

Jack Miller: A Biography

Some record collectors and discographers have been uncertain as to the identity of singer Jack Miller, who recorded for Columbia and its affiliates from 1928 to 1933. He was the same Jack Miller who served as accompanist, and later as orchestra leader, for Kate Smith, from 1931 until 1954. Miller was born in Boston in 1895, and died in Los Angeles in 1985. His voice can be heard on at least 89 sides made during his singing career.

It is a delightful record; soft baritone voice with sensitive piano accompaniment, recorded much closer to the microphone than had been the custom... The tones are sure, deep and expressive, with scarcely a token nod in the direction of the shallow voices of the day.

So wrote the late record researcher John McAndrew, in *Record Research* No. 55, September, 1963, describing Jack Miller's first two sides for Velvet Tone and its affiliated Columbia subsidiary labels. He then went on to say:

Since his name appeared on none other than Columbia labels, it seems safe to consider him a figment of Columbia's imagination that dissolved when the old Columbia went under.

In that, John McAndrew could not have been more mistaken.

John Joseph Miller was born September 4, 1895, in Boston, Massachusetts. His parents were William Miller and Katherine Glynn Miller. School records show that in 1905 he was attending Mather School, and living at 47 Kimball Street in Dorchester. Young Jack had a straight "A" record at Mather. In 1906 he transferred to another school, and that is the last we know of his schooling. There is no record of his transfer destination, but it is possible that the transfer was occasioned by the family moving to 98 Draper Street, which would be Jack's address for many years, and the house where his first daughter, Dorothea, would grow up with her mother, father, and paternal grandmother.

Efforts to find a high school record for Jack have not been successful. Dorothea is not sure that her father ever went to high school. Mary Miller, the oldest of two daughters from Miller's second marriage, states flatly that he "did



*Singer, accompanist and orchestra leader Jack Miller (circa 1937).
(Collection: Bob Arnold)*

not finish high school". She is, in fact, not even sure that he ever started high school. A clipping from the Newark, New Jersey *News*, dated March 3, 1933 says that Miller was "on the football and baseball teams of the high school" in Dorchester. However, articles from the entertainment columns of newspapers often prove to be unreliable, reflecting the hand-outs of publicity agents rather than any actual investigative reporting.

What Dorothea says is that when Jack Miller was fourteen years old he was playing piano as an accompanist to silent films at the Hamilton Theater on Bowdoin Street. Various newspaper columnists put his age at fifteen when he learned to play the piano by ear, without benefit of music lessons. Mary Miller is of the opinion that he did have some piano lessons. (In later years he would study composition with Joseph Schillinger.)

Dorothea suggests that Jack may have had to leave school and go to work when his father died. If Jack did leave school at an early age, it seems not to have hampered his ability to acquire a number of skills. An article from the *Jersey Journal*, printed sometime in the early 1930s, said, "As a youngster his ambition was to be an auto racer. For several years he worked as an auto mechanic tuning up high-powered racing cars. [*Mary says that he also did some race driving.*] Meanwhile he learned to play the piano 'by ear' and to operate a wireless transmitter".

When World War I came along that latter skill apparently led to Jack's enlistment at the Boston Navy Yard on May 28, 1917 as an Electrician Third Class in the United States Naval Reserve Force. He was assigned to the Harvard Naval Reserve Radio School, apparently completed his training by October 1, and was given various duty assignments in the Boston area.

1918 proved to be an eventful year for the young man in navy uniform. He was promoted to Electrician Second Class, and he and Anna Loretta Cronan were married in Boston. The bride was twenty years old and was a telephone operator. On October 20 their daughter, Dorothea, was born. While the new parents were probably pleased by the fact that by November 1 Jack had been promoted to Electrician First Class, one doubts that they were equally pleased by his assignment to the Otter Cliffs Naval Radio Station at Bar Harbor, Maine.

Dorothea was told that her father was one of the first to receive the news of the armistice that ended World War I on November 11, 1918. If that is true, it would appear that he must have gotten the news off the wireless while performing his duties as a radio operator at Bar Harbor.

