

Esquerita was the stage name of the singer, songwriter and pianist Eskew Reeder. He also called himself S.Q. Reeder, Estrelita, Escorita, The Magnificent Malochi and The Fabulash. Pierre Monnery and Jay Halsey tell the story of this flamboyant r&b and rock'n'roll artist.

The Magnificent Malochi

The Esquerita Story

By Pierre Monnery with Jay Halsey



Esquerita and ?, 1963. From the Sax Kari Collection.

Eskew Reeder Jr. was born in Greenville, South Carolina, on 20th November 1938, according to his Social Security Index, although his date of birth is frequently incorrectly listed as 1935. Reeder, who had one sister, Shirley, was already playing piano when he was five years old – at the home of his neighbour, a Mrs. Willis.

Mrs Willis's two daughters Cleo and Virginia, studied opera, and from them he learned the soprano squeals and falsetto whoops that became such a feature of his recordings. Tired of the noise, Mrs Willis told Esquerita's mother to buy a piano so he could practise at home. He then took lessons and learned the basics. His mother also led a gospel chorus at the local Tabernacle Baptist Church, where he became a regular at the keyboard from the age of nine. With his friends, he used to listen to country music on WFVC radio station and discovered Hank Snow, Hank Williams and Pasty Cline.

He attended Sterling High School in Greenville from 1947 to 1950. Sadly, the building was destroyed by a fire in 1967 so any chance of finding memories of his school days doesn't exist. By his early teens he had become the piano accompanist to a gospel trio called the Three Stars. Immersed in gospel music, he dropped out of high school. Every time Clara Ward was in town, she had him guest on her show. One day, Little Richard came to Greenville with a minstrel show called 'Sugarfoot Sam From Alabam'. The then young Richard was dancing with a chair in his mouth. Later on, when he toured the South, Esquerita met Richard again.

Here is what Richard remembered about Esquerita in 1984: "It was around this time – after the first RCA session in October 1951 – that I learned to play piano. I used to mess about with Luke Gonder at home on a piano that my mamma's daddy has given us, but I couldn't really play. Then I met this guy, a piano player called Esquerita. I'd never heard of

anybody with this name before. I don't know where it came from, but he really was S.Q. too. I used to sit around the all-night restaurant at the Greyhound bus station in Macon. One night, I was sitting there and Esquerita came in. He was with a lady preacher by the name of Sister Rosa Shaw, whose line was selling blessed bread. She said it was blessed, but it was nothing but regular old bread that you buy at the store. Esquerita played piano for her and they had a little guy singing with them by the name of Shorty. So, Esquerita and me went to my house and he got on the piano and he played 'One Mint Julep'. It sounded so pretty. The bass was fantastic. He had the biggest hands of anybody I'd ever seen. His hands were about the size of two of my hands together. I said, "Hey, how do you do that?" And he says, "I'll teach you". And that's when I really started playing. I thought Esquerita was really crazy about me, you know. He was one of the greatest pianists and that's including Jerry Lee Lewis, Stevie Wonder or anybody I've ever heard. I learned a whole lot about phrasing from him. He really taught me a lot".

They would remain in touch throughout their careers and even shared a publishing company together (Payton Music or Doheny Music). Indeed Richard recorded Eskew's songs including 'Stingy Jenny', 'Freedom Blues' and even scoring a comeback hit with 'Dew Drop Inn'.

NB: It is unclear when the meeting between Esquerita and Richard took place. Little Richard's Specialty session took place in September 1955. 'One Mint Julep' was recorded by the Clovers and issued in March 1952. Esquerita remembered that when he met Richard, he had 'Fool At The Wheel' out on Peacock, which was cut in February 1953. So, the correct date could be around mid-1953.

It is thought that Esquerita played gospel shows with Sister O.M. Terrell in and around Charleston, South Carolina during the period of late 1953 or early 1954 and that he met her at Radio WPAL in Charleston, where she had a fifteen minute spot on Sundays in the late summer of 1952.

In late 1953, Sister Terrell moved to Atlanta, but by the summer of 1955, she was living in Greenville, but moved again to Atlanta in November of 1955. Esquerita was then booked by Clint Brantley (who was also promoting Little Richard and The Tempo Toppers) along with Brother Joe May, who used to introduce him on stage as 'Professor Reeder'. He travelled with Joe May for about a year. May had a wild stage act and was one of Esquerita's main influences.

He then moved to Brooklyn, New York, where he eventually joined the Heavenly Echoes and played churches only. The group made one single for the Baton label before breaking up maybe around early or mid-1956, at which point Esquerita headed back down South, working clubs from Atlanta to Greenville.

One side of the single 'Your God Is My God', his first recorded vocal, shows him as a fine, strong and sensitive singer. But he decided to leave gospel music: "I had to figure on something I could do that was different, something that would identify me. I knew, with that done, I could sell myself and make a bunch of money".

So, he let his hair grow longer than Little Richard, wore flashier clothes than him and began putting together a rock'n'roll act, establishing himself with a residency at the Owl Club, a roadhouse on Washington Street, at which he secured a long residency as 'Professor Eskew Reeder'.



Esquerita, Nashville 1958. Photo: Shel Hershon.

Backed by a drummer and a guitarist, his repertoire consisted of covers of Little Richard, Chuck Berry and Larry Williams hits, along with Joe Turner's 'Boogie Woogie Country Girl'.

He had been playing at The Owl Club for five or six months when Greenville homeboy Paul Peek, of Gene Vincent's Blue Caps who were in town for a concert, dropped in to catch the show and was blown away by what he witnessed. Knowing his boss's hero worship of the now famous Little Richard, Peek told Vincent about Esquerita and they met at WESC radio station. Gene asked him to arrange a demo session to see whether the pianist's on stage dynamism could transfer to record. Another Blue Cap, Johnny Meeks, was there too, and saw him perform his own songs.

Vincent consequently invited Esquerita to relocate to Dallas (where the Blue Caps were then based), promising to do all he could to get the piano player a contract with his own record company. As Gene told him: "There ain't no way in the world you shouldn't be makin' records!"

Esquerita recalled: "They told me they just came off tour with Little Richard (the Australian tour with Eddie Cochran) and Gene had a lot of Richard's clothes because that's around the time Richard decided to go into the ministry – around October 1957. Gene said: 'I'd like you to have them. They were all those suits and things that Richard wore in 'The Girl Can't Help It'".

A new name was quickly decided upon – Esquerita – as a single word contraction of S.Q./Eskew Reeder. A demo session was cut at Sellers Studio on Jackson Street in Dallas, which was sent to Capitol A&R man Ken Nelson.

The band members were Tony White on bass, Vincent Mosley on guitar, Johnny 'Ricardo' Young on drums, and an unknown sax player. "What we did at Sellers wasn't meant as professional recordings but you can tell we was ready to bust right out!" said Esquerita. 'Rockin' The Joint' is a rawer version than the Capitol recording. Beginning with his piano cascading down into a drum beat, it doesn't take any more than two lines until the first falsetto wail is heard. Esquerita's gravelly voice sounds as if he'd been up screaming all night prior to recording the track, but it doesn't take anything from the performance.

'The Thing Called Love' is a mid-tempo tune, 'Please Come On Home' is a slow blues and the energy is taken up on 'Oh Baby' and 'Sarah Lee'. 'I Got A Lot To Learn' is a dance tune, 'What Was Wrong' is a straightforward rhythm and blues number along the lines of Fats Domino. Four of these songs would be re-recorded a few months later in Nashville.

Paul Peek, just on the verge of leaving Gene Vincent for a solo career, had made overtures to Georgia-based song publisher Bill Lowery. He took Esquerita along to a recording date at Atlanta's WGST Radio where, in the all-star company of Joe South and Jerry Reed on guitars and Bill Mack on bass, he recorded the very Gene Vincent-like 'Sweet Skinny Jenny'. Pianists on the 'The Rock-A-Round' were Esquerita and L.C. (real name forgotten) which Bill Lowery rushed out on his new NRC label in March. Peek was back out in California for what would be his final sessions as a Blue Cap – in late March 1958.

