

**TRANSCRIPT WITH COMMENTARY**  
***Do I Really Have Internal Monologue?***  
**Lena Interview 2:**  
**DES Sampling day 1**

Below in black is a word-for-word transcript of the February 20 interview with Lena that is available on YouTube at [youtu.be/CIu5bNNXS4E](https://youtu.be/CIu5bNNXS4E). 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  
Lena = Lena

00:02 RTH: So, this is going to be Lena's day 1 sampling. And I would remind us (make sure we've got everything running here). I remind us that, what the rules of this engagement are, that you don't have to tell us about anything. If you would prefer not to tell us about something you should say, I don't want to talk about this and we will respect that and uh, and but if you say we're gonna, you're willing to talk about it, then we should be able to ask anything that we want about that experience. [Lena: OK.] And, and you could change your mind about that, you know, you should feel like you're the controlling interest in this deal. [To Alek:] Anything else I should be saying as far as this preamble is concerned? [Alek: I don't think so.] [To Lena:] And any questions or comments or whatever that you would make about the procedure? This is going to be your first crack at it.

00:54 Lena: Um, yes. So a suggestion that I realized when I wore the thing. When you, when the beep goes off, it's just like a long beep until you reset it. [Alek: Yeah.] I realize it's hard for me to hold on to the experience with the long beep. Like maybe if it was like a four second beep [Alek: Um hm...] rather than like a continuous beep 'cause then I have to like, Oh I gotta go turn it off 'cause I can't think with that beep in my ear. You know? Um, that was, that was like the one thing that I realized that the beep can be distracting sometimes. Um, but like maybe like a four second beep. Then I know. Okay. All right. That's the beep for sure. You'll get it four seconds and then it's over on its own. And then I can go to the recording, or focus on the recording.

01:37 RTH: I think there are, there are some people for whom, like you, think that a short beep would be better, but we could talk about why it is a longer beep--there are historical reasons and practical reasons and whatever, whatever for that. But the..., And, and I think that it could be that you'll get better at that as the, as the, as you get more experienced then you'll get more able to filter out the beep. But the main purpose of the long beep is that we want you to get your, we want to force you, so to speak, to get into action. If the, if you know the beep is going to come, it's easy to just, Well, y'know, I'm just gonna keep on going and I don't have to do anything about it. But this [refers to the long beep], this requires you to take some action in the direction of reporting. And, and I think in general, that's a good idea. Might not be a good idea for you. And, and we have, we have ways of getting around that, not with this particular beeper. So we can try, we

can try other methods if we have to, but they have disadvantages as well. So I would say, well, let's stick with this for the moment, for a day or two and see whether that improves. We hear your pain, let's put it that way, but, but let's, let's not change it right at the moment. Maybe, maybe down the road ....

03:05 Lena: Yes! No, I can, I, I mean, that's essentially kind of what I had to do is filter it out. Um, but yeah, we can keep it the way it is and see how it goes.

03:16 RTH: Okay. In the history of things, the lengths of the, the requirement that you, that you stopped the beep is how the randomization was done before computers were..... This beep is a computer in your hand, basically. But when, when I started this 40 years ago, there weren't computers even on tables hardly, let alone in your hand. And so....

03:39 Lena: I wonder if there's like an app?

03:39 RTH: I've got one of those, too, but....

03:39 AK: He does have an app.

03:39 Lena: That's a problem? Oh! They thought at all.

03:41 RTH: There's lots of...

03:43 AK: They're great suggestions. You're right. And we do have a method for a short beep that stops itself. And we're, we're flexible about that. But I do think if you give this a couple of more days and ...

03:53 Lena: ...give it and you'll get used to the beeping and all that stuff. Okay.

03:58 RTH: So the, so the end of this story is, we don't want you to pretend that you're getting used to it. If you do get used to it, that's great. But if it still continues to be a problem, let's fix it. The object is not to sweep something under the rug. Anything under the rug, including, well, I still can't deal with this beep deal. That's. if a couple of days from now we're still doing that, then we'll, we can do other, we can do other ways which have other disadvantages.

04:25 Lena: Okay. Well if it's distracting me and for some reason I can't filter it out, then I'll, I'll tell you guys.

04:30 AK: We want to know about that.

04:30 Lena: Yeah, yeah. Perfect. Thank you.

04:34 RTH: Other comments or questions? [Lena: No, no.] Then I say we should go for beep, beep 1. And we're going to alternate back and forth.

04:40 AK: I think you should start.

## SAMPLE 1.1 DISCUSSION STARTS HERE

- 04:40 RTH: [To Alek:] Me you me you? Yeah, number one. [To Lena:] And I would say about our interviewing, our interviewing [pause] procedure, I guess. We're both trying to get the same thing; or all of us, hopefully trying to get the same thing. We would like to develop a joint understanding of your experience. I will start the interview process on this beep and if Alek doesn't understand my question or doesn't understand your answer or both or neither or has additional questions or something, she can chime in and then the second beep we'll do it the other way around. So it's like two against one, which is not exactly fair, but that's,
- 05:20 Lena: I'm ready to be cross examined. [Alek laughs.] Okay.
- 05:24 RTH: Number one.
- 05:24 Lena: Do I tell you [inaudible].
- 05:25 RTH: Yes.
- 05:25 Lena: Okay. So in my first, inner experience, um.... So I just, do I say what I was doing or just kind of give you whatever I want to say.
- 05:36 RTH: We, we're interested in what your experience was. If, if that requires telling us what you were doing so we can understand what your experience was, then you gotta tell us.
- 05:43 Lena: Okay. Okay. So, um, I was, on the toilet [laughs] and I was um, looking at my phone. And one of my cousins, um, made a post on her Facebook about some, one of those questionnaires where one question was how, uh, which out of her siblings is the smartest in her .... Her answer was, um, we are all smart. And I kinda like went into this mental tangent about siblings. And I don't know that it was exactly of my voice specifically, but it felt like I was going into like concentrating on the meaning of my relationship with my brother, my sibling, and genetics. And how he got what he got out of our parents, I got what I got out of my parents. And, and how do those genetic factors, um, play a part in how we're different and how we're the same. And like who, who picks the lucky straw. And, um, and I noticed that that kind of made me feel a little uncomfortable, like kind of comparing myself to my brother like that. And you know, thinking about how you determine who's more intelligent from the other, 'cause I could say my brother is 20 times more intelligent than I am when it comes to certain things. And then on other side of life I'm more intelligent. So it's like hard to be exact with who has the more higher supreme genes. I went on this crazy tangent. And I noticed that when the beep went off, I was like so focused on it that I even forgot I had the beeper, which was probably like good for you guys. So I was like, Oh, I gotta write that down. So I wrote it down. I noticed that when I went back into thinking of the experience, I realized like I kind of was feeling like generally uncomfortable and maybe like a little bit of uh, um, anxiety. And I thought like, Oh, maybe like I was feeling a little anxious because I was driving to here and I, um, had to take the Las Vegas Boulevard, which was a terrible idea because it was more time, more traffic, and I almost rear-ended somebody and that like jolted my heart rate a little

bit. And I think maybe that anxiety just kinda stuck with me when I went to my first class. So that was my first experience. That's what I reported.

