

The
TRUMPET
of
IRVING RANDOLPH
“MOUSE”

Solographer: Jan Evensmo
Last updated: April 3, 2019, Nov. 9, 2022, Feb. 5, Aug. 14, 2023
Note: This is a complete solography with comments to all sessions.

Born: St. Louis, Missouri, June 22, 1909
Died: NYC. Dec. 10, 1997

Introduction:

Irving Randolph was my very good friend, and every time I visited New York, I used to stay with him and his wife Henrietta at their apartment on Hamilton Terrace, close to Columbia University. He was really a prince, a very pleasant personality with so much humour. We had so much fun together, and he taught me to drink Bells whisky, his favourite brand. He is much underrated as a trumpet artist, although at his best in the middle 1930s, he had no peers only equals. Unfortunately he was taken ill in 1939, and he told me that when he returned to music, his embouchure never came back with him. The solography below is basically the one printed as Vol. 12 (1982) in my Jazz Solography series, but now continued until the end of his musical career.

History:

First professional work with Fate Marable's Band, then joined Norman Mason's Carolina Melodists. With drummer Floyd Campbell's Orchestra (1928), then worked with Alphonso Trent and J. Frank Terry's Band before joining Andy Kirk from 1931-1933, played occasionally for Fletcher Henderson early in 1934, spell with Benny Carter, then became regular member of Fletcher Henderson's band from July 1934. Joined Cab Calloway from spring 1935 until late 1939, when he joined Ella Fitzgerald. With Don Redman from May 1943, then Edmond Hall sextet throughout the late 1940s. With Eddie Barefield sextet (1950), then long spell of touring with Bobby Medera's band (1955). From 1958 he was a regular member of Henry "Chick" Morrison's orchestra. Worked as a hotel receptionist for many years, with some occasional gigging. Following a stroke he left music in the 1970s. (Ref. John Chilton).

Message:

The discovery of the Bill Savory collection was a great event for Irving Randolph, a lot of exciting soli appeared!

IRVING "MOUSE" RANDOLPH SOLOGRAPHY

ALPHONSE TRENT & HIS ORCHESTRA Richmond, Ind., Oct. 11, 1928

Irving Randolph, Chester Clark (tp), Leo "Snub" Mosley (tb, vo), James Jeter, Charles Pillars, Lee Hilliard, Hayes Pillars (reeds), Stuff Smith (vln, vo), Alphonse Trent (p, ldr), Eugene Crooke (bjo, g), Robert Jackson (tu), A. G. Godley (dm), John Fielding (vo).

Two titles were recorded for Gennett:

- | | | |
|---------|--------------------|------------------------------------|
| 14327-B | Louder And Funnier | Unlikely soli 4, 4 and 8 bars. (F) |
| 14328 | Gilded Kisses | Unlikely solo 2 bars. (F) |

Richmond, Ind., Dec. 5, 1928

Same. Three titles, two issued:

- | | | |
|-------|-------------------------|--------------------------------|
| 14518 | Black And Blue Rhapsody | Not soli 4, 4 and 2 bars. (FM) |
| 14519 | Nightmare | Unlikely in ensemble. (SM) |

My inspiration for a treatment of Irving 'Mouse' Randolph and his trumpet playing is his beautiful soli with the Cab Calloway Orchestra. It is very difficult to have an opinion on the identity of the trumpet soli here, the resemblance to a later Irving cannot expect to be, and is not very great. The identity question is therefore somewhat academic. IR says he does not solo on "... Rhapsody", probably that goes for the remaining items too.

ALPHONSE TRENT & HIS ORCHESTRA

Richmond, Ind., March 5, 1930

Personnel as Oct. 11, 1928 with George Hudson, Peanuts Holland (tp) added.

Two titles, "After You've Gone" and "St. James Infirmary", were recorded for Gennett, but trumpet soli not by IR, see Peanuts Holland.

FLETCHER HENDERSON & HIS ORCHESTRA NYC. Sept. 11/12, 1934

Henry "Red" Allen, Irving Randolph, Russell Smith (tp), Keg Johnson, Claude Jones (tb), Buster Bailey, Hilton Jefferson, Russell Procope (cl, as), Ben Webster (ts), Fletcher Henderson, Horace Henderson (p, arr), Lawrence Lucie (g), Elmer James (b), Walter Johnson (dm).

Eight titles were recorded for Decca, three have IR:

- | | | |
|---------|------------------|--------------------------------------|
| 38599-A | Shanghai Shuffle | Solo 32 bars. (F) |
| 38600-A | Big John Special | Solo 16+8 bars, (as) on bridge. (FM) |
| 38605-A | Memphis Blues | Solo 12 bars. (FM) |
| 38605-B | Memphis Blues | As above. (F) |

NYC. Sept. 25, 1934

Same plus Benny Carter (as-38728) added.

Four titles but no IR.

This is the first real encounter with Irving Randolph, one of the greatest and most underrated trumpeters from the swing era. It is a strange 'coincidence' that we meet him in the Henderson orchestra, together with another great trumpeter, Henry Red Allen. They share the soli like brothers, in fact I have always considered IR as Red's first and foremost pupil. This, however, was a great mistake, IR told me! He had developed his style before meeting Red, and in fact Red was never his idol. Louis Armstrong and Roy Eldridge are his favourites. The similarity of their styles at this point of time must be considered purely coincidental. In 1934 IR has not yet emerged into stardom, he is somewhat heavy on the rhythmical side, this can be noted particularly in "Big John ..." where Allen also solos. However, there are a lot of details signalling a personality, and especially the opening of "Shanghai ..." is very promising. IR himself rates his solo on "Shanghai ..." very high. The solo on "Memphis ..." is ordinary. The rather straight playing in "Liza" is confirmed by IR not to be his.