NB: Ray Stevens on second piano is only featured on 'Sweet Skinny Jenny'.



Label shots courtesy Victor Pearlín, Norton Records and Pierre Monney



Jim Sorrells, who recorded with Paul Peek, met Esquerita at a recording session with the late Billy Brown. Billy Brown recorded for Stars – another Bill Lowery label.

The piano parts of Brown's next single, the

Columbia rocker 'Meet Me In The Alley Sally', really feels like Esquerita playing piano.

On the evidence of the Dallas demos, Nelson decided that the hulking figure of Esquerita would be more than adequate to fill the Little Richard-shaped hole left in the business since the latter's departure from the devil's music at the end of 1957. Sadly, Esquerita didn't even last as long as the man he was set to replace. His entire 1950s Capitol legacy was cut at a series of sessions in Nashville in May and August 1958.

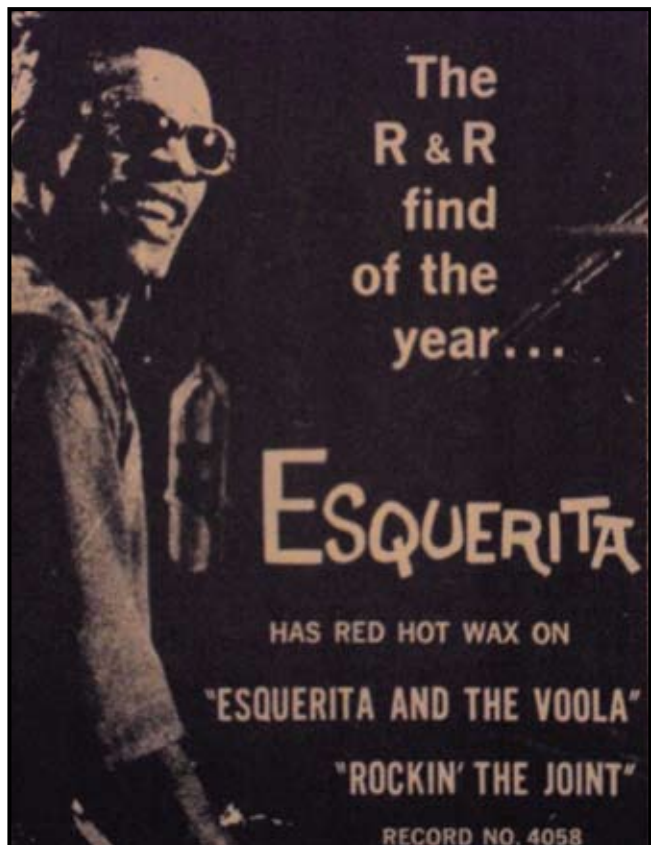
Capitol brought Esquerita to the RCA studios in Nashville on 15th May, 1958. Esquerita wrote most of these songs himself. The exceptions were 'Katie Mae', a number by bass player Tony White and Calvin Arnold of The Gardenias, and 'Wait A Minute Baby' by Willie Dixon.

Some, whilst harnessing his gospel passion, were melodically reminiscent of recent hits, such as 'You Can Depend On Me', 'Gettin' Plenty Lovin' and 'Believe Me When I Say Rock And Roll Is Here To Stay'. Others were extremely soulful: 'Why Did It Take You So Long', 'Just Another Lie' and 'Please Come Home'. Others, such as 'Voola', were wonderfully unique, yet none of them – even the idiosyncratic cover of Buddy Holly's 'Maybe Baby' – would be commercially successful.

Utilising his own band, Nashville session men: Dutch McMillin, Marvin Hughes and Lightnin' Chance, along with vocal group support by The Gardenias and The Jordanares, he recorded four sides and returned the following day to do three more. His first single, 'Please Come Home' and 'Oh Baby' came out of these sessions, as well as 'Rocking The Joint', which appeared as the flip of his second single.

Calvin Arnold remembers that The Gardenias became Esquerita's backup vocal group both in the studio and on the road. The other members were John Marshall, Harold, and Little Joe, of whom Calvin couldn't remember their full names. The name The Gardenias was given to them by Buster Brown, who was a member of the Blue Dots, an Atlanta doo-wop group.

After they'd gigged around Atlanta for a while, The Gardenias had been approached by Johnny Terry, then a member of James Brown's Famous Flames. Johnny took them up to Toccoa, Georgia and then up to Greenville, South Carolina where they hooked up with Esquerita.



Capitol advert, 1958. Courtesy Pierre Monnery.

Back to the Blue Caps. Bobby Jones had replaced Bill Mack from April 1957 to March 1958. His first recording with Gene was the demo of 'In My Dreams' in May of 1957, and the last one in March 1958 at the Capitol Tower in Hollywood. He toured all over the USA, Canada and Australia with Vincent. When Robert Erskine visited the Blue Caps in May 1986, Bobby produced a tape he had recorded a month after he left The Blue Caps, at WESC Radio Station in Greenville. They feature Bobby on vocals with Esquerita on piano and his musicians. Copies of the tape were sent to various labels, but none of them, or Gene's fans even, were interested in issuing the tracks.

In August 1958, Capitol booked Esquerita once again in Nashville for a four-day session. On the first day, 16th August, he recorded six songs. 'Golly Golly Annie Mae' and 'Hey Miss Lucy' are tributes to two of Little Richard's hits. Also featured was 'Crazy Crazy Feeling' by Calvin Arnold. The following day, five more tracks were laid down. Three of them were collaborations with Calvin Arnold again, 'Why Did It Take You So Long', 'Gettin' Plenty Lovin' and 'Laid Off'.

On the third day, four more songs were recorded. Esquerita hadn't been happy with 'I Live The Life I Love' from an earlier session in May. The Jordanaires were on their way to Elvis Presley's mother's funeral, and he convinced them to come by the studio the night before the service. So, they backed Esquerita on 'I Live The Life I Love' and 'This Thing Called Love'.

Six songs were waxed on the final session, among them Buddy Holly's 'Maybe Baby', and 'Just Another Lie' from Linda Brannon (issued on Ram and Chess and written by Louisiana pianist Roy 'Boogie Boy' Perkins). These sessions provided some great rock'n'roll songs, strong rhythm and blues numbers, and even doo-wop stuff. Many takes were put down before suitable masters were cut.

Esquerita was ignored by both white and black radio stations and largely ignored by the music trade press as well, which translated into poor sales figures for his records. To their credit, Capitol persevered throughout 1958 and 1959 with singles, EPs and even an album issued in May 1959, before finally dropping him.

The back cover of the album claimed: 'His sensational music, just like everything about him, is truly the farthest out that man has ever gone' and it was certainly light years too far for the buttoned up audience of the late 1950s.

While in Dallas, Esquerita would get up on stage at Ed McLemore's Sportatorium, The Big 'D' Jamboree on Saturday nights. Ed McLemore managed Sonny James and booked The Blue Caps, Eddie Cochran and Big Al Downing.

The famous photographer Eddie Rocco saw Esquerita in nearby Dallas. "I was walking past Barney Weinstein's joint, and I heard this incredibly wild singing out of there and I looked in and there was this guy with this hair and this voice pounding on a piano. I was stunned. This character, I knew, was going to be a very big star. He was absolutely unbelievable, and what a voice!"

So taken with the sequined dazzler was Rocco that the following evening, he bodily dragged Sepia editor Miss Jackson out to see him. She assigned Rocco to a cover story on Esquerita, suggesting that he invite the star out to tour her Good Publishing Warehouse. The results were many fine portraits, as well as the cover picture in Sepia's March 1959 edition.

NB: Many discographies of Esquerita list a gospel session with The Reverend Willie Green and the Glovertones (my own copy says 'The Clovertones') for the New York-based Enrica Records, which would have taken place on September 1959. Aurally, it does not sound like Esquerita's playing.



