

TRANSCRIPT WITH COMMENTARY

Tristan

Tristan Interview 13

Below in black is a word-for-word transcript of the April 25th interview with Tristan that is available on YouTube at <https://youtu.be/6fDNF1saMX8>. 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

AG = Amber Goto

Tristan = Tristan

- 0:00 RTH: So this is going to be something like Tristan's 12th day at this. Is that right?
- 0:04 AG: 13th.
- 0:04 RTH: 13th day. Anything we should be talking about before we launch into talking about beeps?
- 0:21 Tristan: Um, no, I think we can just dig right in.
- 0:25 RTH: Let's do it.
- 0:30 Tristan: Um, let's see. [long pause] Um, sorry. Um, um, let's, let's come back to that one and start with the second one.

SAMPLE 13.2 DISCUSSION STARTS HERE

- 1:09 Tristan: (continues) Oh. Um, so, uh, this, this beep, I am visually focusing on Emily putting out her cigarette on her shoe. Um, and this is the same component, but I'm especially noticing the light at the end of the cigarette.
- 1:32 Um, I have a second component. I have a feeling of frustration and bodily unease.
- 1:39 Um, third component, I'm thinking of asking her to take a break from smoking, um, and possibly from texting as well (cuz she's texting at the same time). Um, yeah, and that's it.
- 2:05 RTH: Okay. And are those in order of salience as far as you're concerned, or should we reorder them?
- 2:15 Tristan: Um, yeah, I'd say they're roughly equal.
- 2:17 RTH: Roughly equal. Okay. So the first part is you're seeing her put out the cigarette?
- 2:23 Tristan: Yeah.

- 2:23 RTH: And mostly into the burning end of it, the lighting, lit end of it.
- 2:31 Tristan: That's the, the most prominent part of it is the, the sort of glow at the end and rubbing that on shoe, yeah.
- 2:38 RTH: Okay. And is it more about the glow or more about the rubbing, or is that equal?
- 2:44 Tristan: Mm, sort of. It, it all sort of has, I'd say they're, they're roughly equal, but yeah. [RTH: Okay.] I'd say I, I, I, I also finding it aesthetically appealing is, is also, I don't think that's separately from the visually-focusing-on, but I think that's sort of like part of the visually focusing on is, is finding it interesting.
- 3:14 RTH: So there's something visually appealing slash interesting about the glowy motion of putting out the cigarette on her shoe?
- 3:22 Tristan: Yeah.
- 3:24 RTH: Okay. Then I'm happy with that portion. And then the next part is, uh, frustration or bodily unease.
- 3:34 Tristan: Yeah. Um, so what more can I say about that? Um, yeah, it's, um, do you have any leading questions about that or?
- 3:55 RTH: Well, I wanna, I would like to be sure that I understand what you mean by the bodily portion because I think you can be frustrated without that being bodily.
- 4:05 Tristan: Um.
- 4:05 RTH: And some people, some people think the frustration *has to* be bodily, which I don't think it has to be, but not saying it isn't.
- 4:12 Tristan: Well to put it into context. Um, cigarette smoke gives me headaches. Um, so a lot of things give me headaches or, or make my feelings worse. So at this moment, I am sort of, um, holding my breath (I try not to breathe in through my nose). So I think the, the scent is problematic to me. And so Emily and Dylan are smoking and I've been smoking this whole time, and at this moment I'm not particularly necessarily noticing myself holding in my breath or my breathing through my nose. Or maybe I am noticing it, but it's not sort of in my thought at this particular instance, but I sorta have this feeling of bodily unease. Um.
- 5:05 RTH: And by bodily unease, does this mean aimed particularly at my holding of my breath and my, my nose stuff? Or is the bodily unease sort of surrounding all of that then? Uh,
- 5:20 Tristan: Yeah, it's surrounding all of that. It's a, it's a sort of anxiousness maybe. Um, or maybe it's adja, adjacent to anxiousness. It's a sort of anxiousness and sort of antsiness and maybe a, um, yeah.

5:46 RTH: And in any particular part of your body?

5:49 Tristan: No.

5:52 RTH: Okay. And I'm happy with that portion. [Amber gives a thumbs up] And then I'm thinking about asking her to take a break.

