

Presents JAZZ LINES PUBLICATIONS
FOR ALL WE KNOW

AS RECORDED BY THE JOHNNY RICHARDS ORCHESTRA

ARRANGED BY JOHNNY RICHARDS

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-5490

MUSIC BY J. FRED COOTS, MUSIC BY SAM M. LEWIS

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THE JAZZ LINES FOUNDATION INC.
PO Box 1236
SARATOGA SPRINGS NY 12866 USA

JOHNNY RICHARDS SERIES

FOR ALL WE KNOW (1956)

Johnny Richards Biography:

Johnny Richards was one of leading modernist voices in jazz composition and arranging in the 20th Century. His music was known for being complex, demanding, and always forward thinking. He also led a complex life, in which even his closest companions could not distinguish between fact and fiction. Perhaps in an attempt to obscure his Mexican origins due to racism and fear of deportation, the fact that he received much of his music education from his mother, and was largely self-taught in composition, he fabricated many biographical details.

Family Background

Johnny Richards was born Juan Manuel Cascales in Toluca, Mexico on November 2, 1911 to parents of means who were of Spanish descent. His father, Juan Cascales y Valero, was a merchant, born in 1879 in Fortuna, Spain and emigrated to Mexico. His mother, María Celia Arrúe de Cascales, born in 1884, was from a well-to-do family from Querétaro, Mexico. She showed talent for music from an early age and her father facilitated her studies with the best teachers available. She was an accomplished pianist and violinist, played numerous wind instruments, and was knowledgeable about composition.

The Cascales family emigrated to the United States during the Mexican Revolution. Richards's father first entered the US at Laredo, Texas in June, 1919 and Maria arrived with their five children in early August. At the time they were only given temporary visas - long enough for Maria to see doctors for her hearing loss. The family then traveled to California, settling in Los Angeles.

The family relocated to San Fernando in 1921 and resided across the street from San Fernando High School, from which Richards was graduated in 1929. From an early age, Richards's mother provided music instruction to her children. While at middle school and high school, Richards was involved in student government, the glee club, as well as numerous musical groups (playing the clarinet). He also was on the football team and in the Boy Scouts serving as a bugler.

Richards's father often traveled for work during the 1920s but sadly lost his ability to support his family during the onset of the Great Depression of 1929. Early in 1930, he left the family with the explanation that he did not want to burden his wife, who was by then supporting the family as a music teacher. He was never seen nor heard from again. Richards enrolled at Fullerton College in September 1929 and completed one year as a music and education major. He was living alone in Fullerton in 1930 when the census was taken, and he declared his place of birth to be France and that the language spoken at home was French. This was the first example of him altering his past to potentially hide his Mexican heritage. In fact, in that same 1930 census taken at his mother's house, she indicated that she was from France and the language spoken at home was French. She also indicated that her son Johnny (enumerated in the census records at his mother's home as well as his own) was also born in France, but told the census taker that her other children were born in Spain. Richards's mother Maria had adopted France as her birthplace as a way to avoid deportation, and her son may have simply followed suit. During that time period, many aspiring musicians, dancers, and actors with ethnic-sounding names would change them in an effort to gain widespread acceptance. Richards's high school diploma was awarded to John Richard Cascales, the name he had begun using, and he entered Fullerton College by that name.

Early Career

In the early 1930s, Richards led his own band under the name Johnny Cascales Orchestra. He also served as musical director for the Teddy Joyce Orchestra, as well as the Marvin George Orchestra. In 1934 he married Canadian national Evelyn 'Lynne' Barnes who was an actor on stage and in film. In 1935 Richards began an association with Warner Brothers and in several articles was referred to as having a popular studio and radio orchestra of eight pieces and a vocalist. It was during this time that he began his association with composer and arranger Victor Young at Paramount Pictures. It's not clear whether Richards composed, arranged, or orchestrated while working for Young. It's possible that he worked in all three disciplines. On a side note, Richards's brother Joe Cascales was working for Paramount in their music division.



Richards was a member of John Scott Trotter's Orchestra by 1937, and accompanied Bing Crosby on the *Kraft Music Hall* radio program. In 1938 Richards's band consisted of musicians who had previously played with Crosby, Eddie Cantor, and Al Jolson. Richards continued to perform on saxophone with Trotter's Orchestra for both Crosby and Cantor's weekly radio program in 1939, and had his own nightly radio broadcast on station KHJ. Through his association with Victor Young he participated in several film recording sessions including the Bing Crosby movie *The Road to Singapore* and the orchestration for *Army Girl*, for which Young was nominated for the Oscar for best music scoring. In an article from 1939 Richards mentioned that he had been working with Young for four years. Richards's composing and arranging work for MGM had noteworthy successes such as his arrangement of *Our Love Affair* for the movie *Strike Up the Band*, sung by Judy Garland and nominated for an Oscar. He also contributed the arrangement of *Little Curly Hair in a High Chair* for the Eddie Cantor movie *Forty Little Mothers*. He played saxophone on The Modernettes recording of *Sweet Sue, Just You*, from a Soundie that was billed as Lorraine Page and her band, Six Hits and a Miss. He observes in an article about his KHJ show that, "Every one is playing my arrangements except myself." Richards would continue to collaborate with leading musicians, but around this time he begins working toward accolades under his own name.

The first example of him using the name Johnny Richards appears in 1940. In an interview about his new orchestra, the Casa Mañana Band, from this year, Richards says that at age 17 he played with Paul Whiteman and that he changed his name because his brother Charles (Chuck) also had a local band using Cascales name, leading to confusion for the concert-going public. His Casa Mañana band was made of musicians from Trotter and Victor Young bands. In October 1940 when Richards registered for the draft, he listed his employer as General Amusement Corp, which was Bing Crosby's entertainment company.