05:43

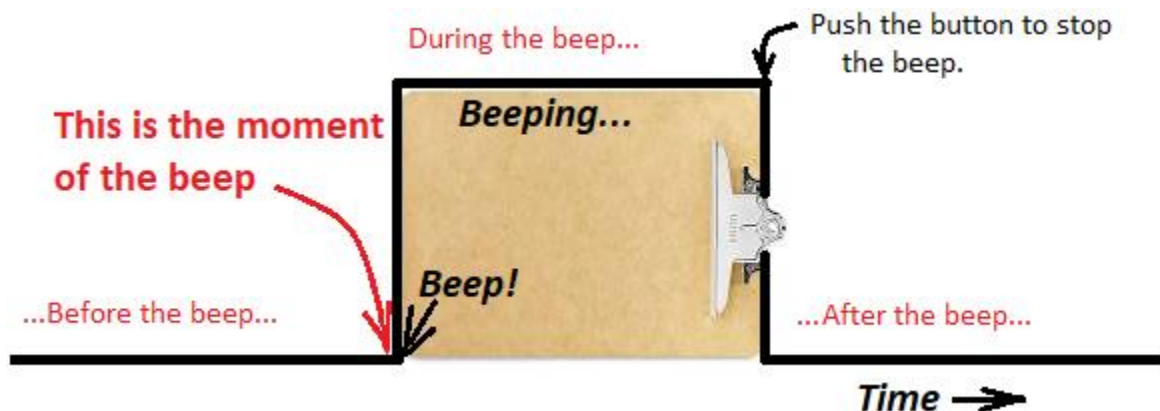
Comment: This is a very typical first-day-first-sample DES description. Lena had been asked to report only the experience that was ongoing at the moment of the beep, but her description is an unspecifiable admixture of context, background, experience that was ongoing at the moment of the beep, speculation, philosophizing, reacting, generalizing, interpreting, and so on. If you want to take the exploration of inner experience seriously, you have to face the fact that "Please report only what was in experience at the moment of the beep" *seems* like a simple instruction, but it is not. The fact is that most (as in nearly all) people are not good at the two fundamental skills required by any serious attempt at investigating inner experience: distinguishing between experience and all else (context, background, etc.); limiting themselves to the moment of the beep and no other time.

08:17 RTH:

Okay. So, so that's a, that's a long story I guess I would say. So the, the, and... And first off I want to understand what the story was. So you're on the toilet, [Lena laughs] the, reading the Facebook posts. And the Facebook posts triggers this. Well, I basically the post was about who's the smarter of your siblings or something like that. And then you go into this reverie or whatever about, about that. [Lena: Yeah.] And somewhere in there, the beep comes. Is that right? [Lena: Yeah.] So, it, it might be useful for us to use this kind of a, a mnemonic or something like that. So this is time marching on. I walked into the bathroom, I'm sitting on the toilet, I'm reading the Facebook, this is time going this way and the beep happens right here. [Lena: Um hm.] And the beep continues until you turn it off. You stop the beep, here's the beep, the beep stops, and then time, time continues on.

08:17

Comment: This is the clipboard timeline mnemonic:



09:12 Lena: Um. hm.

09:13 RTH:

So the moment that we're interested in, mostly, is this moment right here, right one microsecond just before the beep occurs. [Lena: Um hm.] And I'm gathering, it's a fact of the universe that I'm on the toilet, but that's not part of my experience at the moment. It's true that I'm there, but I'm not attending to that in whatever.... That's background or

whatever. And then there's the [pause] reverie--and that's my word, not your word. So I'm a little bit uncomfortable with that. But there's a contemplation [Lena: Yes.] of the, of the genes and family and whatever. That's somewhere out here. [Lena: Um hm.] And then the beep happens, and it causes you to focus back onto here. [Lena: Um hm.] And that's, so this is what we're, this is what we're aiming at. So right there, are we still, are you still in this contemplation mode? Is that still ongoing? Or has the contemplation mode sort of ended in favor of feeling uncomfortable and anxious? And I, and I'm not sure I understood the uncomfortable and anxious. Was that back out here somewhere? I had a, I had a close call and the anxiety might still be ongoing through this whole thing?

09:13           Comment: Here RTH and Lena are exercising/practicing the skill of distinguishing the moment of the beep. That's a necessary subskill for the later task of limiting themselves to the moment of the beep and no other time.

10:23 Lena: I noticed the anxiety after the beep. And so like I, I realized the beep came and it pulled me out of my reverie as you said. And I, um, turned off the beep and I started immediately writing about that tangent I was in. And, um, then I realized after recording my tangent that, Oh, I, I'm feeling like a little anxious right now. So I'm a little... Maybe I should write that I was a little anxious.

10:51 RTH: Yeah. So on the time, on the timeline here and the beep comes here, I write about the beep and then I feel anxious out here somewhere? [Lena: Yes.] Is that right?

10:51           Comment: Note that here, as DES investigators frequently do, RTH speaks in the first person ("I write," "I feel") about Lena's experience. This seems a natural way of conveying that we're both in this together, trying to apprehend Lena's experience. Note throughout these interviews that Lena (like most DES participants) is not at all confused or taken aback by RTH's frequent moving into and out of the first-person.

11:00 Lena: Somewhere after the beep.

11:02 RTH: Okay. So that's after the beep. This is, this is the moment that we're interested in right here [points to timeline]. And at that moment, now I'm gathering, I wasn't feeling anxious....

11:02           Comment: We're still practicing sensitizing ourselves to the moment of the beep.

11:08 Lena: I was not noticing anxiety.

11:09 RTH: There may have been anxiety process going on in my body that started clear back over here [Lena: Right.] and my adrenal glands are doing whatever they do or whatever. But at this particular moment I wasn't paying attention to that. Is that, is that right? [Lena: Yes.] Okay. So at the, [clears throat] excuse me, at the moment of the beep, [Lena: Um hm.] is the tangent? The tangent is going on? So the tangent has started here. I'm tangenting whatever that means. [Lena: Yes.] I'm considering my parents and my brother [Lena: And all the things] and all that. All that stuff is going on. And that's caught in flight by the, by the beep?

11:09           Comment: Notice why the insistence on the precise moment of the beep is important: either anxiety was in Lena's experience or it wasn't, and to answer that question requires precision about timing.

11:44 Lena: Yes. The beep, like when the beep happened, it pulled me out of it. I feel like if the beep didn't occur, I would've continued in that for whatever amount of time.

11:55 RTH: Okay. So the tangent. [Lena: Yeah.] So, so we're tangential. I guess, [Lena: We're tangential. (smiles)] at that moment. So now I'm gathering that the tangent itself took some number of seconds or maybe even minutes or something like that [Lena: Yeah.] the a fairly long time to think about all the things that you talked about. Could be this, it could be...

12:13 Lena: It's weird that you say that, because my, you would think that when all the things I wrote that that took a lot of time to think of all that, but I feel like it was maybe at best 30 seconds.

