to be streaked. It's that I'm sort of inspecting the streaks. I'm [Sadie: Yeah. I'm looking...] looking at the streaks. [Sadie: Yeah.] Okay. And then there's the dot, um, I'm also trying to see whether there's a dot. [Sadie: Yeah.] And how does that go? What's that, what's that experience like?
- 15:17 Sadie: Um, well, the pit sparrow's like turned sideways to me. And so, and I'm looking for a dot that's like at the center of, (I mean, the finch) at the center of the chest. Um, and so I, I just like, am looking at, I think that it's just, what's present is the absence of the dot, like, um, I just see the whiteness on the chest and I don't see any hint of a dot.
- 15:47 RTH: So does that mean I'm looking at the whiteness? Or does that mean I'm looking at the lack of dotness?
- 15:54 Sadie: I'm looking at the lack of dotness.
- 15:58 RTH: So it's clear to me that I'm looking *for* a dot. [Sadie: Yeah.] And it's clear to me that where I'm looking for it is white. [Sadie: Yeah.] But whereas I, I was into the streakiness, I'm not interested in the whiteness. I'm interested in the lack of dotness of it. [Sadie: Yeah. Okay.] And is this a perceptual thing, like I'm *seeing* the lack of dot? Or is this a cognitive thing--I am wondering whether there's a dot there.
- 16:38 Sadie: It feels perceptual.
- 16:44 RTH: Okay. And perceptual in more or less the same way as the streaks were there? [Sadie: Yeah.] I'm seeing something and I'm seeing nothing. [Sadie: Yeah.] But both of them are a seeing. [Sadie: Yeah.] Okay. Then I'm good. [AK: Me too.]

SAMPLE 7.4 DISCUSSION STARTS HERE

- 17:01 Sadie: Um, okay. I was looking at a road and I was noticing the curve of the road. Um, and I was also hearing the Peter, Peter, Peter of a titmouse, um, on my left and behind me and high up.
- 17:21 AK: The Peter, Peter Peter of a what?

17:24 Sadie: A titmouse.

17:25 AK: What's a titmouse?

17:26 Sadie: A titmouse is a cute little bird. They look very innocent. If you Google them, they have like a little crest and they have these big eyes and they're, they're really. And they go Peter Peter Peter.

17:36 AK: Well, I will Google it. I'm, I'm, I'm learning a lot about birds today. Okay. [Sadie laughs] And just those two things, the road and the bird, the Peter Peter Peter?

17:45 Sadie: Well, so I wrote, um, that actually like 75% of my experience at that moment was just like the hourglass thinking symbol on a computer. Like I knew I was thinking about something. I don't know what it was. Um, I was out as outside of it as if I was looking at a computer screen at an hourglass, like, I don't know what the computer's doing either. Um, and, but so, and then I put 20% was the curve of the road and 5% was the titmouse.

18:17 AK: Okay. So the 75%, I'm gathering, is not just a lack of interest in the other things. It's, there's a presence of thinking, but it's just so remote and I'm just not, I don't even know what it's about, but I'm engaged in some very vague thinking. [Sadie: Yes.] Is "thinking" even the right word? I'm I don't mean to make it so cognitive, but

18:48 Sadie: No, I think, I mean, I feel like it's, I *know* I'm thinking, like, but I can't tell you anything else about it. [AK: Okay.]

18:57 RTH: And that knowing is directly before the footlights of your consciousness. [Sadie: Yes.] It's not just like, I know I'm sitting in a chair, but up until right now. I haven't really been paying attention to the chair. It's been doing its thing and I've been balancing on it, so to speak. [Sadie: Um hmm.] So it's not like that. This is I'm, I'm directly apprehending myself as inchoately thinking. [Sadie: Yes.]

18:57 Russ comments: This seems to be a fairly clear description of Sadie's computer-hourglass metaphor: directly apprehending myself as inchoately thinking. (Cf. 5:01 in Interview 5.)

19:27 AK: Good. And then 20% I'm noticing the curve of the road. [Sadie: Yeah.] And is, anything more to say about that? Like, um, you've been pretty clear that this is about the curve [Sadie: Yeah.] as opposed to about the road, which happens to curve. Is that...? [Sadie: Right. Yeah.] And visual I'm, I'm gathering? [Sadie: Yes.] So is this essentially the same kind of thing as the streaks on the bird? This is a visual noticing. I'm picking out a characteristic.