BENNY CARTER & HIS ORCHESTRA

NYC. Dec. 13, 1934

Irving Randolph, Otis Johnson, Russell Smith (tp), Benny Morton, Keg Johnson (tb), Benny Carter (cl, as, ldr), Buster Smith, Russell Procope (as), Ben Webster (ts), Teddy Wilson (p), Clarence Holiday (g), Elmer James (b), Walter Johnson (dm).

Four titles were recorded for Vocalion, unlikely IR on 16413-1 "Dream Lullaby" but:

- | | | |
|---------|-----------------|---------------------------|
| 16412-1 | Shoot The Works | Solo 32 bars (open). (FM) |
|---------|-----------------|---------------------------|

- | | | |
|---------|-------------------|--|
| 16414-1 | Everybody Shuffle | Solo 16 bars (open). (F) |
| 16415-1 | Synthetic Love | Solo 16+8 bars (mute), orch on bridge. (M) |
| 16415-2 | Synthetic Love | As above. (M) |

Now we are getting closer! "Shoot..." is one of IR's greatest soli from his early period, and the style is similar to the one we know from the Calloway recordings. His contribution on "... Shuffle" should not be debatable, although full originality is not yet achieved. The playing is eager and fresh and nicely executed with the exception of some difficult phrases. It is also evident that IR plays the muted solo on "... Love", while "Dream ..." seems debatable. Postscript of April 3, 2019: Note that an alternate of "... Love" exists!

CAB CALLOWAY & HIS ORCHESTRA **Chi. July 2, 1935**

Personnel similar to May 21, 1936.

Five titles were recorded for Brunswick, four issued, two have IR:

- | | | |
|--------|--------------------|-------------------|
| 1054-A | I Ain't Got Nobody | Solo 8 bars. (FM) |
| 1055-A | Nagasaki | Solo 4 bars. (M) |

No doubt, IR is present here! Reported to have joined the Cab spring 1935, he confirms by taking a nice solo on "... Nobody". The opening is quite typical. The same goes for a brief but very inspired "Nagasaki". The intro here is by Doc Cheatham, IR states, and I agree.

CAB CALLOWAY & HIS ORCHESTRA **Jan. (Saturday), 1936**

Personnel probably as May 21, 1936

Al Jolson Shell Chateau Show, broadcast. One title may have IR:

- | | |
|---------------------------------|----------------------------|
| Keep That Hi-De-Hi In Your Soul | Possibly solo 16 bars. (F) |
|---------------------------------|----------------------------|

A very fast solo, not very exciting. It bears little resemblance to IR's style, but one never knows with so few clues. A slow solo on "Cotton" is definitely not IR's.

CAB CALLOWAY & HIS ORCHESTRA **LA. Jan. 27, 1936**

Personnel probably as May 21, 1936

Three titles were recorded for Brunswick, one has IR:

- | | | |
|--------|----------------------------------|------------------|
| 1091-B | You're The Cure For What Ails Me | Solo 4 bars. (M) |
|--------|----------------------------------|------------------|

Brief pieces and difficult to be certain of details. However, the clear open horn on "... The Cure ..." is certainly by IR. The solo on "... Sing" is by Doc Cheatham, as is the muted one on "... The Cure...", confirmed by IR.

CAB CALLOWAY & HIS ORCHESTRA **NYC. May 21, 1936**

Irving Randolph, Doc Cheatham, Lammar Wright (tp), Keg Johnson, Claude Jones, DePriest Wheeler (tb), Garvin Bushell, Andy Brown (cl, as), Ben Webster, Walter Thomas (ts), Benny Paine (p), Morris White (g), Milt Hinton (b), LeRoy Maxey (dm), Cab Calloway (vo, ldr).

Four titles were recorded for Brunswick, one has IR:

- | | | |
|---------|--------------------------------|---|
| 19307-1 | Are You In Love With Me Again? | Solo 16+8 bars,
(ts) on bridge. (FM) |
|---------|--------------------------------|---|

"Are You ..." is to me IR's key to a position as a top trumpeter this is a magnificent solo! His sense of rhythmical finesse is greater than most of his contemporaries, and his melodic inventiveness is worthy a pupil of Henry Red Allen ... (Postscript: Which he was not!!). This item is as a total a very charming piece of music, one of the great Calloway records! The last trumpet solo of 8 bars is by Doc Cheatham, IR says. He also says that Lammar Wright solos on "... Smiling". The muted soli on "... Lazy", 16 bars (M), and on "... Reason", 16+8 bars, (tb) on bridge (M), IR also states are played by Doc Cheatham. Particularly "... Lazy" surprises, the rhythmical details led me to believe it was IR's.

CAB CALLOWAY & HIS ORCHESTRA **LA. Sept. 15, 1936**

Personnel as May 21, 1936

Four titles were recorded for Brunswick, two have IR:

- | | | |
|---------|--------------------------|-------------------------|
| 19875-1 | Copper-Colored Gal | Solo 4 bars. (M) |
| 19878-1 | The Hi-De-ho Miracle Man | Soli 16 and 6 bars. (M) |

A brief but typical and nice solo on "... Gal". "... Man" is rather straight but very melodic and emotional. IR confirms his presence.

TEDDY WILSON & HIS ORCHESTRA **NYC. Oct. 21&28, 1936**

Irving Randolph (tp), Vido Musso (cl), Ben Webster (ts), Teddy Wilson (p), Allan Reuss (g), Milt Hinton (b), Gene Krupa (dm), Billie Holiday (vo).