6:00 Tristan: Yeah. That's, that's thought that, um, that is not exactly put into words, but, but that's sort of the general idea of my, of my thought about. I'm sort of thinking about when she's done with the current cigarette, asking her to not light up another one (her, her and Dylan). Um,

6:30 RTH: And, and is that directly present to you? I'm, I'm thinking about that even though I'm not thinking about the exact words, but,

6:38 Tristan: Yes.

6:39 RTH: I'm somehow contemplating asking her and Dylan [Tristan: Yeah.] not to, not to light up another one.

6:45 Tristan: Yes.

6:46 RTH: But it could be not like another one, take a break, stop texting as well.

6:53 Tristan: Yeah, I'm less sure about the texting at this exact moment because that's something I, I have been thinking of through, throughout this, but definitely, definitely taking a break from smoking.

7:07 RTH: Okay. And then I think I'm happy with that.

7:11 Tristan: Okay. Okay.

7:14 AG: Yep, that sounds good to me.

7:16 RTH: Number 3.

SAMPLE 13.3 STARTS HERE

7:19 Tristan: Um, number 3. So I am currently saying the word "honest," and I register myself saying it. Um,

7:46 I'm thinking about content of what I just said, which is that "I don't think Emily has people, uh, over that much," quote unquote, or maybe it was, I, "I don't think Emily has people over that much, honestly" unquote.

8:19 Um, George has just said the word "Friday," and I'm sort of registering him saying that, um, third component.

8:36 And final component is a vague visual image of Emily's apartment, but I'm unable to provide many details about what I'm seeing specifically in her apartment.

8:51 AG: Okay. And are any of these more prominent or salient than the other?

8:58 Tristan: Um, the most prominent one is, um, the, um, the saying "I don't think Emily has people, I don't think Emily has people over that much, honestly." [AG: Okay]. Um, is sort of the content of that phrase in my mind. And maybe second is the, the visual image of her apartment.

9:23 AG: Okay. So let's start with the "I don't think Emily has people over that much." Um, I think I heard a couple of versions of that, [Tristan: Right.] so is this, is this in words?

9:39 Tristan: Um, well, no. So I'm thinking, so I've just finished saying this phrase, um, so, and I'm sort of still thinking about, I'm still thinking about the meaning of what made me say this phrase and, and sort of the, the meaning of this phrase I've said is in my mind. But I wouldn't say, now that I've finished speaking it, that at the moment of my beep, um, my thinking is in words. There's sort of like the words that I've just said and the aspect of it that I'm thinking.

10:15 AG: And when you say the words I've just said, is that like I'm still at the moment of the beep somehow "I don't think Emily has people over that much" is still in my experience? Or is that just a fact of the universe that I've said that, but really what's in my experience is the meaning behind that.

10:32 Tristan: What's in my experience is the meaning behind that.

10:35 AG: Okay. And when you say the meaning behind that, is there anything specific? Like is it just like, I guess what, what do we mean by the *meaning*, when we say that?

10:46 Tristan: Um, it's sort of a, possibly it's this visual image of Emily's apartment, possibly it's this visual image of Emily's apartment mixed with sort of like, thinking of the times, uh, I, I have been over there; thinking of how many times Emily has people in her apartment, but all that is kind of hard to specify.

11:15 AG: Okay. So if I'm getting that, if I'm, I think what I am hearing, if I've got this right, is the visual image and there's somehow this other component, they're kind of mixed together in all of this.

11:28 Tristan: Yeah.

11:28 AG: And the, when I've been at Emily's apartment and there's been nobody there or whatever, are, is that visual too? Is that another way to say the vague visual image of Emily's apartment? Or is that completely separate?

11:45 Tristan: That, um, that one I am, uh, that one I'm less sure about. In fact, all I could say is that I'm thinking about the meaning of this, and I am not that great at putting into words what the meaning is.

12:05 AG: Okay. Okay.

12:12 RTH: So I say go on to what, what he sees.

12:15 AG: Okay. Um, and so I hear that there's a visual image of Emily's apartment. Can you tell me a little bit more about what you see?

12:15 Russ comments: RE "there's a visual image"

In the natural attitude, there is an image and (separately) a seer who sees the image. That *may* be true of Tristan's experience, but (A) I doubt it, and (B) even if there is, we should let that emerge. Experientially, as a general rule (with some exceptions) there is a *seeing*, and AG should be inquiring about the seeing, not the thing seen. That is, AG needs to practice bracketing the natural attitude about visual phenomena.

