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SOUL DETECTIVE

WEDNESDAY, APRIL 19, 2006

CASE TWO: LEE BATES

LATEST UPDATE: 2/15/07

Our second case comes by popular request, and begins, as many cases do, at [Funky 16 Corners](#)...

THE STORY SO FAR:



INSTANT 3307

[international playboy](#)

Larry Grogan had this to say last October:

"...Obie Leroy Bates was born in New Orleans in 1941. By the early 60's the aspiring singer was doing time as Chris Kenner's valet. He recorded his first 45 'Bad Bad Understanding' for the

White Cliffs label in 1967. After White Cliffs went out of business, Kenner brought him to Instant, where he would re-record the tune for his debut 45.

Bates vocal style was seriously influenced by the (by then) late Otis Redding, and he tips his hat to Redding in the arrangement to 'Bad Bad Understanding' by lifting the horn line from Redding's 'Something is Worrying Me' (the single was produced by Huey Smith). The flip side of that 45, 'Simon Says' is a funky dance craze number. Bates would go on to record a total of eight 45s for Instant, one of which - not surprisingly - was a cover of 'Sitting On The Dock of the Bay'.

Its Bates' second 45 for Instant that brings us here today. I've been digging for NOLA 45s for a long time, and it's unusual that I grab one and don't recognize any of the names on the label. This is one of those times...Aside from Bates, the songwriters (Dozeir, Sigler, Broomier & Phillips - maybe Phil Phillips???) and the producer (the

ABOUT ME

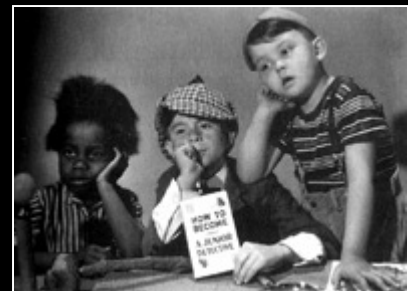


RED KELLY
THE NORTH FORK,
NEW YORK

IN VINYL VERITAS

[VIEW MY COMPLETE PROFILE](#)

SOUL DETECTIVE



Your mission, should you decide to accept it, is to join me in my quest to find out as much as possible about these all but forgotten artists.

Each case will be ongoing, with new information added as we receive it. Please feel free to add whatever evidence you may have on the case to the 'comments' section, or you can e-mail me with additional photos, label scans, music or whatever...

EMAIL ME

SOUL DETECTIVE

almost certainly pseudonymous 'Alias Ducey') were unknown to me. I've since found out that Ducey/Ducie eventually recorded a 45 for Instant with a group celled the New Orleans Poets, 'Singing La Dee Dah' (Instant 3326). As to who he actually is, I have no idea and would welcome any info readers might have. 'International Playboy' is a rough slice of funk with some great wah-wah guitar, hard drums and a wild vocal by Bates. The lyrics are a hilarious world tour of Bates' international conquests, including the declaration:

MY NAME IS KNOWN IN OLD HONG KONG
I'M JUST AS FAMOUS AS EGG FOO YUNG!

The flip side is a pretty straight-ahead cover of Melanie's big hit 'Look What They've Done To My Song'.

As far as Bates other 45s go, the only other one I've heard is 'Mean Mistreater', and it's excellent. According to Jeff Hannusch in 'The Soul of New Orleans' many of Bates Instant 45s were local hits (Hannusch also mentions that Bates' White Cliffs era band included none other than George Porter and Zigaboo Modeliste). Bates went on to record a number of 45s for local labels (including one for the later incarnation of Sansu records). He continued to perform locally, and recorded at least two LPs in the 90's, one of which, 'Stop Leanin' On The Wall' was composed almost entirely of Otis Redding tunes..."

To which **Dan Phillips** added:

"The songwriters are Ugene (sic?) Dozier, BR Broomer, Lee Phillips (no relation) and Bunny Sigler. Definitely not a Louisiana crowd. I got that off of the BMI website, which is a good source for songwriter info, as is ASCAP, and the US Copyright Office (also good for dating songs, at least when they were registered).

In his first book, Jeff Hannusch says that Lee Bates was one of the artists Huey Smith produced for Instant. This song from 1970 would probably fall during Huey's days there, don't you think? Don't know otherwise what's up with that 'Alias Ducey'. Never saw it before. But for another possibility, Earl Stanley did some Instant producing during that era..."

Larry replied with:

"Yknow...I didn't even think to look beyond NOLA for the source of the tune (duh...). Sigler (i.e. Bunny) should have been the tip-off (s well as Gene Dozier - as in Gene Dozier & The Brotherhood, "Hunk of Funk" etc.), and I dropped the ball..."

An anonymous commenter also added:

"When I lived in NO, Bates had a local hit called Project Queen, which WBOK played for a while. Can't find the song anywhere now."

So far so good.

Detective **Dan** then went on to post this tune this past January on the



BURNING QUESTIONS

7

Tommy Young -
'No Explanation'?



case one

JOE HAYWOOD



the update project



case two

LEE BATES



case three

J. HINES



case four

CHARLES 'SOUL' BROWN



case five

ALLEN ORANGE



case six

JAMES DUNCAN



case seven

THE MEMPHIANS



BURNING QUESTIONS



contest one

ELTON ANDERSON



contest two

JAMES RIVERS



contest three

PAUL GAYTEN



SOUL DETECTIVE

always excellent [Home Of The Groove](#):



INSTANT 3313

[mean mistreater](#)

"I found this single along with another by Lee Bates (Obie Leroy Bates) within the past month in some bins at a reasonable price and grabbed 'em, as I had nothing by him on vinyl, just a few sides on CD comps. Bates, Mississippi-born

and New Orleans-raised, is a rather minor figure in the annals of New Orleans soul whose unschooled vocal style owes much to the great Otis Redding; but you can also occasionally hear the influence of his former boss, Chris Kenner, too.

In the early 1960's, Bates, a former dockworker, was Kenner's valet, driver and general caretaker, as the successful singer/songwriter was a profligate drunk. While on the road with Kenner, Bates got a chance to start singing and was soon regularly opening the shows. In 1964, Bates recorded a demo to present to studio and label owner, Cosimo Matassa, who liked what he heard and did a session with Bates. The resulting single, "Bad, Bad Understanding" b/w "I'm Forever Crying" was released on White Cliffs, but was not successful, although it did help Bates to start getting gigs of his own. He doesn't seem to have recorded again until the early 1970's, when Kenner recommended him to Instant. Over the course of the next five years or so, Bates had at least eight singles released on the label, until it finally went under in 1977. Subsequently, he led a band that regularly worked on Bourbon Street during the 1980's, and released a solo CD about eight years ago.