Richards applied for citizenship in 1941 using his given name of Juan Manuel Cascales but also indicated his stage name John Richard Cascales. Throughout the year of 1941 his Casa Mañana band led many engagements and also backed the Andrews Sisters for a variety of dates around the Los Angeles area. Throughout the following year he continued performing in Los Angeles and was cited for being the top arranger for most of the radio shows coming out of Hollywood. Dave Hyltone gave the band a middling review for *Metronome* in March of 1942, but praised Richards saying, "Johnny Richards is a fine musician himself and rates as one of the top clarinetists on the coast...This band has done superior work in the past and shows a lot of promise for the future. In the present state, however, Johnny Richards will merely coast along. As heard on the air several times, the men do not seem to have the same spirit as their leader."

Becoming Johnny Richards, Modern Composer and Band Leader

By mid-1943 Richards moved to New York City and was leading a 30-person orchestra appearing on regular radio broadcasts. He resigned from Paramount in 1944 to focus on his band, according to Ben Gross (The Daily News). In 1945 he married Blanca Webb. Their son Joe would go on to become a musician and actor, starring in the original Broadway production of *Hair* and co-writing with Peter Tork of The Monkees. The following year, Richards's brother Joe Cascales, who spent seven years working for Columbia Broadcasting Company's staff orchestra, and was vice-president of Paramount Records, died at the age of 36 from a cerebral hemorrhage. Changes in his family life notwithstanding, Richards continued to refine his style, and in 1946 was hired by Boyd Raeburn to write arrangements and original compositions for Raeburn's ensemble. In 1948 Richards was hired by Harry James and contributed arrangements to his book as well. Around this time he was also working with Charlie Barnet's big band, contributing an arrangement of *Rhapsody in Blue* that the Gershwin family successfully banned. In 1950, he accepted a position with Discovery Records. Among his assignments was to arrange and conduct for Dizzy Gillespie. Richards described their goals, "Dizzy and I were trying to get this album into the homes of the people who had never accepted Gillespie before. As a result we were trying to prove only that modern music could be done with taste." It was around this time that writer Ted Kovach compared Richards' arranging as parallel to the work of Debussy, recalling an evening when "Igor Stravinsky walked into a Hollywood night spot in 1947 to hear what everyone was talking about; the arrangements of Johnny Richards. The always silent Igor just stared while his mouth hung open."

Collaboration with Stan Kenton

Richards began an association with Stan Kenton in 1950 that would last over ten years – and in 1952 he moved from California to New York. At this point, Richards was in his forties. He had worked with legendary musicians and established himself as a composer, arranger, and band leader. He had also spent decades developing his musical voice and studying the music of the Latin world, honing a style uniquely his own. He contributed many forward thinking arrangements to Kenton's book, but perhaps the most critical impact on Richards's own career came from *Cuban Fire!*, recorded in 1956. Kenton's goal was to produce a record with more authentic Latin style, and Richards delivered. Bill Coss interviewed Richards while writing the liner notes:

The idea had already begun to grow then, although it had no real form until South American friends began to send him tribal records. "These records," Richards told me as we sat in the recording studio, "utilized instruments that hadn't yet been developed here. That was when I really got interested, when I could analyze these things in the relative objectivity of my living room. Friends in New York took over then, and I'd like to pay some sort of tribute to people like Willie Rodriguez who seemed to anticipate just what I had to hear to fill in the gaps. [Willie led the Latin rhythm section on this date.] He and his friends took me to dances, weddings, festivals and quite literally introduced me to every aspect of the Latin American musical life available in New York City. I spent those several weeks not writing a note of music, just listening and asking questions. out of it all came the six ritual dances which we're recording now, Ritual dances to which I've composed American music without losing the basis of the dances themselves."

Coss goes on to say, "It's doubtful that the Kenton band has ever sizzled before as it sizzles here, or that Johnny Richards has ever written so objectively and vitally, or that all the many gears inside the gears which go into making a record have ever meshed so cleanly and with such finality... Future writing about Richards will certainly list this album with the Kenton orchestra as representative of his best: relating personal concepts to traditional folk rhythms." Others noted that the "LP stands as a watershed set of compositions for Johnny Richards's career and an outstanding commercial/artistic achievement for the Kenton orchestra, and a singular landmark in large ensemble Latin jazz recordings. Ted Darryl notes that "The success of the *Cuban Fire!* album can be gauged in part by the immediate ascent of Johnny Richards's star after its release; he was suddenly offered a contract by Bethlehem Records to record what would be the first of several recordings with his own groups."

Throughout the 1950s and 1960s, Richards led his own orchestra, releasing eight records between 1955 and 1967. Barry Ulanov wrote liner notes for *Annotations of the Muses*, released in 1955, observing that "There has been much talk in recent years about the close relationship between jazz and what is usually called classical music (or sometimes "serious music", as if jazz musicians were kidding). They're coming closer and closer together, this talk usually goes. It's getting so you can't tell where one leaves off and the other begins, somebody says – wistfully, as if it were sinful or something to be ashamed of. And then somebody else – me, if I'm part of this familiar conversation – asks what all the sad words are about; why such viewing with alarm; why the dissatisfaction; it's music, isn't it?"

Richards continued to build his style, releasing *Something Else* by Johnny Richards (1956), *Wide Range* (1957) contains *The Ballad of Tappan Zee*, described by J.C. Thomas in *Downbeat* as "the composition that, in terms of precision, warmth, and tone color, best highlights Richards's skills." Nat Hentoff wrote the liner notes to *Wide Range*, noting that, "Johnny Richards is a writer who likes to challenge his men and himself through a wide range of sounds and colors and he usually finds the sidemen who can fulfill his designs." *Experiments in Sound* was released in 1958 (again with liner notes written by Nat Hentoff), and Richards followed up with *Rites of Diablo* in 1958 and *Walk Softly/Run Wild* (1959).

