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Joy Doran

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Oral History Interview with Joy Doran,
Conducted over Skype, January 28th, 2016
Conducted by Meg Miner, Illinois Wesleyan Archivist

Meg Miner: Hi Joy!

Joy Doran: Hi Meg! [laughs]

Miner: So why don't you go ahead and introduce yourself and...we'll go from there.

Doran: Okay. Well I've known Minor...or let's see. Our kids overlapped just a little bit at the lab schools. So before I even started teaching at Wesleyan...let's see, how did it work out? I played at a fundraiser at his house as- I was a pianist and I collaborated with a friend and we had offered- it was a fundraiser for the school- Metcalf. And the Myers purchased- it was a silent auction and the Myers purchased this. So...I actually met him at his house rehearsing for this event that they hosted. It was a dinner party and then we provided, you know, some- some musical...entertainment.

Miner: Hmm.

Doran: And you know, at the- it didn't take long in being in his home for him to want to show you his old manuscripts that he had been collecting and...you know, he- his- his- he had old violins. His piano had a story. It was just this, you know, the whole aspect of his cherishing antiquity.

Miner: Mm-hmm. [laughs]

Doran: And- and we didn't get so much into the books, you know, 'cause I was there as a musician and he was responding as a musician himself and you know, so...you know, he wanted to tell the story- the stories about the violins he had on the wall and you know. I- I guess that was kind of my introduction to him...[coughs]...not really knowing anything about him other than he was the president of- of Wesleyan. And shortly after that I started teaching at Wesleyan and so our paths would cross. And...you know, Presser is just right there by the President's house and it just seemed like, you know, I'd just see him on the street and chat a little bit and kind of just got to be friends that way. My husband also began...my husband is an alum so over the course of the first few years we got to know them we got to know them very well. And then of course there was always the music connection.

Miner: Mm-hmm.

Doran: So I've been at Wesleyan- this is my seventeen- my seventeenth year. And honestly Meg, I can't remember how long it was that Minor died.

Miner: He died in 2003-

Doran: Was it?

Miner: -if you can believe it.

Doran: Oh, I cannot believe that.

Miner: Yeah.

Doran: Yeah, so I probably met him- oh, like in '97 or something like that. Or I should say I- I got to- I started getting to know him a lot more. So-

Miner: And that's when you started teaching at Wesleyan?

Doran: Yeah. Well, before- before I was teaching- actually teaching courses at Wesleyan, I...I had accompanying so I was- I've been hanging out at Wesleyan for a long time. [laughs]

Miner: Mm-hmm.

Doran: So before I was- before I- yeah, before I was teaching courses and hired as faculty, I was accompanying. So-

Miner: Do you want to tell the story about your playing together?

Doran: Okay. So this was the year that he- he died in the- in the summer of '03, and the summer before that, we had- we had music camp on campus and he was- he would come- he would attend a lot of- and was just a big supporter. Just seemed like what I was doing he was supportive 'cause he's just that kind of a guy. And you know, we shared visions and dreams. He and I both shared a vision of taking what we had in the prep departments, the string and the piano prep departments, and really making a community outreach program that way. And...we would- I remember in the summertime at the camps, you know, when you have a little more time, we would brainstorm ideas and...many of those ideas were met with opposition.

Miner: Oh! [laughs]

Doran: Just sort of like, you know, peop- “It’s- it’s been working fine this long, you know. Let’s not change anything.” That kind of attitude.

Miner: Oh dear.

Doran: And of course that- that frustrated me and Minor both just to no end. And so we were sort of- we would- like I said, we would collaborate and try to think of- you know, our vision was similar, you know. We really thought that Wesleyan had the resources to provide an amazing music education network for children in the community. So that was an early project that we had. And then along with that- I’ll get to that story of the Bach in a minute-

Miner: Can I interrupt? Can I interrupt? One question, one question there.

Doran: Absolutely. Absolutely. Sure.

Miner: The- the music education network that you’re talking about, is that in anyway related to the Pratt foundation? Are you involved in that?

Doran: Yeah, that’s what I was going to go on to say.

Miner: Oh. Sorry. [laughs]

Doran: So I was on the- [laughs] yeah, no, you’re right there with me. I was on the original board for that. There were a handful of us. And we would meet in Minor’s office at work- at- at Wesleyan, and you know, that was just a real- that was a way to- you know, what we did was fundraising activities, which the pro- which the proceeds of which went into an endowment at Wesleyan and this was to provide music lessons through the prep department at Wesleyan for children of- or families in financial need. So I- I think you probably already know about the Pratt Foundation, right?

