

# THE FUTURE OF MUSIC IN THE CHURCH

A Conversation with  
Reid Nibley and Norberto Guinaldo

*The following conversation was recorded in the summer of 1974 in Los Angeles, California. Participants included Reid Nibley, Professor of Music and Coordinator of piano studies at BYU and, at the time of the interview, a member of the newly-formed Church Music Department; Norberto Guinaldo, an internationally known organist and composer; Ruth Stanfield Rees, Music Director of the Westwood II ward and a doctoral candidate in Choral Music at USC; and Robert A. Rees, the Editor of Dialogue. (The Reeses' responses are combined as one in the interview.)*



*Rees:* Reid, in an article in the *Ensign* (February, 1972), you made some statements about music in the Church that some might consider extravagant. For example, in commenting on John Taylor's statement that in the Church music would be "universally cultivated as the highest branch of art,"\* you said, "That day could come surprisingly soon if the musical development in the Church continues as certain present trends now suggest." Further, in speaking of a rising generation of talented musicians, you said, "This may very well be the generation through which we can anticipate the fulfillment of the 1877 prophecy and by whom this people will be prepared to sing a new song unto the Lord." Are you as optimistic now as you were then?"

*Nibley:* One of the things that makes such an ideal seem attainable is the new Church Music Department. For the first time we have specialists in virtually every area of church music developing and directing programs and working together for an integrated, correlated church music program. I think that there could certainly come a day when every ward and stake would have a full musical program, under the direction of fine musicians.

*Rees:* Would a comprehensive music program in a ward include music instruction and training?

*Nibley:* Yes, where it is necessary. We don't particularly want to get into the music teaching business, and yet there are areas in the mission field, particularly in Europe, Asia and South America, where there is no music education in the schools. Even though this is also true of many areas in the United States, here we have a tradition of young people studying privately and this has helped raise the level of music in the Church.

*Rees:* In our area there has been a decline in the study of music in recent years, especially instrumental music. We have only three people who can play the piano for priesthood and their combined repertoire is six hymns.

*Guinaldo:* I've heard about this emphasis on education and have read about it for as long as I can remember. Reid, you speak of the new Church Music Department as being different, but it seems we have been trying to build better machineries, better committees, better public relations communications and everything for years, and yet we don't see the result at the ward and stake levels. Perhaps the problem is that music is unique from other kinds of service in the Church. You can't really build a strong and noteworthy musical program in the Church with non-professionals, by taking just any willing soul who can play the piano or the organ and teach them a little bit more. Such people generally have little understanding of what the relation of music to worship really is. And with the tremendous turnover in the various jobs in the Church, a person may be called to be an organist for six months and then be called to be a relief society teacher or Sunday school superintendent. How do we bring such problems as these to the attention of the Church?

*Nibley:* I think the present structure makes such communication possible. The professional musicians who are in the Music Department have direct access to three

\*Reid Nibley writes, "Since this interview I have learned that John Taylor did not make this statement. It was published in the *Utah Musical Times*, October 1, 1877, under the heading, "The First Presidency on Music," but this particular statement reflects the thinking of the individual who wrote the article, not the First Presidency."

general authorities. The idea is not that the Music Department should tell the wards and stakes what they should do musically, but rather that it should be an information and a correlation center. What we want is for professional musicians like Norberto to develop programs in their wards and stakes.

*Guinaldo:* We have been told for a number of years that we have to work at the ward and stake levels, but I don't think much is going to happen until the Church makes up its mind as to what the place of music should be. I get the feeling as I have talked and corresponded with people in the Music Department that the general authorities sometimes have little knowledge of music and little idea as to what music in the Church really should be. This keeps them from being as responsive as they might be to the suggestions of professional musicians. I have also noticed among those in the Music Department a fear as to what the general authorities might think or do. Some people are even afraid of discussing new ideas.

*Rees:* You say we can't do without trained or professional musicians, but often they are the very ones who are mistrusted because they are professional.

*Nibley:* One possible reason for this is that so many musicians in the Church have not accepted any responsibility. For years I have listened to professional musicians in the Church say that the music in the Church can't go anywhere and they can't do anything about it. Often they have withdrawn and let the amateurs take over. But perhaps that's changing. The number of professional musicians in the Church is increasing, and while this isn't going to change things overnight, if we show the Brethren that we can be trusted, that we actually can be faithful members of the Church and still be professional musicians, then we may be able to make our influence felt.