At the same time, he was composing and arranging for others including the score for the 1959 film *Kiss Her Goodbye*, filmed in Cuba and confiscated by Fidel Castro after he assumed control of the country. Richards continued to arrange for Kenton, most notably on the album *Kenton's West Side Story*, which won a Grammy in 1961 for best jazz album of the year. *Adventures in Time*, a concerto for orchestra produced by Richards and Kenton, harnesses unusual time signatures. Jack McKinney writes in *Crescendo* (1965) that "both have been working to free the metrical limitations of jazz for twenty years." By the 1960s, Richards has achieved success in his own name. He is teaching, writing, and publishing, finding ways to share his work to a broader audience. He continued to supply new arrangements to the Stan Kenton Orchestra during these years. However, he also became more actively involved in teaching through a series of master classes and guest conducting opportunities at colleges and jazz festivals around the country. He also co-founded a publishing company named Private Library, Inc. with Kenton bassist Eddie Safranski. The concept was to publish Richards's arrangements adapted for a standard big band. Brass ranges were reduced and instrument doubles were removed to allow the arrangements to be playable by a high school jazz band. 12 arrangements were published in the early 1960s, the first of which were adaptations of his *Cuban Fire!* composition. Richards worked to introduce young musicians to Latin jazz – cementing his style as part of the foundation of jazz education. Perhaps this is the influence of his mother's work as a music educator, and her influence over her children's own education.

Richards arranged the songs from the Broadway show *My Fair Lady* for his album *My Fair Lady – My Way* to coincide with the 1964 movie release of this successful show. He also arranged for singer Arthur Prysock during this same year. Richards entered the Capitol recording studios in 1966 for what would become his last album: *Aquí Se Habla Español* (*Spanish Spoken Here*). This recording project became appropriate punctuation to his career: an album celebrating Latino rhythms, dances, and culture. From trips to South America, Cuba, Mexico, and Central America he studied and then incorporated authentic rhythms such as *abierta*, *guaracha*, *rumba*, *nanigo*, *llanero*, *bossa nova*, *guajira*, and *bolero* into his compositions.

Richards and his wife Blanca were living in New York City at 140 W 69th Street when he began to lose weight and complain about constant headaches in 1967. He was diagnosed with a brain tumor, but continued to compose and arrange, keeping that news secret. He was admitted to Roosevelt Hospital towards the end of September 1968 and passed away on October 7.

Six months before Richards's death in 1968, *Downbeat* published a feature article about him, titled *Johnny Richards: Man with a Passion* that notes he was "uncomfortable with compromise... he will not put his name on an endeavor that does not reflect his standards of quality and integrity." He further elaborated, "What I love about jazz is that the soloist can add so much to the composition when he improvises. He gives it another dimension and creates something greater than the composition by itself."

Decades after his death his true familial origins and musical training were still largely unknown. Yet despite that, the man who felt he had to conceal his Latino heritage at the start of his career eventually brought forward – and championed – traditional sounds of the Latin world, speaking clearly with an authenticity denied to him as a younger man. His love of jazz and his compositional and arranging brilliance was always true.

The Music:

Recorded in 1956 for the album *Something Else*, Johnny Richards's arrangement of *For All We Know* has a dramatic, almost cinematic quality to its architecture. Although it is mostly composed, there are a few short solo moments scattered across the ensemble over the course of its duration.

Notes to the Conductor:

One of these moments comes right off the bat, with an abstract melody statement on French horn backed by a group of pointed, minimalist ensemble figures before settling into a steady ballad tempo at measure 5. All wind players should avoid using vibrato unless soloing throughout the performance. Initially handled by a chorale-like brass section (with a short tenor sax obbligato at measure 13), the melody becomes a trombone showcase for the back half at measure 21.

For an interlude, the ensemble engages in a dramatic swell before dropping off to a subtly pulsing timpani. An eight measure trumpet solo is accompanied by a key change at measure 41. The band slowly works its way back in until returning to full strength at measure 49 for just a short while, with the arrangement ultimately settling into an ominously dissonant ending.

In order to make this arrangement playable by a standard big band instrumentation, several alternate parts are provided to substitute for some of the more unusual instruments Richards employed in his original score. Additionally, Richards's student, Joel Kaye, eventually added extra parts that were not in Richards's original score (5th woodwind, 5th trumpet, and 4th trombone); these parts have also been included and indicated as optional.

This publication was prepared from Johnny Richards's original score and the set of parts used for the recording session - this is not a transcription.

Acknowledgments:

Special thanks to Jeff Sultanof, Judy Cascales, Todd Selbert, Rich Woolworth, Adrian Cho, and Ed Etkins.

Rob DuBoff, Heather Crocker, and Dylan Canterbury

- August 2026

To the right is the Mexican birth record for Juan Manuel Cascales who later became Johnny Richards and to the far right is a newspaper article promoting a St. Patrick's day dance. Richards is listed as playing both trumpet and saxophone and his brother Joe as playing tuba.

miel Cascales -
Cobaca.