Sepia, March 1959. Courtesy Pierre Monnery.

Early in 1962, Esquerita was still in Dallas when Big Joe Turner, who was working in New Orleans, met him in a club and asked him if he would like to play for him. Esquerita recounted to Billy Miller of Kicks magazine: "My first night there, we went to the Dew Drop Inn. Everybody you ever heard sang there. Shows started about ten and next morning people were still in there groovin', waitresses dancin', owner dancin' – it was some place! They got a restaurant on the side, lotta food, lotta whiskey – all night long".

In February, 1962 he was advertised as Estrelita or 'The Sensational Organist And Song Stylist'. He also had a female vocal group called the Eskerettes. The Eskerettes cut for Hermitage Records, Esquerita backing them on piano. The songs, issued on two singles, have a strong Irma Thomas feel.

Then Joe Banashak signed him to Minit Records and, on 2nd March, he recorded with Allen Toussaint's studio band, including Toussaint on piano and Irma Thomas on backup vocal along with members of the New Orleans Symphony Orchestra on 'I Waited Too Long'. The highlight of the first session was 'Green Door', in which Eskew, in the organ instrumental tradition of James Booker, destroyed the goofy number one hit version from 1956 by disc jockey Jim Lowe, pumping out riffs hot as bacon fat popping on a skillet.

'Green Door' got Eskew gigs around Louisiana and the South in the summer of 1962. He recalled: "I wore out the whole damn state! I played every little joint there was". His band included the cream of New Orleans session musicians: Lee Allen, Red Tyler, John Boudreaux and Roy



Courtesy Victor Pearlin and Pierre Monnery



Courtesy Pierre Monnery, Jay Halsey and Norton Records.

Montrell.

Esquerita also became a hit in the local white clubs. WWOZ disc jockey Billy Delle remembers: "Probably at the Safari Room is where I caught him the most. Him, Irma, K-Doe, Spellman – all the Minit artists. Esquerita had the raw energy, but he catered more to the crowd. The more the audience started cheering him on and egging him on, the wilder that son of a gun got. He had all kind of wild sunglasses, wild clothes, baggy pants. When you'd say you were going to see Esquerita there would be a lot of people who would want to go, because they knew they were in for a show. The parking lot at the Safari Room used to be packed, boy!"

A 1st August, 1962 session produced four rockers that were never released, presumably because of Joe Banashak's orientation toward lighter rhythm and blues sounds. 'Sarah Lee', a re-recording of the Capitol number, has the same tune as Ernie K-Doe's 1958 New Orleans hit 'Tuff Enuff'.

Four more tracks were cut on 7th August, two with a string section. Toussaint recalls his admiration for Esquerita's musical abilities: "He was very rich with the piano because he had a good gospel background and was very exciting. It wasn't hard arranging for him because he was so good on the piano himself. During his time, I thought he was the artist that showed the most potential as far as being big time".

'I Woke Up This Morning' shows a heavy gospel background with sanctified backup by the Eskerettes. "He had a lot of very gospel flavour, especially when you'd hear him on organ" said Earl King. "I think he could have really got over with that". Also recorded that day was another instrumental, 'The Flu', with fine interplay between organ and piano.

Joe Banashak released the two string-laden tunes from the last session in early 1963, and would later release two more records on Instant, but Esquerita was dissatisfied with Joe's distribution and the fact that his rockers like 'Margie' were not released. He moved to Everest Records, with the help of New Orleans disc jockey, Hal Adkins.

He cut only one single, 'A Tear', popularised by Gene McDaniels a few years earlier. The flipside was the definitive version of Toussaint's 'Johnny Little', which steals quite a bit of its thunder from the Ikettes 'I'm Blue'.

Lynn August, the zydeco performer, was playing drums for Fats Junior who happened to be opening a show for Esquerita. Reeder let August play a couple of songs with him. August was aged just twelve and after Esquerita spoke with August's mother, he was hired as Esquerita's drummer for three years. August said that Esquerita was playing an organ with pedals and only carried a drummer because he was such a great entertainer.

Singer Johnnie Allan saw him at the Boundary Club on the Lafayette-Breaux Bridge highway and he remembers that Esquerita copied Little Richard's style in his stage clothes and performance.

Esquerita's last fling with the New Orleans sound came from Detroit in the summer of 1963: "We called Berry Gordy and he sent us money to come up. That's when the Gordy sound changed. If you remember, the early

Motown songs were the cha-cha's. They had that teenybopper backbeat After 'Heat Wave', they wanted a full sound. Now on this session, they had me, Earl King, Joe Jones, Leo Nocentelli from the Meters on guitar, and Smokey Johnson on the drums. We started jammin', payin' no mind, carryin' on and Berry taped us right there in Hitsville, USA" said Esquerita. According to another source, Johnny Adams and Wardell Quezergue were part of the trip. One of four unissued songs, 'Stubborn Old Me', written by Earl King, was first recorded by Al Adams on Frisco 101.

"Berry Gordy came over" says King, "He didn't say nothing to nobody, he just stood up and listened and nodded his head to producer Clarence Paul – letting him know, that's it. He walked up to us and said, "Look, y'all be in the studio to start recording tomorrow morning. Seven o'clock." Unfortunately, Joe Jones reportedly nixed the deal with too many monetary demands.

NB: Twelve of the unissued songs from these sessions are by Earl King. Motown Records edited three of them for the 'Motown's Blues Evolution' CD, with some details including dates and sessions numbers. Earl King later reportedly recorded a risqué song about Esquerita in a 'Record-Your-Own-Voice' booth. It has never been found.

Esquerita has said that he was in the studio backing Little Richard on piano for two remakes of the Specialty tracks, 'Slippin' And Slidin'/'Good Golly Miss Molly'. This session took place in Los Angeles or Nashville in December 1964.

After the Detroit sessions Esquerita went to Atlanta, then to Columbus, Ohio and New York. He reportedly played with Jimi Hendrix, then Maurice James at the Hawaii Kai on Broadway. Jimi reportedly brought Eric Burdon to see him.

David Kirby, the author of 'Little Richard – The Birth Of Rock n' Roll' attended one of his shows at the Lambda Chi Alpha fraternity house on the Louisiana State University campus in Baton Rouge in 1965, where he performed extended versions of 'My Ding A Ling' – the Dave Bartholomew song, and Chuck Berry's 'Reelin' And Rockin'".

A completely unissued session, for Herb Abramson's Triumph Records, possibly from 1965 and scheduled to be released under the name of 'Esquerita And The Morticians', came to light a few years ago – thanks to Bear Family Records.

Esquerita, alone with his piano on most of the tracks, proved he was still a strong singer. He cut the first version of 'Dew Drop Inn' among some real gems. The same year he was involved in a marathon piano playing event with four jazz pianists at the Roosevelt Raceway in Westbury on Long Island. The event was reported by The New York Times. A large horse wagon was used to transport the players and pianos from Westbury. Several reporters and photographers jumped aboard and the expedition got underway on 25th August.

By 1st September, the marathon had narrowed to a close race between Mrs. Dorothy C. Myers, a 45-year-old Bayville housewife, and Esquerita. Newspapers reported that: 'Mr. Reeder had 113 hours 40 minutes by playing through allowable rest periods. To win his \$1000, he must best the men's world record set in 1955 by Heinz Arntz of Germany, of 423 hours'. We don't know how it ended.

In November 1965, he cut four sides for Okeh in Nashville. Two singles were issued: 'I Want To Know' and 'Tell The World About You', with back-up vocal from The Sweet Inspirations.

Interviewed by Kicks magazine, Esquerita said that he relocated to Puerto Rico in 1965 or 1966 working the night clubs there, and then to Miami Beach, Florida.

Esquerita claimed he played on Little Richard's Okeh sessions from this time. Also Screaming Jay Hawkins referred to Esquerita as working in New York clubs playing organ with just a drummer backing him and apparently had his pompadour cut down.