*Rees:* But the whole burden shouldn't be on the musicians.

*Guinaldo:* The Church has to begin trusting; it has to work both ways. For example, in 1964 several of us made an attempt to start a guild of organists within the Church. We wrote to Apostle LeGrand Richards asking for support and he replied that they didn't want that kind of unofficial organization in the Church. On another occasion, in an attempt to help educate Church musicians, I suggested starting a modest newsletter or magazine which would include articles on how to play the organ, how to handle a children's choir, how to develop choral repertoire, etc. This, I felt, would be more helpful than the occasional one page communications from the Music Department, which usually don't contain much helpful information at all. Again, there was little interest in such a project.

*Rees:* If the Church Music Department, with the approval of the Brethren, were to stress music education by having a Church-wide program then perhaps things would begin to happen. If we prepared young people for music service like we prepare them for missionary service our hopes for music in the Church would be realized much sooner. With proper direction and support from above we could, in a generation, have a truly excellent music program. Without such vertical direction and support it is not likely to happen. Mormons are simply too authority oriented and the Church is too large and complex for this to begin at the grass-roots level and spread throughout the Church.

Norberto, what would you do if the general authorities called you in and said, "Brother Guinaldo, we understand you're doing exciting things with church music.

What do you think we ought to do with music in the Church? We're planning a music program for the next 10 or 20 years and we want your help." What would you suggest?

*Guinaldo:* First of all I would have them take a good look at the rich heritage of Christian music and at what's going on in the Protestant and Catholic churches. We could then determine whether we would want to accommodate this music to our own traditions and philosophy.

*Rees:* To some extent the Church Music Department is doing that with the new hymnal; that is, they have a subcommittee looking at the best Protestant hymnals. But you're talking about something more than simply borrowing hymns, aren't you?

*Guinaldo:* Yes, I am referring to more than that. I would like them to see what goes on in some of these other churches every Sunday, the quality of music and its contribution to the worship service. We really don't have that in our Church. What we have is the Tabernacle Choir. But I don't like to have to turn on my TV or radio to hear the Tabernacle Choir or the Tabernacle organ. I would like to have a Tabernacle organ and choir in my own ward and experience that during my worship service.

*Nibley:* You're talking about the Millennium.

*Guinaldo:* I'm not referring to size or anything like that. All I'm asking for are a choir and an organ handled by people who know what they are doing.

*Nibley:* Anyone who really wants to can do this in any ward and stake. I believe this is what we will come to. There are definite indications that it will happen. And I will be delighted when it does, for it has been my life-long dream that we will have in every ward and stake in the Church really top-rate professional musicians who operate fine musical programs.

*Rees:* You said that can happen anyplace, but it can happen only where the local leaders will let it happen. You may have wonderful musicians, but the bishop may decide that he is going to choose what music is to be sung and whether or not the choir can sing a cantata. To a large extent the freedom of a church musician is dependent upon the sympathy and support of local leaders, and that, again, seems to suggest that there has to be direction from above, a specific statement from the general authorities not only endorsing excellence in music, but giving strong direction to local leaders to give it high priority. But perhaps some musicians don't want such a statement because they fear it would be too limiting.

*Nibley:* That's exactly why we don't want to give specific statements. We are constantly expanding our horizons and seeking new insights. It is better to have an open ended situation. There are ward and stake choirs that do ambitious pieces like Brahms' *Requiem* or Handel's *Messiah* with orchestra.

*Guinaldo:* Yes but such special programs are not performed in sacrament meetings. I would like to see this kind of music in the worship service.

*Rees:* Our ward choir does three large works a year in Sacrament meeting. We always do one or two Bach cantatas and have performed extended works by Handel, Vivaldi and Britten. We are scheduled to do some Mozart and Schütz as well as works by nineteenth century composers.

*Nibley:* Apparently with good bishopric backing.

*Guinaldo:* But how many wards are there like yours in the Church? Reid, you say that this is the way it's going to be throughout the Church in the future. I'm not as optimistic as you. I have been a member of the Church for nearly forty years and I have rarely seen the kind of music you're talking about. Most church musicians I know don't even know how to do a simple thing like choosing an anthem for the choir to sing, or selecting a good organ.

