

**TRANSCRIPT WITH COMMENTARY**  
***Do I Really Have Internal Monologue?***  
**Lena Interview 7:**  
**DES Sampling Day 5**

Below in black is a word-for-word transcript of the March 27 interview with Lena that is available on YouTube at [youtu.be/atjot7UViEg](https://youtu.be/atjot7UViEg). 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

0:02 RTH: And, uh, Alek and I have been playing around with Zoom. I'm not, I'm not thrilled with the audio quality of Zoom in Alek's and my situation, but we'll see how it works here. And if we don't like Zoom, we'll try for something else later. [Lena: Perfect.] But I am ready. [Alek: Ditto.] [Lena: Perfect.] This is gonna be day five, is that right? [Alek: Um hm.] [Lena: Yes.] Okay.

**SAMPLE 5.1 DISCUSSION STARTS HERE**

0:40 Lena: All right. So I'll start with my first beep. Um, I was reading something and the beep landed on the word "constraints." And, um, as I was reading this detailed, um, description of a philosophy for a philosophy class, um, at the same time as I was reading about this particular subject, I noticed I was having one of my visual representations, um, and it was of the philosopher that I'm reading about, um, uh, in his white robe (in some ancient Greek white robe) in his garden where he would teach people. And, um, kind of watching kind of the wispy white light movement. And the only thing that was most obvious to me was my concoction of what I think Epicurus looked like in those ancient Greek days.

1:53 Um. But I noticed, too, that my, that visual representation of what I was reading was more background. And what was the foreground was me reading the paper, the words. Me focused on the paper and the words. And then the background was the, um, Epicurus white robe, ancient Greek garden thing.

2:16 RTH: Okay. And when you say background, do you mean I'm not as much into that? Or do you mean that it seems physically located away from me? Obviously it's not physically, but may...

- 2:28 Lena: Right, um, that it's not necessarily the first thing in my attention. The first thing that was in my attention was the, the papers that I was reading. And then the, yeah.
- 2:42 RTH: And the, and, and I guess I want to be clear the first and the second thing. So is the first thing a long way in the first thing, so right. 90 ten first and... 90 first and 10 second? Or 51 first and 49 second? Or, or doesn't that kind of quantification make sense?
- 3:09 Lena: In terms of the visual representation? Like when was I...?
- 3:14 RTH: In terms of how, in terms of how much of your mental energy (or whatever you want to call that) is involved in these two aspects. Like I want to know whether one is really major and the other is really minor, or whether they're both, they're both important, but one is more central or whatever.
- 3:32 Lena: I would say they both work together. They're, they're kind of like what I described before, um, in terms of, um, state... them working as like a layered process. Um in me reading something or even hearing something, I've noticed that on top of that there is at the same time simultaneously some sort of visual representation happening in my mind. Um...
- 4:03 RTH: So it's an a, it's an important background, not just a background background [Lena: Right.] Now, I'm, I'm guessing that you're, if you, you're watching me talking, the rainbow is in the background, but you're really not paying attention to the rainbow now. We were talking about the rainbow earlier [before the tape had started, RTH had mentioned that the rainbow was the view out his office window a few years ago], but [Lena: Yeah.] Is that true?
- 4:18 Lena: Yeah, it's kind of, it's kind of like a back and forth thing. But it's, it's not, um, but it's never, yeah, it's like a back and forth *thing*. As I read something, or as I learn to understand something, or hear something, um, my way of digesting it is through this, through my visual representation of it. [RTH: Okay.] And I kind of switch between it in terms of being aware of which I'm using at that moment. [RTH: Okay.] In that moment of the beep, I was more aware of what I was reading the paper and I noticed the background was the, I was aware of the background of my, um, visual representation. But at that moment of the beep, the words in the paper were more obvious to me rather than my visual representation.
- 5:12 RTH: Okay. And the, and when you say the word, and.... So let's talk about the words portion first. The, when... Are you interested in the words? Or are you interested in the paper and what this paper says?
- 5:26 Lena: Mm, more so the words, as I'm trying to understand and as best as I can, what the content is.
- 5:36 RTH: Okay. And by the words, do you mean the arc of the sentence words? Or the particular word at this moment (which was, I guess, "constraints")?

- 5:47 Lena: Ah, the whole, the, the whole thing, not just the word “constraints.”
- 5:52 RTH: So I’m uh, I’m attending to the phrase, or clause, or sentence, or whatever in which the word “constraints” is part of [Lena: Yeah.] and the beep happens at the word “constraints.” But so... [Lena: Um hm.] My experience is of somehow grasping, or processing, or inhaling, or something the sentence. And I haven’t yet extracted or, or comprehended the entire meaning yet? Is that...?
- 6:23 Lena: I am in the process of, I’ve read the, the sentence four (or I would say I was mid paragraph when the beep happened). And as I’m reading it, I am in a process of visually representing to myself what these words are saying and comprehending the meaning, the concept of the words, the um, what it’s trying to, um, to say by its whole definition, it’s whole sentence meaning, not looking at it from word for word. Moreso looking at it from a, the whole sentence structure. Does that answer your question?
- 7:05 RTH: Okay. So is it, is it fair to say that I’m grasping the sentence in, in, in a visual way and also in a cognitive way? Or is it at this particular moment I’m just into... I’ve transformed this sentence into the visualization, and as far as my experience is concerned.
- 7:30 Lena: It’s both happening at the same time. There is a, um, uh, the visual aid is there on top of the, um, the, the cognitive aspect, the mental, um, breaking down and understanding and computing what I’m reading at that moment, at that moment. It’s both happening together. It’s as if the visual aid and the comprehension, the, the, the cognitive factors are all together at the same time happening together. [RTH: Okay.] Yeah.
- 8:05 RTH: Then I’m ready to turn to the visual aspect. [Lena: Okay.] What is, what, what exactly do you see?
- 8:14 Lena: Mm, well, I already knew prior to this visual representation that, um, Epicurus has a, or taught in a place called the Garden. And, um, so in knowing that already as I’m reading this paragraph, I’m visualizing him in a white kind of Greek style robe or whatever they call those. [RTH: A toga or whatever?] Um, yeah, that’s the word. And um, him in his Garden, in the center with other people sitting around kind of very Socratic style, um, as he’s lecturing about his philosophies and stuff like that. That’s the visual representation. But what’s most obvious is *him* in the center, um not so much really the detail--there’s no detail on any of the surrounding, um, people in the circle. I just, I understand that they’re there. I understand there’s an audience. But what I’m really visualizing is Epicurus himself. But I’m not noticing his actual face because I don’t, I don’t know what he looks like. I’m just using some sort of, um, idea from a movie of, y’know, maybe from some gladiator or something, like I’m just sort of throwing that look on him. But I don’t really see a specific face. It’s just an idea of the face.
- 9:38 RTH: So do is, is Epicurus standing or sitting? [Lena: Standing.] And do you see him from the front? Or the side? Or doesn’t this matter?

