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.

Esquerita 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 in 1947 to 1950. Sadly, the building was destroyed by a fire in 1957 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 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.

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Esquerita remembered that when he met Richard, he had ‘Foot 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 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’.
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 to 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.

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 'I Ain't No Way In The World You Shouldn't Be Makin' Records'... 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 Gardienas, and 'Wait A Minute Baby' by Willie Dixon.

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 Gardienas, and 'Wait A Minute Baby' by Willie Dixon.

His entire 1950s Capitol legacy was cut at a series of sessions in Nashville in May and August 1958.
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figures for his records. To their credit, Capitol persevered throughout 1958 ignored by the music trade press as well, which translated into poor sales suitable masters were cut.

These sessions provided some great rock’n’roll songs, strong rhythm and (Chess and written by Louisiana pianist Roy ‘Boogie Boy’ Perkins). ‘Maybe Baby’, and ‘Just Another Lie’ from Linda Brannon (issued on Ram and Chess and written by Louisiana pianist Roy ‘Boogie Boy’ Perkins). ‘Gettin’ Plenty Lovin’ and ‘Laid Off’. collaborations with Calvin Arnold again, ‘Why Did It Take You So Long’, ‘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 with Esquerita on piano and his musicians. Copies of the tape were sent with Esquerita on piano. The songs, issued on two singles, have a strong Irma Thomas feel.

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 Jordanares 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 Sporatorium, 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!’
Montrell.

Summer of 1963: "We called Berry Gordy and he sent us money to come Richard's style in his stage clothes and performance. Breaux Bridge highway and he remembers that Esquerita copied Little entertainer. With pedals and only carried a drummer because he was such a great drummer for three years. August said that Esquerita was playing an organ Esquerita spoke with August's mother, he was hired as Esquerita's play a couple of songs with him. August was aged just twelve and after who happened to be opening a show for Esquerita. Reeder let August

Esquerita's last fling with the New Orleans sound came from Detroit in the

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, carein' 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 anything to nobody, he 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 mixed 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 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.

in 2008 and a second appeared on eBay later 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 Malachi’, 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, ‘Slingin’ 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! I 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 1989. One side was about the glorious days of the famous New Orleans club, The Drop Down Inn. ‘Ever heard ‘Dew Drop Inn’ by me? Little Richard heard mine and he tried it. 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 knows what, I threw a small brown bottle at 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 Lyons, 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.
At one time Esquerita and Screamin’ Jay Hawkins used to go out to 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 thumbo 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 rhythm and blues, 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 Brnicic 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 confidential chapter detailing the incident of the 1950s was removed before publication. When the book was reissued in 1995, the chapter was reprinted in its entirety, with the removed material restored. The chapter describes an encounter between Little Richard and Esquerita in the 1950s, during which Esquerita stole one of Little Richard’s songs, “I'm A Man”, and performed it in a different key.

Based on many varied sources, among them the works of Dave Penny, Charlie Gillett, Paul Waring, Chas White, Dick 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.

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.

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 CDC91153

J80W-1134 Rock-A-Round -1 NRC 001, Roller Coaster
RCEP 103, Norton ED 202, Ace CDC91153

Bobby Jones

Bobby Jones vcl; Esquerita, pno; posa. 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
25150-85370/71, CDP7 918712, Specialty UK SPE-6603

17 >> B&R >> 270
Esquerita
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 Avenue South, Nashville, TN
19728-10  I Live The Life I Love -1  unissued, Ember LP 6603
19729-9   This Thing Called Love -1 unissued, Ember LP 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

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/Esquerettes -2
S.Q. Reeder, pno; Willie B. Celistan lead vcl; unk, bass; unk, dms; unk, saxes -3, Producers: S.Q. Reeder and Bolts
Early February 1962, Owen Bradley, studio Nashville?
H-45-10 A I Trusted In You –1 Hermitage 306,806, Night Train CD 7044
H-45-10B778 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

Eskeew Reeder
S.Q. Reeder, vcl/org -1, Allen Toussaint pno; unk, bass; unk, 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
Eskew Reeder
S.Q. Reeder, vcl/pno; Allen Toussaint pno; John Boudreaux drums/percussion, Nat Perillat sax-1, David Lastie sax-1, Red Tyler sax-1, Chuck Badie, bass; The Esserettes 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 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/pno; Chuck Badie, bass; John Boudreaux drums/percussion, string section-1, The Esserettes. 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 Mint 658, CD E2-30879, Charly CD 224
SO 826-8 Never Will -1 Mint 658, CD E2-30879, Charly CD 224

Eskew Reeder
S.Q. Reeder, vcl/pno; Allen Toussaint’s band ?, unk; tpt; bs, dms; The Esserettes 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
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
AGift 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?, pno-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
Hunger Pains –1 Motown unissued, CD
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
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

Little Richard
Little Richard, vcl/pno?, Eskew Reeder, second pno?, unk, studio band. Producer: Robert Parker
December 1964, Los Angeles or Nashville
64-6921 Sippin’ And Sliddin’ Vee-Jay VJLP 1124
64-6923 Good Golly Miss Molly Vee-Jay VJLP 1124
Note: this is not confirmed

Esquerita
Esquerita, 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 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
Little Richard

Little Richard, vcl/gtr, S.Q. Reeder, second pno?, unhorns, Johnny ‘Guitar’ Watson, gtr; Eddie Fletcher, bass; unh, dms; unh, bongos. Producer: L. Williams, Arranger: Arthur Wright
5th February 1966, Columbia Recording Studio ‘D’ Hollywood, Los Angeles CA
ZSP 114486 Poor Dog Okeh 4-7271, LP OKM-12117
ZSP 114487 Well All Right Okeh 4-7275, LP OKM-12117
ZSP 119006 Money


Magnificent Malochi

Esquerita was not affiliated with the BMI (Broadcast Music Incorporation).

Here is a list of unpublished/unrecorded songs

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

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

Lola Publishing Corporation (BMI 18369767)

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

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