"Mean Mistreater" b/w "I Do Things Come Naturally" was Lee Bates' fourth Instant single. His Otis Redding affinity is evident here in his very strong, soulful vocal. Written and produced by Huey Smith, the simple, fairly straight-ahead arrangement has a groove more reminiscent of Stax than New Orleans; but, still, it's got great in-the-pocket drumming with brief hi-hat syncopations at the start of every bar (is there a name for that, drummers?), an effective bass line, tasty guitar chops, and understated horns..."

Well there ya go, folks. I really don't have much to bring to the table here, but there is definitely a LOT more information than we had to start with on our first case. (I'm sure you will find out, as I did, the absolutely maddening fact that a google on "lee bates" brings up about a gazillion references to Katherine Lee Bates, who wrote the lyrics to 'America The Beautiful', and may or may not be gay...).



[RED KELLY SEARCH](#)

Good luck detectives!

(and remember, just because we've opened case two doesn't mean case one goes away... oh no! I'm not resting till we at least have an actual PHOTO of Joe, and hey, one of Lee too for that matter!)

4/20/06

Dan added this:

"...I have done some further reading on Earl Stanley recently and find that he and his band, the Stereos did a lot of recording as a back-up band in New Orleans, using different names. For example, they were Roger and the Gypsies of "Pass The Hatchet" fame (with the added Roger Leon, who wrote the main riff, and, of course, Eddie Bo, who later overdubbed his vocalisms). Stanley has been a longtime side musician (guitar and bass), going back to his early days playing in a band with Mac Rebennack when they both were teenagers. He formed the Stereos in the early 1960's, wrote songs, and also did some production work, as I mentioned. He well could be Alias Ducey/Ducie, and his band could be backing up Bates on Instant 3307, as well as playing on 3326. But that is supposition. I'll dig some more and see what I can find. Of course, all this is somewhat tangential to Lee Bates at the moment; but ya never know..."

(tangential? what'd he eat a dictionary for breakfast or something, folks?) Just kiddin', Dan. Thanks!

Larry Grogan said:

"Interesting you should mention Earl Stanley. I have a Seven B 45 by Art Sir Van that I believe features Earl Stanley & The Stereos. I also recall (hazily) that they were involved in other stuff as well. I'll have to do some digging..."

...and more evidence just keeps rollin' in!

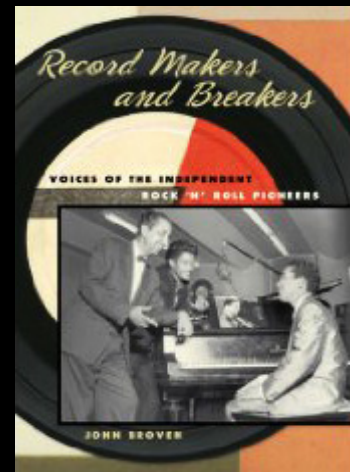
Detective **Colin Dilnot** (who I'm just learning is quite the soul heavyweight in the UK...) provided us with THIS:

Not only a photo... but the story "straight from the horse's mouth", as they say!

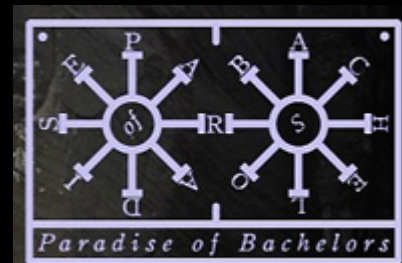
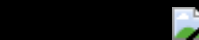
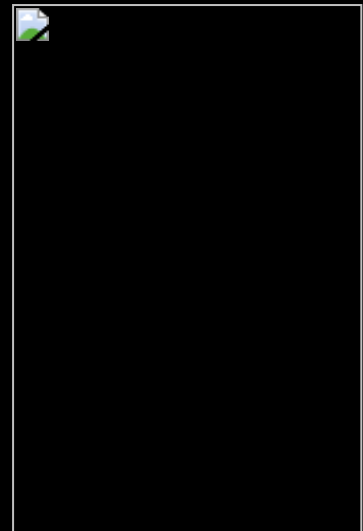
The CD was released on Magnolia Records, New Orleans in 1998, and as Lee said it is comprised almost entirely of Otis covers...

Colin also posted this discography of Lee's 45s: (which we've been updating as the facts come in...)

White Cliffs 270 Bad Bad Understanding/I'm Forever Crying 1967



johnbroven.com

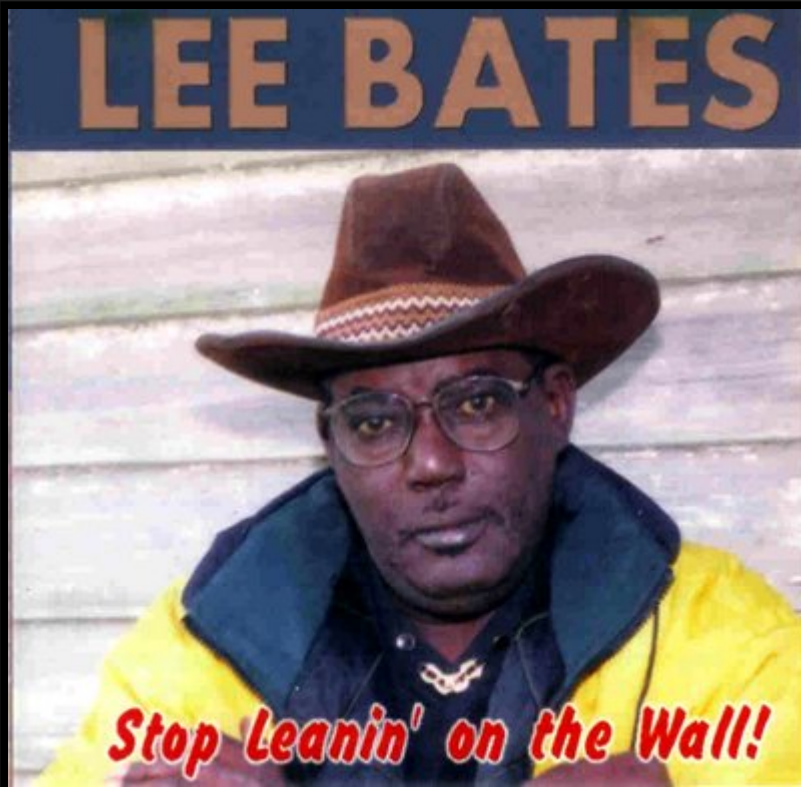


LINKS

[Funky 16 Corners](#)

[Home of the Groove](#)

[In Dangerous Rhythm](#)



BEGINNING

My roots were in the farmlands of Magnolia, MS, where I remember listening to John Lee Hooker's music as we sat on the front porch on lazy summer nights.

I left the country and moved to New Orleans when I was a teenager. I was looking for the excitement of city life. Several years later I met Chris Kenner, the songwriter of "Land of a Thousand Dances" and many other hits. Chris needed a chauffeur and I needed a job, so we teamed up. I saw the ups and downs of the music business with Chris, one day he was broke and the next day he was a rich man.