Four titles were recorded for Brunswick:

20105-1	Easy To Love	Solo 16 bars (mute). In ens 16 bars. (M)
20106-2	With Thee I Swing	Very weak obbligato. Solo 16 bars. In ens 12 bars. (M)
20107-1	The Way You look Tonight	Solo 16 bars. In ens 4 bars. (M)
20107-2	The Way You Look Tonight	As above. (M)
20142-1	Who Loves You?	Part of intro 2 bars to solo with ens 32 bars. Obbligato 16 bars. Solo 24 bars to 8 bars in ens. (M)
20142-3	Who Loves You?	As above minus obbligato part. (M)

Many musicians have made some of their best records with Teddy Wilson / Billie Holiday groups, also Irving Randolph. He thrives like a fish in the water, and even if he does not get maximum freedom for improvisation, still he manages to show his capabilities. His best contribution is found on "With Thee ...", his beautiful and typical phrasing here makes him easily recognizable. Also, the obbligato on take 1 of "Who ..." is wonderful, and the open horn playing of tasteful simplicity on "The Way ..." is long remembered. The alternate takes prove that IR does not 'read' his soli, but since his role is much tied up with ensemble, the differences are not as great as they might have been. A very fine session for IR!

TEDDY WILSON & HIS ORCHESTRA **NYC. Dec. 16, 1936**

Irving Randolph (tp), Vido Musso (cl), Ben Webster (ts), Teddy Wilson (p), Allan Reuss (g), John Kirby (b), Cozy Cole (dm), Midge Williams (vo-20410,11).

Four titles were recorded for Brunswick:

20410-2	Right Or Wrong	Intro 4 bars (mute). Soli 8 and 10 bars. (SM)
20411-1	Where The Lazy River Goes By	Solo 20 bars (mute). In ens 4 and 4 bars. (SM)
20412-2	Tea For Two	Solo 32 bars. In ens 8 bars. (M)
20413-1/4	I'll See You In My Dreams	Solo 32 bars (mute). In ens 16 bars. (FM)

If one IR session should be picked before all others, presenting him as one of the all-time great trumpeters, this is the one! Rarely does a musician have such a perfect day, and the starting point for comments is difficult to decide. However, I believe his gigantic solo on "Tea For Two" must be chosen. Upon a perfect rhythm section, he constructs a melodic piece of rare beauty. Singing through an open horn with perfect timing, he achieves a level only a few ever reach. Possibly his greatest solo? If you don't enjoy "Tea For Two", this solography is worthless to you!! In "I'll See You ..." he switches to mute but wails along equally well, there is nothing to criticize. In "Right ..." he is not featured so much but do not for that reason forget the item. A very inspired muted intro is later surpassed by a marvellous eight bars solo, which should have been four times as long! The fourth item, "... Lazy ..." is, although very good, not by far as interesting as the others, the trumpet part is rather straight. To sum up: Better did Irving Randolph never play, and from this evidence he is considered by this author to be an equal to more famous trumpeters like Roy Eldridge and Henry Red Allen.

CAB CALLOWAY & HIS ORCHESTRA **Hollywood, Jan. 1937**

Personnel probably as May 21, 1936

Vitaphone movie soundtrack from "Hi-De-Ho", four titles but no IR.

CAB CALLOWAY & HIS ORCHESTRA **Hollywood, ca. mid 1937**

Personnel probably as Aug. 24, 1937

Movie soundtrack, "Mama, I Wanna Make Rhythm", but no IR.

CAB CALLOWAY & HIS ORCHESTRA **NYC. March 3, 1937**

Personnel as May 21, 1936

Six titles were recorded for Variety, two have IR:

156-1	Peckin'	Solo 8 bars. (SM)
157-1	Congo	Solo 16+8 bars, (ts) on bridge. (F)

NYC. March 17, 1937

Same. Three titles, two have IR:

- 266-1 Wake Up And Live Solo 8 bars. (M)
 268-1/2 Manhattan Jam Solo 24 bars. (F)

Back to the Cab again with several good examples of IR's playing. To achieve the same standard as on the Wilson session is next to impossible, but almost is certainly possible! Above all is "Peckin'". This strange moody Allen-like solo of restrained energy is worth the whole record, in fact, it is one of the most original of trumpet soli. "Manhattan Jam" offers IR at high speed, something which he masters completely with a sparkling and personal solo of first rate quality. "Congo" is still faster, maybe too fast for really constructive trumpet playing, but Mouse lets the rhythm go, keeps his own time and makes the best out of it, except for a small fluff. "Wake Up ..." also has a very good solo of the brief but intense kind. Compared to these masterpieces, it seems that the three four bars pieces on "Swing ..." in fast medium tempo, being much more modest, belong to Doc Cheatham.

CAB CALLOWAY & HIS ORCHESTRA NYC. Aug. 24, 1937

Personnel as May 21, 1936 except Chu Berry (ts) replaces Ben Webster.
 Four titles were recorded for Variety, three issued, one has IR:

- 607-1 I'm Always In The Mood For You Solo 6 bars. (SM)
 608-1 She's Tall, She's Tan, She's Terrific Solo 8 bars. (FM)

NYC. Aug. 31, 1937

Same. Five titles:

- 617-1 Go South, Young Man Solo 10 bars. (F)
 618-1 Mama, I Wanna Make Rhythm Solo 8 bars. (FM)
 619-1 Hi-De-Ho Romeo Solo 10 bars. (SM)
 620-2 Queen Isabella Solo 16+8 bars, (tb) on bridge. (M)
 621-2 Savage Rhythm Solo 8 bars. (FM)