20:06 Sadie: I don't... It's certainly not as focused. I like, I think I was just looking ahead of me and I, and I was looking at the curve of the road.

20:15 AK: Okay. Would it be just as well to say I'm looking at the road and it happens to be curving?

20:24 Sadie: No, I was definitely like looking at the curve. I was like, thinking about the curve, or not thinking about it, but it was just like what I was interested in.

20:33 RTH: Yeah. But just not as focused or prominent as the streaks were in the, in the last one.

20:39 Sadie: No. Yeah. [AK: Okay.]

20:42 RTH: And I'm gathering you're on foot, is that correct? You're not driving. [Sadie: Yeah.] So that you're not seeing curve for what you have to do with your automobile. You're...

20:49 Sadie: No, I'm just standing still, looking at the curve. [laughs]

20:56 AK: And then we have the Peter, Peter, Peter sound. [Sadie: Yeah.] And how, how is that in your experience?

21:04 Sadie: Um, I mean, I just hear it. And I know that it's like behind me on my left and up.

21:13 AK: And is the, is the behind me on my left and up. Is that part of my direct experience at the moment of the beep? [Sadie: Yeah, definitely.] Okay. So it's not like after the beep I placed the sound. It's I hear Peter, Peter, Peter over there. [Sadie: Yeah.] Okay.

21:29 RTH: So I'm not sure I understood the, the question or its answer. So is the over there-ness of it part of my experience? [Sadie: Definitely.] That is, um, I'm hearing it *over there*. Not just that I'm hearing Peter, Peter, Peter, and I, and I recognize it, it's over there. It's coming from over there, but that it's, the over-there-ness of is, is of interest to me?

21:55 Sadie: Yes. Definitely. Like I'm interested in like how far it is for me and if I should turn around and look at it, and if it's a rare enough bird to like, turn around and look at. But, but what's actually present in my consciousness is just that the specific location sort of the loudness and the, and the type of, well, I don't know if it's say the type of bird maybe that was after, but the Peter, Peter, Peter, exactly here, you know?

22:24 AK: Hmm. So, okay. So am I noticing the loudness and the over-there-ness simultaneously?

22:43 Sadie: I think, um, it's all sort of lumped together. The, the direction and the volume is kind of, of a piece.

22:52 AK: Okay. Am I, is any part of it like the central part? Like, am I *most* into the over-there-ness of it? Or really, no. I'm into the sound and, and less so where it is?

23:08 Sadie: I'm sorry. I, I think I would say I was more, more interested in like the location than the sound of it, than the actual sound.

23:20 RTH: The whole thing is only 5%, so... [AK: Right.]

23:22 Sadie: It's not that much.

23:25 AK: That's a good, that's a good point. I had forgotten that. And do you, can you say at the moment of the beep, do you know this is a, what do we call it? A titmouse?

23:33 Sadie: It's titmouse. Um, it was not, that was not like present in my mind.

23:42 AK: Okay. Okay, good. Then I'm good.

23:47 RTH: Me too. Number 5.

SAMPLE 7.5 DISCUSSION STARTS HERE

23:52 Sadie: Um, okay. I was looking at, uh, uh, beige carpet and there was nothing in my consciousness except the carpet and a vague sense of thinking about *something*. And I can tell you a little bit of what I was thinking about that was in my consciousness at that moment, which is not falling down the stairs and not stepping on the cat.

24:17 RTH: And so when you said there's a vague sense of thinking, is that the thinking that you're talking about? The don't fall down the stairs and don't step on the cat?

24:25 Sadie: Yeah. And other things. Like it's, those, that's just part of the mix. And those two things just happened to like, sort of be up enough at the surface that they were in my experience.

24:36 RTH: And, and so is that to say that, uh, there's sort of a lot of stuff, presumably going on in my thinking, but the part that's present to me are these two aspects: don't fall down the stairs; don't step on the cat.

24:53 Sadie: And yeah. And it was really like the beige carpet was not a huge part of that experience, but it was part of it. Like I was looking at... And the *beigeness* was not really part of it. I was just looking at the carpet. I was definitely taking in the image of the carpet. Like I was conscious of the carpet being there. But I was *more* conscious of, well, not really conscious that much, but I was more, most of that experience was just this idea of like, sort of thinking or this feeling of thinking. And then like those two little things surfacing, just like, you know, pieces of carrot in a minestrone soup.