So with these thoughts of music in my head, I was walking down the street singing one day. A man came up to me and said he wanted me to record for him. The man was Doc, the label was White Cliff Records and the songs I recorded for him were "Bad Bad Understanding" and "I'm Forever Crying." This started my recording and performing career.

From the radio play I got I became locally known and went on to record for Joe Banashak at Instant Records. During the 1970s I recorded "Mean Mistreater" which was produced by Huey Piano Smith. People said I sounded like Wilson Pickett, so I performed many of his songs. One day I met Wilson Pickett at a session. He needed a ride somewhere, so as we were driving I told him how much I liked his material. He turned to me and thanked me for keeping him alive but advised me to try to make some original hits of my own. That advice made me shy away from doing too many covers. I recorded several more original songs for Instant Records. "What Am I Going To Do" was very hot regionally. Nine Chains Record Company picked it up, but somehow the deal was fouled up.

I learned years later that after Joe Banashak's death, his son sold my recordings

Instant 3304 Simon Says/Bad Bad Understanding 1970

Instant 3307 International Playboy/Look What They Done To My Song

Instant 3310 Gonna Make You Mine/Why Don't You Write 1971

Instant 3313 Mean Mistreater/ I Do Things Come Naturally 1971

Instant 3316 Three Trips Around The World/Running Around 1971

Instant 3316 Three Trips Around The World/You Won't Do Right 1971

Instant 3318 Project Queen/Girl Listen To Me 1972

Instant 3321 Key To My Heart/Sitting On The Dock Of The Bay

Instant 3323 Slowly/Help Me Make It Through The Night 1974

Instant 3329 What am I gonna do/Your love is slipping away

[soul sides](#)

[Deep Soul Heaven](#)

[Soul Cellar](#)

[Downtown Soulville](#)

[Stepfather of Soul](#)

[Just Moving On](#)

[Feel It](#)

[The Singing Bones](#)

[Brown Eyed Handsome Man](#)

[The Vinyl Word](#)

[Roy C Forever](#)

[Carolina Soul](#)

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[The Blush Orgainzation](#)

[Soul Discovery Radio](#)

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[jukebox mafia](#)

[Benn loxo du taccu](#)

[The Soul Club Jukebox](#)

[Free Hiphop Now](#)

Zielinski



to a company in England, where "Why Don't You Write" became a hit. I never received any money from that deal, however.

CHANCE ENCOUNTERS

I first met Otis Redding at the Dew Drop Inn in New Orleans. It was a brief meeting, but of course Otis made an impression on me.

Years later I was performing in Macon, GA. James Brown came in to see the show. He wanted to sign me on his label to record Otis Redding material. This was after Otis had died and was terribly missed by the recording community. Unfortunately, I was under contract to Instant Records and they wouldn't let me go.

During the 1980s I went with Allen Toussaint of SeaSaint Studios. It was there that I met Mrs. Otis Redding and her sons. She was astonished that I reminded her so much of Otis. It seemed as though this Otis Redding shadow was following me wherever I went. I was on a show with Sylvester at the Nite Cap Lounge. Marvin Gaye was in the audience. After the show, he came to me and shook my hand, we talked awhile and he also suggested I cut some Otis Redding songs. However, I was still running from copying someone else.

THE DEAL IS DONE

The decisive moment came a couple of years ago when I was performing at Tipitina's, opening for Morris Day and the Time. I performed all my original material, when I was told again how much I was sounding like Otis Redding.

It seemed inevitable that this was supposed to happen. Enough years had passed that it was time for a tribute to Otis. I teamed up with Carl Marshall at Giff Studio. We put together this tribute to Otis Redding, and now here it is.

-LEE BATES, 1998

1XChains 7011 What Am I Gonna Do/Your Love Is Slipping Away 1975
 Sansu 1002 Shake Baby Shake/Disco Version
 Sansu 1003 Dance With Me/All That Matters (Is Love) 1976
 Sansu 1005 Something You Got/Dance With Me
 Sansu 1009 Wishing, Waiting & Hoping/Easy,Easy
 Magnolia 300 Overnight Sensation/Hooked On A Feeling 1981
 Magnolia 400 Get 'Em And Hit 'Em - 3 versions on 12" 1983
 Magnolia 500 You Blew It/You Blew It (instr.) 1985
 Ichiban 119 Searching For Love/What Am I Gonna 1987
 Soul Sound 1988 Does It Mean You Love Me (duet with Sharon Henderson)/All That Matters 1988

Dan had this to say about MAGNOLIA 300:

"...Wardell Quezergue arranged the B side. And, hey, I know the engineer, who got credit on the single. He was working at Sea-Saint back then. I'll try to track him down. Been awhile. . ."

...and detective Mark pointed out:

"Wilson Pickett did a version of International Playboy on his "In Philadelphia" album, where it is credited to Ugene Dozier / Bunny Sigler / Bernard Broomer / Lee Phillips."

...we should have some more mp3s up real soon! Keep it comin' y'all!

4/21/06

As regards the great Wilson Pickett version of "International Playboy", Dan reminded us that it was also released as the flip of "Engine Number 9" on Atlantic 2765, while Larry pointed out: "Pickett's recording of 'International Playboy' is the original. Two of the composers, Bunny Sigler and Gene Dozier were working in Philly

with Gamble/Huff, who produced the 'Wilson Pickett In Philadelphia' LP."

Now, shortly before departing for the [French Quarter Festival](#) in New Orleans (making us all just green with envy...), detective Dan posted INSTANT 3304, the re-recording of Lee's original "Bad, Bad Understanding" over at [The Home Of The Groove](#) (where he also plugs good ol' 'soul detective' as well!).

(On another note, be sure to check out John Ridley's brand new site; [Deep Soul Heaven](#). It's where it's at!)

4/22/06

Here's a couple of tracks recorded ten years apart that show off Lee's ability to inject deep soul into just about anything!



SANSU 1005

▶ [dance with me](#)

This remake takes an incredibly annoying 'Orleans' song and gives it this 70's bar band disco treatment that has to be heard to be believed! You go Lee! The label says it was produced by Isaac Bolden, a local New Orleans record man who hit big

when [Jean Knight's You Got The Papers \(But I Got The Man\)](#) was picked up from his SOULIN' label by Atlantic/Cotillion in 1981. Any further info on him, detectives?



SOUL SOUND 1988

▶ [all that matters](#)

Here's Lee ten years later giving a kind of Isaac Hayes on Safari spin to fellow Crescent City soul singer [Tony Owens'](#) local hit. Once again the record was produced by Isaac Bolden, and written by him as well. Great stuff!

And then there's this:

Please join us in helping a special friend.