RE "I hear that there's a visual image of Emily's apartment"

Tristan did *not* say there was a visual image. He said (8:36) there was "a *vague* visual image of Emily's apartment, *but I'm unable to provide many details* about what I'm seeing." The qualification / subjunctification / indecision / uncertainty that Tristan expresses is at least as important than that there is an image. That is, Tristan was saying (or at least might be saying) that *there was something visual here, something that is going to be hard to describe, and I'll call it an image because that is the natural-attitude way of speaking and I don't have a better way*. By saying only "there's a visual image," AG did not honor the qualification / subjunctification / indecision / uncertainty of Tristan's description. The DES project is to live inside the indecision until there is no more reason to be indecisive, to let Tristan lead the way (or perhaps Tristan and the interviewers) out of the any indecision.

For example, AG could have said "I heard something visual-ish," and if Tristan had said in response "No, it wasn't visual-ish, it was the distinct seeing of an image," then that would have been warrant for moving out of the realm of uncertainty. But that should be led by Tristan, *not* by AG.

12:24 Tristan: Um, I'm really bad at these visual images. Like even when I was writing down, I just wrote, "I can't specify" just because like saying one thing or other I think would get me into sort of speculative territory. All I know is that there's sort of like a visual-ish component that may include certain aspects of what's in her apartment, and that may include a feeling.

12:24 Russ comments: The good news is that Tristan was strong enough to resist AG's oversimplification / sanitization of Tristan's experience.

12:54 AG: Okay. And when we say like, I guess what I'm wondering is this like, um, when we say I'm seeing parts of her apartment, is this like I'm seeing furniture or is this like I'm seeing a room, or is this like, I can't even say that.

12:54 Russ comments: AG continues (A) to oversimplify / sanitize Tristan's experience and (B) focus on the thing seen rather than the seeing.

13:09 Tristan: It, it may be, it may be a room, y'know, may be a room in furniture. It's, it's kinda hard to say.

13:09 Russ comments: This time, it is harder for Tristan to stick to the experience.

13:15 AG: Okay.

13:15 Tristan: Um,

13:18 RTH: But he didn't say he was *seeing* it yet. He has said he's somehow [AG: Yeah.] vis, visual-ish, visual-ish-ing as far as he is got. So let's not get him on, get out ahead of him there.

13:18 Russ comments: This is RTH's attempt to get us back on track of the phenomenon. (See the comment at 12:15.)

13:27 Tristan: Yeah.

13:28 AG: Okay. Um, so I'm somehow in the visual ballpark about something I understand to be Emily's apartment. What that is, I can't say.

13:28 Russ comments: This is better, but still (to my ear) is captured by the natural attitude. That is, AG's question is still too much about Emily's apartment (the *image*) rather than about the seeing.

13:43 Tristan: Yeah.

13:44 AG: Okay.

13:45 RTH: And can you say more about what the visual-ishing is, what...?

13:51 Tristan: Um,

13:53 RTH: Is it in the realm of seeing? Or is it in the realm of knowing the physical location? Or physical arrangement?

14:00 Tristan: It, it's, it's in the realm of inner seeing. It's in the realm. Yeah. [RTH: But not...] It's just, it's not like a clear image. It's not like I'm seeing a photograph. It's not like I am seeing a specific moment that I can remember. It's kind of some amalgamation. It's some amalgamation.

14:24 RTH: And is it of a, how, I guess how specific is it of Emily's room? Is it, can you say which room? Inside, outside.

14:39 Tristan: I, I could say, I could say it's roughly the, the living area.

14:45 RTH: But it doesn't, doesn't sound like you're even really *too* confident about that.

14:50 Tristan: Um, I'm a little more confident about that than the other questions, but it's still a little diffuse.

15:01 RTH: So somehow I am seeing-ish-ing [Tristan: Mm hmm.] something like the living area of Emily's apartment.

15:11 Tristan: Yeah.

15:13 RTH: And does it involve people? Or just, or can't, can't even tell about that.

15:21 Tristan: It may involve a cat.

15:21 Russ comments: There is currently a cat on Tristan's lap or desk, and RTH decides (rightly or wrongly) that it will be too difficult to explore the potential cat-ness of the beeped experience.

15:30 RTH: And I think I'm good about that.

15:31 AG: Me as well. Uh, so the next thing I hear is this, uh, "honest." Um, how is that present in your experience?