24:53 Russ comments: Sadie's sampling has revealed that she frequently engages in what DES calls sensory awareness—attending to some particular sensory aspect (e.g., the streakiness of the bird) without regard for that aspect's purpose or instrumentality. Her comment "the *beigeness* was not really part of it" suggests that Sadie has acquired the skill of differentiated sensory awareness from a simple visual perception. Here, the carpet is perceived but is not a sensory awareness.

25:28 RTH: But those are surfacing within the thinking. Not surfacing....

25:32 Sadie: Yeah. They're within the thinking, just like barely like breaking the surface.

- 25:37 RTH: Okay. And then the carpet portion. So I see the carpet. Do I see the carpet as in, did I have to see the carpet so as to, these are the steps and I'm not trying not to fall down. And the cat that I'm trying not to step on?
- 25:55 Sadie: No! It was just like a random patch of carpet that was like to the left. And it wasn't part of the steps. I wasn't even quite near that. I mean, I was kind of near the steps and I was going to go down the stairs, but I was not looking anywhere near the steps.
- 26:12 RTH: So how does the seeing of the carpet compare or contrast with the stripy bird chest and the curve of the road?
- 26:20 Sadie: Yeah, the carpet, like, it's a very small part of my experience at that moment. I'm not really *thinking* about it. It's just present.
- 26:36 RTH: So I, I understood about the curve of the road that you weren't really thinking about that either. You were just [inaudible]. [Sadie: Yeah.] And I also understood about the streakiness that you weren't really thinking about that either, but you were more, more actively focused.
- 26:53 Sadie: Yeah. So maybe it might be a little closer to just saying like, my eyes were pointed at the carpet, but it was definitely like present. I just didn't care about it.
- 27:06 RTH: So visually present to me is the carpet. [Sadie: Yeah.] But I'm not interested in the nap of it. Like I was interested in the streak of the bird. [Sadie: Yeah.] And I'm not even as interested in it as I was of the curve of the road.
- 27:21 Sadie: I'm not at all interested in the carpet! But I am definitely, I am looking at it, or it's, it's present in my consciousness
- 27:29 RTH: And present *more* in my consciousness or less than like, kind of this vague sense of thinking?
- 27:42 Sadie: Um, 50—50?
- 27:44 RTH: So I'm not at all interested in it and I'm not taking in any of its details, but I see it pretty much quite a lot—half of my consciousness is aimed at it. [Sadie: Yeah.] Okay.
- 28:02 AK: Um, maybe I missed this, but I'm gathering the, these vague thoughts about stepping on the cat and falling down the stairs. These are not in words. [Sadie: No.]
- 28:17 RTH: And we've been calling them "thoughts." Should they be called thoughts? Or should they be called sort of as part of the skill of going down the steps?
- 28:27 Sadie: They were, I was not going down the steps at that moment. I think I, I, there, I think my brain was just pulling up some important things to worry about.

28:38 RTH: So, so these are definitely *thoughts*. This is not part of the skilled motion deal. I gotta be careful not to fall. I gotta be not to step on the cat or whatever. This is sort of a planful thinking. [AK: Hmm.] [Sadie: Yeah.].

28:56 AK: Great. Number 6.

SAMPLE 7.6 DISCUSSION STARTS HERE

29:03 Sadie: Um, I am looking, um, at the middle-left part of my computer screen, not really taking it in. So 99% nothing except an extremely vague sense of thinking. And 1% the edge of the computer screen, like the two parallel lines that make up the outer and the inner edge before you get to the screen part.

29:23 AK: Okay. And the 99% is...

29:27 Sadie: It's just like, I have no idea what I was thinking, but I had a sense that I was thinking.

29:38 AK: Would it be fair to say there's really nothing in my experience, I'm just on autopilot? I'm...

29:46 Sadie: No, I mean... No, I was definitely thinking about something. And I was almost just staring at the lines like a placeholder. Like if you had like happened upon me at that moment, you would have been like, Sadie! You're spacing out! Like I was looking at the lines and that was like in my presence a little bit, but it was more like I was thinking.

30:09 AK: Okay. So the 99% is not *nothing*. It's, it's again, just this very vague inchoate sense of thinking. [Sadie: Yeah.] Okay. And then just 1% is I'm looking at the, it's like the corner of my computer screen, like an L-shape or something?