12:24 RTH: All right. 30 seconds is a lifetime [Lena: Okay.] as far as experience is concerned. A lot of stuff can happen in 30 seconds. [Lena: Okay, that's true.] And uh, so we're, we're, we want to be even more precise than the 30 seconds. [Lena: Okay.] So at the, at this moment that the beep occurs as best we can and we're not going to be perfect about it. But as best we can be, what of this tangent is in your experience? Or maybe it's, maybe it's not even a tangent. So what is in your experience, right then? The tangent is certainly in the vicinity and it was before and after, maybe right then, too. But it's possible that right at that moment I was hearing the wind outside or the jet flying over or whatever. [Lena: Um hm.] I'm not trying to talk to you out of the tangent, [Lena: I understand.] I'm just trying to...

12:24           Comment: We have spent the last 4 minutes refining the notion of the moment of the beep. Now we turn our attention to experience ("So what is in your experience, right then?")

13:12 Lena: ...see the surrounding I guess. Um, I guess outside of that I was focused on the other people coming into the bathroom. (I was using the restroom at UNLV) and um, maybe I, y'know, could hear the sounds of others washing their hands. And [inaudible] background...

13:32 RTH: So I think I mis, I may have misled you with my question. I, I'm not asking you to, to report about the other things that are, that are going on. [Lena: Okay.] What I... unless they are in your experience. What I was trying to do was to acknowledge that experience comes and goes. So I could be, I could be thinking about the [pause] the genetics and then I hear the guy or the woman at the sink and then I, then I think about what my brother is [inaudible] this and then I hear that the over there flush [Lena: Um hm.] and so it... All I wanted to say was that it's not that once we started this it has to be that until the end. [Lena: Um hm] But I wasn't saying I need a complete catalog of all sensory aspects...

- 13:32      **Comment:** Recall that we are interested in directly-at-the-moment-of-the-beep-apprehended experience, and nothing else. What *might* have been experienced in the situation is *not* our interest.
- 14:18 Lena:    Got it. Over. Okay. Ask me again, maybe if hear the question...
- 14:19 RTH:      What I, So the, what, what, what I'm trying to do here is to help us zero in on what was in your experience right here at this particular moment. And so far the account of the tangent is a, is a quite varied thing. There's mother and brother and father and genetics and whatever. And those all could have been present. All simultaneously right at the moment of the beep. [Lena: Yes.] Or it could be that I was thinking about my brother and being smart that way and me being smart this way. And what kind of question is that? All the, [Lena: Um hm.] I'm trying to zero us in on this particular moment. [Lena: Okay.] And this is the first sampling day and we told you on the zeroth sampling day that we didn't expect you to be very good at that because.... I think what's happening right now is we're contracting your notion of what was happening at the moment down, the timeframe down to a much more precise than you thought it was going to be. And that happens almost every time. [Lena: (has been nodding throughout) Um hm] Maybe even every time. Nobody realizes how precise we want you to be. [Lena: Um hm.] And it takes this kind of practice [Lena: ...to get inaudible.] to get there.
- 15:35 Lena:    So if I truly go into that moment again and um, think about exactly my experience just before the beep, um, I could, what I could recall is my sensing of my own self-evaluation in compared to my brother.
- 16:05 RTH:      So at the moment now, as we're, as we're best, as best [Lena: (has been agreeing throughout) Yes.] we can do trying to zoom in, I'm focused more on myself. Is that right? [Lena: Yes.] And what I am like. [Lena: Yes.]. And it's in the context of how that comparison to my brother or whatever, but mostly about myself?
- 16:21 Lena:    Yes. And how much of myself is controlled by what my genes are from my parents and on how much of myself is something that I developed from just experience.... Yeah....
- 16:37 RTH:      ...And how did, how does that present itself to you?
- 16:41 Lena:    Um, by, well, the experience aspect, I kind of see where I've led up to in this point in my life and the choices I've made. And I could see how my experiences and choices dictated this, that, that exact moment of me looking back. And then, um, seeing the similarities between myself and my parents and relating that to also why I make certain choices. And I'm seeing that also in my brother, how he's in the same way and has done the same thing, but he's made obviously much different choices in life and he's a different person. He got different aspects of our lineage than I did. And just I was comparing that to him. Yeah.
- 16:41      **Comment:** Here is an exercise for the reader. "See" has at least two very different meanings: (a) to visualize or apprehend with the eyes (as when the driver says "I didn't see the stop sign"); and (b) to grasp or understand (as when the traveler says "Now I see

why taking the Interstate misses the important features”). As an exercise paying attention to what people say, I will reprint Lena’s 16:41 utterance, replacing every instance of “see” with “visualize/grasp.” Your task is to try to figure out which meaning Lena intends by “see.”

I will leave some space below so you’re not tempted to peek.

16:41 Um, by, well, the experience aspect, I kind of visualize/grasp where I've led up to in this point in my life and the choices I've made. And I could visualize/grasp how my experiences and choices dictated this, that, that exact moment of me looking back. And then, um, visualizing/grasping the similarities between myself and my parents and relating that to also why I make certain choices. And I'm visualizing/grasping that also in my brother, how he's in the same way and has done the same thing, but he's made obviously much different choices in life and he's a different person. He got different aspects of our lineage than I did. And just I was comparing that to him. Yeah.

So what do you think: did Lena intend “visualize” or “grasp”? The interview continues below.



17:28 RTH: So throughout that paragraph, you used the word, "see": "I see this" and "I see that." [Lena: Yes.] The word "see" is a fairly ambiguous word. So I want to make sure that I understand what's that...

17:38 Lena: Visualize.

17:38 RTH: So you do mean visualize.

17:40 Lena: Yeah, I'm visualizing it. It's like a vision.

17:40 **Comment: Dear reader—is that what you expected?**

17:42 RTH: This is a visual experience. [Lena: Yep.] And so right at the moment of the beep, what is, what do you see? And I'm not trying to talk you into this being a visual experience.

17:42 **Comment: If someone reports a visual experience, it seems to us that perhaps the most straightforward question is, "What did you see?" But note that RTH leaves room for Lena to change her mind about the visual nature of her experience.**

17:51 Lena: No, no, no, that's a good question actually. It's kind of [inaudible]. I kind of see it like, like a play. [looks a bit sheepish] Yeah. Kind of like my brother is reenacting the things that I'm thinking and then it's like I can see his movements. And it feels like, you know, um, like when you take a picture of somebody moving and then they're like light, the light drags or lags, like I'm visualizing him moving around like that [looks quizzical] as I'm thinking about him, um, and his life experience. And then when I see myself, I don't see myself like that. I see myself as more like when I think of myself, I see myself very still. I don't see myself moving around like that. When I visualize the scene of what I'm thinking.

18:39 RTH: So do I understand that, that, and now we're going to zero in on this, on this time frame right here [gestures to timeline], but a little bit before the beep I had been visualizing my brother and he's moving, swirling light-y, whatever [Lena: Yeah.] And but that's sort of over with. And now I see myself but I'm not swirl-y. [Lena: Yes.] And that gets caught in the moment of the beep? Or are, are, are both of those simultaneous at the moment of the beep? or? not...