9:48 Lena: It doesn't matter. It kinda feels like it's, like I'm looking at it from above. [RTH: Ah uh.] So I'm kind of seeing this 360 thing, this 360 visual.

9:59 RTH: So it's not like I'm beside him looking at him. [Lena: No.] I'm above him looking, looking down on the scene? [Lena: Um hm.] And is he looking in more or less the direction of the camera? Or more or less away from the camera? Or even, isn't that specified?

10:11 Lena: Away from it. Almost unaware of it. Like as if like there's no, and the way that my mind is telling me is that he has no idea there is anyone looking in. It's almost kind of like I put myself in this idea that I've blipped over to his time, real quick, and I'm just peeking in. And that's like my way of...

10:33 RTH: And, and looking at him from sort of an over-his-shoulder kind of a deal? [Lena: Yeah. Yep.] And, and, I.... So if you're looking in that direction, you wouldn't see his face in reality...

10:49 Lena: No. I mean, it's a 360 kind of perspective. So I mean I am visually seeing moreso beside him, but at the same time there seems to be an understanding of his face from a profile point of view, too. But it's not that there's like a moment here and then a moment there. It's almost kinda like it's just this simultaneous action of having multiple perspectives at the same time.

11:15 RTH: And these are visual perspectives. Something that would be impossible in the real world, [Lena: Yeah.] seeing from two different perspectives. But in my *imagination*, I can do whatever I want. [Lena: Exactly.] In my imagination, I've got a sort of a multiple perspective, multiple *visual* perspective on this scene.

11:30 Lena: Yeah.

11:31 AK: And what is the second perspective?

11:34 Lena: Like more of a profile. Alek: Okay. Got it.] So it's predominantly like I'm looking behind like up above, but moreso behind, where his back is moreso facing me. And then at the simultaneously, simultaneous moment, there is this profile perspective of him as well. [Alek: Okay.]

11:51 RTH: And is there anything more to be said in your experience, about your experience in this beep?

11:59 Lena: Um, well the thing that I was reading was, um, about moral constraints. Um, and how, um, those are something that we impose on ourselves. Um, so in a way I was computing that as I was in this visual aid. And that's where the word "constraints" comes in. So as I was computing and understanding the moral constraints of human nature and computing or, and visualizing, um, Epicurus and that scene, um, that's all that, that's all that was.

- 12:34 RTH: And is the computing moral constraints in your directly apprehended experience? Or is this a, I know, I know myself to be computing moral constraints 'cause that's what I'm reading about, but I don't really experience myself doing it.
- 12:50 Lena: Um, I am directly experiencing the computing of what it means to have moral constraints in terms of Epicurus's view.
- 12:59 RTH: And how does, how did, how do you experience that?
- 13:03 Lena: By visualizing him and imagining him teaching it and seeing it from his perspective so that I can understand it from his perspective.
- 13:14 RTH: So this is what's interesting about these things. So in the, in the visualization of a guy standing in the, around a group of students, there's, there would be no direct indication that he's talking about moral constraints. He could have been talking about politics or whatever. And yet you understand yourself to be visualizing something about moral constraints. Is that right?
- 13:40 Lena: Yes. As I'm reading about moral constraints, I am um, visualizing him in a teaching kind of fashion. And I am almost using, I'm using that visual aid as a way to teach myself as if Epicurus was teaching it to me, as if he was giving me that live perspective. Obviously I know he's, y'know, long dead, and there's a, it was just, it's just my brain's way of, or my mind's way of putting myself as close to him so I can learn it as best as I can, if that makes sense. Yeah. That's all I got there.
- 14:21 RTH: Okay. I think I'm good.
- 14:23 AK: I have a couple, I have a couple of questions about this beep. So [Lena: Yes.] you said there's like an audience of people, like he's teaching a group of people in this, in the Garden? [Lena: Yeah.] Do you see them? Or, I just sort of understand that he's talking to people.
- 14:38 Lena: I understand that there, that he's talking to people. I don't have a specific detail on any individual one. It's almost like what I was, I had described before as these kind of visual wispy things. And it's like, almost like, I just realized that there's this... It's like kinda, I don't know why I do that, but it's kinda like I look around the circle and I just can tell the general shape in this like kind of circular, like pointing out all the little heads like, okay, yeah, there's a bunch of these circle heads everywhere sitting in this circle around Epicurus. But I don't actually see any um true detail. I don't see any true eyes or lips or hair, or clothes. I just understand the shape. And they come off as these like kind of as I've described those wispy things.
- 15:26 AK: So I'd see people, but they are totally undifferentiated, no detail and I'm not really particularly into them.
- 15:35 Lena: Yeah, yeah. Like just a very rough outline. As if like you just draw literally a head and a stick. Like, not even the full figure. It's just, I understand that there is some sort of

figure over there, but it's completely undetailed. There's no recognition. Like I'm not building any facial features or anything characteristic about it. The only person that's really *the* most characteristic is Epicurus.

16:02 AK: Okay. And, and you've said the word "wispy" a few times. And is that just meant to convey like they're just hardly even there? Not really detailed? Or do I see something that is wispy?

16:02 *Comment: Notice that we don't take for granted what "wispy" means. As we've mentioned before, people often use the same word to describe potentially vastly different things.*

16:15 Lena: Um hardly even there, um, yes, is true. And then there, but the, but what *is* there is wispy. Hardly even there, as in no details to be seen, to be noticed. But there is a wisp, like a sense of something there, if that makes sense. [laughs]

16:37 RTH: So a sense of something. Not a *motion* of something, but a *sense* of something. Is that right?

16:43 Lena: Yeah, a sense of there being the general shape of, um, an individual.

16:50 RTH: Okay. So in the past where we've used wispy, sometimes, to mean a sort of a movement [gestures], a moving kind of a deal. This isn't *that* kind of a wispy. This is a wispy that, that means indeterminate, or...[shrugs] Is that right?

