

THE RECORDINGS OF INEZ WALLACE

An Annotated Tentative Personnel - Discography

WALLACE, Inez

No personal data known

Inez Wallace apparently is one of the large number of vaudeville singers of the early 1920s that performed in the ever growing number of theatres, ballrooms, and tent-shows after WW I. Her person is not documented anywhere, except for the few recordings cut. Yet her ability has been found suitable to be caught on record by the Black Swan record company. And it certainly is, as Miss Wallace presents a remarkably secure way of singing with a beautiful voice. Her vibrato may be a matter of taste. But she cannot be seen as a jazz or even blues singer because her performance is without jazz or/and blues elements. Her inclusion at this web-site is only based on the presence of accompanying jazz musicians.

INEZ WALLACE

001 INEZ WALLACE

Long Island City, NY, c. Dec. 1922

Inez Wallace – voc;

Fletcher Henderson – pno

490-1 Aggravatin' Papa (Don't You Try To Two-Time Me)
Radio Blues

BS 14137, Document DOCD-5343
BS 14137, Document DOCD-5343

Miss Wallace sings with an extensive even vibrato with high altitude. And she swings and shows an urgent quality of her performance. But she entirely sticks to the words and melody, without much own variation.

Fletcher Henderson – as given on the record label – is given as accompanist. He plays with fervour and drive, but with little relation to the singer's performance – if any.

Notes:

- W.C. Allen, Hendersonia: "Accompaniment is as listed on the record labels. Miss Wallace's voice is NOT the same as that of Inez Richardson or Isabelle Washington."

- BGR*2,*3,*4: Fletcher Henderson, pno

- Rust*3,*4,*6: Fletcher Henderson -p

002 INEZ WALLACE

Long Island City, NY, c. Feb. 1923

Inez Wallace – voc;

unknown – tpt; unknown – tbn; unknown – clt;

unknown – pno

520-1 Come Back, Dear
Once But Not Now

BS 14144, Document DOCD 5590
BS 14150 unissued not on LP/CD

As in session 001 above, Inez Wallace sings with a clear voice and diction, but little or no improvisation. Yet, there is one part in the tune where she hums her part in conversation with the trumpet, what might be improvised.

The band accompaniment sounds to be entirely scored. The trumpet player certainly is not Emer Chambers with his soft legato playing, the trombonist might possibly be Brashear, and there is nothing to be said about the clarinetist, as he is heard only in the introduction. And also nothing can be said about the pianist, although this session is included in 'Hendersonia', what would point to the fact that Henderson had been seen as the possible pianist.

Notes:

- W.C. Allen, Hendersonia: unknown trumpet, trombone, clarinet and piano

- BGR*2,*3,*4: unknown tpt, unknown tbn; unknown clt; unknown pno

- Rust*3,*4,*6: unknown, t; unknown, tb; unknown, cl; unknown. p

- Bo Lindström: not listed.

003 INEZ WALLACE

Long Island City, c. Mar. 1923

Inez Wallace – voc;

Elmer Chambers – cnt; George Brashear – tbn;

unknown or (Edgar Campbell?) - clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; unknown - bbs

560-2 Kissin' Daddy

BS 14147, Document DOCD-5343

The trombonist's playing is compatible with that heard on the 'Henderson's Dance Players' session on Oly 1435, and therefore seems to be Brashear. Equally compatible is the performance of the trumpet player, thus very probably Elmer Chambers. Most of the characteristics of Elliott's style are missing here. This player owns a different style from Elliott's: straighter and no 'sour' intonation, no whining, good pitch and straight ahead playing of good quality. This man does not sound like Redman, who is much better in ensemble than in this rather busy and un-swinging solos. But this clarinetist has a distinct hectic approach to his instrument and style, and does not compare with players Don Redman or Ernest Elliott, as given in the discos. Thus, I am tempted to name him as "unknown", with a little tendency to hear Edgar Campbell (playing first parts in the beginning, and later hastening his solo part trying to jazz-up his improvising inabilities. There is a strong and driving banjo player who might well be Dixon. And I believe to hear a tuba player, but nobody else seems to have detected one. If there is one, it should be Ralph Escudero. Alternately, the strong bass notes heard would come from the pianist. But from the distance between piano and recording microphone – as realised in the piano solo break – I would think this supposition to be rarely possible.

Notes:

- W.C. Allen, Hendersonia: probably Elmer Chambers – cnt; George Brashear – tbn; Don Redman or Ernest Elliott – clt; Fletcher Henderson – pno; Charlie Dixon – bjo „This date, and the next two with band accompaniment, were made with similar units, according to their 'sound'. The trumpeter could be Elmer Chambers, taking a characteristic solo on 'Go Get It'; the clarinetist sounds like a different man than Campbell on the next session (Ethel Waters late March 1923), and the names given above are logical guesses.”
- BGR*2: unknown tpt, unknown tbn; unknown clt; unknown pno
- BGR*4: probably Elmer Chambers – cnt; George Brashear – tbn; Don Redman or Ernest Elliott- clt; Fletcher Henderson – pno; Charlie Dixon – bjo
- Rust*3, *4: unknown -t; unknown -tb; unknown -cl; unknown -p; unknown -bj.
- Rust*6: probably Elmer Chambers – cnt; George Brashear – tbn; Don Redman or Ernest Elliott- clt; Fletcher Henderson – pno; Charlie Dixon – bjo
- Bo Lindström: probably Brashear.

K.– B. Rau
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