One may feel whatever one feels about Cab Calloway (I appreciate him!), it cannot be denied that he gave his men ample space to express themselves. Vocal and orchestral parts did not leave very much space for the soloists, nevertheless Chu and Mouse often got extra opportunities in sections from two till ten bars. Often just these brief performances are the most memorable. Here, above everything, there are "I'm Always ..." and "... Romeo", two marvelous pieces of inventive and inspired trumpet playing. They simply do not function as improvisations as such, but rather like elaborate compositions later 'faked' spontaneous. Though, is there anything faked here, I'll eat the records! In "Mama ..." he is also wonderful, note for instance the elegance of the fourth bar. "Go South ..." and "Savage ..." end too quickly but still belong among my favourites. Strangely enough, the longest piece, "Queen ...", is the least impressive. Even if the solo is good (apart from some minor fluffs), it seems that the same amount of music poured into 8 bars like in "... Romeo" now is distributed among 24 bars! In another solography I might have treated this solo as an excellent one, in these two sessions it ranks as number seven!

CHU BERRY & HIS STOMPY STEVEDORES NYC. Sept. 10, 1937

Irving Randolph (tp), Keg Johnson (tb), Chu Berry (ts), Benny Paine (p, vo-624), Danny Barker (g), Milt Hinton (b), LeRoy Maxey (dm).

Four titles were recorded for Variety:

- 622 Chuberry Jam Intro 4 bars. Solo 8 bars.
 Solo with ens 12 bars. (FM)
 623-1 Maelstrom Solo 16+8 bars, (tb) on bridge.
 In ens 4 and 4 bars. (M)
 623-2 Maelstrom As above. (M)
 624-1 My Secret Love Affair Duet with (ts) 16 bars. (SM)
 625-1 Ebb Tide Solo 32 bars. In ens 8 bars. (FM)

The solo parts on this session are of high quality but suffer from a much too heavy rhythm section, generally excellent with a big band but not quite appropriate in a smaller group, it seems. The music lacks uplift, the soli are grounded instead of flying high. When this is said, there is much good reason for singing pretty songs for all tracks. Most notable is the fierce intro on "... Jam", and even more, "Maelstrom". Here we have two takes, very different and very flattering to IR's improvisational status. Only too bad that the bridge was given to the trombone, destroying the musical balance. A fine solo also on "Ebbtide", while "... Affair"

starts good but fluffs. In all, good but not top soli, particularly when compared to the Wilson session of Dec. 16, 1936.

CAB CALLOWAY & HIS ORCHESTRA

NYC. Sept. 23, 1937

Personnel probably as Aug. 24, 1937.

Airshot, one title:

Queen Isabella Solo 16+8 bars, orch on bridge. (M)

A simple and satisfactory solo without belonging to the most impressive ones, in fact, comparable to the Variety version.

CAB CALLOWAY & HIS ORCHESTRA

NYC. Dec. 10, 1937

Personnel as Aug. 24, 1937 except Danny Barker (g) replaces White.

Six titles were recorded for Vocalion, four have IR:

690-1/3 Everyday's A Holiday Solo 8 bars (mute). (M)

690-alt Everyday's Holiday As above. (M)

691-2/3 Jubilee Solo 10 bars. (FM)

694-1 A Minor Breakdown Solo 8 bars. (F)

694-2 A Minor Breakdown As above. (F)

695-1 Bugle Blues Solo 18 bars. (F)

In my opinion Mouse has the same rare ability as Chu and Prez to make memorable contributions out of a very few bars. "Everybody ..." is a good example of this. The solo is not necessarily exciting, but IR's personality expresses itself in a most fascinating way. "Jubilee" is notable for its use of growl effects, first time he does this on record. "Bugle Blues", however, has the best solo, ambitious and happy in typical hot trumpet style. The similarity to Henry Allen is pronounced here, but originality even more so. Postscript: An alternate of "Everybody's ...", in private possession, just confirms what it is written above, it is different!

CAB CALLOWAY & HIS ORCHESTRA

NYC. Jan. 26, 1938

Personnel as Dec. 10, 1937.

Six titles were recorded for Vocalion, five have IR:

743-1 One Big Union For Two Solo 6 bars (mute). Solo 8 bars. (M)

744-1 Doing The Reactionary Solo 8 bars (mute). (M)

745-1 Rustle Of Swing As below. (SM)

745-2 Rustle Of Swing Solo 16 bars. (SM)

746-1 Three Swings And Out Solo 16 bars. (FM)

747-1 I Like Music Solo 20 bars. (FM)

Here we encounter the Mighty Mouse swingin' with the Cab! Three of the soli belong among his very greatest. "... Reactionary" is a marvelous piece of taste and at the same time swinging intensely. It demonstrates to perfection what was said in the previous session regarding brief masterpieces. The melodic line is a typical Mouse production, cannot be mistaken for anyone! "Rustle ..." is a completely original piece, featuring him with an open horn in a pleasant slow medium tempo. The record would have been one of my most treasured ones even without the trumpet solo, now it is quite unforgettable. "I Like Music" has an excellent solo of the uncomplicated happy swinging kind. "... Reunion ..." and "Three ..." do not achieve the upper level but still contain good and well conceived ideas. Postscript: A recently appearing alternate take of "Rustle ..." is not very different, showing that it was a previously constructed piece, on the other hand it has a few details showing that it wasn't really!

CAB CALLOWAY & HIS ORCHESTRA

NYC. Feb. 10, 1938

Personnel as Dec. 10, 1937.

Broadcast, one title:

Penguin Swing 16 bars 2/2 with orch. (FM)

This title is "Peck-A-Doodle-Do", recorded properly for Vocalion on March 23. This version sounds like an alternate take, and IR's contribution is interesting.