17:03 Lena: Yeah, undetermined. It's relatively still. It's, there's no wild movement as I have described before. Um, but there's, but there is like a slight undulation, like not necessarily a wild movement of waves and running around, but just like a slight undulation, almost like what you would see in a crowd of people. Not everyone's sitting perfectly still. There is like this kind of slight movement. Like that's what I'm perceiving, but not in a detailed direct way. I'm just understanding that that's there, 'cause I'm just trying to build a scene in my head to understand what it is I'm reading.

17:41 AK: Well, I'm understanding this to be a little bit different than some of the wispy light things we've talked about in the past. This doesn't have the same light aspect and the ghost-like wispy lights moving all over. [gestures] Is that accurate?

17:57 Lena: It's not... I would say yeah, there's no lights moving everywhere. But it is still ghost-like. It's still, it's almost, they're there but they're not really defined. You know, when you think of a ghost or something, it's like they're there but there's no real definition. They're opaque, they're see-through or whatever. That's kind of the general idea of, I guess what I mean by wispy, they're not defined in any way. They're metaphysical, if that makes sense.

18:30 AK: Okay. So I, I do see something, it's just really indeterminate. And I, and it's, there is a slight undulation...

18:39 Lena: Um hm, yes, yes. But it's in the, it's in the background of the visual. So I'm not necessarily focused on those surrounding people. I'm just letting them be there because I'm, I'm, I'm allowing the visual representation to be as close to the truth as I can make it, as close to what I would think the truth is from a thousand years ago or whatever. Okay. Yes.

18:39 Comment: So far, for Lena, "wispy" may signal a number of qualities, including: light, movement (multiple kinds), and indeterminacy.

#### SAMPLE 5.2 DISCUSSION STARTS HERE

19:07 RTH: Okay. I'm ready. [Alek: Um hm.].

19:07 Lena: So the beep came after the second beep relatively quick. So I'm sort of doing the same thing, reading. Well actually, I was typing actually, um, and, um, I was writing my paper that is based off of the Epicurus stuff. And the beep landed on the word "reckon." Um. And I was saying it out loud. I was typing it and saying this out loud. And the whole sentence that I said was "forced to reckon with my maker." And um, I yes, and the beep happened on "reckon." [Alek: Okay.] Yes.

19:54 AK: So I am typing a paper [Lena: Um hm. Yes.] And at the moment of the beep I am typing and saying aloud the words as I type them? [Lena: Yes.] And had you been saying aloud the whole sentence "forced..." or the whole phrase, I guess, "forced to reckon with my maker"? Or did you for some reason just say "reckon"?

20:14 Lena: Uh, I said, "forced to reckon with my maker," and "reckon" is where the beep happened. [Alek: Okay.] Yes.

20:20 AK: And are you speaking aloud in sync with the typing?

20:26 Lena: Yes. Yes. It's like very Carrie Bradshaw, *Sex in the City*, where she's typing in her inner, you know, kind of like that, but it's out loud. Not in my head.

20:34 AK: Yeah. And so I don't know how fast you type, but maybe, I guess that could mean it, it might be what you're saying aloud might be kind of slower than what would be conversational?

20:48 Lena: Yeah, yeah, yeah. [RTH: Uh...] Conversationally that would, that was much slower speaking. I was speaking slow in [inaudible] to what I was typing. So like [speaks slowly] "forced ... to ... reckon ... with," kind of like that.

20:48 Comment: As RTH will indicate in the next turn, the AK 20:34 question invites Lena to speculate about the relationship between her experience and the physical reality of her typing. That is a risky invitation: DES is aimed at experience, not at physical reality. The AK 20:20 question was good—it confined itself entirely to experience. If we wanted to follow up on that and stay in the experiential realm, we could have asked Lena to demonstrate what she had said (and took note of whether it was slowed

down), or asked whether it had any particular characteristics such as tone of voice, rate of speaking, inflection, and so on (thus giving Lena the opportunity to say it was slowed down without specifically suggesting the disconnect between experience and reality.

- 21:02 RTH: So let's make sure we don't confuse the experience and the experience and the physics. [Lena: Yes.] So you might've been *actually* speaking slow, but your *experience* of speaking might not have been slow. Those, those two things can be quite independent of each other.
- 21:16 Lena: Yes. In reality, yes. I was probably seeking slower than I would as I am speaking to you now. But in my experience I wasn't necessarily... It wasn't part of my experience that I was speaking slow. I wasn't aware of it. I was just aware of what I was saying. [Alek: Yeah.]
- 21:32 RTH: So, my experience is of speaking this sentence, "for... forced to reckon with my maker." [Lena: Yeah.] In reality, I'm probably speaking it slow, but I don't experience the slowness of it. I experience that I'm speaking those words.
- 21:43 Lena: Yeah. [Alek: Um hm.] Yes.
- 21:47 AK: And so I understand that it is a fact of, of reality that you're typing. Is the typing in your experience? Is that going on automatically? Or...
- 21:59 Lena: Typing is, I would say [pause]. It was, it was, it was in my experience as an important part of my experience. But the most obvious part of my experience was my inner understanding of what I was typing. Like my, my um, comprehension of what I was typing versus that typing itself. That the typing was important to what I was doing because it was allowing me to get out what I was inside in my mind to write this paper. If that makes sense.
- 22:34 AK: Okay. So the typing and the saying it, those are in my experience. But moreso there's this in, inner understanding [Lena: Yes.] that is *directly* present. [Lena: Yes.] So I guess I want to ask this like a question. So I, I understand that if you are in fact writing a paper about this, you have some inner understanding. Like I, I'm accepting that you *know* something, there's some idea or knowledge or whatever in you. Now the question is whether that understanding is directly present before the footlights of consciousness at this moment? Or if it is just sort of the context through which the words are flowing out of me.
- 23:14 Lena: I would say the first thing that you said. [Alek: It's directly present.] Yeah. And is, is very much directly as my main experience.
- 23:26 AK: Okay. And how was it present?
- 23:29 Lena: Um, it presents itself as, it's a deep kind of, uh, thoughtfulness. And in, in the thoughtfulness is, is, um, uh, is a feel, a feeling to me. I just, I... How do I describe thoughtfulness? I don't know. It's just a feeling of, of deep thoughtfulness on the



subject that I'm thinking of. And um, it's almost kind of like, I don't know if this is something you guys do, but when you're in the process of understanding something, for me, a deep thoughtfulness comes in and I kind of go into this um, zone of kind of, I don't know if I'm, uh, giving myself a chance to further compute it? If it's just my way of computing it? It's almost as if the same time I'm going into like a kind of zone of thought where, or thought *and* feeling where I'm kind of *feeling* my way through the content. Like I'm sensing the words and sensing the content and also at the same time sensing my own understanding of it and sensing my own opinion, I guess, too, as well. Um, and it's, it's a sensory process, it feels like. There's definitely a feeling involved in that process where I'm having a thoughtful moment of computing what it is that I'm writing. [Alek: Okay.] Yes.