Miller finished out his enlistment at the Otter Cliffs Radio Station. He was discharged May 27, 1921. He never received a conduct rating, for either sobriety or obedience, less than "4", and he consistently received ratings from "3" to "4" in proficiency. As a result of the inquiries prompted by this article, Dorothea recently received the Good Conduct Medal and the World War I Victory Medal which her father earned so long ago.

Exactly when Jack Miller turned to a musical career is not recorded. We do know that a close, life-long friend, Freddy Driscoll, urged and encouraged him to make use of his musical talent. By the mid-twenties he was working as a song plugger. As related in a 1940 CBS publicity release, "Jack's first job at \$18 a week with a Boston music publisher included trying out new songs on the public before they were published. After a day at the office, Jack would put two or three new numbers under his arm and make the rounds of the theaters and dance halls.

He'd always sing his songs during intermissions at the dances, but at the theaters, whenever he walked in, the projection man would stop the film and Jack would sit at the piano and play his numbers. If the audience applauded loudly enough, the songs were published".

Those who were listeners in the early days of radio will recall the "piano interludes" that were used to prevent dead time when things went awry with the scheduled programming. Called on to fill in upon one such occasion, Miller decided (probably quite correctly!) that listeners might become bored with a half-hour of nothing but piano music and took it upon himself to sing a few songs. The listeners liked him, and he began to get engagements with orchestras in the area.

While the above incident sounds quite plausible, readers are warned that the tale appears in a clipping found in the Miller scrapbook, hand dated "Boston, January 3, 1932", and otherwise unidentified except for the heading "Radiolog". As with many other details of Miller's early career, we are forced to rely on material that may have appeared in print as a result of publicity handouts, and its truth and accuracy cannot be verified.

An undated and unidentified clipping from the Miller scrapbook bears his photograph and says, "On the air, over WNAC, Jack Miller, popular singer and pianist with Club Karnack Orchestra, is one of the busiest musicians in New England. He ... is a member of Perley Breed's Shepard Colonial Orchestra". *Orchestra World* for April, 1927 carried this brief item: "Boston News ... Pearly Breed and his orchestra at Club Marco. With him are Jack Miller, piano, George Dusseault, drums, Bob Norris, violin, and Pete Fitzgerald, banjo".

Somewhat at odds, chronologically, with the above accounts are comments by Murray Rosenberg in his "RadioRays" column in the Brooklyn, New York, *Citizen* of April 13, 1938. He wrote, "With next week's broadcast, Jack Miller...rounds out fifteen years on the kilocycles. Starting in '23 in Boston when most folks who heard him 'needled' him in with crystal sets..."

On August 20, 1928 Jack Miller recorded his first two sides for Velvet Tone Records, "Ten Little Miles from Town" and "There'll Never Be Another You" (by Bergner). Both sides were with piano accompaniment, as were many other Jack Miller recordings. While the record labels do not identify the accompanist, both Dorothea and Mary say that their father accompanied himself. Which may well account for John McAndrew's description of the piano work as "sensitive".

Four more sides were recorded in the closing months of 1928, resulting in Miller being offered, and accepting, a one year exclusive contract with Velvet Tone to record "a minimum of twenty four selections" at \$125 per selection, and giving Velvet Tone an option for another year with a minimum of twenty four selections at \$175 per side.

It was also sometime in the late 1920s that Ted Collins became Jack Miller's manager. That event was to determine the course of Miller's career for the rest of his life.

Beginning with the recording session of February 11, 1929 the format of the Miller recordings changed. Instead of the accompaniment of his own piano, he was backed by studio groups which were typical of those days when Ben Selvin was turning out so many jazz flavored records for Columbia and its affiliated labels. On the Miller records the studio groups were identified as the "New England Yankees" or "The New Englanders". The February 11 line-up was typical; Mannie Klein, trumpet; Tommy Dorsey, trombone; Larry Abbott and

Merle Johnston, clarinet and alto saxophone; Herman Wolfson or Joe Dubin, tenor saxophone; Ben Selvin, violin; Irving Brodsky, piano; Tony Colucci, banjo and guitar; Jack Hansen or Hank Stern, brass bass; Stan King, drums.