Miner: I do. But you know what, when I was thinking about this particular topic, it didn’t occur to me that there would be a connection so that’s fascinating that’s how it got started then.

Doran: Oh yeah. I mean, Minor- Minor was a real- I mean, it was a wonderful- the chemistry between the board and, you know, the directions that we went, that was just, you know, one of those things in life when things worked out. It lined up, you know, we- it was a great team. We all brought something to the table. And I’m happy to say that, you know, that the Pratt Foundation provides scholarships for, I don’t know, something like thirty children now. It’s just crazy.

Miner: Yeah. It's a wonderful work-

Doran: So it's-

Miner: It's a wonderful program. Yeah.

Doran: And it wouldn't have happened without Minor honestly. It- it may be that it could have worked itself out in a different way. It's hard for me to imagine it- he just had- you know, he really made it happen.

Miner: Was he bringing ideas to- to you about other things as well or was this the- the one that you-

Doran: Well-

Miner: -both connected on at the right time?

Doran: That- the other- the other vision that we both shared was to, like I said before we both felt like the prep- the prep department at Wesleyan could serve a greater need. In other words, incorporate not just...violin and piano but also provide music lessons for all kinds of instruments. And actually now the program does offer just a little bit more. But at the time, it- the timing just wasn't right. It was something that Minor and I would talk about. I think he thought I would be good at managing that. I had already started the music academy at Metcalf and he was, you know, a big fan of that. And I think he had a similar vision for that of- at Wesleyan. But it's just that that part didn't work out. It was just not the right time. Whoops, I think I turned my mic off. It was not the right time at Wesleyan for that to happen.

Miner: You know, it's interesting that...that you mention this because a lot of people have told me- a lot of campus...staff and faculty have said Minor was a big idea guy but they eventually- some of them got the sense that, you know, he would just have an idea and then let it go. But this sounds like one that- that he really pursued.

Doran: He did not want to let it go. What the- it just came down to a personnel issue and I don't want to get specific about that.

Miner: Sure.

Doran: If you- you know-

Miner: Yep.

Doran: I want to be respectful of my colleagues. But it simply came down to people who said no-

Miner: Yeah.

Doran: -and what can you do at that point.

Miner: Alright.

Doran: So...you know, Minor was definitely- and I- he and I are alike in that way. We used to laugh about how if you can't get in the front door you go- you find a window open out back or something. [Miner laughs] So, you know, if- if- I mean, you got me so a lot- that put an end to a lot of- a lot of things obviously. But...you know, we- I- it- it was the sort of thing, "Well, this isn't going to work so let's see what else we can do." And then of course he does it.

Miner: I see.

Doran: So the story about- the story about the Bach is that I had played- he had heard me play the- the Bach is- the Bach piece is the Gamba Sonatas and we were going to play number two in D. I had performed number two in D at a chamber music or a cello camp. I can't remember which it was, in the summer. And it's written for harpsichord and cello de- viola da gamba and the harpsichord is, you know, an object that was the predecessor to the piano and the viola di gamba was the predecessor to the cello. And...so it was written for that instrumentation. Of course, we played it on piano and cello. That was another thing. Minor loved his harpsichord, and he had- he had been very instrumental in obtaining harpsichords for the School of Music. I think we have two that- I can't- don't quote me on this, but I think we have two that were- that he was responsible for obtaining and you'll have to ask somebody else about that one. [laughs]

Miner: Sure. Yeah.

Doran: You can quote me on it if you want to. But- so anyway, he loved the piece and- and we talked a lot about it and he wanted to learn how to play it. He was an inspiring harpsichord player. He was, I think, largely self-taught, because he was- he was just so brilliant. So our plan was that I would help him learn the piano part for that and that he would play it at the following Sunday- summer, which happened to be the summer that he died, at chamber camp or cello camp, whichever one it was. I think it was probably chamber camp.

Miner: Oh dear.

Doran: So he- he had my score and- and he had my fingerings, you know, so he had been studying that. And I remember- oh, I remember that fall he- he had a cough and cold and he was so frustrated that it wouldn't go away, and there had be a concert, the...Illinois Wesleyan symphony orchestra concert over at the BCPA and he was walking home from that and I remember offering him a ride, saying, "You know, you shouldn't- you shouldn't be out walking. It's- it's cold, and you know, you've got a cold." And he did not- he turned down the ride because he said he felt like that would help him clear out his cough a little bit.

Miner: Hmm.