*Nibley:* This is one of the things that the Church Music Department is trying to develop now—guidelines for church musicians. What we're trying to do is refine them and make them more helpful. We're working on guide books for the conductors and the organists and on repertoire lists. But it takes so long to get through all the appropriate committees and to finally come up with something we feel is suitable.

*Rees:* But you feel we're on the verge of something?

*Nibley:* Oh definitely. For example, there was recently published a list of piano solos which I feel are appropriate for sacrament service. They're all from good standard classical repertoires. The next step is getting that into the wards, getting people to learn how to play the pieces. Somehow, ward and stake music directors have to feel the responsibility of their calling; they have to feel the inspiration as to how they can get the young people of the ward to use this material. There are numerous statements from the brethren and from our committees to the effect that our young people should be encouraged to study music. A new program that should be helpful is the one at BYU in which our piano majors are required to take organ for a year so they'll have at least some competency. That means maybe 30 or 40 competent keyboard musicians are going out each year, hopefully with some ambition to improve the quality of music in the Church. If this kind of thing continues over the years, we can develop some competency.

Norberto, you say you haven't seen much progress over the years, but I can remember when I was a kid we used to hear terrible stuff played during the passing of the sacrament. Going back even further, my father remembers that he played things like the Battle of Prague during the sacrament and this was commonplace. The music that I heard was the poorest kind, sentimental ballads and things like that. Fortunately, they cut out all music during the sacrament. The level of performance and the frequency of a higher quality of performance and the number of musicians in the Church have increased enormously since I was younger.

*Rees:* I fear that twenty years from now a group of people will be gathered together like this and will still be talking about impending change, perhaps with some cynicism.

*Nibley:* But the duty of that conversation should be the same as this—to be aiming



Viola da Gamba ensemble.

for a higher level, just as it would have been twenty years ago if we had sat around and talked about music in the Church then. We wouldn't have known what it was going to be like twenty years from then, but as we see it today, we know how much progress has been made. Now, wait another twenty years, and I think the same thing is going to happen in music that has happened in historical research and writing in the past decade—a kind of geometrical expansion. Take the example of Kodaly in Hungary. Almost singlehandedly he revolutionized the whole music development and teaching of an entire country. We don't know who is around the corner. We don't know that in the Church, someplace, there is some musical genius who is going to unfold this whole thing.

*Rees:* Maybe he's there already and Salt Lake doesn't know about it—or maybe she's there. The question doesn't seem to be whether or not the genius is there but whether it is used. Norberto is not unlike Kodaly. He is a composer and organist of considerable merit with sincere impulses toward music education. Yet he feels that musicians outside the Church Music Department are essentially ignored.

*Guinaldo:* They tell me the Church needs me. To do what? What am I doing? I'm not doing anything. I'm not doing anything at all. I've tried to get the Church to take some interest in my hymn-preludes, the first, and perhaps only, indigenous body of LDS organ music, but no one seems at all interested in them.

*Rees:* I am concerned when I see someone like Norberto who has done what B. H. Roberts suggested that true disciples should do—take the doctrines of the Restoration and give them new expression—and his efforts are not only unrewarded, they are discouraged. Here is a person who has done as exciting a thing with Mormon music as I know of—become an accomplished organist and composer and turned his talents to creating musical expressions that celebrate the Restoration—hymns, hymn arrangements and harmonizations, organ preludes, choral preludes—all recognized for their excellence outside the Church more than in, and yet is frustrated at almost every turn when he tries to get a fair hearing for his musical ideas and expressions within the Church.

*Guinaldo:* I'm happy with having done the work; composing, playing and listening have brought me a lot of satisfaction. But it seems that those who are in authority don't understand what I have done and am trying to do. Instead of seeking after quality music the Church seems to me to be retrogressing, producing simplified compositions and easy hymn arrangements for those who can't play the hymnal. We say that the glory of God is intelligence and talk about continual progression, but we seem to be going backwards as far as music is concerned. Recently I was asked to write three simplified organ pieces and I wrote the easiest compositions I could without being trite and they said they couldn't use them because they were too difficult. (By the way, they were subsequently published by Augsburg, a Lutheran Publishing House.)

*Nibley:* Well, that would be the reason we couldn't use them—the people for whom the simplified hymnal was designed couldn't play them. They can't even play my pieces, simple as they are.