Eulabio Diaz Hernandez, juez del Estado Civil de esta Municipalidad, compareció el Señor Juan Cascales Velasco originario de la Provincia de Murcia, en España, y vecino de Cobaca, agente viajero, de treinta y tres años, casado civilmente con la Señora Maria Cecilia Arriaga, natural de Querétaro, de veintiseis años y expuso que al día doce del día dos de Enero del presente año, dio a luz en esta Ciudad a un niño que presenta a los ojos por nombre: **Juan Manuel Cascales**, siendo sus abuelos paternos: Don Juan Cascales, y Doña Juana Batista de Fuentes, y maternos: Don Diego Maria Arriaga, hacendado de hacienda y siete años, y la Señora Maria Arriaga de cuarenta y cuatro años. El exposante manifestó a la vez, conocer a la madre, naturalidad de extranjero, según el texto de la partición once del artículo primero de la ley de Extranjería y Naturalización, expedida el veintidós de Mayo de mil ochocientos ochenta y seis por el Congreso de la Nación. Fueron testigos los Señores: Mateo Campos, casado comerciante de cuarenta y cinco años, y Carlos Gell, casado, empleado de treinta y cinco años, vecinos de esta Ciudad, y comparecieron con la presente que les fué feita, firmaron como Donde: Eulabio Diaz Hernandez - Juan Cascales - Mateo Campos - Carlos Gell

ST. PATRICK'S DANCE ORCHESTRA

Jack Gladhill, new president of the Anaheim 29-30 club, and his orchestra will provide the music for Santa Ana American Legion Auxiliary Glee club at its St. Patrick dance to be held Saturday night in the Orange Legion hall. Included among the musicians appearing with Gladhill, who is banjoist in his organization, are Alan Smith, piano; Wesley Matter, trombone; John Cascales, trumpet and saxophone; G. W. Coltrane, drums; Joe Cascales, tuba; Loren Cannon, violin, and Wally Gowdy, saxophone. Gladhill, Alan Smith and John Cascales form the singing trio of the orchestra.

To the right are pages from Richards's 1925 school yearbook. Both also show his brother Joe Cascales.



THE ORCHESTRA

Under the able leadership of Miss Vera Marzian the orchestra has accomplished fine things this year. With admirable success Miss Marzian, a new comer in San Fernando, has picked up the reins that the capable past director, Miss Faith Roberts, dropped. Many new instruments have been purchased, so that now the high school orchestra for its size has a large repertoire. It has played at all entertainments in town and school, and has been received with much enthusiasm.

This year the orchestra is composed of the following:

- VIOLINS: Henry Levy, Gerald Madison, Isabel Millen, Ethel Phillips, Lorin Rowley, Joe Cascales, Lyle Poppelman, Ray Robbins, Catherine Roberts, Benjamin Ward, Virginia Woodson, and Diego Acosta.
- CELLO: Blanche Westlund.
- BASS VIOL: Beth Fleming.
- SAXAPHONE: Thomas Walker, Fletcher Pierce, Douglas Moore, Melvin Kidder, Bennett Tilden, Maurice Hocker, and Glen Phillips.
- TROMBONE: Robert Lawrence, William Selbach, and Frank Morrow.
- CLARINET: John Cascales.
- CORNET: Norman Spicer, James Wheat, Donald Anderson, Edward Decker, Everett Underwood, Lewis Willman.
- BARITONE HORN: Claire Rogers.
- BASS HORN: Dwight Etter and Louis Aid.
- BELLS: Elizabeth Woodson and Clarice Castner.
- DRUMS: Francis Fortier.
- PIANO: Frances Rogers, Lillian Seeds, Roland Haynes, Anna Beuchler, Mary Elizabeth Saxton.

Joe Cascales		Frances Rogers
Henry Benicfel	Katherine Kinzie	James Shaw
Rembert Higgins	Mary C. Sheldon	Nathan Kate
Edmund Prince	Beth Fleming	John Cascales

....., *Enumerator*.

Ending Enumeration of blocks	15+22
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Cols. 21, 22, and 23—For all foreign-born persons.
 Col. 24—For all persons 10 years of age and over.
 Cols. 25, 27, and 28—For all persons for whom an occupation is reported in Col. 25.
 Col. 30—For all males 21 years of age and over.

Above is a page from the 1930 U.S. census showing John R Cascales living at 229 ½ E Amerige Ave in Fullerton, California. He indicated that he was born in France and natively spoke French.

SAN FERNANDO DIRECTORY 217

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has adopted the teaching standards incorporated in the Piano Series of

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and has been duly enrolled as an AFFILIATED TEACHER of the NATIONAL ACADEMY OF MUSIC

and is entitled to all of the privileges conferred through Membership in the Extension Department, including the Service of all its Bureaus during such period as the holder hereof continues in the profession of music teaching, as an exponent of The University Course.

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Issued under the authority of the Board of Trustees, granted February 3rd 19 26

Attest:

REGISTRAR

National Academy of Music.

Above is music teaching certificate that Richards's mother Maria obtained in 1926. She was an accomplished musician who played not only the piano but the violin and several wind instruments as well. According to her business card, she taught composition and performance in classical music as well as jazz and was almost certainly Richards's primary music theory, composition, and instrumental instructor.

14

ORIGINAL
(To be retained by
Clerk of Court)

UNITED STATES OF AMERICA

DECLARATION OF INTENTION

(Invalid for all purposes seven years after the date hereof)

No. **112614**

UNITED STATES OF AMERICA
SOUTHERN DISTRICT OF CALIFORNIA

In the **SOUTHERN DISTRICT OF CALIFORNIA** District of **LOS ANGELES** at **LOS ANGELES**

of **THE UNITED STATES** at **LOS ANGELES**

(1) My full, true, and correct name is **JUAN MANUEL CASCALES (aka John Richard Cascales)**

(2) My present place of residence is **3625 8th Ave LA CA** (City or town) (State or country) (County, district, province, or state) (Country)

(3) My occupation is **MUSICIAN**

(4) I am **30** years old, (5) I was born on **11-2-11** (Month) (Day) (Year) in **Toluca, Mexico** (City or town) (State) (County, district, province, or state) (Country)