- 25:13 AK: So at this moment, I am deeply thoughtful. [Lena: Yes.] And I *experience* myself as deeply thoughtful. [Lena: Yes. Yes.] Okay. And so that sounds more like an experience of *Lena* as opposed to some experience about the *content* of what you're writing? Is that...?
- 25:30 Lena: Yeah. Yeah. It's almost like I'm in some sort of, I want to call it like a meditation almost, but it's not really. Like I'm, but there is like a state of, um, sensing and feeling and understanding and, and all that. If that makes sense.
- 25:55 AK: And is that, um, okay. So I experience myself as deeply thoughtful, and that's about *me*. That's a characteristic of *me* at this moment. [Lena: Um hm.] And so then, I guess the question is, how, how exactly do you experience that? So I think I understand the gist of what it is, that it's this kind of meditative thing, and it's how I'm understanding, and...
- 26:25 Lena: Um, so when I'm in that space, it's, um, there's not, there's no words. It's almost as if I am sensing when I am feeling, whether it's, it's a, what I'm feeling terms of what information I have. And um...
- 26:48 AK: So at the moment of this beep, is there a feeling? Is deep thoughtfulness a feeling? Or include a feeling?
- 26:56 Lena: Yeah, my deep thoughtful... in the beep, yes, there was. It captured me in that sense, that thought / feeling. Um, the thought itself being I am in, I am in this state of wondering about, um, the idea of what Epicurus was discussing in terms of thought and all that stuff. And that contributed to the sentence of "forced to reckon with my maker." And as that's occurring, I'm having this personal, deep, un, feeling, sensing. It's, it's not a sensing that you would get when you touch an object like a table. Like, yeah, I feel, I sense this table. It's an inner sensing of, of the information. It's the inner sensing of, um, like a, like I'm connected to something else in a way. I don't know. That sounds kind of weird. But like I'm connecting to something more than just the material. And I am like, I'm just sensing it. And it's coming to me through this sensory process and then I'm writing it. Like writing it out.

- 28:17            It's not something that's coming to me because from an intellectual point of view, or at least is what it feels like. It doesn't come to me from like an intellectual point where, *Oh, I've read this now I'm going to write it in my own words.* You know? It was more of a sensing of something that is a little bit more connected to something else. And whatever that something else is, I don't know. Maybe it's something I've created, you know, like, like kind of the great unknown sense. It's a little bit more ethereal, a little bit more esoteric. But I felt like connected to some other thing that I was sensing and digesting this other [inaudible]. I don't know. I feel like I'm maybe not making so much sense now.
- 28:17            Comment: The comprehension / meditative/ thoughtfulness / feeling / sensing that Lena is describing is indeed difficult. Is this a directly-before-the-footlights-of-consciousness experience, as Lena has consistently maintained throughout this interview (starting at about 22:08)? Or is it a non-experienced self-theoretical presupposition: if I'm writing I *must be* experiencing the meaning? It is not our job to try to decide which of these (if either) should be accepted. Instead, we will let the iterative method work: If this kind of experiencing is indeed important, we will likely see it on some subsequent sampling day, and at that time we will have under our belt the practice of talking about this sample. Here, our task is to keep both (or all) possibilities open.
- 29:02    RTH:        So let me, let me summarize what I've heard and see whether [Lena: Okay.] you see whether we got it. [Lena: Okay.] So I'm writing my paper. I'm saying out loud "forced to reckon with my maker." The beep happens on "reckon" and I am indeed hearing myself say that.
- 29:19    Lena:        Yes.
- 29:21    RTH:        And then I'm typing it while I'm saying it [Lena: Correct.]
- 29:24    AK:         I never heard, I never understood this "hearing myself saying it," but maybe I just missed that.
- 29:30    Lena:        I am understanding that I'm hearing myself speak out loud. It's not necessarily direct in my experience, 'cause what's most direct is the sensing my thoughts and feelings in terms of what I'm saying out loud. But I'm not interacting with what I'm saying out loud. I'm more so interacting with this um, inside sensory process that I'm in the middle of.
- 29:55    RTH:        And that's the, and the prominent thing in my experience is this almost meditative, deep thoughtfulness, sensory feeling, thinking, whatever. And it's hard to describe what that is except to say it's a deep process that I directly experienced. I'm not *inferring* that I'm in that state. I *feel* this state, I *experience* this state. [Lena: Yes.] It doesn't involve words, but it does involve some kind of comprehension, understanding, sensing, feeling or whatever. [Lena: Yes.].

30:26 And I think Alek's right. I w, I did not, I misspoke when I said "I, I heard myself saying this." We, we, we had said that you were saying out loud, "forced to reckon with my nature."

30:42 Lena: Yes. Yes. That is basically the sum of my beep.

30:54 RTH: Okay? We're good?

30:54 AK: And I don't know if you guys got the message, did Zoom give you a message? [RTH: Yeah.] Okay. So we won't be kicked off at 40 minutes, so we're good.

31:01 Lena: Okay. Okay. I wasn't paying attention.

### SAMPLE 5.3 DISCUSSION STARTS HERE

31:03 RTH: Number three.

31:03 Lena: Number three, okeydoke. Um, all right. So this one's going to be kind of hard to navigate. Um, so I was feeling a lot in this exact moment, and um, and it's kind of like a, a deep-seated anxiety of mine. So this goes far past, just that moment. [laughs nervously] So, um, I was actually not going to share this one, but I'm like, *Hey, you know what, let's share it.*

31:40 So anyways, um, I guess as background, um, when I was 13, I like choked on a piece of bread and I couldn't breathe and I was very scared that I was gonna die and it like got me through this whole, um, existential crisis mode. Um, and ever since then I've just kind of always held onto that really extreme moment. And, um, just the idea of, uh, dying kinda stuck with me. And, um, so a lot of my physical sensations that I get, um, I get, I'm very in tune with. So like any sense in my body, any sense in my, any pain or any discomfort, I'm very, very focused on it, um, as like, and maybe like, o, overly so.