EMPEROR OF THE WORLD
ERNIE K-DOE
MOTHER-IN-LAW

A
BENEFICIAL
FOR THE LEGENDARY
Lee Bates

Saturday, March 18
10:00pm until

Mother-in-Law Lounge
1500 N. Claiborne Ave.
947-1078

featuring performances by
Ernie K-Doe
Allen Toussaint • Chuck Carbo
Robert Williams • Lady Love
Carl Marshall • Rico Watts
The Cool Connection Band
and many, many more luminaries

w w w . k - d o e . c o m

This flyer is posted on Emperor [Ernie K. Doe](#)'s always entertaining site. The "beneficial" was held at the legendary [Mother-In-Law Lounge](#) in March of 2000. They don't mention what Lee needed help with... anybody know? Medical bills? We need to find this out... I mean, the "Stop Leanin' On The Wall" CD was the last any of us has heard from him. It's eight years later. Think he's OK?

ALL of this incredible stuff, the music, the pictures, and everything was sent in by Super Detective [Colin Dilnot](#). Check out the work he's done on the great [Laura Lee](#). The real deal. Thank You Colin!

4/23/06

Detective "anonymous" Lyle (he's deep undercover...), pointed us in the direction of a [Soul Express](#) article about Lee from March of '98 when the 'Stop Leanin' On The Wall' CD was released. [Colin](#) sent me some scans of the piece. I was going to try and summarize it, but (hoping I'm not getting into copyright issues - ala soulwalking...) I decided to post the whole thing:



LEE BATES

Lee's baritone is in a traditional southern style rough and gravelly, one of those truly soulful voices that with a better luck and better management could have taken him onto the level of being a celebrated rootsy soul hero today. His latest recording, *Stop Leanin' On The Wall*, on his own Magnolia label (out of New Orleans) is a tribute to **Otis Redding**, the man he is destined to be connected with. *"Everybody was saying 'I could be the next Otis Redding' and 'you can take Otis Redding's place', but I really didn't want to take Otis' place and I didn't want to sing his music. I love his music, but I didn't want to sing it, copy it. It's just coming out of my mouth that way. Whenever I get a gig, everybody wants me to sing Otis' stuff.*

*I met James Brown in his hometown, Macon, Georgia, in '70. He wanted to sign me up to do Otis Redding stuff, but **Joe Banashak** (the owner of Instant Records) wouldn't let me go. James Brown called Joe, 'could I have him, I'll let you manage him and I record him', but Joe still turned him down. Then James called me and said 'whenever you're free, come see me, we can do some business', but I never got back to James, when I got free after Joe died.*

*Later I met **Marvin Gaye**. He shook my hand and said 'man, you can be*

(if you click on these, the full size images are actually readable...)

the next Otis Redding'. Marvin came through here, when I was doing a show with Sylvester. I was so shocked, because I thought it was a dream that Marvin wanted to do something with me. Then this guy, Tommy T comes up, walks up to Marvin and says 'I manage this guy', I knew Tommy T and knew that he took care a lot of people out there, so I stepped back, was quiet and I let him take care of the business. Marvin would check in three hotels. He gave him the right hotel to meet the next day to make plans and cut some Otis Redding, but Tommy T never showed up. So he blew the deal for me."

On the new set Carl Marshall is the producer and he also took care of all the instruments (with the exception of two cuts), and especially on fast tracks music tends to suffer from machines and too thin a sound, which Lee, however, partly compensates with his vigorous vocals. "Carl is a great guitarist. Me and him got together, and he understood me. He actually cut these Otis Redding tracks for somebody else. They weren't cut for me, but for a guy called Robert William, who was coming to impersonate Otis Redding. Carl cut those tracks with him, but he couldn't sing them."

The songs, of course, are as familiar as they can get – both uptempo movers (Satisfaction, I Can't Turn You Loose, Shake, Love), melancholy midpieces (The Dock Of The Bay, Fa-Fa-Fa-Fa-Fa, Sad Song), and pleading slowies (These Arms Of Mine, My Lover's Prayer, I've Got Dreams To Remember) – but there are also four new songs on offer. 'Stop Leenin' On The Wall' (by Carl Marshall) and 'You Can't Take It Back' (by Lee) are driving, sharp dancers, whereas 'I Wanna Say I Love You' (by Rudolph Laurent) is a heavy beat ballad. Lee's own tune, a softish dancer called 'Searchin'', gets its second release. "I did it earlier as a single on Ichiban four-five years ago. Then we broke the deal. The record started selling, but they wouldn't cut any album on me."

BAD, BAD UNDERSTANDING

Obie LeRoy Bates was born on 12 August 1943 – just turned fifty-five – in Magnolia, Mississippi, but moved to New Orleans when fourteen, in early 60s Lee quit driving trucks and took a job as Chris Kenner's chauffeur. "I was traveling with the band. Robert Parker made 'Barefootin'' and he was leaving the band, so Chris let me do a song. The first song I ever did was 'Tassin' And Turnin', I tore the house down with that one song, so then I started singing from that day on. Next I came back home, got a little group together for a few minutes – bass, drummer and a guitar player – that was actually the Meters, Leo (Nocentelli), Zigaboo (Modeliste) and George Porter. Then I moved to another band, and on and on till I met with a guy, Doc Augustine. He saw me on the street and asked me to do a song, 'Bad Bad Understanding'. I learned that song, went into the studio and started recording it."

Doc's two songs, uptempoish *Bad, Bad Understanding* and a slow tune, *I'm Forever Crying*, composed Lee's first-ever single on White Cliff Records in '67, but he had to wait three years for his next chance. "Chris Kenner introduced me to Joe Banashak (of Instant Records), and Huey Piano Smith did records on me over there."

MEAN MISTREATER

For his first Instant single in '70 Lee recut *Bad, Bad Understanding* (blw Simon Says) under the production of Huey P. Smith, followed by covers of Wilson Pickett recorded *Internasional Playboy* and Melanie's *Look What They've Done To My Song, Ma*. "Joe Banashak chose those songs, and he produced them."

Next year started with a Flemings Broglin song, *Why Don't You Write* (blw Gonna Make You Mine), which was also leased to England. *Mean Mistreater* (blw *Things Come Naturally*) – written and produced by Huey Smith – became locally a small hit, and the final '71 single, *Three Trips Around The World / Running Around*, was created by the label's boss, Joe Banashak. Project Queens and Galt Liden *To Me* were written and produced by Flemings Broglin Jr, but it was only on the first Instant single, *Dock Of The Bay* (blw *Key To My Heart*), that Lee first time did Otis Redding. "They said that I sounded too much like Otis Redding then, so I just kinda backed off. I didn't wanna sing Otis anymore, because they thought I was a copy-cat. I was trying to be like Wilson Pickett, but I never was trying to be Otis Redding."