By then Jack Miller was trying his hand at songwriting. In April of 1929 he recorded "From Sunrise to Sunset", written in collaboration with John McLaughlin of Lynn, Massachusetts. McLaughlin had a sophisticated musical education and spent twenty years as a pianist and conductor for George M. Cohan productions. In October Miller recorded "Till Your Happiness Happens Along", a sprightly number that was the result of a collaboration with singer Annette Hanshaw.

In August of 1929, J.H. Brennan, manager of Loew's State Theater in Boston, invited Miller to assemble an orchestra to play the theater. He did so, and was so successful that he remained at the theater for a year.

"Madam X", starring Ruth Chatterton and directed by Lionel Barrymore, was playing at Loew's State when a Boston newspaper reported as follows: "Jack Miller and his Stateonians made their debut yesterday and played two songs, which Crooning Jack, as he is known, sang". As originally proposed by Brennan, it was to have been a twelve piece orchestra, but a photograph shows it as having grown to sixteen; three trumpets, two trombones, three saxophones, three violins, two pianos (neither of them Miller), banjo/guitar, brass and string bass, and drums.

On January 15, 1930 another facet was added to Miller's career as a singer when he was for the first time recorded doing the vocal chorus with an orchestra on a dance record. The orchestra was apparently Phil Spitalny's, disguised as "Hotel Pennsylvania Music" on the record label. On two of the three sides his efforts were joined by the Paull Sisters, using the record label pseudonym "The Danford Sisters". Later Miller efforts as a band vocalist would be with Selvin directed groups.

According to the same "Radiolog" clipping of 1932 cited earlier, Miller lost his voice temporarily, due to overuse, during the final month of the engagement at Loew's State. The band was doing four or five shows daily, and the theater seated an audience of 5,500. Some credence is lent to that tale by the fact that the Miller discography shows a gap in recording activity from June 17 to October 17 of 1930. And yet, Dorothea, who would have been almost 12 years old at the time, has no memory of his father losing his voice for awhile. Do these old clippings in the Miller scrapbook reflect the actual events of his life, or are we reading Ted Collins' version of the Miller life?

Ted Collins was also managing Kate Smith's career. In January of 1931 Collins arranged for Jack Miller to become Kate Smith's accompanist, beginning an association that would continue for all the rest of Jack's career in music. Apparently Kate Smith quickly came to rely on Miller's abilities, not too surprisingly in view of his excellent work as his own accompanist. Miller became the pianist in Kate's orchestra. The 1932 "Radiolog" clipping says, "Everytime she sang anywhere - radio, theater or benefit - he played for her. Even when she is accompanied by an orchestra, he is at the piano". Jack relocated to New York for the assumption of his new duties, while Dorothea, her mother, and her grandmother remained in Boston. Dorothea remembers going with her grandmother to visit her father in his New York apartment, complete with Murphy bed in the wall. While Jack sometimes returned to Boston on weekends, it appears that the marriage to Anna did not survive the move to New York.

On May 15, 1931 Jack Miller joined Local 802 of the American Federation of Musicians in New York. He remained a member for the rest of his life.

1931 was also the year in which he began to be heard over the Columbia radio network. He started in July with fifteen-minute late afternoon spots. On Friday, September 25, 1931 the *Boston Daily Record* carried an article by a genuine three-dot columnist, Steve Fitzgibbon. The accompanying photo is of "Singing pianist Jackie Miller", and the headline reads, "Hub Pianist in Star Broadcast, Miller Supplants Crosby". Fitzgibbons says, "Several weeks ago we told you that Columbia was planning large things for Boston's Jackie Miller... Well, starting Tuesday, Jackie will alternate with the 'Street Singer' on that 11:00 p.m. period recently vacated by Bing Crosby... You'll hear him via WAAB... Jackie, who is also pianist and arranger for Kate Smith, was formerly musical director for the State Theater and is very popular locally... This would be a nice time to send a home townner congratulations..."

Judging from the radio logs in the *New York Times*, Fitzgibbon's predictions of broadcast times turned out to be something less than accurate. However, Miller did appear on CBS and continued to do so.