31:40 Comment: DES is interested in directly apprehended experience. It remains to be seen whether this historical account figures in Lena's direct apprehension, or whether it should be taken, as she says, as background. That is, we will bracket this story, taking no position on the significance of the bread-choking event to her current anxiety. To be clear: This does not mean that we deny the merit of Lena's choking story. It means that, if we want to get this day-5-beep-3 experience right, we've got to try not to let the *story* distort the *experience*, either for us or for Lena.

32:29 Um, so in this moment I was having a feeling in my stomach. And it was obviously a painful, but it wasn't like hunched over pain, but like an obvious discomfort. Maybe it wouldn't have been so obvious to somebody who is not as involved in their senses. But for me in that moment it was, I was very involved in this particular pain in my stomach. And, um, and I was in that whirlwind of hyper-focused on the sensation and on top of that hyper-focused on *what it is!* And *what it can mean!* And um, and trying to, uh, understand the state of my body. And I'm wondering, *am I normal? Is this normal?* Kind of a little hypochondriac-ness to it. Um, a little, um, anxiety in terms of what it can

mean. Definitely feeling anxiety. Definitely feeling anxiousness, nervousness. And a, at the same time, though, I'm also calming myself at the same time. So there is this state of anxiety and in the state of also logical calming yourself. And um, so yeah, that's where I was at in that beep. And the beep fell on this, uh, word called the, the word in my mind (it was an inner dialogue) "feels." I was saying, "this is, this feels normal." Or "is this normal?" And that's the word "feels" just stuck. [Lena says "Hi" to husband who appears at door.] The word ([explains to interviewers] my husband), the word "feels" just, um, stood out in that exact moment and I, so I circled that. So yeah. Questions?

- 32:29      Comment: The viewer might notice that there is some inconsistency in Lena's description of the word "feels": she says that she was saying "feels" as part of a sentence, but the sentence (one described version of which is "is this normal?") doesn't necessarily contain the word "feel." This may, of course, be an insignificant glitch in the communication. However, it may reflect *something* about the way this inner dialogue was experienced. The DES interviewer does *not* interpret this or try to decipher its meaning. Instead, the DES aim is to notice such details, to recognize them neutrally, and keep them alive on the possibility that something later in the interview will clarify.
- 34:20    RTH:      So at the moment of this beep, what I understood is there's a pain in my stomach, which is somewhere between very painful and just discomfort, but I'm focused on it. [Lena: Yes.] And I'm focusing on it in a worried, nervous, what-does-this-mean kind of way. [Lena: Um hm.] And that is a something of a whirlwind of things. [Lena: Um hm.] Is that right?
- 34:53    Lena:      Yes. Whirlwind is the right way to describe it.
- 34:56    RTH:      And that includes what is it? why is it doing this? am I normal? is this okay? kind of, kind of thing. [Lena: Yeah.] And at the same time, I am calming myself, [Lena: Um hm.] which I take to be a sort of a rational kind of a, I guess I should calm down, this is okay kind of a deal.
- 35:28    Lena:      Yeah. I was, I was at the same time, just kind of... I, in those moments, I apply a concept, which I'm sure you guys know called Occam's razor. And I try to remind myself of, it's the simplest explanation tends to be *it*. So in that moment I was just trying to tell myself, you know, it's the simplest explanation, you know. And I, that's how I try to calm myself down by focusing on what the simplest thing is, not the worst-case scenario, which is what the anxiety is. It's, it's hyper-focused on the worst-case possible scenario that it could be like a failing liver! [laughs] or like, you know, I don't know, you know, like that's just the extent that the anxiety *feels* is that it's the most catastrophic thing it can--it's going to be the most catastrophic thing. And then this other aspect of me is saying, *no, it's the most simple thing and let's not blow it up* or whatever. So that's kind of like these dueling aspects in that exact moment. And visually also too (I forgot to mention) that visually, the way that the anxiety represents itself to me is, um, almost kind of, [Lena apparently pushes a button that makes her screen go black] I visually see, um, (Oh, sorry [restores screen]), I visually see a, um, like an array of dark gray clouds, almost. Like I'm sensing this kind of inner storm and I can see it visually, this inner storm. Um, but it's not the primary focus of my experience. It's very

background. I know that I'm feeling this storm and visually I can, it's representing itself. But what I'm mostly involved in are the feelings and the feeling of anxiety and then also at the same time this [inaudible] feeling of, um, trying to calm it down.

35:28           Comment: The viewer might notice that there is some uncertainty in Lena's description of a visual aspect: she says that she *almost kind of* visually sees; she sees *like* an array of clouds, *almost*. This is much more qualified or hesitant way of speaking about inner visualization than Lena has previously used, for example, when she described the nurses' station in sample 3.1 ([1:20 in Interview 4] "I was visually seeing in his workplace. I was watching it play out in panic over the illness and the elderly patients that they have to care for.") or innerly seeing her sick brother in sample 3.3 ([45:44 in Interview 4] "I am in my imagination again, visualizing him wrapped up in a blanket, being sick on a couch....I see him wrapped in a red blanket.") There is no uncertainty expressed in either of those descriptions. The uncertainty Lena expresses in the present sample may, of course, be an incidental variation in her communication. However, it may reflect something more fundamental about her experience of inner seeing in this sample. The DES interviewer does *not* interpret this or try to decipher its meaning. Instead, the DES aim is to notice such details, to recognize them neutrally, and keep them alive on the possibility that something later in the interview will clarify it.

37:16   RTH:       Okay. And where did the word "feels" fit into that? I didn't quite understand that.

37:22   Lena:       Yeah. Um, I wrote down "feels that I am normal" and in that moment I, as I was trying to calm myself down, I was having some internal words that... That's what I wrote down. I'm not exactly sure what I was trying to say when I wrote that down, but, um, so I kind of, I feel a little confused myself there. I was really just focused on the feeling and really focused on the anxiety aspect of it. But there was some words happening in my internal dialogue that I wrote down, but it doesn't really seem to make a whole lot of sense. [laughs resignedly] Yeah.

37:22           Comment: Remember our comment at 32:29 about inconsistency in Lena's description of the word "feel"? Lena's current statement ("I'm not exactly sure what I was trying to say when I wrote that down") is a bit of evidence that her earlier inconsistency was not merely a glitch. But we will continue to bracket that.