Another session, planned to record an album, followed at the Bell Sound Studios in New York for an unknown label. An acetate of the B side – five numbers – dated 23rd June 1966, surfaced in Miami



Advert for Esquerita Capitol album. Courtesy Pierre Monnery.



Courtesy Victor Pearlin and Pierre Monnery

in 2008 and a second appeared on eBay late last year.

The style is similar to the Okeh sides, up-tempo and mid-tempo soul-blues with an unknown but very good drummer. There is a seven minutes long version of Nina Simone's 'Sinner Man' with awesome keyboard playing!

Renaming himself 'The Magnificent Malochi', Esquerita found himself on the same label as Little Richard – Brunswick Records, for his last official session. Dr. John, who was living in Los Angeles, is credited on keyboards. Esquerita was managed by Sonny and Cher's management team, Charles Greene and Brian Stone. Greene remembers this session: "Esquerita was a big fuckin' guy, six three. He wanted an advance – he grabbed me by the throat and I broke it by sticking my hands up. Then I ran into my office, took out a gun and stuck it in his mouth". Singer Barry White was present and disabled Esquerita by grabbing him from behind. So, the session ended abruptly and the single was not issued until the next year. For his second Brunswick session which took place in Los Angeles, Little Richard recorded his first Esquerita song, 'Stingy Jenny'.

Singer Jimmy Thomas met Esquerita a few times when Jimmy was with the Ike and Tina Turner Revue in Los Angeles between 1962 to 1968. As Jimmy says, "Esquerita was a very very talented guy! Ike knew him pretty well. He was fantastic playing the Hammond organ".

His last record, issued on the Crosstone label, a division of Columbia Records, was recorded in New York in 1969. One side was about the glorious days of the famous New Orleans club, The Dew Drop Inn. "Ever heard 'Dew Drop Inn' by me? Little Richard heard mine and he tried it. See, Richard, that ol' big head child, he's hard headed sometimes. I told him, 'man, if you do the song like I told you, word for word, you'd have a hit!'"

In 1969, Ember Records, owned by Jeffrey Kruger in the UK, issued the 'Wildcat Shakeout' album and the music press began hunting him down – but Mr S.Q. Reeder Jr had gone to ground.

Esquerita disappeared completely between 1970 and 1971. Was he again in Puerto Rico where he reportedly lost an eye in a violent fight which resulted in a prison term of ten to fifteen months? The next proof that he was still around is an uncredited photo on the back cover of 'Source Point', a John Hammond CBS album. It is said that he played the piano on 'Taking Care Of Business' but John Hammond doesn't remember it.

Bob McGrath, of Eyeball Productions, saw him advertised on the marquee of the Poodle Parlour on Bourbon Street, New Orleans in 1972 and rushed inside to catch him, but sadly there was no sign of him as he'd

been replaced by Clarence Henry!

Resurfacing in Brooklyn around 1973, Esquerita formed a new group with Charles Neville, while occasionally performing on the African-American gay club circuit as 'Fabulash'. They and a few other musicians played a steady gig at Tommy Smalls Night Club on 50th Street and 8th Avenue in New York City. Several months later the group disbanded. The same year, Linda Hopkins released a song written by Reeder called 'Seven Days And Seven Nights' on the RCA label.

By 1974, *Penniman News* reported that Esquerita drove their reporter Joe Dalucia back to New York City after seeing Little Richard off on a plane from JFK airport. In 1977, Mac Rebennack, when questioned by phone on Charlie Gillett's 'Honky Tonk' Radio London show by Paul Waring, had this to say: "Yes, last time I saw Eskew, he was going under the name of 'The Magnificent Malochi' and still sounding like Little Richard!"

By the end of the decade he was living in a series of single room occupancy hotels in midtown New York. Professor Longhair, on his only tour of the USA, did several nights in New York during 1979, and called Esquerita on stage and they played together.

He got busted a few times, ended up in Rikers Island for a six week stretch as a convict known as 'Mark Malochi'. At Rikers he was segregated and kept with the drag queens in their own wing. He was to find upon his release, that his Esquerita persona had been rediscovered in the UK and he was in great demand for tours and records. When Paul Barrett reached him by phone: "He seemed very cool and interested in visiting Europe. He said he'd sing rock'n'roll and maybe grand opera if he felt like." Scheduled to appear at the Caister Rock n' Roll Weekender in Great Yarmouth during October 1980 and March 1981, he refused to travel, possibly due to visa complications and his police records in the USA, and never came over.

He finally got a gig at a tiny club on East 17th Street called Tramps – Lightnin' Hopkins, Big Joe Turner, and Johnny Shines all appeared there. Jim Marshall describes how he discovered him: "I think it was the fall of 1981 when me and my friends, Esquerita fans all, noticed that Tramps' tiny advert in the Village Voice was advertising: 'Every Monday: Escorita!'. Could it be our man? (In fact it was summer of 1983 and he was playing three or four nights in a row). Rare discs in hands, we headed for Tramps, and there he was, the legend, the man – Esquerita himself! His hair was short, and he looked like he'd ridden some hard miles, but it was he, the guy who made those insane records way back when. There must have been a dozen people in the audience that first night, but he was amazed and thrilled that anyone, never mind a bunch of white kids who were either in diapers or hadn't yet been born at the time, knew of his great achievements at Capitol Records. He signed our discs, had his photo taken with us, and he was our pal – our very own pet legend."

Billy Miller recalls: "On the first night, Esquerita was thrilled to have so many fans of his early records there. He did lots of Capitol songs and 'A Tear'. He did Gene Vincent, Joe Turner and even 'Esquerita And The Voola'. I ended up singing 'The Rock Around' on all of his shows. The first time I sang it on stage with him, he grabbed me by the collar, pulled my face up close to his and said, 'Boy, this is the greatest moment of your life!' Then he threw me at the microphone. He had three new songs that he incorporated into his set at some point: 'Don't Go To Jail', 'Move Over Michael Jackson. I'm Coming Though' and his best one 'The Joint Was Jumping', which name checked Hank Ballard in the lyrics!"

Billy and Miriam Linna got very close to Esquerita. They had not yet started Norton Records ('Vintage Voola' would be their second release), but were then publishing *Kicks* magazine and they put Esquerita on the cover of the third issue and did the only serious interview of his life!

"He told great stories and so we told him we wanted to interview him for *Kicks*. I remember Miriam, Andy Shernoff and I went up to his place for the interview. For some reason, I mentioned Lloyd Price as we walked in and he dialled the phone when I wasn't looking and said, 'Hey man, the phone's for you!' I took the receiver and went, 'Who's this?' and the voice goes 'Lloyd Price!'"

"I hung around with him a lot and there was always crazy shit happening – lunch with Reverend Al Sharpton, where both those guys got into an argument over who knew James Brown better. Every single time you saw Esquerita there was lunacy involved. I saw Esquerita whenever he played and I sang with him about five or six times. Once he called me and I thought he was going hit me up for money, so I let the machine get it. He kept going, 'Billy, you there? I got a surprise!' Turned out he was with Little Richard and wanted me to come hang out with them".

"For some reason, he called an answering machine an 'Arcocon'. We had Little Richard's hair pomade advert on our outgoing message and he yelled in the machine: 'Billy, why do you have Richard on your Arcocon!'"

On July 1983, Michael Jay, the Fuzztones bassist, gave a party at his parents' home. This event has taken on a legend of it's own and has been mentioned in numerous interviews given by Billy Miller, Miriam Linna and Jim Marshall. The entire New York garage scene and Esquerita were invited. The Outta Place played in the reception room and afterwards, Miriam Linna took over on the drums and was joined by two Lyres, Peter Greenberg and Mike Lewis, Billy and Miriam Linna on drums who backed Esquerita on improvised versions of 'Rockin' The Joint' and 'Getting Plenty Lovin'. This historic jam was recorded on a handheld walkman.