Doran: And this was the end of the first semester and it was in January I believe that he was- he was diagnosed with lung cancer.

Miner: Oh my! That's something.

Doran: Yeah.

Miner: Do you know why he liked the harpsichord?

Doran: I'm- I'm sorry?

Miner: I was just wondering why he liked the harpsichord. Do you know why?

Doran: I...I don't know specifically an answer to that question. But because it was old would be the first thing that pops in my mind. [Miner laughs] I mean, that- that would be- he was- he was fascinated with antiquity.

Miner: Hmm. I'm told he had one in his house as well as a piano.

Doran: Yes. Yes, he did.

Miner: Do you know if he worked on the...instruments at all?

Doran: I don't know. I don't think so.

Miner: One student wrote in you know, with- in the same way you did, through the web form that I had, and said that there had been a rumor among the students that he built harpsichords in his basement and wanted to know if I could confirm it. That's cute.

Doran: Yeah, that- I would also like to know if you can confirm that. [laughs]

Miner: I have it from Carl Teichman that he did not build but that he thought he repaired when he could and then called in professionals when he could. [laughs] Which I like as a-

Doran: And...Carl would know George Krippenstapel who was- who retired last year as our piano technician at Wesleyan. He also might know.

Miner: The person I was speaking with this morning recalled a- a manuscript that Minor found that was commissioned by an Earl of Hobart and recalled having it-

Doran: Yeah.

Miner: performed for him and I- and when he told me that this morning, I knew I was talking with you this afternoon and I thought "I wonder if that was you that performed that." [laughs]

Doran: Me? No.

Miner: What do you know about that?

Doran: No, I don't know anything.

Miner: Oh. Okay.

Doran: Nothing.

Miner: Okay. [laughs] When we started talking today-

Doran: I remember him-

Miner: Oh, go ahead.

Doran: I was going to say that he- one of his favorite things to do was just to drive up to Chicago and he did it, as far as I know, as much as he could he would drive up to Chicago and just pour over these old bookstores in printer's row in, you know, in the South Loop of Chicago.

Miner: Mm-hmm.

Doran: And I think, you know, and well, this is- you know, in the eighties and seventies probably. I don't know, eighties, nineties. There were probably a lot more of those old bookshops down in that area in years even preceding that. I mean, there's still a lot of bookstores

down there but that and old wine, or that and wine. That was also a good place for him to go looking for wine.

Miner: Oh, he was a wine connoisseur too, huh?

Doran: Well, I do remember him- I do remember that, you know, when he went shop- when he went to Chicago to go to printer's row he would also...I do think he liked- loved good wine.

Miner: Did he ever buy anything for you in- on these trips-

Doran: Oh, no.

Miner: -just 'cause he knew you liked them?

Doran: Well, the wine not so much. [laughs]

Miner: Oh. I didn't mean the wine. [laughs]

Doran: Well no, he did not buy anything for me. But he would invite me over to look at things that he had found. Oh, dusty, dusty old things...[Miner laughs]...that I'm allergic to.

Miner: Oh dear.

Doran: [both laugh] Yeah. But he was and he would just pour over them. He just, you know, and the way he would touch the pages I mean, it was just, you know, a true love for him.

Miner: How would he touch the pages?

Doran: Just...you know, he- he would sort of hunch over and he wore his reading glasses down on his nose. And so- it wasn't that he was a hunched man, but he was always trying to look through his reading glasses, which were always on the bottom of, you know, on his nose. You know, he gave you that impression. And he had long fingers, and he would just, you know, stroke the page and- and- and just smile. [laughs]

Miner: Huh. What a wonderful memory.

Doran: Just lovingly, you know?

Miner: Yeah, well-

Doran: Yeah.

Miner: Well, you said at the beginning of our conversation that he would show you manuscript collections and- and instruments and things in his home. Is this the kind of- like after a purchasing trip that's the time that that sort of thing would- would be happening?

Doran: Yeah. I mean, I'd have to say that when- after Ellen left, he was more inclined to do that. I mean, he had more time and that was when- when I would go over to his house and other people too. It's like there was- he had this opportunity to share these things. And I always thought a little bit- I also might be that he was lonely.

Miner: Hmm.

Doran: That- that was always my own- just an impression.

Miner: Well, what kind of effect did his interests have on you? Had you had these sort of- you- you said you had a mutual appreciation for Bach, but did you have...I don't know. Was it changed in some way, or was this just a- a shared point that you were both coming to in the same time in the same way?