Furthermore, as we shall see, there will be difficulty describing not only words but also feelings and thought processes for this sample. That may be part of the whirlwind.

38:13   RTH:       Well, whether it makes sense or not, I guess, isn't that what the, what the experience is? So, so am I to understand that the words are not particularly the central part of my experience? That they, they seemed to be there but in some sort of background way?

38:31   Lena:       Um, yeah. The, the words are, in this case it, I, the words were there to calm me down. Like the words were my attempt to give myself some comfort in saying that I'm normal. This is normal, I'm normal. This is okay. Like this isn't, this doesn't mean death. Like which is what the anxiety's hyping it to be. So those words were happening as part of

the thing that was attempting to kind of soothe the anxiety or the concern over the discomfort I was experiencing.

- 39:10 RTH: And, and how are those words present? Are they, is that present as an actual, like spoken words, or heard words, or read words? Or, or is it the idea of...?
- 39:21 Lena: it's the internal, my internal dialogue, my own voice, my own, my own.... Like as I'm hearing myself now, I'm hearing that same Lena inside.
- 39:35 RTH: As heard as opposed to spoken?
- 39:38 Lena: Yeah. As heard. I can hear this, my own voice in my mind speaking to me as I am to you, except it's inside.
- 39:47 RTH: Okay. And would you say that that this hearing is as more prominent, less prominent, equally prominent as the visualization of the clouds? Or, or does that, that question just not make sense to you?
- 40:01 Lena: In this particular moment, the words are more prominent than the visual. The word, well, the feelings was the, were the most prominent. Then the words, I would say, took second place. And then the visual representation of what I was feeling was very last. [RTH: Okay.]
- 40:21 AK: Is the pain sensation still present to you? Or have you, did you notice that before the beep? And now at the moment of the beep, I'm really kind of into my own anxiety about it, not really feeling the pain anymore?
- 40:36 Lena: Um, well the pain was kind of all present in that exact, in that moment. It was, um, it didn't, it wasn't intermittent or anything. It didn't just pop up and then go away. It was like throughout that whole experience I was feeling the discomfort.
- 40:56 AK: And so at the moment of the beep, so I understand the pain itself is consistent, but [Lena: Yeah.] our experience of it might kind of bop in and out. [Lena: Yeah.] You might pay attention to them, you know, and then notice something else or whatever. [Lena: Yes.] At the moment of the beep. Are you still experiencing the pain?
- 41:12 Lena: I understand that the pain is still there. Yeah, I can still sense the pain. Yeah. [Alek: Okay.] And then the beep was just happened right in the midst of me feeling all the anxiety and other feelings.
- 41:26 RTH: So I understand "the pain is still there" and "I feel the pain" seem like two different pos, possibly two different things.
- 41:37 Lena: Maybe. Yeah, I guess you could see it as two different things. In myself I see it as one thing that I feel it and I understand. So I, so therefore I understand that it's here. Um, I see it as kind of one thing in myself. I notice it and then I understand that it's there and at the same time of noticing it. If that makes sense.

- 42:00 RTH: And, and as, as two different aspects of my experience?
- 42:10 Lena: Um, I, I only see it as one aspect. If I understand you correctly, you're saying, is it two different experiences to say that I feel, I'm feeling it and then also noticing it? Or... Is that what you're asking me?
- 42:26 RTH: I want to know... What I would like to do is to feel it the way you feel it. That's the, that's the object here, and we're constrained by the, this medium of language to get there. So what I'm, what I'm trying to understand at this particular moment is, is my experience of my stomach that I feel my stomach? And then I could later on I say, well of course I know that my stomach is there. That's part of the cognition about it. But at the moment of my experience at the experiential moment, I just feel the pain in my stomach.
- 42:58 Lena: Yes. At the, the moment of the experience, I can, I sense the, the pain and discomfort in my stomach.
- 43:09 RTH: Okay.
- 43:13 Lena: I dunno if I answered that the way, the right way, or if I'm [pause] understanding...
- 43:19 RTH: So, the, um, short of what is the right way here, but I want [Lena: Yeah.] to be sure that I understand it. So, so [pause] pain and discomf... I sense... What you said, I believe is, "I, I sense the pain and discomfort in my stomach."
- 43:41 Lena: Yes.
- 43:44 RTH: That is a different thing to *say*. Whether it's a different thing to be meant--that's what I'm trying to figure out here. That's different from saying, I feel this sort of a stabbing, twisting, whatever, whatever that feeling was, in my stomach. So pain and discomfort... To say, I sense the pain and discomfort is a little bit of a generalization about: there's a category and the category is pain and discomfort. I'm sensing that category right now. That's one thing. And another thing is, I feel the specific sensations in my stomach, whatever those were. I'm, I'm feeling them not as an instance of some general category 'pain and discomfort', but because I'm feeling that [pause] [Lena: Um hm.] sensation right now.
- 44:34 Lena: I, yes, I see what you mean. Um, in that moment, yes, in my sensing of my pain more specifically, it was a, uh, an awareness, or I would say a hyper-awareness, of the location in my stomach, my upper right quadrant, I guess. And in, I centralized my focus in that particular area of my body. And that became the focus of that, of where on my body I was sensing it, and understanding that what I'm feeling is an ache, an ache, kind of just like an achiness. And, um...
- 44:34 Comment: This is a difficult discussion, and RTH has perhaps not been too clear about what he is asking. The question is about whether, or to what extent, Lena directly, straightforwardly, before-the-footlights-of-her-consciousness feels pain in her

stomach. A straightforward description of pain, at about 45:00, might have been something like: “I felt an ache in a hyper-focused region in the upper right quadrant of my stomach.” But Lena does not give such a straightforward description. Instead of saying “I feel an ache” (or, even more straightforwardly, “I ache”), she says “I understand that what I’m feeling is an ache.” “I feel an ache” describes a sensation; “I understand that what I’m feeling is an ache” describes a cognition. Those are two very different things.

The fundamental question is whether Lena intends her “I understand that what I’m feeling is an ache” to describe a cognition or whether she intends to describe a sensation but has a rather idiosyncratic way of speaking about it. We’re working on it.

45:26 RTH: So does it, is it fair to say that at the moment of the beep, part of my experience was I am feeling an achiness in the upper right quadrant of my stomach?

45:36 Lena: Correct? Yes. Yes.