None of Lee's singles, however, appeared on national charts. "They sold pretty well round here, but nobody ever stretched me out. This CD I've got right now is the most spread-out CD I've had in my life. If you wanna know the truth about Lee Bates, I'm the guy who's been punished for being good. I get thrown off shows. Every show I get on, I get standing ovations. That's the kind of trip I've been going through, jealousy and things like that. There ain't a club on Bourbon Street I haven't packed. I was supposed to go to England, but they cut me out of that. I guess somebody told people I was a dope and I was a crazy cat. I've never been overseas in my life, and I've been trying to get there for decades. They won't even put me on jazz fests over here. They won't give me a shot in this town. This latest CD, I did it on my own. I had become a little money and I spent it on myself."

WHAT AM I GONNA SAY

What Am I Gonna Do / What Am I Gonna Say – written by Teddy Royal and produced by Emanuel Morris Jr – was picked up by Nine Chains Records, but it also failed to cross over nationally. "Sansu picked me up after Instant in mid-70s. Those days Sansu had, among others, Lee Dorsey and the Meters in their roster, and they tried Lee on three songs (on two singles) with Shave Baby Shave and Working. Working And Hoping written and produced by Isaac Bolden, and Easy. Easy written by McFadden & Whitehead and produced by Leo."

Besides one Ichiban single released in May '87 – *Searchin'* – coupled with a new version of *What Am I Gonna Do* – Lee has a cassette, *Nothin' Is Impossible*, out on his Magnolia Records, including songs like a soft, mid-tempo shuffle called *Private Lover* by Allen Toussaint and the peppy title track by his today's song-writing partner and the producer of the cassette, Rudolph Laurent. Some of the songs (*I Want To Say I Love You, Searchin'* and *Can't Take Love Back = You Can't Take It Back*) found their way onto the new CD – and there's also *What Am I Gonna Do* (earlier on Nine Chains and Ichiban) – but of the new ones I liked the best a pretty mid-pacer called *Does It Mean You Love Me*, a duet with Sherree Henderson, a night-ingle-voiced songstress not unlike Deniece Williams. There's also a cover of Harold Melvin & the Blue Notes' '75, # 1 hit, *Wake-Up Everybody* and a peppy ditty, *Over Night Sensation*.

"All I've been doing is gigging and struggling. So much jealousy is on me. Everybody's scared for me opening the shows for them. They think I'm gonna take their show. I don't go out to make somebody look ashamed. I just wanna go out there and please people." (for the Lee Bates discography visit our website – www.kolumbus.foolwyrp.com – under Deep Soul).

There ya go... as you can see, Lee exhibits a paranoia worthy of Chester Burnett, but it's certainly an interesting article nonetheless! To be fair, though, this whole 'Second Otis' label they slapped on him must have sucked. (Remember the story in [Sweet Soul Music](#) - when Percy Sledge told Wilson Pickett he sounded like Otis Redding down in Muscle Shoals, the wicked one basically chased him from the

building!)

A look at the Soul Express online [discography](#) doesn't really add anything new. Ours is more comprehensive actually, except for the glaring omission of his WHITE CLIFFS debut... duh! I'll fix that, and add the year of release of each record from their site as well. Thank You Soul Express, Colin and Lyle for digging this up!

When I started thinking about doing this site, this is exactly the kind of thing I had in mind. I mean, we all know that the 'Brits', as they call them, have been going to school on deep and obscure soul for years, and writing about it in deep and obscure (to us on this side of the pond, anyway) soul magazines that are difficult, if not all but impossible, to track down. The information is out there, and it's up to us to find it. Great work, guys.

Colin has sent me a RAFT of mp3s, and we'll get 'em up here a bit at a time. Here's a cool one from 1971:



INSTANT 3316

▶ [you won't do right](#)

This song was apparently an alternate B side on some pressings of this single (it's not the same song as the Naomi Neville penned track of the same name that appeared as the B side of [INSTANT 3256](#)). It cooks! I shoulda saved this one

for [the B side](#), huh?

◀ The glaring question still remains: What has Lee been up to since 1998?

4/25/06

[Dan Phillips](#) (that veritable font of New Orleans facts) pointed out that "You Won't Do Right" was "written by one Earl Oropenza. That's Earl Stanley. He took "Stanley" for a stage name from his middle name, Stanislaus. Anyhoo, I am pretty sure that track would have been produced by Earl and featured his band, as well."

"Now, on to Isaac Bolden," he said, "who you note produced Sansu 1005, which attempts to tap the Barry White demographic. Mr. Bolden produced a number of sessions for Sansu in the mid to late 1970's. At the time, looks like Bolden worked mainly with the locals, while Toussaint concentrated on the national acts that labels sent to him for the treatment (and paid the big bucks). Besides Bates and others, I know Bolden also did several records on Tony Owens, including "All That Matters", for Sansu, leased to other labels. For

more detail on Bolden's work with Owens (he discovered Tony), see my [HOTG piece](#)."


His excellent "HOTG piece" gives a lot of background info both on Owens and Isaac Bolden as well. [Grapevine Music](#) released a comprehensive collection of Owens' work called [I Got Soul](#) (complete with excellent liner notes by Paul Mooney) just last year. His original version of "All That Matters" was leased to Buddha Records and released in 1975, but it was the B side, "I Don't Want Nobody But My Baby", that garnered some local airtime, and the record died.

NOW, new detective Peter Hoogers sent along an e-mail with scans of SANSU 1003 (I'll put 'em up as soon as I get the audio together...), which, he astutely noticed, I had neglected to add to our Bates discography even though Cies had brought it to our attention in the 'comments' early on... another new addition to our team, one John McGuigan, corroborated Cies' other possible additions, and added one of his own; MAGNOLIA 400, which was apparently a 12" single released in 1983. I've made the changes... thanks, guys, and welcome aboard... Cies, I apologize for dropping the ball there as well!

In the true spirit of international harmony, I'd like to post this unreal tune. The mp3 was provided by Colin in the UK, while the label scan came from the vaults of detective Dan here in the US...



INSTANT 3313 B

 [I do things come naturally](#)

Our man Lee just goes OFF on this one, kind of like Chris Kenner on acid! Woo-Hoo!

Dan: "Chris Kenner on acid....man, that's kind of a scary thought - since he was well enough out of control on alcohol. I am surprised Bates

had any vocal cords left after the screaming session on this one chord wonder. Did you know that this song was originally done by the Pitter Pats, one of Huey Smith's offshoot groups, on Instant 3285 in 1967? It had a female lead vocal (Gloria Franklin, I think) and was a slower, quite different, far less compelling, take on the tune. I'm glad Huey had Lee go crazy with it. There's not much there musically, really, but hearing him hold forth is worth it."

You Betcha!

4/26/06

Detective [Soul Pope](#) said:

"Concerning Lee Bates great deep soul side "Waiting, Wishing and Hoping" on Sansu 1009, the same song was also performed by Tony Owens on Soulin 146. Of course Lee Bates version is in another

league!!"