*Guinaldo:* I would like to make a bold proposal—why don't we consider paying musicians for their service in the Church? That way they could serve a number of years without being released and could develop outstanding music programs. I am talking about fine music and quality performance. We pay custodians to sweep up the floor, gardeners to mow the lawn and pull up weeds, and we even pay musicians to play at youth dances. Why not pay those who can help us worship the Lord with greater beauty and dignity? There is a precedent for this by the way. I remember reading about a stake chorister who was paid to lead the choir in one of the stakes sometime in the 1880s and 1890s.

*Rees:* My guess is that you are going to wait a lot longer for that than you are for some other things we're talking about.

*Guinaldo:* If that's the case then we are going to have to wait a long time for quality music.

*Nibley:* I'm not so sure, Norberto. I think we can achieve a high level of quality through the gifted amateur. We have emphasized this idea of professionalism in so many areas but I think the generalist is almost more important, and certainly in the Church you have to be a generalist. But there is no reason why you can't be a professional musician and still serve in the Church as a musician without pay. As the priesthood pianist in our ward, I think I bring a certain professionalism to the prelude music of the priesthood service. I carefully select what I'm going to play,

usually something from the classics. There are plenty of doctors, lawyers and other professional and lay people who are excellent pianists or musicians, and they maintain those skills even though they have their professions.

*Rees:* Do you mean “plenty” or “some”? My impressions coincide with Norberto’s, that there are not enough members of the Church either getting or keeping a high level of musical skill. You just indicated that even the simplest compositions seem too difficult for most. The question is how to give musical accomplishment enough validity so that it has a higher priority as a Church service.

*Guinaldo:* I once had a Bishop who said to me, “I am so sorry to have to see you here at the organ console every Sunday. You should be in the leadership of the ward.”

*Rees:* I know a talented brother who responded to a stake calling by defending the importance of his ward position as teacher development leader. He was able to do that because he had a conviction of the importance of that calling, even though it was less glamorous than the stake position. It is doubtful that he would have responded to the stake calling by saying that the ward had greater need of his trained baritone voice. Why don’t the brethren give more encouragement to the development of musical talents?

*Nibley:* They do, but somehow we don’t get the message when it concerns music.

*Rees:* Perhaps the message should be more specifically about music.

*Nibley:* President Kimball has been very concerned about music in the Church and has articulated this on various occasions.

*Rees:* Perhaps the brethren do speak of these matters from time to time but the word doesn’t get down to the ward level. A particular general authority may give a talk about the importance of music and his remarks may be published in the *Ensign*, but things that are really important are not communicated so casually. When the brethren feel strongly about something they not only publish it in the *Ensign* and the Priesthood bulletin, they get the word out to regional representatives, stake presidents, bishops, priesthood executive committees, relief society presidents and home teachers. The energy in the Church lies in this kind of hierarchial structure. If the brethren were to be convinced that something dramatic should be done with music education in the Church, it would be done. To some extent they have done this in stressing that each ward have a choir, but they must take the next step and set some standards for the quality of the choir music as well as instrumental and congregational music. If we had an integrated, correlated Church music program as extensive as our discussion suggests I think we would see some real progress. If worship became as high a priority as home teaching and we put the same kind of organizational energy behind it, we would soon see a marked change in music in the Church. What I’m saying is that we seem to spend most of our energy getting people out to church; we have to begin putting some energy into the quality of the worship experience they have once they get there.

*Nibley:* I have seen a great deal of progress in Church music from the time I was a



child. Looking back I can see that we've come a long way. Looking at where we are now without that historical perspective makes it seem like we have either made no progress or are going backward. I would like to see things move as fast as you would, but having seen how slowly things have moved in the past I am not too optimistic about rapid change in the future. In the meantime, while the whole Church can't move rapidly, individuals and wards and stakes can. The message of the Church Music Department is to do the best you can possibly do wherever you are. If, for example, you keep on playing the organ like you do Norberto some youngster is going to hear you and be challenged and excited about playing the organ. I have been playing recitals as a part of BYU Education Week programs throughout the Church for the past ten years, and hopefully some of the youngsters who heard these recitals are going to be turned on and stimulated to become musicians.

*Rees:* Some of those people who listened to your recitals may become bishops and stake presidents and be more supportive of good church music programs in their areas.