45:41 RTH: Okay. And, and that I could generalize and say, well, I, you know, I’ve got pain and discomfort in my stomach that I feel from time to time, and this is an example of that. [Lena: Yes.] But at the moment, I wasn’t feeling an example of that. I was feeling pain, achiness in my [inaudible] quadrant. Is that right?

46:00 Lena: Yes. Yeah. Yeah.

46:00 Comment: For the last several minutes, RTH has been trying to grok whether Lena feels an ache (but has a rather idiosyncratic way of speaking about it); or that she understands that she has an ache but doesn’t really feel an ache; or that she doesn’t differentiate precisely between a sensation and a thought about a sensation; or that the whirlwind anxiety of this sample makes such a distinction difficult here; or that RTH’s questions have not been adequate; or that we are too fatigued or too far into this interview to be confident about what was experience at the moment of the beep; or some combination of those; or something else. We will, in the DES way, leave this as unresolved; perhaps the iterative method will shed some light on this on subsequent sampling days.

We emphasize that this is not a criticism of Lena nor a criticism of RTH. On the contrary, it is evidence of the ongoing care that they are taking to try to ensure that they understand each other. Perhaps that will pay off in upcoming sampling days.

46:01 RTH: Okay. And then we’ve talked about the whirlwind of, of this stuff, which is the, the anxiety. [Lena: Yeah.] And I would like to understand more about the whirlwind. [Lena: Um hm.] So [Lena: Go on.] what do you mean by the whirlwind of this stuff?

46:28 Lena: So the way that I interpret my anxiety, especially in terms of this beep, is, um, it’s a whirlwind of, um, of all of it together. Like, okay. So the, I notice the pain, I notice the, the discomfort, and then I [pause] At the time of noticing it, I’m also now getting a rush of, um, catastrophic emotions, um, and it feels like a storm, almost. Like a, y’know,



internal storm. And so now it's this kind of, when I say a whirlwind, it's like a circle of thoughts, like a, like a, like a loop of thoughts that come with that sensing of pain. It's almost like, because of my experience as a young person experiencing, y'know, choking, I fast-forward now, any sense of discomfort to my wellbeing is perceived as probably (this is that I'm understanding that I'm bracketing this thesis here), but there seems to be like a loop of, um, [pause] thoughts, the catastrophic thinking that represents itself in this kind of like tornado. I'm seeing it as a storm. I visually, I visually feel or I visually see or sense some storm, but it's not necessarily the most direct part of my experience. The most direct part is being inside those catastrophic thoughts, um, and experiencing all the feelings that come with those sort of catastrophic thinking. And then at the same time, there's another set of thoughts that are my more logical sides to myself, my more, you know, rational points of views and, and using my rationality to sort of calm the storm. So the whirlwind is this tornado of thoughts. Yeah.

46:28      Comment: Remember our comment at 35:28 about uncertainty in Lena's description of her visualization? Lena's current statement ("I visually feel or I visually see or sense some storm") is a bit of evidence that her earlier uncertainty was not merely a variation in communication—"I visually feel" is *not* a straightforward description of visual experience. But we will continue to bracket that.

We re-emphasize that this is not a criticism of Lena. She is trying to describe a phenomenon that is at the edge (or perhaps beyond the edge) of possibility of description. And she has to do that while undergoing an experience that is at the edge of being out of control. This is rather like repairing an airplane wing while in flight. So: far from being critical, we must admire Lena's willingness to try to carefully describe a difficult, perhaps almost indescribable, phenomenon.

48:50    RTH:      So the, the challenge of this, of this procedure (one of the challenges of this procedure) [Lena: Yes.] is to try to sort through what is metaphor and [Lena: Yes.] what is description. And the risks of metaphor--metaphors are great things. I love metaphors. I use them all the time. So I'm totally in favor of metaphors. But the downside of metaphors is that they, uhhh, that what you intend with a metaphor might not be what I hear in a metaphor. [Lena: Um hm.] So we have a whirlwind metaphor and the whirlwind is a real whirlwind is a spirally around thing [gestures]. [Lena: Yeah.] I don't know whether you mean the spirally-around-ness of the metaphor, or whether you mean by whirlwind you mean that there's just dust that goes everywhere, that it's not going around but it's just there's a lot of it, whatever it is, whether that's what you mean by the metaphor.

49:47    Lena:      It's the first. It's, it's, I was trying to explain it as also like a tornado. The whirlwind is, it is a circle is a loop of, [gestures with a mostly horizontal circle] of that thinking of that catastrophic thinking that comes into play.

50:01    RTH:      Yeah. So I'm, I'm a, I gotta pick these metaphors apart so I can make sure I understand it. [Lena: Okay. Yeah.] So does "looping" mean going around in a circle? Or does looping mean it appears to me and then it's gone and then it appears to me and then it's gone and then it appears to me and then it's gone?

- 50:17 Lena: Going around in a circle.
- 50:19 RTH: So there is some circularity, *experienced* circularity, in this, in this [inaudible]. [Lena: Yeah.] And does this circularity have a dimensionality to it? So it's going around like this [gestures horizontal circles]? Or it's going around like this [gestures vertical circles in front of him]? Or it's going around like whatever the other axis would be. Or...
- 50:36 Lena: It would be like this [gestures horizontal circles] and it's, it doesn't spiral up or spiral down. It's just in one plane circle, circular path.
- 50:45 RTH: Okay. And now are we speaking metaphorically or are we speaking descriptively? But by descriptively it means I, it, it appears to me that my thinking, feeling (whatever it is; we haven't yet figured that out) is in some way going around in a circle, a horizontal circle. [Gestures a horizontal circle.]
- 51:03 Lena: My thinking and feeling, as I as I understand it, is happening in a circular loop pattern of very specific thoughts and feelings.
- 51:16 RTH: And that circle is... How, how do you experience that circle? Do you see it? Do you feel it? Is it inside your head? Outside your head? Outside the world? Whatever.
- 51:24 Lena: The circular feeling comes to me as a storm. It's, it's, it's a, it's a storm. It's a, uh, like I can sense a internal brewing of like a storm to come. And, um, and I can see the, the looping of certain thoughts that kind of come in and, um, overtake my sensibility. Um, but I also have another thought-circle, thought-loop, I don't know, that is my more rational side that comes in as well. And I tried to lay that on top of that particular catastrophic thinking, to stop that catastrophic thinking from looping around. And there the visual aid of all that occurring is what I just described isn't something in my direct experience. What I'm really feeling in the, in the moment is the actual feelings of the anxiety that I'm undergoing. The, the feelings of anxiety that the looping thoughts are creating. Um, the fear of the, the, the, the, the catastrophic thinking is, is really pointing at this fear of dying. And that is what I am experiencing, is this fear of dying. And that's what's kind of spinning me around. [laughs nervously]
- 51:24 Comment: Notice that Lena does not distinguish clearly between different experiential aspects. She refers to "seeing thoughts," "thought-circles," and "anxiety looping." Those phrases seem to conflate visualization with cognition with feeling. We do not yet understand what she means when she speaks in this way, though we are all struggling in good faith to arrive at such an understanding.
- 52:55 RTH: And, and how does the fear of dying present itself to you? What,
- 53:02 Lena: um, well, like the pain, like any sense of pain or discomfort, you know, I understand logically we all feel pain and discomfort at times. You know, we are human. But any sign of it is, causes anxiety with me because it immediately tells me that I am not well in this exact moment. Physically something is not well inside of me. So that feeling of recognizing pain and discomfort sends a signal somewhere else inside of me that says,