CAB CALLOWAY & HIS ORCHESTRA

NYC. Feb. 16, 1938

Personnel as usual.

Bill Savory collection, broadcast from the Cotton Club, three titles, two have IR:

I Know That You Know	Solo 32 bars. (F)
China Boy	Solo 32 bars. (F)

NYC. Feb. 17, 1938

Same. Three titles, one has IR:

Toy Trumpet	Solo 8 bars. (FM)
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NYC. Feb. 26, 1938

Same. Two titles:

Oo-Oo-Boom	Solo ca. 8 bars (NC). (FM)
China Boy	Solo 32 bars. (F)

NYC. March 3, 1938

Same. Two titles, one has IR:

Three Blind Mice	Soli 8 and 8 bars. (M)
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Great excitement build up when we realized that Bill Savory not only went for Count Basie but also had a particular love for Cab Calloway!! One of the musicians that benefitted most from the greatest jazz archeology treasure of all times is Irving Randolph, the more because he never was recorded as much as he deserved. Here are wonderful items never recorded for the band, note particularly the two versions of "China Boy", the first starting with a strong trill, the second without, great trumpet playing! Strong playing also on "... You Know", as well as the second solo on "... Mice". Finally dig the delicate brief solo on "Toy ..."! Postscript of Nov. 2022: Forgot "... Boom" where only the end of the solo is recorded, obviously fine IR!

CAB CALLOWAY & HIS ORCHESTRA **NYC. March 23, 1938**

Personnel as Aug. 24, 1937 except Chauncey Houghton (cl, as) replaces Bushell. Six titles were recorded for Vocalion, four have IR:

788-1	Skrontch	Solo 8 bars. (FM)
789-1	We're Breakin' Up A Lovely Affair	Solo 4 bars. (SM)
790-1	Peck-A-Doodle-Do	16 bars 2/2 with orch. (FM)
792-1	Hoy Hoy	Solo 6 bars. (M)

It is a shame how a really great trumpeter is treated, being given only a very few bars. Luckily IR accepts the fact with great tranquility and produces memorable music in a few bars. Both "... Affair" and "Hoy Hoy", and above all and everything the magnificent "Skrontch" contain more good trumpet playing than a lot of great trumpet names have produced in their whole lifetime. Play "Skrontch" and then decide if Irving Randolph belongs among the very greatest! Do not forget "Peck-A-Doodle-Do" with a charming 16 bars sequence. The first solo on "... Affair" is by Doc Cheatham, says IR. Don't forget this important session!

CAB CALLOWAY & HIS ORCHESTRA **St. Paul, Minn., May 28, 1938**

Personnel probably as March 23, 1938
Broadcast from Orpheon Theater, eight titles, two have IR:

China Boy	Solo 32 bars. (FM)
Nagasaki	Soli 4 and 4 bars. (FM)

Not much is heard of Mouse on this broadcast. The only long solo, "China Boy", is only moderately interesting, it is rather straight and surprisingly anonymous. Only the few brief pieces in "Nagasaki" are really good, and even they are not comparable to his better works.

CAB CALLOWAY & HIS ORCHESTRA **NYC. Aug. 7, 1938**

Personnel as usual.
Bill Savory collection, broadcast, five titles, but no IR.

CAB CALLOWAY & HIS ORCHESTRA **NYC. Aug. 30, 1938**

Personnel as March 23, 1938
Seven titles were recorded for Vocalion, two may have IR:

891-1	Miss Hallelujah Brown	Possibly solo 4 bars. (FM)
892-1	The Congo Conga	Solo 14 bars. (FM)

Mouse is almost kept completely out of the stage here. Strangely enough, it is the latin "... Conga" which is the only piece of interest, the solo here is more than satisfying. "... Brown" may be by IR, he could not say. The trumpet on "Shout ..." he says is by Lammar Wright.

CAB CALLOWAY & HIS ORCHESTRA **NYC. Oct. 17, 1938**

Personnel as usual.

Bill Savory collection, broadcast, seven titles, four have IR:

Cherokee	Solo with orch 16 bars. (FM)
Sugar Blues	Solo with orch 18 bars. (M)
Honeysuckle Rose	Solo with orch 8 bars. (FM)
Do You Wanna Jump Children?	As Oct. 27. (FM)

An exciting and different version of the studio recording of "... Children?", same arrangement, yeah! A fine but brief solo on "... Rose", while "Sugar ..." is more ordinary. Postscript of Aug. 14, 2023: Forgot "Cherokee" with a very fine trumpet soli!!

CAB CALLOWAY & HIS ORCHESTRA **NYC. Oct. 27, 1938**

Personnel as March 23, 1938.

Four titles were recorded for Vocalion, one has IR:

904-1	Do You Wanna Jump Children?	Solo 18+6 bars, (bar) on bridge. (FM)
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The great virtuoso is still to be heard, "... Children?" is featuring excellent, easy flowing, inspired swing trumpet.

CAB CALLOWAY & HIS ORCHESTRA **NYC. Oct. 31, 1938**

Personnel as usual.

Bill Savory collection, broadcast, eight titles, four have IR:

Honeysuckle Rose	Solo with orch 8 bars. (FM)
Miss Hallelujah Brown	Solo with orch 4 bars. (FM)
I Know That You Know	Solo 32 bars. (F)
Basin Street Blues	Solo 16 bars. (SM)

Another broadcast version of "... You Know" is received with gratitude! Same goes for "... Rose". The big surprise however is "Basin Street ...", this is really solid trumpet playing!