*Nibley:* I agree; I have seen this happen frequently. When I was a teenager my mother, who was a real promoter, would get me to play recitals in a number of wards and stakes around Southern California. At first it was like pulling teeth to get someone who would let me play, even in my own ward. I began playing recitals to raise money for missionary farewells or to help the Relief Society buy new silverware—things like that. There were stake presidents who had never had anything to do with music before who became very positive. Those recitals helped create an entirely different atmosphere for music in that area.

The situation in the mission field is a curious one. It is now left entirely up to the individual mission presidents as to whether missionaries continue with their instruments. In some missions a pianist will come in and they'll use him throughout the mission. One I know played numerous concerts. To me, that was a tremendous contribution to the culture of the Church and to people who wouldn't otherwise hear this type of music. Another young man who was a marvelous euphonium and trumpet player went to a mission in Mexico and his mission president called him to organize a boys' band in a city which would have nothing to do with missionary work. He organized the boys' band as a kind of community service and it opened up the whole area for the missionaries.

*Guinaldo:* My brother is a professional clarinetist with a municipal band which tours Europe. He got the idea of studying this instrument from a missionary in Argentina who played the clarinet.

*Rees:* But it concerns me that if we can justify music as a missionary effort, all of a sudden we're much more interested in it than if we simply say it's a way to praise the Lord. Like the good Americans we are, we emphasize the pragmatic. If music can serve a function, if it can bring people into the Church, then it's worth something, but if people are just going to sit and listen, what good is it? We have to be convinced that the best missionary tool is to do something that really reflects the excellence of the Gospel. In some sense we defeat ourselves when we use music to entice people to church, only to offer them poor fare once they get there.

*Guinaldo:* We should strive to have all of our musical expression at a high level.

*Rees:* Not just our music but all of our expression to the Lord. Our prayers are often simply formulas that we've learned to repeat, and they are directed more to our blessings and safety than to thanking and praising the Lord. Our sermons are often uninspired and our congregational singing mechanical. Proper worship is a complex phenomenon. It is enhanced by such things as architecture, art, music, and poetry, and involves a variety of aesthetic and spiritual expressions. Occasionally we approach a praiseful, joyful celebration of God and His grace and grandeur, but most often we are far below that.

*Guinaldo:* Latter-day Saints don't think of going to a chapel for worship service; they go to a meeting.

*Rees:* Usually we go and sit on the edges. We don't want to be involved. There is little sense that we are there together to sing praises to the Lord and worship him and to partake of one another's spirit in so doing. That happens sometimes and when it does we say, "Good Heavens! Why doesn't it happen more often?"

*Guinaldo:* Such complaints have been trained out of us, especially those of us born in the Church. We never complain about anything. How much honest feedback do you get at the Music Department, Reid? For example, take the Spanish hymnal. It's unbelievably poor, yet people continue to use it and never complain. To you up there in Salt Lake City everything must seem fine; there's nothing to be changed.

*Nibley:* That's not true. We get complaints constantly. That's encouraging, isn't it?

*Rees:* Have you thought about holding a conference where musicians could come from around the Church to exchange ideas and share experiences?

*Nibley:* We had a conference like that three years ago that included workshops for the participants, many of whom were professional musicians.

*Rees:* I wonder how many musicians in the Church even knew about that conference. Sometimes those of us outside of Utah get the feeling that everything is controlled by the Provo-Salt Lake axis. How about a Church-wide conference for musicians, sponsored and subsidized by the Church, which would involve the best musicians in the Church? Such a conference might include opportunities for exchange between general authorities and the Church Music Department on the one hand and church musicians on the other. Were such a conference to be held I think it could mark the beginning of a musical revolution in the Church. But I realize that there are tremendous pressures on the Twelve to respond to various needs.

*Guinaldo:* Perhaps they would feel less pressure if the Music Department were more autonomous. Surely general authorities can't concern themselves with every decision.

*Nibley:* You know what would happen to the Church if all departments were independent; you'd have a number of different churches—the church of the musicians, the church of the Boy Scouts, etc.

*Rees:* But there still has to be room in the Church for change and that creative ten-

sion experienced by those who are on the cutting edge. I think any person whose personal growth is rapid is bound to be impatient with any organization that can't move as far or as rapidly as he would like. Often such people try desperately to use their talents in the Church, only to be rebuffed or refused the support they need. More often than not, I suspect, we lose the talents of these people to other churches. In the Los Angeles area this is often the case. Our musicians sing and play in other churches, which appreciate and support them.