Esquerita at Tramps, July 27th, 1983. Photo: Rudi Protudi.



Esquerita at the piano. Folk City, New York, 1984. Photo courtesy Billy Miller/ Norton Records.

At one time Esquerita and Screamin' Jay Hawkins used to go out on the town together to very shady clubs competing with each other to see who could dress the wildest. On July 1983, John Pareles saw him at Tramps, reporting: "Whatever the truth of the matter, Mr. Milochi still plays solid New Orleans rhythm and blues, centered on piano parts compounded of gospel and rumba and boogie woogie. His falsetto holler has disappeared over the decades, and he now sings in a baritone, barking out vigorous phrases against ringing piano chords. On Friday, he was hoarse – he said his throat was 'completely stripped', but he still charged into his own songs, tunes by Buddy Holly and Larry Williams, and a gentle 'Amazing Grace'. When he worked up to the syncopated call-and-response of classic New Orleans rock, he would sometimes stand and dance as the spirit took him. He will return to Tramps this Wednesday through Saturday".

His last show was booked by Todd Abramson at Folk City. Todd recalls: "Folk City was the famous club where Bob Dylan got his start in New York. The band was Pat Dinizio of The Smithereens on guitar, Mike Lewis on bass and Vince Brnicevic on drums. Esquerita hired a sax player who never showed up. We held an afternoon practice at the club and Esquerita had the band play 'Lucille', until they were blue in the face and then he never did it in the show! Esquerita started doing a wild version of 'High School Confidential' and then stopped it halfway during the second verse and told the crowd 'Hey, I'm not here to promote Jerry Lee Lewis records!'"

When Little Richard's autobiography was published in 1984, a strictly gospel show was done at The Parrot Club in Manhattan on 17th October, and they played together with Don Covay and Henry Nash. The show was filmed for the US television news magazine '60 Minutes' and Esquerita is seen at the piano for one song, 'Thank You Jesus'. He was introduced to the audience, too, for another Little Richard gospel show on 29th December at the Beacon Theatre on New York's Upper West Side the same year.

The next year, he was diagnosed as HIV Positive. He died of complications arising from AIDS in a Harlem Hospital on 23rd October, 1986, aged just fifty. Shamefully, he was buried in an unmarked grave in New York's 'Potters Field' on Hart's Island in northeast Bronx, where he rests today with other New Yorkers who could not afford a proper burial.

Based on many varied sources, among them the works of Dave Penny, Charlie Gillett, Paul Waring, Chas White, Dik De Heer, Jeff Roth, Bob McGrath, Jimmy Thomas, Neil Slaven, Steve Kolanjian, Billy Miller, Mariam Linna, Jim Marshall, Bill Millar, Rudi Protudi, Rick Coleman, Michael Jay, Jean-Guy Meunier, Mathew Broyles, Rick Coleman and Wavelength Magazine.

ESQUERITA DISCOGRAPHY

By Pierre Monnery with Jay Halsey



Courtesy Victor Pearlín.

The Heavenly Echoes

unk, vcl; S.Q. Reeder, vcl-1/pno/org; unk, percussion. Engineer: Irv Greenbaum, Producer: Sol Rabinowitz

August 1955 Beltone Studio, 4th, West 31 Street, New York

- | | | |
|------|---------------------------|-----------|
| 5385 | Didn't It Rain | Baton 216 |
| 5386 | unissued - lost | |
| 5387 | Your God Is My God Too -1 | Baton 216 |

Note: Reviewed in Billboard on November 12th, 1955

Esquerita

S.Q. Reeder, pno/vcl; Johnny 'Ricardo' Young, dms; Vincent Mosley, gtr; Tony White, bass; unk, ts-1.

ca. early 1958, Sellers Recording studio, 2102, Jackson Street, Dallas, Texas

- | | | |
|-----------|----------------------------------|---------------------------------|
| RI-1 5836 | Rockin' The Joint (Rock With Me) | unissued, Norton ED 202, 45-014 |
| RI 1-5836 | Sarah Lee | unissued, Norton ED 202 |
| | This Thing Called Love | unissued, Norton ED 202 |
| | Please Come On Home | unissued, Norton ED 202 |
| | Oh Baby -1 | unissued, Norton ED 202 |
| | I Got A Lot To Learn -1 | unissued, Norton ED 202 |
| | What Was Wrong | unissued, Norton ED 202 |

These demos were sent to A & R man Ken Nelson at Capitol Records

Paul Peek

Paul Peek vcl; S.Q. Reeder, pno-1; Ray Stevens pno-2; L. C. pno/vcl-2; Joe South, gtr; Jerry Reed, gtr; Nelson Rogers, dms; Bill Mack, upright bass; Ray Jones, sax; Producer: Bill Lowery

? 1958 WGST Radio Station, Atlanta, GA

- | | | |
|-----------|---------------------------------------|--|
| J80W-1133 | Sweet Skinny Jenny -2 (short version) | NRC 001 |
| | Sweet Skinny Jenny -2 (long version) | Roller Coaster RCEP 103, CD 200, Norton ED 20, Ace CDCHD 1153 |
| J80W-1134 | Rock-A-Round -1 | NRC 001, Roller Coaster RCEP 103, Norton ED 202, Ace CDCHD1153 |

Bobby Jones

Bobby Jones vcl; Esquerita, pno; poss. Vincent Mosley gtr Tony White, bass; Johnny 'Ricardo' Young, dms; unk, sax

Prob. April 1958, WESC Radio Station, Greenville, South Carolina

- | | |
|-----------------------------|----------|
| Sad Sad Sally | unissued |
| Before You Change Your Mind | unissued |
| Real Cute | unissued |
| Fifteen Ways | unissued |

Esquerita

S.Q. Reeder, vcl/pno; Vincent Mosley, gtr; Floyd T. Chance, bass; Johnny 'Ricardo' Young dms; Andrew Lee Goodrich, ts; + The Gardenias -1: Calvin Arnold, Carlton Sheppard Jr., Lloyd White, William Dixon. Producer: Ken Nelson

15th May 1958 (no 6853, 19:00-23:00) RCA Victor Studio, 1611 Hawkins Street, Nashville, TN

- | | | |
|----------|------------|---|
| 19010-11 | Oh Baby -1 | Capitol F4007, Capitol 2S150-85370/71, CDP7 918712, Specialty UK SPE-6603 |
|----------|------------|---|

| | | |
|----------|---------------------------|--|
| 19011-13 | Please Come On Home | Capitol F4007, Capitol 2S150-85370/71, CDP7 918712 |
| 19012-10 | Sarah Lee | unissued, Capitol 2S150-85370/71, CDP7 918712 |
| 19013-12 | I Live The Life I Love -1 | unissued, Capitol 2S150-85370/71, CDP7 918712 |

Esquerita

S.Q. Reeder, vcl/pno; Vincent Mosley, gtr; Floyd T. Chance, bass; Johnny 'Ricardo' Young, dms; E.R. 'Dutch' McMillin, ts; + The Gardenias -1: Calvin Arnold, Carlton Sheppard Jr., Lloyd White, William Dixon. Producer: Ken Nelson

16th May 1958 (no 6855), RCA Victor Studio, 1611 Hawkins Street, Nashville, TN

| | | |
|----------|----------------------|---------------|
| 19018-11 | Katie Mae -1 | unissued |
| 19019-7 | Wait A Minute Baby | unissued |
| 19020-7 | Rockin' The Joint -1 | Capitol F4058 |

Esquerita

S.Q. Reeder, vcl/pno; with Vincent Mosley, gtr; Floyd T. Chance, bass; Johnny 'Ricardo' Young, dms; Marvin Hughes pno; E.R. 'Dutch' McMillin, ts. Producer: Ken Nelson