Let's check it out:



SANSU 1009 B

▶ [wishing, waiting, and hoping](#)

The Tony Owens record was released in 1968. This one is from around 1976. Lee sure has his Otis Redding thang goin' on, huh? The Isaac Bolden production is kinda like Stax moves to Philadelphia... I love

it!

Detective Peter Hoogers sent us a bunch more scans, not only on Lee, but on Joe Haywood as well. We'll be getting to those. He also pointed out:

"In Jeff Hannusch's book [The Soul Of New Orleans](#) there's a short chapter on Lee Bates, but it doesn't contain much new information (except that he was born in Magnolia, Mississippi, not New Orleans!)."

(I totally had zoned on this one, myself... with the book sitting not three feet away!) He went on to say:

"On Martin Lawrie's [Eddie Bo discography](#), he mentions that apart from Instant 3321 there's another Eddie Bo produced Lee Bates 45 on Instant. I'd love to know which one that was, but doubt that it's any of the Instant 45s in your current discography."



The always inquisitive [Lawrie](#) had written:

"I know there is one more Eddie Bo collaboration with Lee Bates on INSTANT as I owned and sold it a few years ago but can't for the life of me remember what it was?"

Detectives?

4/27/06

It doesn't look good.

A search of the [Social Security Death Index](#) yielded this:

LEROY BATES

12 Aug 1938 - 24 Dec 2004 (V) 70126
(New Orleans, Orleans, LA)

Although the birth year is different from the one given in the Soul

Express article, the birth DATE is the same... I guess Lee was lying about his age, like so many other folks in his business.

To die on Christmas Eve... man.

I could be wrong. I hope I am.

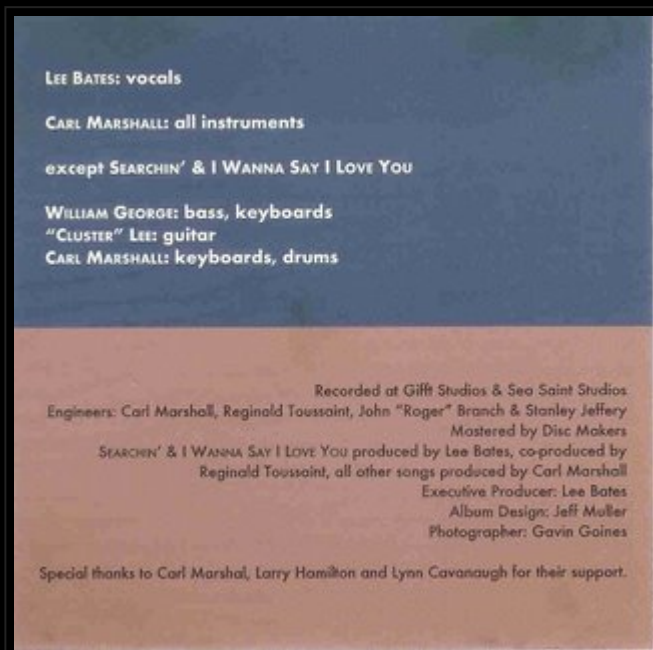
5/2/06

Well I kind of felt bad after my last update... (you know, 'Oh, by the way, Lee's dead').

I'd like to take this opportunity to offer the heartfelt condolences of all of us here at Soul Detective to Lee's family and friends, and to thank him for providing us with all this great music.

Detective [Colin Dilnot](#) burned us a copy of Lee's Magnolia CD from 1998 (along with some more of his singles), and dropped it in the mail before he left for New Jersey last week. It finally got here last night. Thank You Colin!

I wanted to post this track, the last one on the CD. If you look at it as the last thing Lee ever recorded, it's kind of touching, man.



[I Wanna Say I Love You](#)

An absolute winner. Bates is really singing on this one. Co-produced with Reginald Toussaint (Allen's son), it's got that Sea-Saint feel to it. The great guitar lead is provided by "Cluster" Lee, anybody know who that is? It was written by Rudolph Laurent. A quick check of the [BMI database](#) shows him as the composer of 9 songs, including two more that were recorded by Bates; "You Blew It" and "Get Em And Hit Em". The songs are published by [Home Stretch Music](#). Here is the contact info as listed on the BMI site:

HOME STRETCH MUSIC CAE/IPI #: 49326471

Phone: (504) 241-2230

Contact: HOME STRETCH MUSIC

C/O LYNN C CAVANAUGH

4600 FRANCISCO VERRETT

NEW ORLEANS, LA

On the back of the CD, Lee thanks Lynn Cavanaugh for her support as well. Who is she? I called the number. It has been disconnected.

While that certainly should come as no surprise after the flood and everything down there, it's still too bad we couldn't reach her.

Dan: "Rudolph Laurent produced "Overnight Sensation" on Magnolia 300. Lynn Cavanaugh co-wrote the other side, "Hooked On A Feeling" (NOT the BJ Thomas hit) with Joe Broussard (who, by the way, wrote for Quezergue's Big Q Productions in the early 70's). And, at present, I have no clue about 'Cluster' Lee..."

I'm leaving for New Orleans on Thursday. I'll poke around a little while I'm down there, and see what I can turn up.

5/15/06

Alright folks, like I promised, I did poke around a bit in New Orleans. I spoke to the "mule & buggy" drivers down by Jackson Square, hoping to locate Tony Owens. They told me that Tony hasn't made it back home yet post-Katrina, and that they weren't sure where he was living now.

I also ran into Clarence "Reggie" Toussaint at his father's gig at Snug Harbor. I thanked him for the great production job he did on "I Wanna Say I Love You", and he confirmed Lee's 2004 demise. Cause of death: cancer.

Now, while I was gone, Dan posted INSTANT 3329 - **Your Love Is Slipping Away** over at Home of the Groove, along with some interesting info on Emmanuel Morris Jr. and Teddy Royal... check it out.

New detective **Carl K** had this to say:

"You ask, who is Lynn Cavanaugh of Home Stretch Music. Here's the answer. She was a beautiful person with a wonderful soul who sang like a bird. She actually sounded like Dionne Warwick back in the 60's (long time ago). Originally from Miami, Florida, she left for New Orleans sometime in the 70's. I heard the sad news she passed away around the year 2004 (before the hurricane Katrina event) at the young age of 54. I am sure those of us who knew her as her friends will miss her a lot."

SO, without further ado, here is the song the much loved Ms Cavanaugh co-wrote in 1981:



MAGNOLIA 300 B

▶ [hooked on a feeling](#)

It's got this disco thing happenin', like most everything else from around that period... I love the bass!

Thanks for all the input, guys!

2/15/07

Hello, folks. I recently received a nice note from Señor Chubba, one of the legendary [Mystic Knights of the Mau-Mau](#) down in New Orleans.

He said that he was lucky enough to have been at that 2000 'beneficial' for Lee at the Mother-In-Law Lounge. He also recalls the days when Emperor K-Doe did his guest spot on WWOZ, often giving a 'shout-out' to both Lee and Tony Owens. He has tapes of some of those shows somewhere, he said and, if he ever finds 'em, he promises to make us a copy..