19:03 Lena: It's like I was in that moment just before the beep happened. Like I was deep in that visualization of asking myself these questions and then, as I'm asking myself these questions, I'm in this visual of seeing how my brother is represented to me through whatever it is I'm saying. And then when I reflect on myself in that same way... It's like it's not happening literally like as you're saying. I, I feel like it's happening layered [RTH: Okay] kind of experience. Like maybe I'm having... Like the visual is happening on top of the thoughts and the questions. So it's like they're both happening at the same time. I'm narrating the visual that I'm seeing.

19:47 RTH: Okay. And so at the, at the moment of the beep as best we can reconstruct at this particular moment, [Lena: yeah.] I am visualizing this scene and I have some narration

involved [Lena: Yes.] about the scene. And the visualization involves both my brother light moving around in some.....

20:04 Lena: Yeah, weird wisping around light somewhere.

20:05 RTH: ...weird wispy way...

20:05 Lena: Yeah, I don't know where that came from. It's just how I saw it.

20:08 RTH: Okay. And, and I, and my, and myself being still. [Lena: Yeah. Yeah.] And those are all seen, seen simultaneously?

20:16 Lena: Yeah. Like there, it's all happening stacked on top of each other.

20:16 Comment: Lena has described, for the last two or three minutes, substantial visual details of her imaginary seeing of her brother and herself.

So here's another exercise for the reader. Should we believe that Lena was actually innerly seeing her brother and herself at the moment of the beep? My answer is below (no peeking until you answer it for yourself).

RTH's answer to the exercise for the reader: I don't think we know one way or the other. We have established that Lena's concept of *the moment of the beep* was far too broad (30 seconds or so; see 12:13). And her concept of *directly apprehended experience* was also far too broad (including context, speculation, etc.; see 5:43). We do *not* have reason to be confident about what Lena is describing. In the DES view, no amount of interpretation, word analysis, interrogation, or whatever can overcome the fact that Lena was not a skilled apprehender of her experience at the moment of the beep.

That does not mean that Lena is a bad DES participant. On the contrary, there's lots of evidence that she *will be* a good DES participant. But she is *not* skilled *now*, and she was not skilled *when this beep occurred*, so we have to accept that Lena very likely does not know what she is talking about, and neither do we. Our aim is *not* to figure it out—we think that is impossible (DES discards first-day beeps). Our aim is to help Lena become more skilled so that *next time we sample* Lena will be better able to apprehend and describe her experience.

Note that we did not try to talk Lena either into or out of visual experience. We indicated to Lena our sincere interest in getting the details right. Our discussion of what was before, during, and after the beep may help Lena become more skilled in recognizing the moment of the beep. And our discussion of the details of her visual experience may help her to become more skilled at apprehending such details in the future. (Or maybe not.) That is the heart of what DES calls the "iterative" procedure: Maybe, across time, we'll get better at apprehending and describing experience. We shall see.

So in an important sense, we don't really care whether Lena had or did not have visual experience at the moment of this beep. What we care about is whether we started the process by which Lena and we can be trusted in our apprehension and description of experiences *next week* (or whenever the next sampling day is).

20:20 RTH: Okay. And the narration portion, is that more prominent, less prominent, equally prominent than the visual?

20:28 Lena: I think more on the prominent side and the visual is kind of more background to the thought.

20:35 RTH: And by "more" do you mean 60-40 or 90-10 or 99-1?

20:35 Comment: We use these numeric proportions to help understand what Lena means by "more ... prominent." We don't expect participants to be able to estimate such proportions accurately, ...

20:41 Lena: Oh, 60-40.

20:41 Comment: ... but we think Lena's "60-40" conveys that Lena considers her narration to be somewhat, but not hugely, more salient than her visualization.

20:41 RTH: So both are fairly prominent [Lena: Yeah.] with the narration...

20:48 Lena: Yeah, both are fairly prominent with the narration being slightly more stronger, slightly more obvious.

20:51 RTH: Okay. And so let's talk about the narration. What exactly do you mean by the narration?

20:55 Lena: Well, what I hear is my voice and I hear myself, my talking and my questions and my contemplation and um, and yeah, that's right.

21:09 RTH: And what exactly is your voice saying?

21:09 Comment: At 17:42 RTH said, "If someone reports a visual experience, it seems to us that perhaps the most straightforward question is, 'What did you see?'" The same applies to someone reporting hearing a voice: "What did you hear?" or some variant thereof is the straightforward question.

21:14 Lena: Kind of what I wrote down, like just really, um like, it takes some extra thought to actually form the question, but like, especially when I have to write it down, I have to really think about it. But the narration starts out as a feeling maybe about what I'm experiencing. And then I analyze the feeling really quickly and then I'll start questioning the feeling kind of, if that makes sense. And that's how I develop questions to myself about whatever got pushed. So like I got pushed by reading that one question on Facebook and um, that created a feeling and then I focused on that feeling and then I put a microscope on that feeling and then all these questions came out of that one feeling. If that makes sense?

21:14 Comment: Note that Lena gives a very abstract, theoretical answer to a very concrete, specific question...

22:05 RTH: So the, the interesting thing, I guess, I for, for me, Alek can speak to her, her interests as well. But the interesting thing to me is what the details of these things, these things are. So a feeling followed by a microscope followed by a series of questions is I would say at a, I want to understand what that's like. So does that, do we mean sequentially? Like, like first there was a feeling and then there was an analysis and then some questions came [Lena: (pensively) Yeah.] And, and the feeling was an emotional kind of a thing and then there was the microscope of which is an attentional kind of a thing and then there was the word kind of a thing or ...

22:05 Comment: ...but RTH accepts her answer, merely trying to clarify it. That is, RTH in no way tries to talk her out of hearing a voice.

22:47 Lena: It almost feels like it's all happening at once and then, and then like, like it's wrapped on itself. Like it's like a structure that has no level, no like one thing here, one thing and one thing here is just kind of like, I don't know, I'm relating it to this because I'm learning about it and I'm sure you guys know, but you know proteins that create their secondary tertiary quaternary structures and they kind of fold on themselves and they create these weird shapes. Like that's how it feels. Like that's how that moment felt. And then I just kind of like when you focus on whatever it is first, it's the feeling first. You kind of open

that part up and then you're now in that one part. And then now next thing you know, I put my attention or my micro, my inner microscope on whatever that feeling is that stuck out. Like maybe there was like 10 other feelings in that, but I just decided to pick that one feeling for whatever reasons I don't know, like that's more subconscious I think. And then I just hyper-focused right there.

23:50 RTH: So the, the challenging and interesting and fascinating thing about these conversations is we don't know what the heck you're talking about.

23:50 **Comment: A large part of the skill (or art) of DES is to be genuinely confrontational and supportive at the same time. (That's how you would treat a co-investigator, right?)**

24:02 Lena: [laughs] Okay.

24:03 RTH: And, and we, and we, and, and we suspect that you know something about what you're talking about [Lena: (shrugs)Yeah.] but don't yet know how to put it into words [Lena: Right.] in a way that the outside world can understand because you haven't been forced to do this by this kind of a procedure. [Lena: Not common, yeah.] So we, we are expecting us to be not very good at answering and asking the questions and you to be not very good at, at answering them. And that's why we have to do this more than one time. So the object of the first, this interview, or this day that we're spending together is in part to try to figure out what your experience was at the moment of [snaps fingers] this particular beep. And also in part to I, guess, plow the soil so that the next time we do this we're better at it. [Lena: Yeah.]