Doran: Well, it wasn't just Bach either. My, you know, Bach's not my- not the first composer that I go to. It's just that we both- he heard me play this piece and he really wanted to learn how to play it. But it- more than- than that, I think was just- you know, I- I- I loved that he was such an idea man. And I loved- he was just...he- he just had this tireless energy for seeing the possibility in things and- and for someone like me, he was encouraging in that for me. He was sort of- you know, I think he helped to empower me. I think he- I got to know a time when I had been- I- I had stopped working while raising my kids and I was re-entering the workforce around then. And you know, as you can tell I've been doing a lot of volunteerism and- accompanying students and accompanying faculty and you know, like I said with the music academy at (school name, 21:13??) and ISU, and then the Pratt foundation, and I served on the board of directors for Illinois Symphony Orchestra, so he was always so supportive of all of those- of those endeavors. And I think he really admired it 'cause I was trying to affect change.

Miner: Hmm.

Doran: And he was a champion of that and so I always felt like, you know, when you're trying to make these changes, you have visions, and you're working hard, you're doing it because you know it's the right thing to do but you meet with opposition. You know, it's always- it's so wonderful to have somebody who is just supportive of what you're doing and he was always that support.

Miner: What do you think- so you- I'll just a phrase that you didn't exactly, but a champion of change is- is an interesting concept. So what do you that- that would say about him or to say about what he thought his role at IWU was?

Doran: We used to talk about- and I'll never forget this. We used to talk about being philosophers of potential and advocates of opportunity.

Miner: [laughs] That's great!

Doran: You can quote that one.

Miner: [laughs] Okay.

Doran: Yeah. I think that was a vision we both shared, or I know it is, that we liked that.

Miner: That is a wonderful way to put it. And- and I have heard, of course, in my own experience at Wesleyan, I've been there for thirteen years? Yeah, it's like thirteen years now.

Doran: Mm-hmm.

Miner: Were you- were you- it is odd to hear people say, "Well, you know, we tried that once and it didn't work." [laughs]

Doran: Mm-hmm.

Miner: So it sounds like he ran into some of that as well. It's a- it's a curious thing about a place like Wesleyan because it doesn't- you wouldn't really think that an educational insti- or I wouldn't think that an educational institution would be that way. I mean, it's the only I've ever worked at so maybe it's more widespread than I know of but do you think that's true that- that he ran into those- and you, it sounds like perhaps, ran into those kinds of attitudes and- at Wesleyan and if that's an- an accurate statement to make. I mean, it's just sort of odd. Where does that come from? [Doran laughs] Because Wesleyan's never really been stolid and has had a lot of iterations in its history.

Doran: Yeah. I mean, I think probably for Minor the main obstacle would have been financial and...the- I think for me it was more that I was adjunct, you know. I wasn't full time and the ideas that I had...I think I- I think that I aggravated some of my colleagues because I would have all of these ideas and was frustrated that wheels of change rolled, you know, rolled so slowly and I think it's probably like that in the institution. It takes a while- it takes a while to make

curricular changes, you know. And- and like I said earlier, sometimes people just- they like how things are working. They think it's working and they're sort of not open to change. Does that make- am I- am I making myself clear?

Miner: Yes. Yes. You absolutely are.

Doran: I don't want to be specific.

Miner: No, that's fine. And that's not where I'm going. It's just that I'm sort of musing on a- on a line of thought here.

Doran: Yeah.

Miner: You know, about his character, and that- you know, I- I internalize some of the bookish guilt. I think of (unsure, 25:42??) anyways.

Doran: [laughs] Yeah.

Miner: So somebody who was- who has been described, of course, as a Renaissance man and-

Doran: Oh, definitely!

Miner: -and to be an advocate of change, somehow I'm trying to think is that really a contradiction or should it be expected? But anyways, it's a new thought for me, so I'm just trying to ponder it a bit with you. Thanks. [laughs]

Doran: Okay. He was an advocate of opportunity and a great philosopher of potential, and he was the consummate Renaissance man.

Miner: That's great.

Doran: I remember thinking- I remember getting to know Miner and I heard the term Renaissance man- well, it's just a term you knew and I remember him meeting and thinking, "Now I really know what this term means!" [both laugh] He just, you know, he under- he personified it.

Miner: Sure.

Doran: Exactly.

Miner: Did he loan you things from his-

Doran: He was-

Miner: Oh, sorry. Go ahead.