The main reason he got in touch with us, however, was to report that Tony Owens will actually be performing at this year's [Ponderosa Stomp](#) on May 2nd. How cool is that?



SOULIN' 147

▶ [I Need, I Need Your Love](#)

Here's a sweet number from 1968 that was written and produced for Tony by Isaac Bolden. If you haven't done so already, do yourself a favor and pick up a copy of [I Got Soul](#), the excellent Owens retrospective released by Grapevine in 2005.

I just got my Stomp tickets over the weekend.

Thanks, Chubba... can't wait!

POSTED BY RED KELLY AT 8:36 PM

<< [souldetective.com](#)

35 COMMENTS:

 **Dan Phillips** said...

My only comment to start it off is that I should actually read my pieces after I post them, as I found several typos reading your re-print!

On the serious side, I have done some further reading on Earl Stanley recently and find that he and his band, the Stereos did a lot of recording as a back-up band in New Orleans, using different names. For example, they were Roger and the Gypsies of "Pass The Hatchet" fame (with the added Roger Leon, who wrote the main riff, and, of course, Eddie Bo, who later overdubbed his vocalisms). Stanley has been a longtime side musician (guitar and bass), going back to his early days playing in a band with Mac Rebennack when they both were teenagers. He formed the Stereos in the early 1960's, wrote songs, and also did some production work, as I mentioned. He well could be Alias Ducey/Ducie, and his band could be backing up Bates on Instant 3307, as well as playing on 3326. But that is supposition. I'll dig some more and see what I can find. Of course, all this is somewhat tangential to Lee Bates at the moment; but ya never know.

...

9:49 PM

 **Red Kelly** said...

it may not be you, Dan...

sometimes when this post loads, it has like greek hieroglyphics anyplace where an apostrophe or a quotation mark should be... must have something to do with cutting & pasting from the browser instead of the source page or some such geeky BS.

please let me know if anybody else is seeing that, and I'll try to fix it (maybe it's my 99 cent store glasses...)

5:47 AM

 **Dan Phillips** said...


I actually prefer a thesaurus (not a dinosaur, kids!) for breakfast, Red.

7:14 AM

 **Larry Grogan** said...

Interesting you should mention Earl Stanley. I have a Seven B 45 by Art Sir Van that I believe features Earl Stanley & The Stereos. I also recall (hazily) that they were involved in other stuff as well. I'll have to do some digging...

8:21 AM

 Anonymous said...

Hi,

I don't know anything about Lee Bates, but found a Lee Bates discography at: <http://www.soulfulkindamusic.net/lbates.htm>

On the following 45 I've found information that contradicts the soulfulkindamusic discography.

IX Chains 7011

- What am I gonna do what am I gonna say
- Your love is slipping away

And I've also found some other items with his name on:

Magnolia 500

- You blew it
- ??????

Magnolia

LP (CD?) - Stop leanin' on the wall

Sansu 1003

- All that matters is love
- Dance with me

Instant 3323

Lee Bates & Velvet Funk

- Slowly
- Help me make it through the night

Instant 3329

- What am I gonna do
- Your love is slipping away

Hope this helps.

Cheers,

Cies

12:07 PM

 Dan Phillips said...

From my own stash, let me add Lee Bates'

Magnolia 300 (1981)

Overnight Sensation/Hooked On A Feeling

I haven't even listened to this one yet. It was in my "to be cleaned


and reviewed" box that has been neglected. Wardell Quezergue arranged the B-side. And, hey, I know the engineer, who got credit on the single. He was working at Sea-Saint back then. I'll try to track him down. Been awhile. . .

2:09 PM

 Dan Phillips said...

Oh, now I see that Soulful Kinda Music did have that one - didn't scroll down enough. But they got the date wrong, anyway.

2:15 PM

 Keeping Soul Alive said...

Another cracking artist and we are off to a good start.

I am on the case and here is a 45 discography to help us get going:-

Discography


Instant 3304 Simon Says/Bad Bad Understanding
 Instant 3307 International Playboy/Look What They Done To My Song
 Instant 3310 Gonna Make You Mine/Why Don't You Write
 Instant 3313 Mean Mistreater/ Things Come Naturally
 Instant 3316 You Don't Do Right/Three Trips Around The World
 Instant 3318 Project Queen/Girl Listen To Me
 Instant 3321 Key To My Heart/Sitting On The Dock Of The Bay
 Instant 3323 Slowly/Help Me Make It Through The Night
 1X \Chains 7011 What Am I Gonna Do Voc & Inst
 Sansu 1002 Shake Baby Shake/Disco Version
 Sansu 1005 Something You Got/Dance With Me
 Sansu 1009 Wishing, Waiting & Hoping/Easy,Easy
 Soul Sound Does It Mean You Love Me/All That Matters
 Magnolia 300 Overnight Sensation/Hooked On A Feeling
 Ichiban 119 Searching For Love/What Am I Gonna

I also have a CD Stop Leanin' On The Wall! which I picked up NO a couple of years back which contains 11 Otis tracks and 3 originals.

I will post Red MP3s and scans asap

Colin

2:31 PM

 Anonymous said...

Wilson Pickett did a version of International Playboy on his "In Philadelphia" album, where it is credited to Eugene Dozier / Bunny Sigler / Bernard Broomer / Lee Phillips.

3:46 PM

 Dan Phillips said...

Pickett's version of "International Playboy" is also on Atlantic single 2765 with "Engine Number 9".

11:37 PM

 Larry Grogan said...

Pickett's recording of 'International Playboy' is the original. Two of the composers, Bunny Sigler and Gene Dozier were working in Philly with Gamble/Huff, who produced the 'Wilson Pickett In Philadelphia' LP.

6:06 AM

 Dan Phillips said...

Hey, Red, just wanted y'all to know that my post on Bates' Instant version of "Bad, Bad Understanding" is up at [. It's my contribution to the investigation for the weekend. I'll be at the French Quarter Festival tomorrow. If I don't talk to you before, have a great weekend.](#)

10:11 AM

 Dan Phillips said...

Well, I somehow screwed that up. But the link works, so I'll leave it as is.

10:14 AM


 Red Kelly said...

Hi FOLKS...

It's just me, red... listen i put up this new thing in the "sidebar" right under our mission statement... it's called "Latest Updates", and if you click on the date shown for each case it'll take you right to the newest additions to each case without all that scrolling and stuff. That's why I've been using all these crazy font colors and all, so you could see at a glance if there's any new stuff up... SO, now that I figured out how to put up the update links, I'm gonna lay off the colors. OK?

thanks

2:58 PM

 Anonymous said...