30:27 Sadie: No. It's like the two parallel lines that like, I don't know. [AK: (Inaudible)] Yeah. It's just like the two parallel lines, [holds up her laptop and points] like this line and that line, right about like here. [laughs]

30:39 AK: Okay. And is your experience...

30:46 Sadie: ...of the line-ness of the...

30:49 AK: ...of the line-ness? Yeah. I'm like, what is that word? I don't think there is one.

30:52 Sadie: Yeah! It's definitely the, it's a fact that it's an edge is what matters to me a little bit, a very small amount.

31:02 RTH: And the parallel parallel, parallel-ness of the edges. [Sadie: Yeah.]

31:10 AK: Yeah. Okay. Not, not at all, not really its computer-y-ness? I'm not really into the computer. I'm interested in these parallel... [Sadie: lines]. Okay.

31:23 RTH: And I'd like to go back to the 99% if I may. [Sadie: Yeah.] The, uh, so do you have a clear apprehension that I'm thinking about something, but I just don't know what the heck I'm thinking about? Or is the whole thing inchoate from the top down.

31:48 Sadie: Yeah. It's kind of hard to say. Like when I, when I get the beep, you know, like I'm like, *Oh, I was thinking*. But in that moment, I think I would have just felt like a big pause or, um, it, I keep coming to the word cottony. I don't know why, like, but it's really not something I experience experience. It's just something that I know af, when I get beeped. Like not all the time. I mean, sometimes I get beeped and I'm like, uh, y'know, I'm like, *Whoa, I wasn't thinking anything*. And other times I get beeped and I'm like, *I was thinking about stuff*. But, um, I still, the thinking in both cases is never particularly a part of like my experience.

32:49 RTH: And in, number 4 was the curve of the road, Peter, Peter, Peter thing. [Sadie: Uh huh.] There was 75% thinking in that beep. [Sadie: Yeah.] Is that the same kind of a deal as the 99% thinking here? [Sadie: Totally.] Except that this one is more, somewhat more so.

33:09 Sadie: This was moreso. Yeah. I had a lot more going on when I was outside.

33:17 RTH: Okay.

33:20 AK: I know it's only a metaphor, so I don't want to like, make you commit to anything. But when you say "cottony," [Sadie: Yeah.] you mean like my head's full of cotton? Or what does that mean?

33:32 Sadie: There's something dampening about like my, like, it feels like thinking kind of dampens my other senses a little bit. Like when you put in earplugs and it just like, it's, it makes everything sound like cotton. It makes it sound like...earplugs make me feel like you've got cotton in your ears, I guess. And all of a sudden, all the sounds just sort of get muted. And I think like the more I'm thinking, the more my sensory perception sort of muted. So it's almost like, it's almost like I just put in earplugs.

34:07 AK: Yeah. But, and I'm gathering you mean not just *sound* is muted. Everything is muted. [Sadie: Yeah.] Everything that's not involved in this thinking. Okay. Interesting. Well then I'm good for that one.

34:26 RTH: I think I am too.

34:26 AK: Yeah, we did it. [Sadie: Yay!] We're getting fast!

34:33 Sadie: When we're done. Are you gonna like, tell me what most of my conscious experience is?

34:39 RTH: We're gonna have, whatever conversation you would like. [AK: Sure.] Absolutely.

34:42 Sadie: Yeah. Awesome.

34:48 AK: When it's done, did we decide what done would be?

34:53 RTH: I don't think we have decided that. I would. I would, I would say we're coming to the end.

35:00 Sadie: Cool. I'll miss you guys! [makes a sad face, and laughs]

35:02 RTH: The end, the way, the way the end is defined, I guess, is that when it seems like we're doing the sort of the same thing, we've got the same kinds of experiences. And it seems like we're sort of in that, in that realm. [Sadie: Yeah.] That, uh, y'know, we've got, we've got this thinking experience, the inchoate thinking. We've, we've certainly seen that frequently. I'm not sure that we've nailed it down. We're still working on trying to figure out exactly that experience is like, which is good. And then we've got some sensory, sensory things and some visual without sensory things, I think. [AK: Yeah.] But I'd say let's plan on doin' one more time and see what happens. [AK: Yeah.] We can...

35:53 Sadie: Yeah. Awesome.