(6) My personal description is as follows: Sex **Male** color **White** (Race) complexion **Medium** (Color) color of eyes **Brown** color of hair **Dk brown**, height **5** feet **8 1/2** inches, weight **172** pounds, visible distinctive marks **None**

race **White**, present nationality **Mexican**

(7) I am **not** married; the name of my wife or husband is _____, we were married on _____ (Month) (Day) (Year) at _____ (City or town) (State or country) (County, district, province, or state) (Country)

_____ and entered the United States at _____ (Month) (Day) (Year) (City or town) (State or country) (County, district, province, or state) (Country)

_____ for permanent residence in the United States, and now resides at _____ (City or town) (State or country) (County, district, province, or state) (Country)

(8) I have **00** children; and the name, sex, date and place of birth, and present place of residence of each of said children who is living, are as follows:

(9) My last place of foreign residence was **Queretaro, Mexico** (City or town) (State or country) (County, district, province, or state) (Country)

Queretaro, Mexico (City or town) (State or country) (County, district, province, or state) (Country)

Laredo, Texas (City or town) (State or country) (County, district, province, or state) (Country)

on **8-4-19** (Month) (Day) (Year) on the **Footbridge** (Name of vessel or other means of conveyance)

(10) I emigrated to the United States from _____ (City or town) (State or country) (County, district, province, or state) (Country)

(11) My lawful entry for permanent residence in the United States was _____ (Month) (Day) (Year) under the name of **Juan M. Cascales** (Name of vessel or other means of conveyance)

(12) Since my lawful entry for permanent residence I have **not** been absent from the United States, for a period or periods of 6 months or longer, as follows:

DEPARTED FROM THE UNITED STATES			RETURNED TO THE UNITED STATES		
PORT	DATE (Month, day, year)	VESSEL OR OTHER MEANS OF CONVEYANCE	PORT	DATE (Month, day, year)	VESSEL OR OTHER MEANS OF CONVEYANCE

(13) I have **not** heretofore made declaration of intention: No _____, on _____ (Month) (Day) (Year) at _____ (City or town) (State or country) (County, district, province, or state) (Country)

(14) It is my intention in good faith to become a citizen of the United States and to reside permanently therein. (15) I will, before being admitted to citizenship, renounce absolutely and forever all allegiance and fidelity to any foreign prince, potentate, state, or sovereignty of whom or which at the time of admission to citizenship I may be a subject or citizen. (16) I am not an anarchist; nor a believer in the unlawful damage, injury, or destruction of property, or sabotage; nor a disbeliever in or opposed to organized government; nor a member of or affiliated with any organization or body of persons teaching disbelieve in or opposition to organized government. (17) I certify that the photograph affixed to the duplicate and triplicate hereof is a likeness of me and was signed by me.

I do swear (affirm) that the statements I have made and the intentions I have expressed in this declaration of intention subscribed by me are true to the best of my knowledge and belief: SO HELP ME GOD.

+ **Juan Manuel Cascales**
(Original and true signature of declarant without alteration, and also other name if any)

Subscribed and sworn to (affirmed) before me in the form of oath shown above, in the office of the Clerk of said Court, at **Los Angeles, California** this **21st** day of **November**, anno Domini 19 **41** hereby certify that

Certification No. **23 103364** from the Commissioner of Immigration and Naturalization, showing the lawful entry for permanent residence of the declarant above named on the date stated in this declaration of intention, has been received by me, and that the photograph affixed to the duplicate and triplicate hereof is a likeness of the declarant.

(DO NOT ATTACH PHOTOGRAPH TO THIS COPY OF DECLARATION)

U. S. DISTRICT COURT
SOUTHERN DISTRICT OF CALIFORNIA
CALIFORNIA

Form N-315a
U. S. DEPARTMENT OF JUSTICE
IMMIGRATION AND NATURALIZATION SERVICE
(Edition of 1-13-41)

10-10119 U. S. GOVERNMENT PRINTING OFFICE

To the left is Johnny Richards's naturalization paper from 1941 and below is the 1934 marriage license from when Richards married Lynne Barnes.

ORIGINAL FILED FOR RECORD

C. L. LOGAN, RECORDER, BY: *W. J. Logan*

DEPUTY

BOOK 1207 PAGE 227

STATE OF CALIFORNIA

COUNTY OF LOS ANGELES

MARRIAGE LICENSE

NO. 3340

TO ANY JUSTICE OF THE SUPREME COURT, JUSTICE OF THE DISTRICT COURT OF APPEAL, JUDGE OF THE SUPERIOR COURT, JUDGE OF THE MUNICIPAL COURT, JUSTICE OF THE PEACE, JUDGE OF ANY POLICE COURT, CITY RECORDER, PRIEST OR MINISTER OF THE GOSPEL OF ANY DENOMINATION, YOU ARE HEREBY AUTHORIZED AND LICENSED TO SOLEMNIZE, WITHIN SAID COUNTY, THE MARRIAGE OF

John Richard Cascales, NATIVE OF France, COLOR OR RACE WHITE

AGED 24 YEARS, RESIDING AT Los Angeles, CALIFORNIA, AND

Lynne Barnes, NATIVE OF Canada, COLOR OR RACE WHITE

AGED 23 YEARS, RESIDING AT Los Angeles, CALIFORNIA.

THE DULY VERIFIED WRITTEN CONSENT TO THE ISSUANCE OF THIS LICENSE TO THE ABOVE NAMED MINOR, HAS BEEN PRESENTED TO AND FILED BY ME.