A photograph in *Radio Digest*, probably from the Christmas season of 1931, shows a Santa Claus with three adult males kneeling in supplication before him. The caption under the photo reads, "Colonel Stoopnagle disguised as Santa Claus brings gifts to some of Columbia's good little boys. From left - Jack Miller, Arthur Tracy and Bing Crosby". That may not be the most nauseating publicity photo of all time, but it certainly is in the competition.

At first Miller had used "I'll See You in My Dreams" as his radio signature, but when he began his first night-time broadcasts he switched to a song that he, himself, had written, "When the Stars Come Peeping Through".

Miller made a few 1932 appearances in the recording studios as a singer, the last of them on March 22. On March 3 he had done the vocal choruses on two of the songs recorded at the very first recording session of the new Eddie Duchin orchestra. His name did not appear on the Duchin record labels. He continued to appear as a singer on the Columbia network, even at one point getting a commercial contract.

In the course of his continued employment with Kate Smith, he appeared briefly in two short films. One was "Rambling Around Radio Town #1", from Vitaphone, in which he and Nat Brusiloff, Kate Smith's orchestra leader at that time, appeared and accompanied Kate as she sang. The other short film, a one-reeler, was "The World at Large", in which Ted Collins talked about his "discoveries", Cliff Edwards, Jack Miller, and Kate Smith. Kate sang part of her theme song, and one other song, with Jack Miller as her accompanist.

On July 5, 1933 Miller appeared in the recording studios as a singer for the last time, doing a vocal chorus with Ben Selvin's orchestra.

In September of 1933 Nat Brusiloff left as Kate Smith's orchestra leader. Some are of the opinion that Brusiloff and Ted Collins had a falling out. Whatever the reason for the departure, Jack Miller took over the job. In October both he and Kate Smith gave up their time slots on the Columbia network, and Kate Smith's "Swanee Revue" went on the road, with Miller firmly wielding the baton which he would not relinquish for the next twenty one years.

While Jack Miller was not a major figure in the world of male vocalists, it is still amazing that he has been so completely ignored and forgotten except by a few

record collectors. Roger Kinkle does not profile him in his *Encyclopedia of Popular Music and Jazz* (New Rochelle, NY: Arlington, 1975). He is totally ignored in the *Complete Entertainment Discography* by Brian Rust and Allen Debus (New Rochelle, NY: Arlington, 1973). In the 1969 edition of Rust's *Jazz Records* (Chigwell [England]: Stonyville, 1970) exactly one Jack Miller side is shown, "Down Among the Sugar Cane" (February 11, 1929), and Rust apparently thought that the "New England Yankees" were the Connecticut Yankees. (That has since been corrected in the Fourth Edition.) In Walter Bruyninckx's *Singers and Crooners Discography* we are even more amazed to learn that Jack Miller was a Dutch singer named Jaap Müller, aka Jack Millar!

Yet there is every reason to think that Jack Miller enjoyed some substantial popularity during his five year singing career. One indication of that is that his records turn up fairly frequently in record auctions, indicating that they must have sold well originally. Another indication of popularity is the fact that the sheet music of a number of songs was published with Miller's picture prominently displayed on the cover. Obviously, the publishers thought that his picture would help the sales of the sheet music. Columbia had him on the air for over two years, and he left voluntarily to go on tour, so it would seem that someone must have been listening to him. And the articles and interviews in newspapers and fan magazines certainly indicate that he was not laboring in total obscurity.

Nevertheless, it is not hard to see a number of reasons why he might have made the decision to abandon his singing career. He started in music as a musician, and quite possibly that was where his real interests were.

In the early 30s the country was in the abyss of a deep depression, and the competition among male singers for the few consumer dollars being spent must have been fierce. At the very top were "Crosby, Columbo, and Vallée", who so dominated the craft that a song of that title was written about them. Below the top were a host of others; Morton Downey, "Street Singer" Arthur Tracy, Gene Austin, Harry Richman, Nick Lucas, and others. In the recording studios, Dick Robertson, "Scrappy" Lambert, and Smith Ballew were providing vocal choruses for the orchestras of the day.