12th August 1958 (no 7068, 19:00-22:00), Bradley Film & Recording Studio, 804 16th Ave. South, Nashville, TN

| | | |
|---------|-------------------------|---|
| 19717-5 | Good Golly Annie Mae | unissued, Ember LP 6603 |
| 19718-9 | I Found Her | unissued, Ember LP 6603 |
| 19719-4 | Hey Miss Lucy | Capitol EAP-1-1186, F 36/ T-1186, EAP-4 1186, C006-81382 C062-81027 |
| 19720-3 | I'm Battie Over Hattie | Capitol EAP-2-1186, EAP-4 1186, EAP-1-20754, T 1186 |
| 19721-9 | Crazy Crazy Feeling | Capitol EAP-1-1186, T 1186 |
| 19722-7 | Esquerita And The Voola | Capitol F4058, (E) CL14938 |

Esquerita

S.Q. Reeder, vcl/pno; with Vincent Mosley, gtr; Floyd T. Chance, bass; Johnny 'Ricardo' Young, dms; Marvin Hughes pno; E.R. 'Dutch' McMillin ts. Producer: Ken Nelson

13th August 1958 (no 7070, 19:00-23:00), Bradley Film & Recording Studio, 804 16th Avenue South, Nashville, TN

| | | |
|----------|---|--|
| 19728-18 | She Left Me Crying | Capitol EAP-1-1186, T 1186, 2C150-85345/46 |
| 19729-9 | Why Did It Take You So Long | Capitol EAP-1-1186, F 36, T 1186, SPE 6603 |
| 19730-5 | Gettin' Plenty Lovin' | Capitol F 43 EAP-3-1186, T 1186, EAP-1-20754 |
| 19731-6 | Believe Me When I Say Rock And Roll Is Here To Stay | Capitol F 38, EAP-3-1186, T 1186 |
| 19732-8 | Laid Off | Capitol F4145 |



Esquerita at the Owl Club, Greenville South Carolina, circa 1958. Courtesy Norton Records.

Esquerita

S.Q. Reeder, vcl/pno; with Vincent Mosley, gtr; Floyd T. Chance, bass; Johnny 'Ricardo' Young, dms; Marvin Hughes pno; E.R. 'Dutch' McMillin, ts; The Jordanaires: Gordon Stoker, Neal Matthews Jr., Hoyt H. Hawkins, Ray Walker. backing vcls -1 Producer: Ken Nelson

14th August 1958 (no 7072, 19:30-22:30) Bradley Film & Recording Studio, 804 16th Avenue South, Nashville, TN

| | | |
|----------|---------------------------|---|
| 19739-10 | I Live The Life I Love -1 | unissued, Ember LP 6603 |
| 19740-7 | This Thing Called Love -1 | unissued, Ember LP 6603 |
| 19741-11 | Get Back Baby | Capitol EAP-2-1186, EAP-4 1186, F 37, T 1186, SPE6603 |
| 19742-25 | Baby Come Back | unissued, Ember LP 6603 |

Esquerita

S.Q. Reeder, vcl/pno; Vincent Mosley, gtr; Floyd T. Chance, bass; Johnny 'Ricardo' Young, dms; E.R. 'Dutch' McMillin, ts. Producer: Ken Nelson

15 August 1958 (no 7073, 11:00-14:00) Bradley Film & Recording Studio, 804 16th Avenue South, Nashville, TN

| | | |
|----------|----------------------------|---|
| 19743-5 | Baby, You Can Depend On Me | Capitol EAP-2-1186, EAP-4 1186, T 1186 |
| 19744-3 | Just Another Lie | Capitol F4145 |
| 19745-6 | You Can't Pull Me Down | unissued, Ember LP 6603 |
| 19746-9 | I Need You | Capitol F 38 EAP-3-1186, T 1186 |
| 19747-3 | Maybe Baby | Capitol 43 EAP-3-1186, T 1186 |
| 19748-12 | Hole In My Heart | Capitol F 37 EAP-2-1186, EAP-1-20754, T 1186, C006-81382, C062-81027 2C150-85345/46 |

All Capitol titles issued on Capitol CDP-7-91271-2 and (F) 2S150-85370/71. Various reissues on vinyl and CD omitted. Capitol LP T1186 issued on May 1959.

Willie B -1/Eskerettes -2

S.Q. Reeder, pno; Willie B. Celistan lead vcl; unk, bass; unk, dms; unk, saxes -3, Producers: S.Q. Reeder and Bolds

Early February 1962, Owen Bradley, studio Nashville ?

| | | |
|---------------|--------------------------------------|--|
| H-45-10 A | I Trusted In You -1 | Hermitage 306,806, Night Train CD 7044 |
| H-45-10B 776B | Southern Style -1, -2 | Hermitage 776, 306, 806, Night Train CD 7044 |
| 776A | Love Is A Many Splendored Thing -2-3 | Hermitage 776, Night Train CD 7044 |

Willie B. single reviewed in Billboard, 26th October 1963

Eskew Reeder

S.Q. Reeder, vcl/org -1, Allen Toussaint pno; unk, bass; John Boudreaux,, dms; New-Orleans Symphony Orchestra string section-2, The Esquerettes back-up vcl; Irma Thomas vcl -3. Producer: Allen Toussaint

2nd March 1962, Cosimo's Studios, Gov. Nicholls Street, New Orleans, LA

| | | |
|----------|-------------------------|--|
| Take 12 | Undivided Love -2 | Instant 3258, Charly 224 |
| SO 814-4 | Green Door -1 | Minit 648, LP 0003, CD E2-30879, Charly CD 224 |
| SO 815-9 | I Waited Too Long -2,-3 | Minit 648, CD E2-30879, Charly CD 224 |



Courtesy Victor Pearlín and Pierre Monnery.

Eskew Reeder

S.Q. Reeder, vcl/org, Allen Toussaint pno; Roy Montrell, gtr; Deacon Jones, gtr; John Boudreaux drums/percussion, Nat Perillat sax-1, David Lastie sax-1, Red Tyler sax-1, Chuck Badie, bass; The Esquerettes back-up vcl; Willie Harper vcl-3. Producer: Allen Toussaint

1st August 1962, Cosimo's Studios, Gov. Nicholls Street, New Orleans, LA

| | | |
|---------|--|-------------------------|
| Take 11 | Margie -1 | unissued, Charly CD 224 |
| Take 3 | Sarah Lee -1 | unissued, Charly CD 224 |
| Take 12 | How Long -1 | unissued, Charly CD 224 |
| Take 4 | 10-4 (Calling All Cars) -1 | unissued, Charly CD 224 |
| Take 2 | A Tear | unissued, Charly CD 224 |
| | I Woke Up This Morning (With My Mind On You Baby) -3 | unissued, Charly CD 224 |
| | Mardi Gras In New Orleans | unissued, Charly CD 224 |
| | Laid Off | unissued, Charly CD 224 |
| | Mama, He Treats Your Daughter Mean | unissued, Charly CD 224 |

A different take of 'Calling All Cars' was used by Allen Toussaint with Benny Spellman's voice added at a later stage for his single of the same song.

Eskew Reeder

S.Q. Reeder, vcl/org Allen Toussaint pno; Chuck Badie, bass; John Boudreaux drums/percussion, string section-1, The Esquerettes. Producer: Allen Toussaint

7th August or September 1962, Cosimo's Studios, Gov. Nicholls Street, New Orleans, LA

| | | |
|------------|--|---------------------------------------|
| 11-816-2 | The Flu | unissued, Charly CD 224 |
| 11-816-4 | The Flu | Instant 3258, Charly CD 224 |
| 165-1162-3 | I Woke Up This Morning (With My Mind On My Baby) part 1 -1 | Instant 3268, Charly CD 224 |
| 165-1163-3 | I Woke Up This Morning (With My Mind On My Baby) part 2 -1 | Instant 3268, Charly CD 224 |
| SO 826-11 | (We Had Love) Like You -1 | Minit 658, CD E2-30879, Charly CD 224 |
| SO 825-8 | Never Will -1 | Minit 658, CD E2-30879, Charly CD 224 |

Eskew Reeder

S.Q. Reeder, vcl/org -1, Allen Toussaint's band ?, unk, tpt; ts; bar sax; pno; gtr; bs., dms; The Esquerettes vcl grp

Before May 1963, Cosimo's Studios, Gov. Nicholls Street ?, New Orleans, LA ?

| | | |
|--------|-----------------|--------------|
| LA 234 | A Tear | Everest 2025 |
| LA 235 | Johnny Little-1 | Everest 2025 |

Note : This session was recorded with the help of New Orleans WWRL DJ Hal Atkins.