IN WITNESS WHEREOF, I HAVE HEREUNTO SET MY HAND AND AFFIXED THE SEAL OF THE SUPERIOR COURT OF THE STATE OF CALIFORNIA, IN AND FOR THE COUNTY OF LOS ANGELES,

ON THIS MAR 23 1934

L. E. LAMPTON, COUNTY CLERK AND EX-OFFICIO CLERK OF THE SUPERIOR COURT.

BY *[Signature]* DEPUTY.

CERTIFICATE OF MARRIAGE
(ORIGINAL)

STATE OF CALIFORNIA

COUNTY OF LOS ANGELES

I HEREBY CERTIFY THAT ON THE 25 DAY OF March, 1934

AT Glendale, IN THE COUNTY OF LOS ANGELES, STATE OF CALIFORNIA

UNDER AUTHORITY OF A LICENSE ISSUED BY L. E. LAMPTON, COUNTY CLERK OF SAID COUNTY, I, THE UNDERSIGNED, AS *Judge Superior Court* JOINED IN MARRIAGE

John Richard Cascales AND *Lynne Barnes*

IN THE PRESENCE OF *A. C. Nelson* RESIDING AT *LA*

CALIFORNIA, AND *Mollie Nelson* RESIDING AT *LA*

CALIFORNIA, WHO WITNESSED THE CEREMONY.

Robert H. Brown
SIGNATURE OF PERSON SOLEMNIZING MARRIAGE.

TO PERSON SOLEMNIZING MARRIAGE—IMPORTANT LEGAL REQUIREMENTS

COMPLETE ABOVE CERTIFICATE AND THE CERTIFICATE ON SEPARATE VITAL STATISTICS FORM AND WITHIN THREE DAYS AFTER THE CEREMONY FILE BOTH, WITH LICENSE, WITH THE RECORDER. ALSO FILL OUT AND CERTIFY THE ORNAMENTED CERTIFICATE BELOW AND IMMEDIATELY AFTER THE CEREMONY DETACH AND HAND TO THE PARTIES. NAMES IN CERTIFICATES MUST BE IDENTICAL WITH NAMES IN LICENSE. PRIEST OR MINISTER MUST STATE DENOMINATION. WRITE NOTHING ON REVERSE SIDE, BUT CAREFULLY READ THE ADDITIONAL INSTRUCTIONS HEREIN GIVEN.

Form 548
Serial 16931
Record Sheet (a)
Line 1

MANIFEST

LAREDO, TEXAS
U. S. DEPARTMENT OF LABOR
IMMIGRATION SERVICE
MAY 18 1919
MEXICAN BORDER DISTRICT

Immigrant * ☒ Nonimmigrant * ☐
Nonimmigrant * ☐ Nonimmigrant * ☐

Port of LAREDO, TEXAS
ARRIVED VIA APB Head tax assessed against (c) none H. T. Receipt No. 1 Exempt Par. (d) 1
Whether (coming for temp. stay) no Port of origin Laredo Form 514 No. 1

CHARACTER OF HEAD TAX ASSESSMENT (e)
Straight * ☐ Special deposit: S. I. * ☐ Temp. * ☐ U. S. Res. * ☐ Cit. * ☐ Und. 16 * ☐ Refund ordered (f) ☐

Name (g) Cascales Juan M Accompanied by Mother Sheet No. 1
Age 28 Sex male Marital condition single Occupation (h) none Read no Write no
Language or dialect read none Grounds for illiteracy exemption (i) none
Nationality Mex Race Mex Last residence (j) Quintana Roo
Final destination (k) My - San Antonio
Ticket 2nd Passage paid by mother Money (l) none Ever in U. S. no
Period 1 year Location San Antonio
Going to join family Name Juan Cascales
Purpose in coming with mother Whether intend return country whence came after laboring temporarily U. S. (n) yes Length of time intend remain U. S. 3 mos Whether intend become citizen U. S. no Whether previously excluded or deported within one year (if so, and reapplication for admission has been authorized, give authority) no Health (o) good

PERSONAL DESCRIPTION
REMARKS Child of Maria de la Cascales
COMPLEXION Dark COLOR OF Black MARKS OF IDENTIFICATION (p) Quintana Roo PLACE OF BIRTH Quintana Roo
Eyes Dark Hair Black Sworn to before me this day 6/13/56
Signature of applicant for admission Juan Cascales Signature of primary inspector W. H. Redmon
Action by primary inspector (q) Adm. Departmental action (r) Adm. Final action (s) Adm.
B. S. I. SERIAL NO. 73-10366
Action Adm. Cause (t) Adm. Decision (u) Adm. Date 6-27-41
Deferred to Adm. Cause (v) Adm. Date Adm.
Appel taken by Adm. Date Adm.
Criminal Prosecution Adm. Witness (Sec. 18) Adm.
Complaint filed Adm. Final action Adm. Detained from Adm. to Adm.
* Check appropriate heading. † Insert date. ‡ Insert relationship of principal member of group, e. g., father, mother, guardian, employer, etc.

To the left is the border crossing manifest from 1919 showing Juan M Cascales (Johnny Richards) accompanied by his mother.

3/14 1928-Sunset Blvd. 9/ General Amusement Corp 1064

SERIAL NUMBER 834 1. NAME (Print) John RICHARD CASCALES ORDER NUMBER 1064
(First) (Middle) (Last)

2. ADDRESS (Print) 509th Street Los Angeles La Calif
(Number and street or R. F. D. number) (Town) (County) (State)

3. TELEPHONE Whitney 6188 4. AGE IN YEARS 28 5. PLACE OF BIRTH Mexico 6. COUNTRY OF CITIZENSHIP Mexico
(Exchange) (Number) (M.O.) (Day) (Yr.) (State or country)

7. NAME OF PERSON WHO WILL ALWAYS KNOW YOUR ADDRESS Mrs. Annie - Cascales 8. RELATIONSHIP OF THAT PERSON Mother
(Mr., Mrs., Miss) (First) (Middle) (Last)

9. ADDRESS OF THAT PERSON 3825-8th Ave Los Angeles La Calif
(Number and street or R. F. D. number) (Town) (County) (State)

10. EMPLOYER'S NAME Self (General Amusement Corp)
11. PLACE OF EMPLOYMENT OR BUSINESS 9028 Sunset Blvd Los Angeles La Calif
(Number and street or R. F. D. number) (Town) (County) (State)

I AFFIRM THAT I HAVE VERIFIED ABOVE ANSWERS AND THAT THEY ARE TRUE.