When Miller returned to the studios in October of 1930 after a three month absence (possibly because of a voice problem), Columbia Records no longer provided The New Englanders as accompaniment for Miller. While his own piano was excellent, as has been noted, it did not provide the same degree of variety from record to record. Columbia seemed to be using Miller more as a provider of vocal choruses for dance records, and when he was featured on his own records some of the songs he was assigned were something less than major hits.

At thirtyeight years of age it may well have seemed to Jack Miller that the challenge of leading an orchestra, and the steady income that went with it, was a much better choice than trying to cut a romantic figure as a crooner in competition with "Crosby, Columbo, and Vallée". His daughter, Mary, says that "he had some problem remembering lyrics, and he was self-conscious about having bad teeth".

In 1935 Miller bought a home on Long Island and his mother moved there. This was an emotional parting for Dorothea, just being graduated from high school, who had grown up with her grandmother in the Draper Street house. Anna and Dorothea took an apartment in Dorchester.

Max Herman, veteran big band trumpeter and many times President of Local 47 of the American Federation of Musicians in Los Angeles, speaks thusly of 1936

when he first came to New York: "I used to go to the Kate Smith shows because the world's greatest trumpet players were there, and I used to listen to those trumpet players, who were Charley Margulis, Manny Klein, and Charlie Spivak. They were all my idols, and I went there...to listen to them play. Jack Miller was the conductor of the Kate Smith band, probably one of the finest radio bands ever".

Miller did have one more singing opportunity in his career. A release dated August 15, 1936 from the News Photo Department of the Columbia Broadcasting System, says, "Jack Miller, long a conductor for Kate Smith's programs, is leading her orchestra while the star is vacationing at Lake Placid in the summer series known as 'Kate Smith's Band' over the WABC-Columbia network Tuesdays and Thursdays from 7:30 to 7:45 p.m., EDST. In addition to leading the orchestra, Miller sings all the vocal selections. Each program features a song made popular by Miss Smith". All aside from the faulty sentence structure, this is a rather depressing release. The fact is, Miller conducted "her" orchestra whether she was vacationing or not. And it is hardly a major opportunity for any singer to be assigned someone else's hit songs (even if Jose Feliciano did make a career of it).

August 18, 1936 was the date of the divorce decree officially ending the marriage of Jack and Anna, the decree becoming final on February 19, 1937.

In the *Orchestra World* of November, 1938 "Radio Spotlight" column by Hal Davis we get a glimpse of the musicians who made the Miller orchestra the respected musical organization that it was. "Jack Miller, Kate Smith-Ted Collins maestro, has snagged some of the other's finest musicians for his Thursday night shows. The aggregation gets away from the usual stamp of commercial bands through Jack's unceasing efforts to make a 'personalized' outfit from the extremely flexible combo and the response of the men themselves. Arnold Brillheart, 'Toots' Mondello, Charlie Wade, and Harold Sturr, form the sax section and Sturr is living up to the notices this pillar gave him some time ago as one of the really fine sax men in radio. Charles (Gabbo) Margulis, Russ Case, and Ruby Weinstein hold down the horns with three guys by the name of Jenney, Turner, and Schwichtenberg doing the slip-horn work. Johnny Williams beats the drums while the string section contains many names among the tops in the bow trade. All in all, it helps keep Kate Smith's show among the toppers on the airwaves". Elsewhere in the same issue we learn that the string section consisted of Leo Kruczek, Mac Ceppos, Jack Zayde, Mac Senofsky, Irving Zir, and Charles Sorrentino. Dom Maffei was the guitarist. (Drummer Johnny Williams was the father of John Williams, Boston Pops conductor and *Star Wars* composer.)

In 1939 Jack Miller married again. The bride's name was Amy Tesimy. She was not in show business, but her neighbour was Miller's guitarist, Dom Maffei. It was at Maffei's home that she met Jack Miller, whom she had already fallen in love with from listening to his singing.

1939 was also the year that gave Miller the opportunity to widen his radio career beyond the Kate Smith shows. "The Aldrich Family", adapted from a Broadway play, "What a Life!", was first a sketch on the Rudy Vallée show, then a regular feature on the Kate Smith radio program. When it was spun off to its own thirty minutes for Jello over the NBC Blue network, Jack Miller became the show's orchestra leader. "The Aldrich Family" proved to be a long-running show, its demise not coming until 1953.