There's a 1998 interview with Lee Bates if anyone has this magazine or wants to buy it -- <http://www.kolumbus.fi/soulexpr/issue398.htm> . The web site says "Telephone interviews with Freddie Gorman (of the Originals), Richie Merritt and Lee Bates are the main course of our deep menu this time. The Lee Bates discography to be found from our online pages." I haven't checked the discography to see if it matches up with our other detective-commenters.

Lyle

5:34 PM

 Anonymous said...

And here is a 1997 entertaining story in which our narrator performs alternating sets at a New Orleans club with Lee Bates and his band --
<http://www.bobmalone.com/stories/kingzulu.htm>

Lyle

5:44 PM

 Keeping Soul Alive said...

Hi Red

Thanks again for your kind comments - always willing to help.

I have just dug out the Soul Express article and will mail it to you asap.

More MP3s on the way.

I also made a mistake on the discography - the B-side of 1X Chains is "Your Love Is Slipping Away"

Still looking for advert I have for one of his Sansu recordings!

Cheers

Colin

1:53 AM

 Keeping Soul Alive said...

Hi Red

Thanks to Lyle for reminding about the Soul Express article - I must admit that it had slipped my mind!!

Soul Express is a Finnish magazine and the article is written by a Net buddy of mine Heikki Suosalo who has been writing for the magazine from its inception in the early 90's. It is due to go online only very shortly. Heikki has really covered the ground over the years. Besides covering more obscure artists such as Lee, he has also done in the most in depth articles on the Dells, Spinners etc ever produced.

I will try and find out what has happened to Lee from Tony Owens who I did meet in NO a couple of years back or Heikki himself.

Best wishes

Colin

12:40 PM

 Dan Phillips said...

OK. Back in one piece from the FQF. Hope you dug my Bates post over at HOTG.

Great you posted that Instant 3316 B-side, Red. Please note that it was written by one Earl Oropeza. That's Earl Stanley. He took "Stanley" for a stage name from his middle name, Stanislaus. Anyhoo, I am pretty sure that track would have been produced by Earl and featured his band, as well.

Great find on that Soul Express article, too, Lyle and Colin.

Now, on to Isaac Bolden, who you note produced Sansu 1005, which attempts to tap the Barry White demographic. Mr. Bolden produced a number of sessions for Sansu in the mid to late 1970's. At the time, looks like Bolden worked mainly with the locals, while Toussaint concentrated on the national acts that labels sent to him for the treatment (and paid the big bucks). Besides Bates and others, I know Bolden also did several records on Tony Owens, including "All That Matters", for Sansu, leased to other labels. For more detail on Bolden's work with Owens (he discovered Tony), see [my HOTG piece](#).

11:33 PM

 soulpope said...

Concerning Lee Bates great deep soul side "Waiting, wishing, hoping" on Sansu 1009, the same song was also performed by Tony Owens on Soulin 146. Off course Lee Bates version is in another league !!


12:48 AM

 Dan Phillips said...

Just a note, during a busy week between fests, that it just dawned on me that Bates named his Magnolia label after his hometown.

Sorry to say, you've probably got the right Leroy Bates on that SS database. Good work.

8:15 AM

 Anonymous said...

I have never in my life came across such an amazing post on a blog. nay, never on the internet have i seen anything so impressive. thank you al gore, this was why the internet was invented! simply amazing. thank you thank you thank you.


=sami

4:10 PM

 Todd Lucas said...

I have to agree with the above poster. This is a terrific undertaking. Not only a wealth of info from you and other readers but also a chance to hear lots of different records for the first time. Thanks.

6:42 AM

 Anonymous said...

How about Roshell Anderson for the next case? I posted the initial request for Mr Bates, so I won't be at all disappointed if you choose someone else (more arcane) for case #3.

Keep up the great work, folks.

No matter who you choose for #3, you're doing all of us maniacs a true service.

11:44 AM


 Dan Phillips said...

Greets, y'all, I'm still reelin' from the first weekend of Jazzfest. Wow!

Anyway, just so's ya know, Rudolph Laurent produced "Overnight Sensation" on Magnolia 300. Lynn Cavanaugh co-wrote the other side, "Hooked On A Feeling" (NOT the BJ Thomas hit) with Joe Broussard (who, by the way, wrote for Quezergue's Big Q Productions in the early 70's). And, at present, I have no clue about 'Cluster' Lee. Thanks for posting the 'final' track. I passed on this CD when it came out. Now I'm sadder but wiser.


See ya in NOLA, Red.

9:11 PM

 Rob said...

Guys, thank you for this great piece and all this fantastic music. I'm real glad to have gotten to know Lee Bates a little bit.

9:28 AM

 Anonymous said...

You ask, who is Lynn Cavanaugh of Home Stretch Music. Here's the answer. She was a beautiful person with a wonderful soul who sang like a bird. She actually sounded like Dionne Warwick back in the 60's (long time ago). Originally from Miami, Florida, she left for New Orleans sometime in the 70's. I heard the sad news she passed away around the year 2004 before the hurricane Katrina event at the young age of 54. I am sure those of us who knew her as her friends will miss her a lot.


3:10 PM

 Dan Phillips said...

Thanks for that information, anon, and sorry to hear about Ms Cavanaugh.

Wanted to let y'all know I have another Bates side (from Instant 3329) up with a bit more information at [HOTG](#).

5:17 PM

 Anonymous said...

Wow! Great sleuthing, all!

5:51 PM

 Carl K said...

Hey Dan. I am the anonymous with Ms Cavanaugh's update. I would really love to hear her song if you can make it available. Thanks in advance!


6:06 PM

 Dan Phillips said...

Hmmm, Blogger just ate my comment. I'll try again....

That song is on the HOTG 'to be posted' list, Carl; but, when Red gets back (should be soon), maybe he'll post it. I'd be glad to help out, if he doesn't have access to a copy. Stay tuned.

9:59 AM

 Anonymous said...


excellent site! just seeing it for the first time at this late date! not sure you mentioned it anywhere, but one CARL CARLTON also does a version of "international playboy"...

11:05 AM

 reeksy said...

I hookes up with Lee Bates through Allen Toussaint around 1985. I was starting a New Orleans R&B cover band called the Soul Merchants and we needed a singer. We had been using Curley Moore (of Huey Smith and the Clowns fame), but he went to jail and was subsequently killed by his girlfriend, So we tried to work Lee into the band. He was the most egotistical singer I've ever worked with. Although we were a cover band, all he wanted to do was his stuff. This, from a guy who had been making a living in small clubs in the South impersonating Otis, Sam Cooke or whoever was needed!

12:51 PM

 Anonymous said...

I read where someone wanted to know who Lynn Cavanaugh was. She was his lady...she passed away not far away from the time he did. They had 2 daughters together, Elizabeth and Victoria Bates. Victoria

happens to be my best friend who moved in with my family in Baton Rouge after her dad and mom, Lynn, passed.

1:20 PM

 Red Kelly said...

Thank You for the information, and please give Victoria our regards!

-red kelly

5:02 AM

[POST A COMMENT](#)

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