REGISTRATION CARD D. S. S. FORM 1 (over) 10-17105 John R. Richard Cascales
(Registrant's signature)

Above is Richards's 1940 draft card in which he listed Bing Crosby's company General Amusement Corp. as his employer. Below is Richards with the sax section from John Scott Trotter's orchestra. Trotter was the main arranger and conductor for Crosby during the 1930s and '40s. It was most likely during his tenure with Bing Crosby that Richards met Victor Young and began an association with him.



Above is an advertisement for the Andrews Sisters backed by Richards's band in 1941.

SELMERS Preferred by

Joe Krechter Jack Mayhew John Scott Trotter John Cascales Dick Clark
The Sax Section With JOHN SCOTT TROTTER ORCHESTRA Featured on the Bing Crosby "Kraft Music Hall" Program

SELMERS
Sold Exclusively in Los Angeles and Hollywood by

Lockie Music Exchange
1034-40 South Broadway Los Angeles PR. 9511
5907 Melrose Avenue Hollywood HI. 8944



Above is Richards along with the Stan Kenton Orchestra listening to the playback in the studio and a newspaper article from 1951 to the right.

VALLEY MUSICIANS:

Johnny Richards Sees Fine Future For Jazz

By TED KOVACH

Composer - arranger - conductor Johnny Richards, perhaps the most highly respected jazz modernist in the world, stunned me when he said he graduated from San Fernando High School.

"I'll tell you something else," he said, "while I was still going to high school, I had been writing for several big bands, including Paul Whiteman's revolutionary band of the time."

"My family remained in San Fernando while they sent me to the Walberg Conservatory in Troy, N. Y. where I majored in composition," he said. Johnny received most of his writing experience when the pit bands in theaters played presentation overtures. At 21, he was brought back home and to Paramount Pictures with composer, Victor Young where he worked for seven years.

During that time, Johnny Richards had the urge to become a dance band leader. He spent the next six years of his life heading a dance band that received the highest praise from the most severe critics. Andy Russell was playing drums and singing with Johnny's great band during the early days of World War II.

"I spent and lost a fortune on that band," said Johnny, "and simply because the public wasn't ready for anything revolutionary at that time."

By the end of the war, musicians everywhere were aware of this young modern composer-arranger who would adhere to result and not method in his previously unheard style of writing.

Bandleader Boyd Raeburn, who was also heading a progressive sounding band at that time, asked Johnny to join his band as head arranger. The word was soon passed around music circles that the Raeburn band had added Johnny Richards and the arrangements he was writing were comparable in the jazz idiom to the writings of Hindemith, Toch and Debussy in the contemporary classical idiom.

This writer recalls the day Igor Stravinsky walked into a Hollywood night spot in 1947 to hear what everyone was talking about; the arrangements of Johnny Richards. The always silent Igor just stared while his mouth hung open. This job didn't last too long for Johnny. It seems that the 18 members of Raeburn's band were died-in-the-wool modernists . . . but not Raeburn. Boyd broke up the band and organized a Lombardo-type band that he still has somewhere in Chicago.

Disheartened, Johnny returned to motion picture writing where he was compelled to follow a more strict course of writing.

Six months ago, he was offered the job of musical director of Discovery Records. This small label, although only two years old, has

maintained a policy of recording what is believed to be, musically, the finest material available. This is the ONE record company that hopes to be financially successful over a long period of time . . . not overnight with release after release of trite and commercial popular songs.

Johnny accepted the post and was assigned to arrange and conduct an album for the firm featuring Dizzy Gillespie on the trumpet. Dizzy had been mishandled by numerous record companies during his recent rise to fame a few years ago. Johnny felt that the time was ripe to present Gillespie through the true arteries of music. . . . He decided to arrange his backgrounds with an orchestra that included a string section.

Within a week's time, Johnny had arranged eight numbers for the album called "Dizzy Gillespie, . . . Johnny Richards Conducts." He hired some of the country's finest string players to play the record date. The result: A record album that will live forever.

"Dizzy and I were trying to get this album into the homes of the people who had never accepted Gillespie before," said Johnny. "As a result we were trying to prove only that modern music could be done with taste. We felt that if the general public is given the opportunity to accept modern works, the scope of the world commercial market will be widened."

"I don't like the word 'Be Bop' nor the way it's been associated with everything modern in music," said Johnny. "So-called modern jazz is actually a form of freeing the artist so that his improvisations are that of an advanced student."

We asked Johnny to comment on the statement Louis Armstrong made to us recently that "Be Bop is a bunch of bad notes." "I think Louis made that statement," Johnny answered, "because, in all due respect to Louis, he has heard too many of the imitators who were not prepared because of their inaptitude to actually be apostles of Gillespie."

"Practically all the jazz throughout the Armstrong era to the present, has been based on the conventional forms of harmonies, however a student of modern composition has freed himself of these shackles."

"We're firm believers," he concluded, "that tradition has been like a great wall. The younger generation gives us great hope because of their interest, not only in the lives, but in the music of the races. I'm sure that the form of expression of our youngsters will be freer than any form we have known to date."