24:50 And, and so what I would say about this beep is that we started out with a pretty long timeline here, and then we're doing the best we can to zero in on the moment that we were trying to get us to be interested in, [Lena: yeah.] but you weren't prepared to pay attention to that at the moment of the beep because you didn't understand how precise our our moment was. [Lena: Um hm.] And that's the way the first day always is. [Lena: Okay.] This is not a failing of yours. It's not a failing of ours. It's if you want to get, which we do.... If, if one wants to get a high-fidelity view, we have to go through this kind of thing. [Lena: Yeah.] So I would say we should sorta go onto the next, next beep and let Alek ask about that. [Lena: Okay.] Not to say that we have completely understood this beep, which we haven't, but we maybe have understood it to the place that you are capable of telling us about because you weren't ready to look for it at the, at the moment of the beep. So we, we're trying to corral ourselves around your experience and, [Lena: Um hm.] and, and what I hope that I have conveyed, what I have tried to convey is that I'm interested in all of the aspects of your experience. I'm interested in the viewing part and the narration part and the focusing part and the imaging part and the weird part and the toilet part and the whatever, all that stuff is all, [pause] on, it's none of it off limits. I mean I, I have tried to say I'm interested in any of that. Whatever, whatever your experience happens to have singled out or multiplied out or whatever happens to have focused on when the, when the beep occurred.

26:38 Lena: Okay. All right. I think I kind of understand what you're saying in terms getting down to the wire. [Alek: Yeah.] I think I just was very caught in the tangent and didn't know how to record that.

26:51 RTH: And and so, so the, the thing about this interview, which I think is a fairly honest thing about this interview is, is we, neither of us know what the other guy's talking about. I don't know exactly what you're talking about. You don't know exactly what I'm talking about. We take that seriously. I think most of the time people just presume that they know what the other guy's talking about and go happily on their way and never really understand what the other guy was talking about or whatever. We take it seriously and try to have structured a situation where we can sort of gently or gradually or whatever, get better at it, maybe. Maybe not. This situation might not work for you. Maybe the beep really does destroy things in an essential way for you, and this process is not going to be effective for you. We... That would be fine with us. We're not, we don't want to pretend that it's a good process when it's not a good process.

26:51 Comment: The last several RTH interchanges have been a transparently genuine description of the heart of the DES process.

27:45 Lena: Okay.

27:47 RTH: So I think we should go on to be number two unless you've got questions or comments or, or whatever.

27:37 Comment: You'll notice that we left sample 1 pretty incomplete and resisted the temptation to "tie it up with a bow" or pretend we understand it more than we do. Recall that DES is a fundamentally iterative process; these 27 or so minutes have been training for *future* sampling days.

27:53 Lena: Um, no, I have no questions. I can go to beep number two. I'm not sure if I did the exact moment in the way before so, but maybe we can get in there together.

28:06 RTH: So, so the, the purpose of what, let me say one more thing about that. The purpose of our conversation is for you to understand the kinds of questions that we might ask [Lena: Yeah.] and that will probably make it easier for you to pay attention to what's going on in your, in your experience [Lena: Yeah.] tomorrow or whenever we, whenever we sample again.

28:06 Comment: Here again, the object is to be transparently genuine, as would be desired in a co-investigator. As an exercise for the reader, in the upcoming exchanges (through the end of the interview), can you spot any place where the investigator is less than fully transparently genuine?

28:24 Lena: Um hm. Alright, perfect. Um, is it useful that I tell you what I was doing before the beep happened? Like the, like where I was? Or does that not really matter in terms of the beep itself?

28:40 AK: The answer is it depends. You know, we really are interested specifically in the experience, but some people like to say, here's where I was and then get into the experience. Or sometimes the experience makes no sense unless we understand I'm doing math homework or something, you know. But it's really, there's no right or wrong

way to do this. And we consider everything you say to be a draft, right, a first draft, a second draft. We want you to be able to revise and retract and say, "I said that, but I don't really mean that" at any point. So we're not [Lena: Got it.] holding you to anything you say or your, uh, particularly your initial salvo of it. [Lena: Okay.] So whatever feels...

29:18 RTH: And I agree entirely with that. And I would say one more thing about it, and that is we don't want you to try to fit our rules. [Lena: Right.] We want you to tell us about your experience in, in whatever way is the best way to tell us about your experience. And we don't presume to know what that is.

29:18 Comment: More co-investigator responsibility.

### SAMPLE 1.2 DISCUSSION STARTS HERE

29:34 Lena: Got it. Okay. Well, um, so for the beep number two, I was in class and were, um, uh, learning about action potentials. And, um, right at the time of the beep, right, yeah, right at the time of, we were about 10 seconds into watching a video about action potentials, and just before the beep occurred, there was something about the refractory, of one of the refractory periods. Um, when the action potential occurs, it can't go back, can't go backwards, can't reverse itself. And I had a thought that said, Oh, like I related that to life. Like we can't travel back in time, you can't go back on ourselves. And once we make an action, it sees itself through and it creates other actions elsewhere [Alek: Um hm.] and [inaudible], you know, connections elsewhere. So it's just trying to make that connection so that I could remember what I was learning. And um, that's where the beep occurred. [Alek: Um hm.] I don't know what else to say. Okay.

30:53 AK: So maybe we'll use our timeline again. [Lena: Okay.] So I'm in class, we've been talking about action potentials. That's all outside and been going on before the beep, is that right? [Lena: Yes.] And at this particular moment, right at the moment of the beep, what exactly is in your experience?

31:12 Lena: Um, I'm having an inward experience about understanding action potentials, [Alek: Um hm.] about how, and at that specific time of the beep, like just seconds before the beep occurred, it was said that in an action potential it can't go back. Like it can't reverse itself. Once the action potential occurs, it goes forward on to other neurons or whatever. And when I heard that,, I went into this, I guess again, another visualization of seeing life happen, going forward, not seeing like just making this connection of we can't go back in time kind of thing, and that that's like where I was sitting in this in that moment in terms of a thought and hearing that inner narrative, um....

32:05 AK: Okay. And as best we can say, is it your, we can't go back in life, we only move forward. Is that what's interrupted by the beep?

32:16 Lena: Um, yes. So the beep interrupts that specific moment of hearing that.

32:25 AK: Okay. And so we're, we've newly discovered the precision of the moment of the beep, but as best we can say, some, I'm having some of my own kind of thought about [Lena:

Yes.] can't go back in time. [Lena: Yes.] And does that mean that the video, um, is no longer in my experience at all? [Lena: Yes. I kinda...] Like I, I'm probably facing it, but I'm, I'm no longer paying attention to that?

32:48 Lena: Yes. So when the beep occurred, I put, I put the video on background and I wrote this down real quick so that I had the experience. [Alek: Um hm.] And just before the beep occurred, I was like in that thought, not focused on the video necessarily. More focused on just making that connection of not going back.