15:42 Tristan: Yeah, so I think it's, I'm I, it, it, it was "honestly."

15:47 AG: Okay.

15:49 Tristan: Um and so that is, I've sort of just said that word. It's sorta the last word I've said. And um, it's sort of like at the moment of the beep, I can recognize that I just said that word, in a way.

16:11 AG: And by recognize that, so this is, I take it that this is not really about me saying "honest." This is more about something, the recognition that I've said it.

16:25 Tristan: Um,

16:26 AG: Or "honestly," sorry.

16:30 Tristan: This one is, honestly, uh, maybe it's, maybe it's harder for me to do these when I've said something out loud. It's, um, I don't really know how "honestly" is present to myself honestly. It's sort of, it's, it's almost automatic in a way. I dunno.

17:00 RTH: So I gather this is not *latching onto* in the way that we have talked about *latching onto*.

17:06 Tristan: No cuz *latching onto* is usually when I'm like thinking something and trying to find the words or reading something and trying to read down the words. This is kind of just something I've, I've just said. I've just said it.

17:06 Russ comments: I think that *latching onto* has been used in situations similar to the present sample, so I (A) discount Tristan's explanation but (B) accept his overall characterization that *No, this is not latching onto*.

17:22 RTH: I've just said it. I recognize myself to have said it.

17:25 Tristan: Yeah.

17:26 RTH: And that's about it.

17:28 Tristan: Yeah.

17:29 RTH: Alright, then I think I'm good about that.

17:31 AG: Me as well.

17:33 Tristan: And it's, it's a similar thing for George, I guess in a way, except there's not the, it's sort of, he's just said the word. Um, what did, what, what word did I say it was before?

17:44 RTH: "Friday."

17:46 AG: Uh, Friday.

17:47 Tristan: Yeah, Friday is I think what, what I wrote down and I sorta just recognized that he said this.

17:54 AG: And is the, is the George-ness part of the experience? Is it I recognize George should have said Friday? Or is it that I just recognize Friday? Doesn't matter if George said it or Emily said it, or Dave said it, or

18:08 Tristan: I recognize his voice saying it.

18:09 AG: Okay.

18:13 RTH: And is it, I hear George saying "Friday," or is I, I hear George saying a sentence of which the word "Friday" happens to be caught by the beep?

18:26 Tristan: Um, it's, it's sort of the word Friday is caught by the beep.

18:36 RTH: No, I'm not sure that I understand what that means. Is it,

18:39 Tristan: Is that, wait, what, what, what, what was the question again?

18:42 RTH: What I wanted, what I wanna know is have I sort of particularized the word "Friday"? [Tristan: Mm.] Or is it that the beep has happened to catch it on Friday and there's nothing particular about Friday? If that beep would've come a second later, it would've been about the whatever the next...

18:55 Tristan: I, yeah, I would say it's, it's the latter. It's just that the, that happens.

18:59 RTH: The beep, the beep happens to [Tristan: Yeah.] hit, hit on that word. Okay. Then I think I'm good about that.

19:08 AG: May as well. I think, uh, that's the next number 4.

19:12 RTH: Unless we wanna go back to number 1. I don't know why we skipped number 1. So,

SAMPLE 13.1 DISCUSSION STARTS HERE (skipped)

19:16 Tristan: Yeah, number 1, because I just in that moment was trying to read what I said. [laughs] So let's, um, cuz I don't remember the third component of this. I, I said thinking about a past time, Emily had said she was disliked. Um, and I can't remember that to be honest. And I just said, I've just said the word "abrasive" and picturing my landlord, but it's another indeterminate image. And thinking about past that, Emily said she was disliked. So I, I may not be good enough about reporting this one

19:54 RTH: Right. Then let's skip it.

19:57 Tristan: Um,

20:02 RTH: So number 4.

SAMPLE 13.4 DISCUSSION STARTS HERE

20:06 Tristan: So I can hear, um, as a matter of fact, I am watching a YouTube video. Um, I hear the man say the word "bat" as the last word. Um, and I'm sort of innerly seeing a, uh, dented bat that looks like, uh, a yellow pencil with a rubber eraser. This is a, a baseball bat. For some reason I'm watching a video about baseball bats, even though I don't play baseball. Anyways. Um, in this visual seeing, I'm sort of like visually seeing a sort of image that's not the image I'm looking at on screen. So I'm sort of visually comparing. Um, I'm visually comparing the image on screen to an image in my mind that is, um, that is was the image of the video's thumbnail. Um, so that's the sort of, I'm nearly seeing that dented bat that looks like a yellow pencil.