Doran: I'm just going to say I'm just, you know, ruminating now. He was- he was uncomplicated. He was- he was just as comfortable at a- at a tailgate party at a football game, even though that may not have been his first choice of a place to be, but he was the same person there as he was giving a speech, or, you know, talking about music, or- or working in a board meeting. He, you know, he was just- he- he was- he was so authentic. Yeah.

Miner: That's a great way to put it. Did he share- I mean, obviously he showed you parts of his collection. Did he say- did you express an interest in something, "Here," you know, "Go do something with it or bring it back later or explore it on your own?"

Doran: I'm trying to think about that. No. Not really.

Miner: Okay.

Doran: It was really more the other way around.

Miner: How so?

Doran: Oh, I would loan him music.

Miner: At his request?

Doran: Yes.

Miner: Okay.

Doran: Yes.

Miner: Was he good about returning it? [laughs]

Doran: Oh yes.

Miner: Well, you know I have a specific interest in his-

Doran: Yes.

Miner: -book collections here. Did he ever share any of his, you know, philosophy of libraries or- or collecting with you? Did you get a sense of that from him?

Doran: I'm sorry. I wouldn't be able to answer that question at all.

Miner: Okay. Were you around when or- or aware of- obviously, you were around when the university purchased his collection and then subsequently decided to auction it.

Doran: Yes. I was around and I was- I was aware and I was around.

Miner: What did you think of that as an- as action and then an ultimate decision?

Doran: Well, I guess I thought it was wrong.

Miner: How so?

Doran: He had- well, it was...it was his collection. How nice would it have been to keep it at hand?

Miner: Okay.

Doran: I mean, I'm assuming they auctioned it because it made money, right?

Miner: Well, they purchased it, so it's not like it was a gift. And-

Doran: Oh.

Miner: Yeah. And that's- that's one of the other things that not a lot of people know.

Doran: So- so we purchased it from his estate.

Miner: From the estate, yeah. From the family.

Doran: Mm-hmm. And then we sold it.

Miner: Parts of it, yeah.

Doran: Yeah.

Miner: Yes. So...I-

Doran: I mean, you can probably enlighten me on all of that.

Miner: Well, that's one of the things I'm hoping to do....[laughs]...because as you've said and as- as I think everyone feels is that it happened so quickly and there were so many-

Doran: Right.

Miner: -sensitivities, and I'll use the word oddities from a man who was so open that at the end of his life everybody was shut out from what I understand. So I think what the impression I've gotten over the years is- is that there- there really wasn't a lot of closure for people on campus because there was such a sequence of events that happened that no one was aware of. Public announcements came sporadically and it was-

Doran: Yeah, as he was dying.

Miner: Yeah. Yeah.

Doran: Well, I mean, he had lung cancer. I mean, and he- it hit him hard and it hit him fast. He was just- I mean, he- he died quickly.

Miner: Did you speak with him after? Oh, go ahead.

Doran: Oh yeah. Yeah. I called him all the time.

Miner: Oh! See, most of the people are saying that they had nothing.

Doran: No. I talked to him all the time. And- and it was such an effort for him to speak and- and, you know, I don't think that the chemotherapy did anything but- I don't think he benefited from it.

Miner: Yeah.

Doran: I know. I had a- I had a good friend who was a chemo nurse and she would talk about how brave he was and how even as sick as he was and how horrible she knew he was feeling, he was just such a gentleman and so polite, so kind and I- I visited him a couple of times and it had got to the point where he didn't want to be seen and I would call in. I would offer to play music. I would offer to bring in students to play. He would always decline that. It was- it was like he- it was taking him to a- it would take him to a place he didn't want to go- he couldn't go.

Miner: Hmm. Hmm.

Doran: I left- in the meantime, I had lost my father and my father-in-law to lung cancer so-

Miner: Oh dear!

Doran: -at this time where I may have thought it was a little strange, I understand now that, you know, he was dying. He was his way of going.

Miner: Yeah.

Doran: I think it was his way of preparing himself, and I remember one time I said that I wanted to bring over some- a colleague of mine, or maybe it was just me, or maybe it was a couple of really fine students to play for him and- and he didn't want to be seen. He didn't feel like he would be up for it and I said, "How about if he just op- open your bedroom door and we'll be out in the hallway?" He was very gracious, but he declined.

Miner: Hmm. I- I so appreciate you sharing that. I didn't- I hope I didn't, you know, intrude too much on your-

Doran: Oh, not at all.

Miner: -on your-

Doran: I don't- you know, you said that people felt like he closed up. I- I don't- he was sick. Yeah.