33:16 AK: Okay. So as best we can say, I've been watching the video and at the moment of the beep, now I'm kind of into my own thing about we can't go back in life. We can only go forward. And this is like refractory periods or whatever (I don't know anything about neurons). [They laugh.] Okay. Um, and so how exactly does that connection you're making? How does that present itself to you?

33:38 Lena: Um, It's kind of like, um, [pause] like, how as in what does it look like inside? Or how as in like what does it feel like when it starts to present itself? Like ...yeah.

33:57 AK: That's a great question. If you felt something, we'd want to know what you felt. If they looked like something and you saw something, we'd want to know what you saw. [Lena: (nods throughout) Mm Hm.] And, you don't always have to, it doesn't always have to be a visualization aspect or doesn't always have to be a feeling. Maybe you just somehow were thinking this and there's no pictures and there's no words in there. I'm just somehow, thinkin' it.

34:18 Lena: Hmm. Um, I would say that I'm very visual so I always have some sort of visualization playing out. Um, and in that moment it's kind of like what I was trying to explain to him. Um, I see like that same wispy light thingy, um, like playing out, like there's movement action of whatever thoughts I'm having as if I'm playing the scenario out. But it's presenting itself as like these really fast-moving wispy lights or something. Kinda like, you know, in, when you take a picture and something is moving. That's what I'm visualizing. And then I'm putting on top of that visualization and putting words and my own inner voice onto that. And they're both happening together at the same time. And, um, you know, sometimes before that I go into a visual experience or a um, inner dialogue about it, it, it seems like now that I'm really thinking about it, it starts as a feeling like a, like a sensation. Like a, like an occurrence just happens and I'm, some, some something just sort of clicks inside and I make a connection somewhere. And then I go in on that connection, whatever that is. And it is kind of like a sensation of thought, but it is, maybe, slightly physical because it has to draw my attention to it. If there is a sensation there, like I have to feel something to take my mind to that specific one little thing, especially if we're taking it down to the wire. And so....

36:03 AK: Okay, Yeah. Well, [Lena: (laughs) Sort of!] if we were talking in the library I would say yeah and when we're talking in here it's hard to say [inaudible] Does that even make sense? [Lena: Okay.] And so I'm accepting that that theory about you might be totally accurate or maybe totally inaccurate. [Lena nods affirmatively throughout.] We know that people don't always know their inner experience very well, even though they might feel like they really do. And so put setting aside, whether you're, you're a person who



feels first and then visualizes, at this particular moment at beep number two when you're in class, do I see something in my imagination? [Lena: Yes.] And what exactly do I see?

36:03 **Comment:** Being supportively confrontational often involves noticing participants' self-theories (and other presuppositions). Here, Alek dispassionately acknowledges Lena's "I'm very visual" theory and encourages her to set that aside so we can try to focus as purely as possible on her direct experience at beep 2.

36:43 Lena: Like the, the lights, the, the enactment of what I'm thinking of, what I'm sensing or what I'm feeling or whatever connection. I mean, anything that I'm sensing.

36:57 AK: The wispy light thing? [Lena: Yeah.] And is it, so in the last beep, it was like the wispy lights were my brother moving. [Lena: Yeah.] Is this something specific?

37:04 Lena: Yeah, though it's more not so much figure of a person I know. It's just multiple little things move me moving. And I'm just giving whatever those things that are moving a name and a title and a role. And then I'm playing it out by watching the visualization move around. And then I put a dialogue on it. [Alek: Okay.] It's like creating my own play, kind of, like I'm creating my own....

37:28 AK: And at as best as you can say at the moment, just before this beep, are you into one particular thing or a couple of particular things?

37:41 Lena: I would say it seems that I'm very focused on one particular thing. Like I get very focused on one thing. I don't necessarily always see the whole thing. I don't know if that makes sense.

37:53 AK: And at the moment of this beep, can you say what that thing is? Like am I into the concept of life or mistakes or something? Like I don't...

38:01 Lena: Um, well in relation to the connections and all that, maybe I was, y'know, drawing a connection in on, um, that one thing being that, Oh, I, I myself can't go back in time. I myself cannot reverse decisions or experiences and um, and not only is that a fact about life, but it plays itself in the little tiny aspects of life. Like you know, what's micro inside of me is also doing the same thing outside of me in a macro version. [Alek: Mm hm.] Like we're just sort of replicating all the little weird things inside of us and we do it in some way on the outside. [Alek: Mm hm.] If that makes sense. And I guess I did point it down to myself. Like that thing that I focused on was probably a representation of me realizing I can't go back in time either. [Alek: Okay.] Yeah.

38:54 RTH: So does that mean that there's sort of a lot of wispy lights going around [Lena: Yes.] and I was zeroed in on one of these wispy lights, [Lena: Yeah.] which I somehow recognized as me not being able to go back in time?

39:04 Lena: Yeah, I guess.

39:04 RTH: But it.... I'm not trying to talk you into this. [Lena: No, no, no.] Is that what you're saying??

39:08 Lena: I don't, I'm working on it with you guys. [Alek: Um hm, yeah.].

39:13 RTH: That's great. And, and, and if we had a photograph of these wispy lights, which obviously is not possible, would this look like you? Or, or would it just somehow, you know this whiskey, this wispy light, this wispy light is me-ish.

39:26 Lena: It's like the lights don't have a face unless they put a face there. It's like a, they don't have any assigned role until I assign a role. And so when I see myself, 'cause it's funny, I saw myself in experience 1 the same way as I'm thinking this is how I see myself as I'm seeing in exper, experience 2. I see myself, I see everything else is moving wispy white lights everywhere. And then I see myself as this, like still thing. It's very still, it's not moving around. It's not white light thing. It's like a still like kinda like, uh, just sitting block of sitting, I don't know. [laughs]

40:09 RTH: So there's a visual stillness [Lena: Yes.] that's in the midst of a wispy moving whitish...

40:16 Lena: Yes. Kinda like a lighthouse in the middle of an ocean, feeling. It's like I am this still thing, and then everything else is just bl-bl-bl-bl everywhere.

40:23 RTH: And does this still thing have a shape, like a rectangle or a circle?

40:29 Lena: Yes, like big, I guess the shape of lighthouse [looks and sounds surprised], but it's like a shadow. It's the reflection of it. It's not, um, like I don't see the color, I don't see the definition. I don't see the um, character traits. I just see this block shadow still maybe rect, like shaped like this [gestures a rectangle with a pointy top]. [laughs]

40:48 RTH: Okay, and, and that I get, I, I'm gathering is sort of more like the absence of wispy lights than it is the presence of a, an object or a body or.... Is that true?

40:59 Lena: Say that again? [looks quizzical]

41:02 RTH: I'm trying to understand whether what you're saying is, I see all these wispy lights, but there's a rectangular or this shape region [gestures pointy top rectangle] that doesn't have wispy lights, [Lena: No.] in which case it's not that I see something that's like this, it's just like, well there's all these wispy lights except there aren't any wispy lights here.