21:32 RTH: So there are two seeings going on here. I'm, [Tristan: Yeah.] I'm understanding one outside, one outer and one inner.

21:39 Tristan: Yeah.

21:40 RTH: And are those, do those seem like equally prominent to you at the moment of this beep, or is one of them more?

21:44 Tristan: The inner seeing is more prominent.

21:47 RTH: So let's, tell me about that. What, what exactly do you see?

- 21:53 Tristan: Um, so I am seeing a, uh, a, I'm seeing this baseball bat that, you know, as I described, looks like a yellow pencil and I'm seeing a, a dent in it, y'know, from, it was pretty prominent dent in, in the, the middle of it. And I'm sort of seeing this image as I sorta like recognized that this was the video's thumbnail, y'know, before I clicked on the video, this was the image that I saw. Um, so I'm sort of comparing it, if the video on this, if, if the image on the screen matches this image I saw before I clicked on the video of the, of the thumbnail.
- 22:42 RTH: And is that comparison compar, comparing, is that directly present to you at the moment of the beep? Or is that, I'm giving you sort of an overview of what I'm, what I'm doing here. I'm, I'm comparing these things together, but [Tristan: I'm sort of,] at the moment I'm seeing,
- 22:58 Tristan: Yeah, I'm sort of, I had this inner train of thought at this moment that is not in words, but is, um, is something along the lines of, is this the dented bat from earlier, or from the thumbnail?
- 23:16 RTH: Okay. Aright. So I'm, I, I'll come back. I wanna come back to that, but I would still like to come, nail down some details about the seeing. So I see a yellow bat, [Tristan: Mm.] and when I'm telling these guys about it, I say, it looks like a pencil. Was the pencil-ness of it present at the moment of the beep, or is that in the telling of it to us?
- 23:38 Tristan: That's, that's a little, it's a little more so in the telling to you.
- 23:44 RTH: Okay. So that's a sort of a metaphorical description of the way this bat looked, looked. But at the moment of the beep, I wasn't thinking about the pencil-ness of it. I was thinking about the bat and the dent-ness of it.
- 23:55 Tristan: Yeah. Well, the, the, the bat is, is designed to look like a pencil. So it's kinda like a trompe l'oeil. So it's just kind of a factual statement. And I wouldn't say that at the moment I'm, am I imagining I'm *not* recognizing that, but I'm not thinking, *oh, this looks like a pencil.*
- 24:15 RTH: Okay. And, and, and when you see this bat, regardless of what, what is on the screen or regardless of what the thumbnail was in your inner seeing at the moment of this beep, is this bat straight up and down or crooked or sideways or angled, or?
- 24:32 Tristan: Oh, I didn't really, I didn't really wasn't that detailed about it at that, at my moment of recording.
- 24:39 RTH: And, and do you think that it was clearly present in one of those orientations, you just didn't write it down? Like, do I see it, do the, the question I really wanna know is, do I, do I see this clearly enough at the moment of the beep to have been able to say, well, it's like this, I didn't write it down, so I forget, but, but I saw it clearly in one of those orientations.
- 25:04 Tristan: I, it's possible that it might've been, I, I, I can't, I don't wanna speculate. Um, yeah, I mean, if I were to say, I would say like this, but then again, I don't wanna speculate.

25:20 RTH: So what I'm, I don't really much care about the angle of the bat,

25:25 Tristan: Just how, how precise it is that

25:26 RTH: What I wanna know is how clear you're seeing it.

25:29 Tristan: Do I see it in a specific visual configuration. I believe I may, I believe I may see it in a specific visual configuration at that moment .

25:44 RTH: With, with clearly-seen-at-the-moment details like the yellow of the bat, uh, and the dent?

25:55 Tristan: Yeah. Um, those, those I can clearly see. Um, and by clearly, see I don't say like it's a photograph. Sort of like I can, like maybe compared to, compared to my last visual images, this one's more clear.

26:17 RTH: Okay. And, and am I seeing just the little piece of the bat that's got a dent in it, or am I seeing the old bat in the dents in the middle of it? [Tristan: Uh.] Can't tell? Don't remember?