Miner: Yeah, sorry. I was reflecting on how a lot of people have, you know, felt. I'm not- I'm absolutely not trying to make a judgment on a person's decision. I- I think, you know, sometimes-

Doran: Oh, I know.

Miner: -yeah, bringing these- bringing these conversations out of people has brought a lot of, you know, such fondness back and- but-

Doran: Oh yeah.

Miner: But you what's another thing that's interesting to me about Minor is that I've never gotten the sense from anyone that he was the- there are several different kinds of collectors.

Some collectors like to- like the hunt. Right? So they like to find things. They like to acquire things in a particular area and then they like to get rid of things and then do it all over again 'cause they enjoy that. And I'm getting the sense that Minor was not that kind of collector.

Doran: Right.

Miner: Would you agree with that?

Doran: That he enjoyed the hunt and what?

Miner: That he would get rid of things and then reacquire in maybe different areas or maybe the same area. I mean, I get the sense that he just acquired and acquired and never got rid of things.
[laughs]

Doran: Yes.

Miner: Okay.

Doran: That's the sense I would get too.

Miner: Yeah.

Doran: I think he was a little- he was even compulsive. I mean, he- he loved discovering things. He loved the hunt. He was like a child in that way.

Miner: That's great.

Doran: He- he- I would have to say his fascination was child-like, just unadulterated, you know, untainted, just so pure.

Miner: Yeah. That's pretty clear. I think that's pretty clear. So then you would-

Doran: Hey Meg?

Miner: Yeah.

Doran: I have to- I have to go to get to another meeting. I have to get my car. Can I call you from my car?

Miner: Oh, sorry. Sure, sure.

Doran: If you could just give me two minutes, I'll call you. I have your number.

Miner: Okay.

Doran: Can I just call you?

Miner: Absolutely.

Doran: And then- then we can continue to talk while I'm driving.

Miner: Well, if- if you're sure it's safe. This is not a hurry. We can do it another time.

Doran: Oh yeah!

Miner: Okay.

Doran: No, no. I'm enjoying this.

Miner: Okay.

Doran: Just give me a second to get in my car and I will call you, okay?

Miner: Thanks Joy. Mm- bye.

[2nd call]

Doran: So just in reflection, the celebration of his memorial service for him at ...at Hansen, and I actually played. I performed with Nina Gordon on- on cello. She played the cello and I played the harpsichord-

Miner: Oh.

Doran: -in that memorial service. I don't know if you'd call it a service, but I think we- we called it a commemoration service. What an honor it was for me to be able to- you know, Minor wasn't able to bring the Bach piece in the full circle and yet by being able to present that in front of all those people after he passed away, I guess I felt like in- in some way he brought that full circle. I wasn't, you know, how we thought it would be but-

Miner: Oh, what a tribute. A great tribute.

Doran: Yeah. Yeah. So yeah, I don't really have any other- I don't think I have anything that would reflect any more than what I already have. Oh, I did think of something. He was intrigued with languages and he prided himself on knowing- an expert on this...oh, what is this language? A completely dead language, and I- it's in my brain, and then when I went to say it, it wasn't there.

Miner: Huh. What kind of language was it?

Doran: It was this- well, it was developed in Europe as sort of a code language and it's built off of, you know, the combination of (unsure, 37:50??) and Romantic languages and anyway, it was kind of a running joke we had and I- I don't know. It's probably not at all relevant...[Miner laughs]...to- to anything that you asked.

Miner: Just another piece to the puzzle. [laughs]

Doran: Yeah, a fascination with languages, so much so that he could speak or- or was very aware of this defunct language. [laughs]

Miner: That's interesting. And how did he get into that, right?

Doran: Right. And that's just an example of how he would find something to study and then study it for no reason other than he loved the pathway, you know. He was just such a polymath.

Miner: Mm-hmm.

Doran: Yeah. He was such a polymath but not in the way that it would never sneer in your face. It made- it made the complexity of him...you know, so much more interesting.

Miner: Oh.

Doran: He could talk about anything.

Miner: Yeah. And- and what I think is interesting about that is he could talk about anything but he didn't think any less of people who couldn't.

Doran: Oh no. Absolutely.

Miner: Yeah.

Doran: No, he never rubbed it in his face. It was just like- like I said, he had this insatiable quest for knowledge.

Miner: Yeah.

Doran: And that was the reason he was always thirsty for it.

Miner: [laughs] Wow.

Doran: So- well, thank you so much for letting me be a part of this.

Miner: Thank you. Have a good meeting.

Doran: Alright. Okay. You too, take care.