CAB CALLOWAY & HIS ORCHESTRA **NYC. ca. Oct. 1938**

Personnel as usual. Bill Savory collection, one additional title found:

Bugle Call Rag (NC)	Solo 20 bars. (F)
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Postscript of Feb. 12, 2018: Did not notice this nice item on earlier visits to the National Jazz Museum in Harlem.

CAB CALLOWAY & HIS ORCHESTRA **NYC. Nov. 2, 1938**

Same. Four titles, two have IR:

909-1	Deep In A Dream	Solo 8 bars (mute). (SM)
911-1	Angels With Dirty Faces	Solo 8 bars. (SM)

The trumpet solo on "Deep ..." is a careful and sensitive piece of music, rather surprising in this otherwise commercial side. His confirmed solo on "Angels ..." is rather anonymous, while "April ..." features Doc Cheatham.

CAB CALLOWAY & HIS ORCHESTRA **NYC. Feb. 20, 1939**

Personnel as March 23, 1938 except Cozy Cole (dm) replaces LeRoy Maxey.

Four titles were recorded for Vocalion, two have IR:

970-1	Long, Long, Ago	Solo 8 bars. (FM)
971-1	Afraid Of Love	Solo 16 bars. (M)

NYC. March 28, 1939

Same. Four titles, one may have IR:

1012-2	Floogie Walk	Solo 16+8 bars, orch on bridge. Solo 8 bars. (FM)
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The Vocalion 4905 is a great surprise! The titles look commercial, but they are fine swingers with the orchestra to great advantage. And IR is having a ball!! "Afraid ..." has a magnificent, original and memorable trumpet solo with lovely details unique for Mouse.

Also "Long ..." is very good, a typical opening phrase, the growl, not usual for this great trumpeter. "Floogie Walk" has able trumpet soli but not that remarkable, seem to lack the precision which IR's soli always has these days, and he and I do not feel sure that he is the man responsible. Postscript: After relistening now, I feel confident "... Walk" is IR's.

LIONEL HAMPTON & HIS ORCHESTRA **NYC. April 3, 1939**

Irving Randolph (tp), Russell Procope, Hymie Schertzer (as), Chu Berry, Jerry Jerome (ts), Clyde Hart (p), Allan Reuss (g), Milt Hinton (b), Cozy Cole (dm), Lionel Hampton (vib, vo).

Four titles were recorded for Victor:

35392-1	I Can Give You Love	Soli 8 and 1 ½ bars. (M)
35393-1	High Society	Part of intro 6 bars. In ens. (F)
35394-1	It Don't Mean A Thing	Soli 4, 4 and 4 bars. (M)
35394-2	It Don't Mean A Thing	As above. (M)
35395-1	Johnny Get Your Horn	Solo 16+8 bars, (vib) on bridge. (M)

Most of Hampton's sidemen got ample space to show their capabilities and made some of their best records just with him. However, Mouse is treated lousy. In "Johnny ..." he is given the melody presentation, which is executed satisfactorily without being noteworthy. In "High ..." he only gets part of the intro and is not quite successful. The brief pieces in "It Don't ..." sound more like it, but we have to go to "I Can ..." to find something close to the real thing. Postscript: It is really amazing that two takes with just a few bars of melody presentation as on "... Thing" can be so very different!! Made this title much more interesting in perspective, another plus for IR!!

CAB CALLOWAY & HIS ORCHESTRA **NYC. July 17, 1939**

Personnel as Feb. 20, 1939 except Mario Bauza (tp) replaces Doc Cheatham.

Four titles were recorded for Vocalion, one has IR:

1057-A	The Jumpin' Jive	Solo 4 bars (mute). (FM)
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You expected maybe a real sortie from the Cab Calloway orchestra, where Irving Randolph was one of the two most prominent soloists for four years? No, four bars, that's all! Is that what is called gratitude?

BENNY CARTER & HIS ORCHESTRA **NYC. Oct. 9, 1939**

Personnel similar to Nov. 1, 1939 below.

Broadcast, Ed Berger collection, from Savoy Ballroom, one title has IR:

Russian Lullaby	Break to solo 16 bars. (FM)
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NYC. Oct. 14, 1939

Same. Two titles have IR:

China Boy	Solo 16 bars. (F)
What's New?	Solo 6 bars. (SM)

NYC. Oct. 23, 1939

Same. Two titles have IR:

Blue Orchids	Solo 8 bars. (SM)
China Boy	Solo 16 bars. (F)

IR is certainly present and in good shape at Savoy Ballroom. Particularly his soli on "Blue Orchids" and "... New?" in pleasant slow medium tempo are brilliant!

BENNY CARTER & HIS ORCHESTRA **NYC. Nov. 1, 1939**

Benny Carter (tp, as, ldr), Irving Randolph, Lincoln Mills, Joe Thomas, Eddie Mullens (tp), James Archey, Vic Dickenson (tb), Tyree Glenn (tb, vib), James Powell, Carl Frye (as), Ernie Powell, Sammy Davis (ts), Eddie Heywood (p), Ulysses Livingston (g), Hayes Alvis (b), Walter Purnell (dm), Roy Felton (vo).

Four titles were recorded for Vocalion, one has IR:

1109	Shufflebug Shuffle	Solo 8 bars (mute). (M)
1109-1st	Shufflebug Shuffle	As above. (M)

1109-3rd Shufflebug Shuffle As above. (M)

IR confirms that the nice muted solo on "... Shuffle" is his. Postscript: The two alternates are not that different, but there are small nuances to be noted.

BENNY CARTER & HIS ORCHESTRA NYC. Nov. 6, 1939

Personnel probably as Nov. 1.