*Guinaldo:* That's true. I have seen this happen to musicians who were interested and enthused about music in the Church. They just fell by the wayside. It also bothers me that music which I composed for use in the Church is on a shelf at home because as an individual I can't reach the LDS musician and the official channels seem closed to such musical expressions.

*Nibley:* This is one of the problems faced by a person who is a good member of the Church who becomes a professional organist. Where do you play if you are a professional organist and a Mormon? We're not an organ-oriented culture at all. The organ is used either in the funeral parlor or the roller skating rink.

*Rees:* Or in good worship services in other churches.

*Guinaldo:* So many want to make music like Musak, something to soothe. Some say you shouldn't play Bach or anything else, just the hymns everyone knows.

*Nibley:* Norberto, I felt very much like you do when I was young; I wanted to go very fast and very far. I wanted to see all these things happen that I had dreams of. But I'm realistic enough now to have made peace with some of the anxieties I felt for many years and know that eventually these things can take place, but it will take longer, maybe even than my lifetime. I like to feel that maybe I can do just a little pioneering work toward that goal. Despite the realism of that view, I am optimistic. First of all, as I pointed out, we're moving toward the development of a comprehensive Music Department. Also, I think that the general authorities are more conscious now than they have ever been about the value and the need for good music. A different spirit has been emerging within the past year or so. The kind of policy decisions that we've been able to make are different than anything that's happened before, and they have been accepted. When the new Music Department was established, the first instruction we received from President Lee was the simple admonition from the Doctrine and Covenants to let every person learn his duty and do it. The emphasis was slightly different from what we're used to hearing. It was *let every man learn to do his duty*. In other words, allow him. The Church seems willing to allow each of us not only to learn our duty in relation to music and worship, but once having learned it, to do it. That's why I'm optimistic.



## **APOSTLE EXTRAORDINARY— HUGH B. BROWN (1883-1975)**

**RICHARD D. POLL**

When Elder Hugh B. Brown (the B also stands for Brown) passed from this stage of his eternal existence on December 2, 1975, the Church lost a remarkable leader. For a generation of Latter-day Saints he represented the kind of pulpit magic associated with names like Orson F. Whitney, Brigham H. Roberts and Melvin J. Ballard from an earlier day. For thousands of individuals with questions and problems he represented the kind of understanding and counsel associated earlier with John A. Widtsoe, James E. Talmage and Joseph F. Merrill. For me and many others who knew him personally, he was a multi-faceted, magnificent human being.

Hugh B. Brown brought an unusually rich experience to the callings of Assistant to the Twelve (1953-1958), Apostle (1958-1975), Counselor to the First Presidency (1961), Second Counselor in the First Presidency (1961-1963), and First Counselor to President David O. McKay (1963-1970). Farmer, cowboy, missionary, lawyer, businessman, speculator, public office holder (twice), candidate for the U.S. Senate, political party state chairman, mission president (twice), servicemen's coordinator, college professor, husband, father of six daughters and two sons—he was seventy when his appointment to be a general authority fulfilled the hopes of many and the confident predictions of some who had known him during that long career.

peril to humility which lies in such adulation as an LDS general authority receives:tracted attention while he was just a young Canadian farmer. Patriarch John Smith and Apostle Heber J. Grant saw it and foretold notable leadership service in the Church. Zina Young Card saw it and endorsed a marriage which took her namesake daughter away from her and back to the Alberta frontier. Twenty-year-old Zina saw it when she took Hugh Brown's name, and she devoted her life to polishing that diamond so that the whole world might share its brightness. At first it meant helping Hugh to acquire the social graces which befitted the spouse of a granddaughter of Brigham Young; the Brown children enjoy telling how "it took Mother two years to teach Dad to change his socks." Later it meant exerting gentle restraint when the fame-and/or-fortune-seeker in her husband seemed to threaten what she coveted for him and for her family. Most of all, it meant reassuring him in those dark moments when his own mistakes or life's vicissitudes brought him low—when the "current bush" was pruned.

Yet he retained enough of that "down to earth" quality to be at home with professional soldiers, oil prospectors and fishermen. His platform wit became a finely polished instrument for winning audiences, but his spontaneous humor sometimes brought from Zina a disapproving "Oh, Hugh!" She might have said so again had she been present when Gene Campbell and I met with President Brown a few months before his death (and a few months after hers). To our report that his biography was about to go to press, he responded, "You mean my obituary." And