The complete Motown sessions are listed here for the first time, the backing musician's names were first published by Living Blues.

Eskew Reeder

S.Q. Reeder, vcl/pno; Earl King?, gtr; Leo Nocentelli, gtr; Joe 'Smokey' Johnson, dms; George French, bass; Producer: Joe Jones

12th August 1963 Motown studios 'Hitsville' USA, 2648, West Grand Boulevard ? Detroit, MI

| | |
|----------------------|-----------------|
| Stubborn Old Me | Motown unissued |
| I'm In Love | Motown unissued |
| You Can Go | Motown unissued |
| Now That You're Gone | Motown unissued |

Earl King

Earl King, vcl/gtr; Leo Nocentelli, gtr; Joe 'Smokey' Johnson, dms; George French, bass; Teddy Riley tpt, Morris Bechamin, ts; Edward 'Kid' Johnson, bar sax; Wardell Quezergue tpt. Producer: Joe Jones

13th August 1963, Motown studios 'Hitsville' USA, 2648, West Grand Boulevard ? Detroit, MI

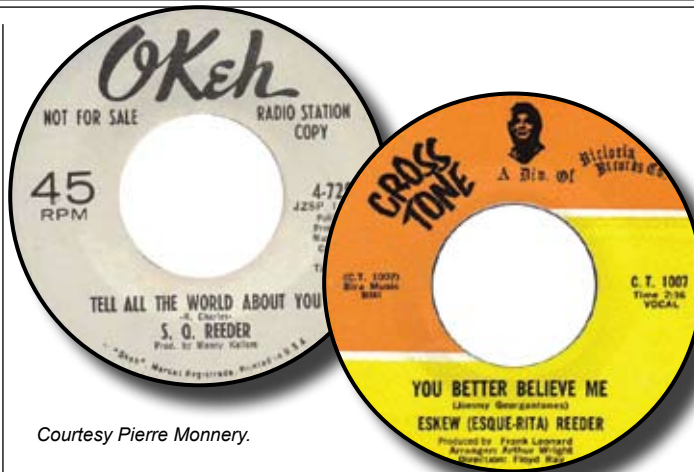
| | |
|--------------------------|--------------------------------|
| I'm Baby Sitting | Motown unissued |
| Never Let Them Know | Motown unissued |
| Three Knocks On The Door | Motown unissued CD 3145-0613-2 |
| Wait Till Tomorrow | Motown unissued |

Joe Jones & Reggie Hall

Joe Jones vcl-1, Reggie Hall vcl-2, Earl King, gtr; Leo Nocentelli, gtr; Joe 'Smokey' Johnson, dms; George French, bass; Teddy Riley tpt, Morris Bechamin, ts; Edward 'Kid' Johnson, bar sax; Wardell Quezergue tpt. Producer: Joe Jones

14th August 1963, Motown Studios 'Hitsville' USA, 2648, West Grand Boulevard ? Detroit, MI

| | |
|---------------------------|-----------------|
| The First Of The Month -1 | Motown unissued |
| The Rooster Dance -1 | Motown unissued |
| A Gift From Heaven -2 | Motown unissued |
| How Much I Love You-2 | Motown unissued |



Courtesy Pierre Monnery.

Earl King

Earl King, vcl/gtr; Leo Nocentelli, gtr; Eskew Reeder?, org-1, Joe 'Smokey' Johnson, dms; George French, bass; Teddy Riley tpt, Morris Bechamin, ts; Edward 'Kid' Johnson, bar sax; Wardell Quezergue tpt. Producer: Joe Jones

8th September 1963, Motown Studios 'Hitsville' USA, 2648, West Grand Boulevard ? Detroit, MI

| | |
|--------------------------|---------------------------------|
| A Man And A Book | Motown unissued, CD 3145-0613-2 |
| Hunger Pains -1 | Motown unissued, CD 3145-0613-2 |
| I'm An Understanding Guy | Motown unissued |
| Just Talk To Me | Motown unissued |

Earl King

Earl King, vcl/gtr; Leo Nocentelli, gtr; Eskew Reeder?, pno; Joe 'Smokey' Johnson, dms; George French, bass; Teddy Riley tpt, Morris Bechamin, ts; Edward 'Kid' Johnson, bar sax; Wardell Quezergue tpt. Producer: Joe Jones

9th September 1963, Motown Studios 'Hitsville' USA, 2648, West Grand Boulevard ? Detroit, MI

| | |
|------------|-----------------|
| Take Cover | Motown unissued |
|------------|-----------------|

Earl King

Earl King, vcl/gtr; Leo Nocentelli, gtr; Eskew Reeder?, pno; Joe 'Smokey' Johnson, dms; George French, bass; Teddy Riley tpt, Morris Bechamin, ts; Edward 'Kid' Johnson, bar sax; Wardell Quezergue tpt. Producer: Joe Jones

10th September 1963, Motown Studios 'Hitsville' USA, 2648, West Grand Boulevard ? Detroit, MI

| | |
|---------------------|-----------------|
| Why Can't It Be You | Motown unissued |
|---------------------|-----------------|

Earl King

Earl King, vcl/gtr; Leo Nocentelli, gtr; Eskew Reeder?, pno; Joe 'Smokey' Johnson, dms; George French, bass; Teddy Riley tpt, Morris Bechamin, ts; Edward 'Kid' Johnson, bar sax; Wardell Quezergue tpt. Producer: Joe Jones

11th September 1963, Motown Studios 'Hitsville' USA, 2648, West Grand Boulevard ? Detroit, MI

| | |
|----------------------|-----------------|
| I'm Gonna Get You | Motown unissued |
| You're Teasing Again | Motown unissued |

These two songs remain from the Living Blues listing

| | |
|----------------------|-----------------|
| Heebe Geebe's | Motown unissued |
| When I Was In School | Motown unissued |

Note : These were the backing musicians for the Earl King sessions. The first Earl King Motown sessions number is #677

Little Richard

Little Richard, vcl/pno?, Eskew Reeder, second pno?; unk, studio band. Producer: Robert Parker

December 1964, Los Angeles or Nashville

| | | |
|---------|-----------------------|-------------------|
| 64-6921 | Slippin' And Sliddin' | Vee-Jay VJLP 1124 |
| 64-6923 | Good Golly Miss Molly | Vee-Jay VJLP 1124 |

Note: this is not confirmed

Esquerita

Eskew Reeder, vcl/pno; with unk female chorus -1, back-up vcl -2, unk, tambourine -3. Producer: Herb Abramson

1965, A-1 Sound Studios 234 West 56th Street New-York ?

| | |
|-----------------------|---|
| Sock It To Me Baby -1 | Triumph unissued, Bear Family BCD-15504 |
|-----------------------|---|

| | |
|---|-----------------|
| Nobody Wants You (When You're Down And Out) | issues as above |
| Mississippi God-Damn | issues as above |
| Wig-Wearin' Baby | issues as above |
| I Can't Stand It Anymore | issues as above |
| Get Along Honey, Honey | issues as above |
| I Guess I'll Go Through Life Alone | issues as above |
| Never Again | issues as above |
| Until Then | issues as above |
| At The Dew Drop Inn -2 -3 | issues as above |
| (I Don't Want Nobody Gonna) | issues as above |
| Steal My Love From Me -2 | issues as above |
| What's Wrong With You 1-3 | issues as above |