26:33 Tristan: Well, I can sort of, I sort of see it in a specific scale. So I sorta know how much of the image it's taking up. And it's taking up most of it. It's fairly close, so I may not see the, the handle, but I'm, I can't be for sure. Um, and, but I'm definitely most prominently thinking about the *dent* in the bat. So it's fairly large dent from being hit by a ball. So not a small dent. It's fairly, fairly prominent.

27:03 RTH: And so when, what I, what I would really like to do, if I could do, would be to be inside your apparatus seeing this the way you see it, which, which obviously we can't do. So we gotta do it in words. So the, so what I wanna know, what I want to know is, do you see the dent clearly? As opposed to, well, *I know that I, I know the features of the dent*. It was three or four inches long and whatever I,

27:43 Tristan: Yeah, I, I, I see the dent. I see the dent clearly.

27:47 RTH: Okay. As clearly as you can see me on the screen now?

27:54 Tristan: Um,

27:54 RTH: More, more clear, less clear?

27:59 Tristan: As clearly as, as clearly as I see innerly, which is less clear than... If you, if you tell me to focus on you now, and I'm visually focusing on you, it's less clear than that. It may be more clear than, it may be more clear than some. If you caught me at the beep and I say, oh, I happen to be looking at this, you know,

28:23 RTH: But that is what, that is what makes our task interesting because, uh, there's really no, it's not at, it's all, not at all necessary that you see me clearly *most* of the time. When

you, when I call your attention to me, *I look at me* and see, can you see me clearly? Then you can look at me and see me clearly and say, yes I can. But maybe most of the time you're not paying any more attention to me, even as any more attention to me than you are to the dent in the bat, [Tristan: Mm hmm.] That's, that's part of what, what we try to try to tease apart, I guess. Don't wanna take any of it, any of that for granted.

28:58 Tristan: Yeah.

29:04 RTH: So what I've got about this seeing is that I am in a seeing sense, seeing innerly, seeing a yellow bat with a dent in it. And this is a more articulated seeing than the seeing of Emily's room.

29:25 Tristan: Mm hmm.

29:27 RTH: But it's not the kinda seeing that I would say I am seeing the middle two thirds of the bat, and that was or had disorientation, and then I can tell you what the details of the innerly seen dent was, regardless of whether that matched the externally seen dent.

29:48 Tristan: Mm hmm. Yeah, I think that sounds reasonable.

29:55 RTH: And then there was some comparing of some knowledge about this as a thumbnail and a comparing. What... [Tristan: Mm hmm.] tell me more about that.

30:10 Tristan: Um, well, if I could take you through my train of thought, it was, the image came up on screen of him showing the dent in the bat, and then I'm saying to myself, "oh, isn't this the thumbnail?" And then I'm thinking, *I'm innerly seeing the thumbnail*. And, um, and so the video at this moment may have gone beyond the, the point where he showed it in that particular figuration. So what I'm most thinking about in this moment is the, the thumbnail and whether the image has matched it, um, [inaudible].

31:00 RTH: And, and is what you just told me more-or-less the 30,000 foot overview of the what's happening and what's happening. [Tristan: Um.] And, and that's spread out over time, over some number of seconds or whatever?

31:17 Tristan: That's spread out over a, a fairly quick moment in time. And in my notes, it says, looking at dented bat. So in my notes it says that, yeah. In my notes it says that I am looking at the same, uh, he's showing the dented bat on screen.

31:42 RTH: Okay. And then he is saying something about the bat. And the "bat" is the last word I understood.

31:55 Tristan: Yeah. [RTH: And,] It's, it's just that "bat," "bat" was the last word. And I, as a matter of fact, I've, I've understood the content of what he says, but the word bat is what sorta sticks out to me as the,

32:10 RTH: And so does that mean I'm hearing with comprehension what he's saying and the beep catches, [Tristan: Yeah, just I'm,] and the beep catches me at the word bat, but

I'm not making anything special about the word "bat." The beep happens to have [Tristan: Yeah.] got that.

32:21 Tristan: Yeah.

32:21 RTH: And then have we talked about everything in this sample?

32:30 Tristan: Yeah, that's it. And that's my last sample, so it's kinda short, a short day.

32:38 RTH: Okay. Sounds good to me.

32:41 Tristan: Yeah.

32:43 RTH: So shall we do it? Shall we do it again?

32:47 Tristan: Yes, can do this time.