*You're not well! You're not well. You're going to die!* And it just takes me to that catastrophic moment of feeling those senses or those, those fears. And that, um, now I'm in this loop, this crazy loop. And then the overlaying of logic comes in play. And then I slowly come out of it.

53:57 RTH: And is it possible to describe any, in any more detail how, what this fear of dying, [pause] how, how, how it...? [Lena: Umm.] How it actually feels to you? I mean, does it move? Is it hot? Is it bodily? Is it mental...?

54:16 Lena: Yeah, it's um, it's definitely, it's emotional, it's mental, and it can be physical. And it feels like (and this is anxiety. I am, I guess I'm describing anxiety) is it a sense of impending doom, you know, and like something is coming, but we don't know what it is. [Laughs nervously] We don't know when or what or why, y'know. And those are the, that is what causes the fear, is that there's no sense of control of that aspect of life. I don't get to choose when I'm going to die or how, or any of that, you know, so it's just this complete unknown and this anticipation of it like, Oh, I got this pain and I'm like, God, am I having a, you know, aortic aneurism! Is this it for me? [laughs ironically] You know, like, even though it's, I know that there is a, also deep understanding too, at the same time, that I'm not properly understanding the signals in my body. Because I'm so fixated on the, the feeling of anxiety and the fear of dying is so strong inside of me that I don't necessarily or *can* necessarily really take on any logical explanation.

54:16 Comment: We would note that in this sample Lena has difficulty not only with taking on a logical explanation but also with adequately describing words (see 33:50, 38:00) and bodily sensations (see 41:12—46:00).

Lena's understanding is that the anxiety/fear of dying is a causative factor of her experience. We note that the causation may go the other way around: that the inability to focus may cause the anxiety; or that the causation is circular—a bit of fear of dying causes a little loss of focus which exacerbates fear of dying which decreases the focus, and so on. We take no position on which of those is to be preferred (or whether some other factor is preferable). That is, we will bracket all such theoretical speculation. Our task is to describe experience, as it occurs, which sometimes (as here) entails accepting ambiguity.

55:35 I have to sit with myself for a period of time to really get myself out of it. Or call my brother, who usually knows how to calm me down. So in that moment though, like I, it wasn't as severe as sometimes. It was just, I was, I was okay enough to come in with my own logic and do that. So, but yeah, the fear of dying is there. And I think that (and this is just a theory) maybe if I never choked on a piece of bread, I don't know, maybe I would've never felt that feeling of possibly dying in that moment. And then I wouldn't have never, I wouldn't take all these signals in my body so seriously. Um, but every now and then and get a little singe of something [Alek: Um hm.] in my body, it could be the most minute sensation--maybe even of blood rushing through my, I can momentarily feel blood rushing through my head and all that. *Whoa! What is that?!? That is, is that a cerebral something? Where am I hemorrhaging?* Like it's just an overly attuned sense to my internal inner workings. And every now and then, like this particular beep, it

caught me in it. [Alek: Um hm.] Yeah. I don't know if that answers any questions in terms of what I was feeling and all that.

56:57 AK: Well, I think it, it sounds like a very complicated experience. [Lena: Yeah.] But I mean not just how we're struggling to *describe* it, but it sounds like in how you *experienced* it, it was a *lot*.

57:08 Lena: Yeah, it's emotional. It's a draining almost. Like sometimes I feel that I have to take like a long hot shower after. So it is a very draining process. And sometimes it can be a very simple, easy, quick *Okay. All right. You got past that relatively easily!* But this particular time I would say it was like mild, [Alek: Um hm.] y'know. And I was able to sense this, the, the, the, the anxiety and um, sense the, um, the physical discomfort and um, and then I had the, my sensing of my own logic, and then I was through it. [Alek: Um hm.] Any other questions on this one?

57:52 RTH: And I think I'm good. [Lena: Okay.] But I, I think this is a very difficult experience to describe, [Lena: Yeah!] and I appreciate the challenge of it and the [inaudible]. [Alek: Yeah.]

58:00 Lena: Yeah, yeah.

58:03 RTH: We, we are at one hour...

58:04 AK: Yeah. [Lena: Yeah.] I've got a, I have an appointment with, I've got a therapy client in a little bit, so I'm going to have to call it. [Lena: Okay.]

58:10 RTH: Alright. Well, thank you very much. [Lena: Yeah.] I will, I do what I've always done here, which is to say, I'll put the video up and we all take a look at it and see whether we're going to approve this or for posting or whatever.

58:24 Lena: Yeah. And we'll, I mean, I'm, I'm down to do this again next week as well, uh, with this setup. But, um, Dr. Hurlburt, you said that the audio isn't great, so if Skype is something that's better for you guys, I'm good with Skype, too.

58:38 RTH: Well, the audio, the audio is worse for my understanding of Alek than it is for you. So, so maybe, maybe it's your microphone is better than Alek's, or whatever. So maybe that's,

58:49 Lena: Well, I'm on my headphones. I don't know if that makes a difference. So

58:52 RTH: I didn't, I didn't have too much trouble with, with Lena.

58:56 AK: Okay, well let's see how the video turns out and then we can decide.

58:56 FYI, the [video of this interview](#) that is on YouTube uses the audio from the Zoom recording and the video from capturing the Zoom screen by Screencast-O-Matic.

59:00 Lena: Perfect. All right. Talk to you guys soon. Bye.

59:04 RTH: Alright. Thank you very much! [Waves].

59:04 AK: Bye everybody. [Waves]