41:18 Lena: Right. That thing is just standing on its own. The wispy lights are like kind of in the background of it. [Alek: Um hm.] Or maybe it's in the foreground, but that thing is just [gestures the pointy rectangle].

41:28 AK: And is that a thing I see? Or is that the absence of wispy lights in that shape?

41:36 Lena: A thing I see. 'Cause the wispy lights are there with it. And in particularly in experience 2., It was like the block, that thing, the shadow, whatever you want to call it, was prominent

there. And then then the wispy lights were uh kind of around it. It's like exactly in the same way as if a lighthouse was in the middle of the ocean, the wispy lights are the ocean and then that lighthouse is just stays. And it's there. And you could focus on the lighthouse, or you focus on the water, and whatever you focus on becomes whatever the experience is for me.

42:13 AK: And this is understood to be something about how stuff happens in life and it's kind of similar to what we're talking about here and like I can't move back just like whatever action potentials can't reverse. That's somehow part of all of this.

42:26 Lena: Yes. Like that was the trigger for that.

42:29 AK: Okay. And I want to be careful 'cause we're talking kind of fairly confidently about all of this, but I also want to be sensitive to, I've heard you say a lot like "maybe it's like this" or "it's probably like this," and [Lena: Yeah.] and so I just want you to know that I'm (and probably we are [indicates RTH] being sensitive to that and not, and recognizing that this is day one and recognizing that we might not be totally sure about all of this.

42:51 Lena: Right.

42:53 RTH: And, and, on top of or simultaneously or a different layer or whatever, I understood you to be saying that there is a dialogue?

43:06 Lena: Um hm. Yeah. On top of the visual experience, as the visual experience is occurring, there is a dialogue also occurring.

43:12 RTH: And what exactly do you mean by a dialogue?

43:15 Lena: Like my voice, my inner voice is talking.

43:21 RTH: And what is your inner voice saying?

43:25 Lena: The, the thing I said, like, "can't go back in time. You, you know, look at how things work inside of you on a micro level and apply that to your outside life on a macro level." Like that's what the, this voice is telling me too. That sounds so weird [shrugs] and detached. But like that's what my inner voice is connecting to me is it's relaying to me in with what I'm learning in class to what I'm applying to my life.

43:54 RTH: So does that mean that I hear my inner voice saying quote, "you can't go back in time. This is just like action potentials"? [Lena: Um hm.] That's a long [pause] dialogue or monologue or whatever is...

44:14 Lena: But it doesn't... It's long in that it, it's like many words in like a whole sentence. But it's like maybe the words come after the feeling. You know, like I already felt it. I already know that that's what I'm, what was occurring. And then, and then this other aspect of me has to understand it further. So then I apply words to it. And then I have this large dialogue happening right after that.

- 44:43 RTH: So the question is [Lena: Yes.] at the moment of the beep, [Lena: Yes.] are the words happening?
- 44:48 Lena: Mmm. It's hard to say because I feel like all of it happens at once. And then, but when you get to the nitty gritty, I would say that the first thing that happens specifically at the moment of the beep, I would say the beep happened in the middle of all of that, like came right at the time that I was having the visualization and the dialogue was occurring.
- 45:16 RTH: So about the visual aspect and seeing the light, we were sort of confident in saying, this is what I was seeing: I was seeing this swirly stuff and the rectangle stuff and whatever.
- 45:25 Lena: Yeah.
- 45:27 RTH: About the words, the dialogue stuff, I haven't yet heard exactly what the words were. I've heard, I've heard what the gist of the words were--I can't go back and whatever. [Lena: Yeah.] But....
- 45:40 Lena: Like what do you mean with the words were like. Was it exactly what I was telling myself? The exact words? Or...
- 45:54 AK: If there were specific words [Lena: Yeah.] ongoing at the moment of the beep, we'd be interested in knowing [Lena: Okay.] what those specific words were. And I want...
- 46:02 Lena: I can read you what I wrote because it was right at that beep that I wrote it down. And this would probably be the closest representation. Would you want me to read that? [AK: Sure.] Okay. Okay. "So funny that a neuron during a nerve impulse, you can't go backwards. When in um in a absolute refractory period, like life, you can't go backwards, can't take back actions. You've always, you're always designing new pathways, whether it is under your control or not. Um, you're a designed creature designing moments and experience with yourself and others." So it's like I was relating that I am designing my insides (or my insides is not the right word) my neurons are creating these, um, situations within themselves where they're firing and creating these pathways and that's generating, um, actions in me, but behavior in me that is also creating pathways. And all those things are occurring that are happening going forward. Like it's never something that you can just reverse. Like once that pathway is made, whether it be in your neurons or in your real life, you're, you're generating this path. And that's what I was connecting from what I was learning and into myself. And that's kind of like what the voice was saying in that moment to add that dialogue into the white light and shadowy thingy, the visualization. So, yeah. Does that make sense?
- 47:32 AK: Well, I also want to make sure I'm not assuming that I know what you mean by inner voice. [Lena: OK.] Because people, we use that phrase [Lena: Okay.] and it's a little tricky. So, um, like some people when they say "I hear my inner voice" literally mean there is a voice with vocal characteristics like volume and tone and all these things, [Lena: Um hm.] just as if I had been hearing someone talk to me in the real world.
- 47:55 Lena: That's exactly how I'm experiencing it.

- 47:58 AK: That's how you're experiencing it.
- 47:58 Lena: Yes. It is my voice specifically and it's, um, has confidence and it's very matter of fact and this is what it is and take it. [Alek laughs.] Like that. Like how it feels. And it's my voice. Always my voice. It's never another voice. It's always in my same tone, my same pitch.
- 48:22 AK: Okay. And it is, as best we can say that voice, that inner voice is saying something. I'm hearing that? [Lena: Um hm.] but I'm not quite sure what the specific words are. Is that fair to say? That get caught by the moment of the beep.
- 48:38 Lena: Yeah. I guess it's hard to really.... I mean, I guess this would, this is what I read was the closest I could get to what I was hearing in my mind with my inner voice, [Alek: Um hm.] My inner voice as in me. And, um, yeah, that's the closest I can get [Alek: Mm hm.] to exactly what it was saying.
- 48:57 AK: And that's, that was kind of, that was fairly long. [Lena: Mm hm.] And the moment of the beep that we're interested in is pretty small by contrast. [Lena: Right.] So you may be-- you probably can't answer this today on day 1--but um, is all of that present? Some of that present? One word of that present? I dunno, I'll pay attention next, the next time?
- 49:18 Lena: Right. I, I guess [laughs] I'll be more [inaudible] next time. But if I think about it, in the moment of beep, it's, y'know, what comes first is the feeling of what I'm sensing, and then I add in the dialogue to further break down what I'm sensing, and then the dialogue turns into this whole long thing. So in that exact moment, am I having this experience first? No, I think that comes after, as I'm analyzing what I'm feeling. After getting that one particular connection, it starts with a very fast feeling, [Alek: Um hm.] a very like, it's just a sense of something. And then I go into that sense and then I build it into the scene. And then I have the visual, and then I have the dialogue, and then I carry that around all day long, [inaudible].
- 50:07 AK: Okay, good.
- 50:07 **Comment: Note that we have not discouraged Lena from telling us about her narrative. On the contrary, we have expressed interest and asked for its details.**
- 50:09 RTH: So the, so our task is to und..., to apprehend that. And if we could get inside your body and feel it the way you feel it, we would be doing that, [Lena: Okay.] which we can't. So we have to do it through this really imperfect medium of, of discussion. [Lena: Um hm.] And, and so I, I have heard several different, well I guess I should, I should say, I could interpret what you have said in several different ways. And I don't know the answer to which is the best interpretation. And I'm actually pretty sure you don't know which is the best interpretation, either, because we haven't really gotten [Lena: [inaudible.]] Into it. [Lena: Yeah.] But, the, so what, so I, I think it's possible that I had this feeling and then I zoomed in and I started talking to myself and um, and I said that the, the 30 second long or minute long dialogue about what it was that I was talking about it and the beep happened somewhere in there, but I didn't know I was supposed to be paying attention to that. And so I can't tell you exactly what, what that was like. I think that's one possible