In 1941 Kate Smith, along with many other radio performers, was confronted

with a problem. The radio broadcasters and the American Society of Composers, Authors and Publishers were locked in a dispute over performance license fees, and no ASCAP songs could be played over the air. Which left Kate Smith unable to sing her theme, "When the Moon Comes Over the Mountain". So Jack Miller wrote a new theme song for her, "Along `Bout Sundown". Kate recorded it for Columbia in June of 1941, but the song seems to have lasted no longer than the ASCAP dispute. It is not to be found in the common indexes of popular songs.

During the 1940s other radio shows came under the baton of Maestro Jack Miller. He led the orchestra for the "Mollé Mystery Theater" on NBC during the 1943-44 season, took over the music directorship of the "Radio Reader's Digest" when Hallmark sponsored it from 1945 to 1948, and provided music for the improbably named "Tales of Fatima" for Fatima cigarettes, from January to October of 1949. The latter show starred Basil Rathbone. Apparently as an outgrowth of his experience in radio, Miller eventually came to have a publishing business which provided music bridges for radio dramatic shows. The firm probably existed in the early 1950s, but his daughters are unsure of dates for that endeavor.

A daughter, Mary, was born to Amy and Jack in 1945. Another daughter, Judy, was born in 1947.

In the early 1950s Miller also found work with MGM Records. In at least one instance he is shown on the record label as providing the orchestral accompaniment for singer Billy Eckstein.

The last of the regular Kate Smith television shows aired in June of 1954, and after that his only employment with her was when she made special guest appearances. Mary Miller remembers that "she would call and rehearse with him over the phone when she had a guest spot to do. Since none of the other orchestra leaders wanted to work with her (she was very unpredictable) they would try and sneak my dad in to lead the band when she did things like the 'Ed Sullivan Show'".

Despite the occasional appearances, the end of steady employment with Kate Smith was also effectively the end of Miller's musical career. Unable to find work as an orchestra leader, he was at one point reduced to doing copying work provided by previous associates. He became a partner in a Jaguar dealership on Long Island in the very late 1950s and early 60s. The enthusiasm of his youth for fast cars may have influenced his choice of a new career, but running a car dealership requires more than a love for the product sold. Lack of business acumen and a disastrous choice of a partner doomed the dealership to failure.

Miller was embittered at being so swiftly discarded by the musical world. Dorothy Kilgallen, in her column of March 27, 1961 in the *New York Journal-American*, wrote, "Kate Smith managed a fascinating feat of limited amnesia when she wrote 'Upon My Lips a Song' and never mentioned Jack Miller. Jack Miller was her accompanist, and later orchestra leader, for more than 25 years".

In July of 1963 Jack, Amy, Mary, and Judy left New York to live in Los Angeles. Jack would live there, essentially in retirement, for the rest of his life. Before that life was over, his daughter Dorothea had made him a grandfather four times, and her children, in turn, presented him with ten great-grandchildren.

Amy Miller died in August of 1973. Jack Miller died March 18, 1985, of congestive heart failure. His remains were interred March 20 at the Holy Cross Cemetery in Culver City, California.

As John McAndrew commented in 1963:

Jack Miller has very likely made more sides than anyone else about whom so little has been generally known...many of them, heard today, compare favorably with present-day standards.

Perhaps he was so little known because he was a very private person, who treated his associates with courtesy and respect, and quietly and competently did, to the best of his ability, what he was supposed to do. A well known English dramatist wrote, "The evil that men do lives after them, the good is oft interred with their bones".

Maybe that is why so little is remembered of Jack Miller.

Bob Arnold is a member of ARSC, a retired warehouseman, and a collector of 78rpm recordings of popular music. His research on the lives and careers of the Three Girl Friends, who sang with Fred Waring, appeared in *Joslin's Jazz Journal*, (1992;11[2]: 10, 17-19). He is working on a biographical dictionary which will provide information on artists and songwriters that historians have heretofore neglected.

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