Johnny Richards now lives in North Hollywood with his wife, Blanche and their two year old son, Joseph Anthony.

dearer. Explained, grinning. But actually, this little ape is pretty smart. He has one fault, though—he likes to drink, and I don't mean water!"

Lynn Parrish, 31, of Texas, is director of the Air Force program. He is a stocky, jovial Texan with about 14 years' flying time.

All the Americans are well-

ahead in building the Indonesian Air Force to the right size is a big one. But he is a tireless worker. So are the American flyers.

"We have new bunch of cadets just starting," Wiweko said. "Our American friends are going to teach them to fly good. We will keep our freedom."



(Valley Times photo)

JAZZ MODERNIST—Johnny Richards receives welcome cup of coffee from his wife, Blanche as he composes—arranges music in the modern idiom.

San Fernando High Picks Ephebians

SAN FERNANDO — Four San Fernando High School seniors have been selected as candidates for Ephebian membership and will be initiated June 9 in ceremonies at Patriotic Hall, Los Angeles. The candidates are Lewis Little, Barbara Jones, Ronald Duba and Barbara Kobayashi.

Ephebians are chosen on the basis of scholarship, leadership and citizenship and become members of a city-wide organization.

Invite Men Guests

SAN FERNANDO — The San Fernando Toastmasters are extending an open invitation to interested men to attend a special meeting at 6:45 p.m. Tuesday in the Porter Hotel.

Roscoe Grange Sets Meeting Date

SUN VALLEY—Next meeting of the home economics department of the Roscoe Grange will be held at the home of Ella Booser, 8 p.m. May 17 at the home of Mr. and Mrs. Charles Chance, 337 E. Delaware Rd., Burbank. Members are supporting the sister Kenny Foundation Inc. drive of which Mrs. Fred Sims, is chairman. Julie Lofte presided at the latest meet.

State Association Elects Burbank Man

BURBANK — Rhodes Elder of the Burbank Unified School System, has been elected vice president of the Public School Business Officials Association for the State of California. Elder will replace Leo Forth.

FOR ALL WE KNOW

SCORE

MUSIC BY J. FRED COOTS, MUSIC BY SAM M. LEWIS

ARRANGED BY JOHNNY RICHARDS

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

RUBATO

CONDUCTED

WOODWIND 1: ALTO SAX. *p*

WOODWIND 2: TENOR SAX. *p*

WOODWIND 3: TENOR SAX. (OPT.) *p*

WOODWIND 4: BARITONE SAX. *p*

WOODWIND 5: BASS SAX. *p*

TRUMPET 1: HARMON MUTE *mp* OPEN

TRUMPET 2: HARMON MUTE *mp* OPEN

TRUMPET 3: STRAIGHT MUTE *mp* OPEN

TRUMPET 4: STRAIGHT MUTE *mp* OPEN

TRUMPET 5 (OPT.): OPEN *mp*

HORN IN F: (SOLO) *mf* (END SOLO) *f*

TROMBONE 1: *p*

TROMBONE 2: *p*

TROMBONE 3: *p*

TROMBONE 4 (OPT.): *p*

TUBA: *p*

GUITAR: *mf*

PIANO: *mf*

BASS: *p* *mf*

DRUM SET (WITH TRIBLE): *p*

PERCUSSION: XYPHONIC *mf*

XFLA. CUE -

2

3

4

⑤ SLOWLY $\text{♩} = 80$

Flute 1 (A. Sax) *mf* *cresc.* *ff* *mf* *f*

Flute 2 (F. Sax) *mf* *cresc.* *ff* *mf*

Flute 3 (F. Sax) *mf* *cresc.* *ff* *mf* *f*

Clarinet 4 (B. Sax) *mf* *cresc.* *ff* *mf* *f* *w/harmon* *mp*

Bassoon 5 (B. Sax) *mf* *cresc.* *ff* *mf* *f*

Trpt. 1 *mf* *cresc.* *ff* *mf* *f*

Trpt. 2 *mf* *cresc.* *ff* *mf* *f*

Trpt. 3 *mf* *cresc.* *ff* *mf* *f*

Trpt. 4 *mf* *cresc.* *ff* *mf* *f*

Trpt. 5 *mf* *cresc.* *ff* *mf* *f*

Hrn. *mf* *cresc.* *ff* *mf* *f* *LEAD w/ TRILLS* *mp*

Tbn. 1 *mf* *cresc.* *ff* *mf* *f* *mp*

Tbn. 2 *mf* *cresc.* *ff* *mf* *f* *mp*

Tbn. 3 *mf* *cresc.* *ff* *mf* *f* *mp*

Tbn. 4 *mf* *cresc.* *ff* *mf* *f* *mp*

Timb. *mf* *cresc.* *ff* *mf* *f*

Gtr. *mp* D^6 Fm^7 Bbm^7 E^b_9 A^b_7 $A^b_7(b^9)$ D^b_{m13} D^6 $Fm^7(b^9)$ B^b_7 $B^b_7(b^9)$ E^b_m7 B^9

Pno. *mf* D^6 Fm^7 Bbm^7 E^b_9 A^b_7 $A^b_7(b^9)$ D^b_{m13} D^6 $Fm^7(b^9)$ B^b_7 $B^b_7(b^9)$ E^b_m7 B^9

Bs. *mp* D^6 Fm^7 Bbm^7 E^b_9 A^b_7 $A^b_7(b^9)$ D^b_{m13} D^6 $Fm^7(b^9)$ B^b_7 $B^b_7(b^9)$ E^b_m7 B^9

Dr. *mp* (TO TAMPON) (B)

Perc. (CYL.)

5 6 7 8 9 10 11 12