Broadcast from Savoy Ballroom, James Accardi collection, one title:

China Boy Solo with orch 16 bars. (F)

Postscript of Feb. 5, 2023: This item appeared recently. IR is in the background, not easy to hear.

ELLA FITZGERALD & HER ORCHESTRA Feb. 15, 1940 – July 31, 1941

Personnels including Irving Randolph, Taft Jordan, Dick Vance (tp).

Several recording sessions for Decca, thirtythree but no IR to be heard.

There are several broadcasts with this orchestra. The two from Roseland Ballroom do not seem to have IR soli but:

NYC. Jan. 22-25 or March 1940

Broadcast from Savoy Ballroom. The following items concern IR:

Diga, Diga, Doo Soli 8 and 16 bars. (FM)

Limehouse Blues Probably solo 16+8 bars, (ts) on bridge. (FM)

Blue Lou Probably solo 16+8 bars, (ts) on bridge. (M)

Competent playing here, and I am almost sure the three items have IR, but the soloing lacks the fire of a few years back.

DON REDMAN & HIS ORCHESTRA NYC. Nov. 12, 1943

Irving Randolph, Dick Vance, Lammar Wright (tp), Henderson Chambers (tb), Don Redman (as, vo), Rudy Powell (as), Walter Thomas (ts), Sammy Benskin (p), Jimmy Butts (b), Wilbur Kirk (dm), Dolores Brown (vo).

Four titles were recorded for VDisc, no trumpet on "Great Day In The Morning", good soli on "Pistol Packin' Mama" (open) and "Sneaky Pete" (open and muted) but not IR, however possibly:

Redman Blues Solo 24 bars. (SM)

Solid, strong trumpet playing, has to be Mouse, really the blues! Postscript of March 23, 2015: I am not that sure after all, Dick Vance may be an equally probable candidate.

EDMOND HALL's SWINGTET NYC. Dec. 4, 1944

Irving Randolph (tp), Henderson Chambers (tb), Edmond Hall (cl), Ellis Larkins (p), Johnny Williams (b), Art Trappier (dm).

Nine titles were recorded for World Transcriptions, five have IR:

2895-1 Opus 15 Growl in ens. (M)

2896-1 The Sheik Of Araby Solo 16 bars. (F)

2896-3 The Sheik Of Araby As above. (F)

2897-4 The Sheik Of Araby As above. (F)

2897-1 Night And Day Solo 8 bars. (M)

2897-2 Night And Day As above. (M)

2899-1 Face Solo 16 bars. (M)

2900-1 I Want To Be Happy Solo 8 bars. (F)

IR shows in this pleasant session that he still knows how to play good trumpet! The sting, originality and personality of the old days are no longer there, but his soloing is clear and clean. For a highlight choose "Face", he can be proud of that one! Note that the Circle CD has made a mistake, which I unfortunately did not discover in the previous version of the solography: The track 2901-1 "Rompin' In '44" is in fact a duplication of "Face". Thus one IR solo less!

EDMOND HALL & HIS CAFÉ SOCIETY ORCHESTRA NYC. 1945

Personnel as Dec. 4, 1944 except James Crawford (dm) replaces Trappier.

Four titles were recorded for Continental, no IR on 3433 "Ellis Island" but:

3434	Continental Blues	Solo 24 bars (open). (FM)
3435	Lonely Moments	Solo 8 bars (mute). (M)
3436	Face	Solo 8 bars (mute). (SM)

Strong and attractive playing with open horn on "... Blues", but the muted items are rather ordinary.

JOSH WHITE ACC. BY

EDMOND HALL's ORCHESTRA

NYC. Nov. 14, 1945

Personnel including Irving Randolph (tp).

Two titles were recorded for Decca, but no IR.

MARY LOU WILLIAMS

NYC. Dec. 31, 1945

Irving Randolph (tp), Henderson Chambers (tb), Edmond Hall, Eddie Barefield (cl), Ben Webster (ts), Mary Lou Williams (p, vo), Al Hall (b), J. C. Heard (dm), Hope Foy (vo), Milton Orent (cond) and others + (strings).

Concert at "Town Hall", issued as "The Zodiac Suite", 16 movements, five have IR:

6	Virgo	Soli/straight 4, 4, 4, 4, 16, 4 and 8 bars to long coda. (SM)
7	Libra	Straight with orch. (S)
14	Lonely Moments	Solo 8 bars. (M)
15	Roll 'Em	Solo with ens 32 bars. Solo 48 bars to coda. (M)
16	Gjon Mili Jam Session	Solo 4 choruses of 12 bars. (M)

The suite is a very ambitious project, a jazz concerto lasting one hour, and it shall not be evaluated as such, in total. Concentrating upon IR, I am amazed at his strong tone, playing almost Armstrong-like without problems but with a different style than expected. His most convincing the solo is the brief one on "... Moments", very beautiful! The two last movements are jam sessions, and IR joins in, good but not remarkable.

ANN HATHAWAY ACC. BY

ELLIS LARKINS & HIS ORCHESTRA

NYC. June 20, 1946

Irving Randolph (tp), Henderson Chambers (tb), Edmond Hall (cl), Ellis Larkins (p), Gene Fields (g), Al Hall (b), James Crawford (dm), Ann Hathaway (vo).

Two titles were recorded for Keynote:

KVH-1	Come Rain Or Come Shine	Obbligato 6 bars (mute). (S)
KVH-4	Between The Devil And The DBS	In ens (open). (SM)

Of no particular interest, but fine singer!