S.Q. Reeder

S.Q. Reeder, vcl/org, unk, gtr; unk, bass; unk, dms; The Sweet Inspirations: Myrna Smith, Estelle Brown, Cissy Houston, Sylvia Shemwell vcl group-1
11th November 1965, Nashville TN

- CO 88511 / JZSP 114591
Tell All The World About You-1 Okeh 4-7254, LP 1210, Epic
EPR 1
- CO 88512 / JZSP 112740
I Want To Know -1 Okeh 4-7239
- CO 88513 / JZSP 114592
Two Ton Tessie -1 Okeh 4-7254, Epic EPR 1
- CO 88514 / JZSP 112741
Just In Time Okeh 4-7239

Note: Okeh 7239 reviewed in Billboard 5th March 1966
Various reissues on vinyl and CD omitted

Little Richard

Little Richard, vcl/pno?, S.Q. Reeder, second pno?, unk, horns, Johnny 'Guitar' Watson, gtr; Eddie Fletcher, bass; unk, dms; unk, bongos. Producer: L. Williams, Arranger: Arthur Wright
5th February 1966, Columbia Recording Studio 'D' Hollywood, Los Angeles CA

- ZSP 114486 Poor Dog Okeh 4-7251, LP OKM-12117
ZSP 114487 Well All Right Okeh 4-7251, LP OKM-12117
ZSP 119006 Money Okeh LP OKM-12117

Eskew Reeder

Eskew Reeder, vcl/pno/org; unk, dms. Producers: Leonard Ralby, Howard Ralby?
23rd June 1966, Bell Sound Studios, 237 W. 54th Street, New York 19 - N.Y.?

- Sinner Man - take 1 unissued, Norton ED 281
Sinner Man - take2 unissued, Norton ED 281
Hitting On Nothing (Unless I
Got Something For Me) - take1 unissued, Norton ED 281,45-170
Hitting On Nothing (Unless I
Got Something For Me) - take 2 unissued, Norton ED 281
C. C. Rider unissued, Norton ED 281
Leave Me Alone - take 1 unissued, Norton ED 281
Leave Me Alone - take 2 unissued, Norton ED 281
Letter Full Of Tears unissued, Norton ED 281,45-170
On Broadway unissued, Norton ED 281
Nobody Knows Ya When
You're Down unissued, Norton ED 281

Little Richard

Little Richard, vcl/pno?, S.Q. Reeder, second pno?, Johnny 'Guitar' Watson and Glenn Willings, gtr; Eddie Fletcher, bass; unk, dms; unk, bongos unk, horns. Producer: L. Williams, Arranger: Arthur Wright
30th August 1966, Columbia Recording Studio 'D' Hollywood, Los Angeles

- ZSP 115819 The Commandments Of Love Okeh 4-7262

Little Richard

Little Richard, vcl/pno?, S.Q. Reeder, second pno?, unk, horns; Johnny 'Guitar' Watson and Glenn Willings, gtr; Eddie Fletcher, bass; unk, dms; unk, bongos, unk, vibes, unk, vcl background. Producer: L. Williams, Arranger: Arthur Wright
2nd September 1966, Columbia Recording Studio 'D' Hollywood, Los Angeles

- ZSP 115818 I Need Love Okeh 4-7262
ZSP 119005 A Little Bit Of Something Okeh 4-7286
ZSP 116993 I Don't Want To Discuss It Okeh LP OKM-12117
ZSP 117363 Never Gonna Let You Go Okeh LP OKM-12117
ZSP 117364 Don't Deceive Me Okeh 4-7278
ZSP 119006 Money Okeh LP OKM-12117
Land Of A Thousand Dances Okeh LP OKM-12117

Little Richard

Little Richard, vcl/pno?, S.Q. Reeder, second pno?, Johnny 'Guitar' Watson and Glenn Willings, gtr; Eddie Fletcher, bass; unk, dms, bongos, vibes, vcl background. Producer: L. Williams, Arranger: Arthur Wright
15th September 1966, Columbia Recording Studio 'D' Hollywood, Los Angeles

- ZSP 116994 Hurry Sundown Okeh 4-7271
? Function At The Junction Okeh LP OKM-12117

(Okeh LP OKM-12117 was also issued in stereo as OKS-14117)



John Hammond's band from the album 'Source Point' released by CBS in 1971. Esquerita at the back in hat. Photo: Peter Kane.

Magnificent Malochi

Eskew Reeder, vcl/pno; Dr John, org; unk, tp, tbn, saxes, gtr, bass, dms. Producers: Charles Greene and Brian Stone. Arranged by Harold Battiste Jr.
1967 Gold Star Studios, 6252 Santa Monica Blvd, Hollywood, LA ?

- 118799 As Time Goes By Brunswick 55359
118800 The Gospel Truth unissued
118801 Mama Your Daddy's Come Home Brunswick 55359

Note: reviewed in Billboard 6th January 1968

Purchased titles - master numbers assigned in NYC, May 8th, 1967. The backing musicians could be members of 'The Wrecking Crew' or from the AFO unit.

Little Richard

Little Richard, vcl/pno; Eskew Reeder?; Dr John org, unk, horns, Rene Hall and Justin Adams, gtr; Edgar Blanchard, bass; Earl Palmer, drums. Producer: J. W. Alexander
Early 1968 or April 1968, Masters Recorders, Fairfax Avenue, Hollywood, CA

- 120,196 Stingy Jenny Brunswick 55377

Eskew (Esque-Rita) Reeder

Eskew Reeder, vcl/pno; with unk, gtr; bs., dms; saxes, vcl grp. Arranger: Arthur Wright, Producer: Franck Leonard/Floy Ray
1969 Bell Sound Studios, 237 W. 54th Street, New York 19 -, NY

- CT 1006 Dew Drop In Cross-Tone 1007, Norton 45-014
CT 1007 You Better Believe Me Cross-Tone 1007, Norton 45-149

Note: Cross-Tone is a division of Columbia Records

John Hammond

John Hammond, vcl/gtr; S.Q. Reeder?; el. pno; Billy Nichols, bass; Charles Otis drums

- 'The Source Point' ? 1970 Los Angeles
Taking Care Of Business CBS 30458

Esquerita was not affiliated with the BMI (Broadcast Music Incorporation). Here is a list of unpublished/unrecorded songs

Big D Publishing (CAE/IPI #: 3149623 2000 E Lamar Boulevard, # 600 Arlington, Texas 76006-7340)

- Dear Darling (Legal Title) BMI Work #286567
Depend On Me (Legal Title) BMI Work #293859
Why Did You Leave Me (Legal Title) BMI Work #1668353

Doheny Music (CAE/IPI #: 34170023- 6174 Buckingham Parkway STE STE 204 Culver City Ca 90230)

- Alone (Legal Title) BMI Work #29661
Reality (Legal Title) BMI Work #1233607

Lola Publishing Corporation (BMI 18369767)

- Destination Love (Legal Title) BMI Work #296840
(Alternate Title: Poor People's March)
Lifeline (Legal Title) BMI Work #868989
Negotiatin Love (Legal Title) BMI Work #1052842
There's Gotta Be A Way (Legal Title) BMI Work #1490107

Security Publishing Co (1901 Friendly Street, Mount Pleasant, Texas. 75455)

- Little Bo Pete (Legal Title) BMI Work #877922)

National Music Company (c/o Interpublications, 500253 Malabar, Florida 32950-0253)

- Take Hold Of His Hand (Legal Title) BMI Work #1448392

Based on the work first issued by Ray Topping. With the great help of John Broven, Cliff White, Harry Wienger, Russ Wapensky, Bill Mack, Jacques Perrin, Nicolas Tournier and 'Soul Bag', Jean-Guy Meunier, Michel Ruppli, Richard Tapp and Paul Waring. Any additions most welcome.



Courtesy
Victor Pearlin.