scenario. And another possible scenario is that it was a feeling that was present, really, at the moment of the beep. And then the beep happens and then I gotta think about what I'm going to tell these guys about it. But then I come up with those visualizations and that, and the, the monologue or dialogue or whichever word you use about that, but that's really sort of back over here [gestures to the timeline] that I am import or export or refer back to back to this particular moment. I don't know. And, and, and I, there's doubtless other possibilities that may be quite different from either one of those, those possibilities. [Lena: Um hm.] That's what's interesting is to try to get that, is to try to get that as right as we can get it. And that, this is a joint effort, hopefully, that we're, we're trying to zero in on what that experience is like. And any, either one or any of the other possibilities is equally interesting. But the one that's the most interesting is the one that was, the one that was actually going on with you. And, and maybe maybe that's, maybe this method isn't possible for you. Maybe, maybe it's, you know, I'm making a distinction which just doesn't apply to you. Then you're going to have to tell me how to, how to recalibrate my questioning so that it rests easily on what your experience is like. That's the, [Lena: Yeah.] the dance under which, about which, in which we are engaging.

52:48 Lena: I think that one thing I could say is that I'm realizing that, you know, I will apply for the next beeps is um, um, with my experiences, I am realizing that they do start out with a feeling. And then after the feeling is when I pile up all these other aspects to like digest the feeling sort of, you know. And um, I think what you said, the two scenarios you stated in trying to understand what my experience is or what's happening there, I think probably both of them are correct in some way. Um, and I just have to find, um, a better way for when the beep occurs to analyze deeper. I don't know. [laughs] If that makes sense.

53:46 RTH: Well, we'll, well, we'll see. [Mumbles.] Alek said that this, this, this meeting is sort of like a first draft, and [Lena: Yeah.] everything that you say is sort of a first draft and so you're going to try and do this and that's our first draft of what it is that you're going to try to do. But maybe when it comes time to the second draft, to make the second draft, you'll say, well what I said back there in the first draft isn't really true 'cause I'm not really going to try and do that. And that's what a good writer does. A good writer doesn't just polish the first draft. A good writer sometimes throws away the first draft. Or sometimes he polishes the first draft that either [Lena: um hm.] would.... What, what, what the object of our joint effort is, is to try to grasp something interesting, important and faithful to your experience. [Lena: Yeah.]. So what time do you suppose it is here?

54:44 AK: I don't know. :40?

54:44 RTH: We've been at it 57 [Alek: Oh!] So I would say we should stop. [Lena: Yeah.] We should, I'm guessing that we have a ...

54:52 AK: We usually stop early on day 1 too. [RTH: Yeah.] We have a lot of these discussions [Lena: Okay.] and that's the norm.

54:58 RTH: I wouldn't say this is early. We've been at this for 57 minutes, I think.

55:01 AK: Well, early in terms of we don't get to all the beeps the first day.

55:08 RTH: Oh! To get all the beeps. Well, all, all days, all sampling days are in part, uh, in, in important part uh an exercise for trying to refine our ability to do what it is that we're trying to do for the next time. [Lena: Um hm.] On the first day, that's mostly that. And the second day it's sort of half, well, get what your experience is and half of refinement. And the third day, maybe it's three quarters what your experiences is and a quarter refinement, or something like that. Or, or maybe it's all refinement all the way down. And that's what makes this interesting.

55:44 AK: And on that note, you're doing exactly what you should be doing, and you're doing great as far as I'm concerned. [RTH: Me too.] [Lena: Okay.] This is exactly what day one looks like. And I would add that if it, like you should know, we would be equally delighted to find that you do have this feeling narrative thing and we'd be equally delighted to find that that never shows up. [Lena: Um hm.] There's never a feeling, there's never whatever. We really don't have a preference and we don't want you to go looking for that and we're not looking for that or anything particular.

56:15 Lena: Okay.

56:15 RTH: So do you have questions or comments or whatever now that you've heard an hour of our interrogation?

56:24 Lena: No, I, um, I found it interesting going into it for myself 'cause I really had to really think about what goes into me, you know, in those really small seconds of life, you know? Um, I guess the question is, what happens next?

56:46 RTH: Same thing only better.

56:46 Lena: Yeah. Okay. So do we do, do we repeat this next week? And like I repeat this whole thing Wednesday and come back Thursday or different two days. Like how does that...

56:57 AK: That that's for us to determine...

56:59 RTH: Let's figure out when we can meet next and then we would like you to wear the beeper in the 24-hour period [inaudible] of that.

57:06 Lena: Yeah. Um, so I could wear the beeper Monday and come see you guys on Tuesday, or I could, we could stick to this kind of thing where I wear it again Wednesday and see you on Thursday. Um...

57:23 AK: I am not on campus Tuesdays and Wednesdays, but I could do the same time again on Thursday or 9:30 if you want. [RTH: Or Monday if...] Or Monday. I'm also here on Monday.

57:35 Lena: So Monday I have class at 10 and then I have class at 2, 1. So that might be hard to fit in. Oh, and I'm going to have an exam, so let's just throw that out. Um, so I could do

Wednesday wear the beeper, Tuesday or Thursday come back to you guys at 9 or 9:30, whichever time.

57:59 RTH: That works for me.

58:00 AK: Yeah. Do want to do 9:30?

58:02 Lena: Sure.

58:02 Comment: The bottom line: This is a pretty typical day 1 interview. When Lena collected her samples, she did not adequately attend to directly apprehended experience and avoid considering anything else (DES would say that she did not adequately “cleave to experience,” where we use “cleave” in its Webster definition: “to adhere firmly and closely or loyally and unwaveringly”). Furthermore, Lena did not confine herself to noting what was ongoing at the precise moment of the beep and avoid reporting what was before or after the beep (DES would say that she did not adequately “cleave to the moment.” Because she did not adequately cleave to experience and did not adequately cleave to the moment, it is not possible to be confident that we grasp Lena’s experience. But we don’t worry about that. So we throw out today’s results and accept that the product of today’s interview was iterative training aimed at improving Lena’s ability to cleave to experience and cleave to the moment *next time*.

DES believes that such iterative training is a necessary part of the exploration of inner experience.