MILDRED BAILEY ACC. BY

ELLIS LARKINS & HIS ORCHESTRA

NYC. Oct. 18, 1946

Irving Randolph (tp), Henderson Chambers (tb), Hank D'Amico (cl), Ellis Larkins (p), Barry Galbraith (g), Beverly Peer (b), James Crawford (dm).

Four titles were recorded for Majestic, two have IR:

T978	At Sundown	Solo 8 bars (mute). (S)
T979	Lover Come Back To Me	Obbligato 16 bars (mute). (M)
T979-alt.	Lover Come Back To Me	As above. (M)

Not quite coherent soloing on "... Sundown", better then is the background playing on "... To Me".

LOUIS ARMSTRONG

WITH EDMOND HALL's SEXTET

NYC. Feb. 8, 1947

Louis Armstrong (tp, vo), Irving Randolph (tp), Henderson Chambers (tb), Edmond Hall (cl), Charles Bateman (p), Johnny Williams (b, vo), James Crawford (dm).

Fifteen titles were recorded at concert in "Carnegie Hall", most titles have IR one way or the other, at least to be heard in ens, but of course LA is the main focus. The following six titles should however be particularly noted:

St. Louis Blues	Solo 24 bars. (FM)
Rockin' Chair	Faintly before (vo-LA). (S)
Tiger Rag	Solo 32 bars. (F)

Black And Blue	Faintly before (vo-LA). (S)
Lazy River	Intro 12 bars (mute 2/open 10). (S)
Ain't Misbehavin'	Solo 8 bars before (vo-LA). (M)

This encounter between two of the greatest trumpeters in jazz comes a decade too late! In 1937, both were at their prime, now IR has to accept a backing role to Armstrong. He gets some solo opportunities but they are not very serious, and no great memories stem from this date.

SY OLIVER & HIS ORCHESTRA **NYC. Aug. 8, 1947**
Bigband personnel including Bill Coleman, Lammar Wright, Paul Webster, Irving Randolph (tp).
Six titles were recorded for MGM, only "You Can't Tell The Depth Of The Well" has a muted trumpet solo 12 bars (M), but it does not sound like IR.

BIG JOHN GREER / GEORGE JAMES **NYC. April 10, 1952**
Personnel including Irving Randolph, Dick Vance, Taft Jordan (tp).
Four titles were recorded for Victor but no IR.

**PEARL BAILEY ACC. BY
DON REDMAN & HIS ORCHESTRA** **NYC. July 24, 1952**
Bigband personnel including Irving Randolph, Taft Jordan, Emmett Berry (tp).
Four titles were recorded for Coral, "My Ideal", "Let There Be Love", "Takes Two To Tango" and "Toot-toot-tootsie Goodbye", only the latter has a trumpet solo but by TJ.

HARRY DIAL & HIS BLUESICIANS **NYC. mid Dec. 1961**
Irving "Mouse" Randolph (tp), Hilton Jefferson (as), James "Buster" Tolliver (p), Hayes Alvis (b), Harry Dial (dm, vo).
Twelve titles were recorded for Yorkshire/"77", ten issued:

I Hadn't Anyone Till You	Duet with (as) 16 bars. (SM)
Baby, That's The Blues	Obbligato 12 and 12 bars. Solo 12 bars. Obbligato with (as) 12 bars. (S)
Coffee Light	Solo 32 bars (mute). Duet with (as) 16 bars. (SM)
I Can't Go On This Way	Obbligato 8 bars (mute). (S)
Don't Be That Way	Solo 32 bars (open). (M)
Help Yourself	Duet with (as) 32 bars. Solo 32 bars (open). Duet 16 bars to coda. (FM)
If You Were Mine	Solo 64 bars (open). Duet with (as) 32 bars to coda. (M)
Money Tree Blues	Obbligato 24 and 24 bars. (S)
On The Beam	No solo. (M)
I've Found A New Baby	Duet with (p) 32 bars to solo 32 bars (mute). Solo 64 bars (mute) with (as) acc. to coda. (FM)

same date

I have in my possession a homemade LP, labelled SanderS Recording: **HARRY DIAL QUINTETTE** with ten titles. The following four titles are identical to the titles above: "I Hadn't Anyone Till You", "Coffee Light", "I Can't Go On This Way" and "On The Beam". However, there are three unidentified titles, plus three alternate takes to titles above:

Unidentified Title	No solo. (S)
Unidentified Title	No solo. (M)
Unidentified Title	Solo 64 bars. (F)
Money Tree Blues (alt.)	Obbligato 12 bars. (S)
I've Found A New Baby (alt. 1)	Duet with (as/p) 32 bars to solo 32 bars (mute). Solo 32 bars (open) with (as) acc. to coda. (FM)

I've Found A New Baby (alt. 2) Duet with (as/p) 32 bars to solo
32 bars (mute). Solo 32 bars (open)
to 64 bars with (as/p) acc. to coda. (FM)

Almost fifteen years have passed until Mouse enters a recording studio again, for the last time. The session as a whole could have been better, the leader's heavy drumming should at least have been supplemented by, or camouflaged by, a rhythm guitar, and the piano does not swing much. But HJ's altosax is most noteworthy. And what about the trumpet playing? I think IR manages pretty well. It is obvious he is out of practice, lacking embouchure and strength, and it is evident that he struggles with his soloing, particularly in uptempi. No comparison should be made to his brilliant works of the nineteen thirties. Nevertheless, he should be proud of this last effort, there is still personality here, and it is the real thing! There are interesting, long soli on "... Only Mine" and "... That Way" and particularly several versions of "... New Baby", and in slower tempi, "Baby ..." and "... Light" are very nice. A great trumpeter, who should have had much more recognition, lays down his horn with honours.

No further recording sessions.

... ooo ...