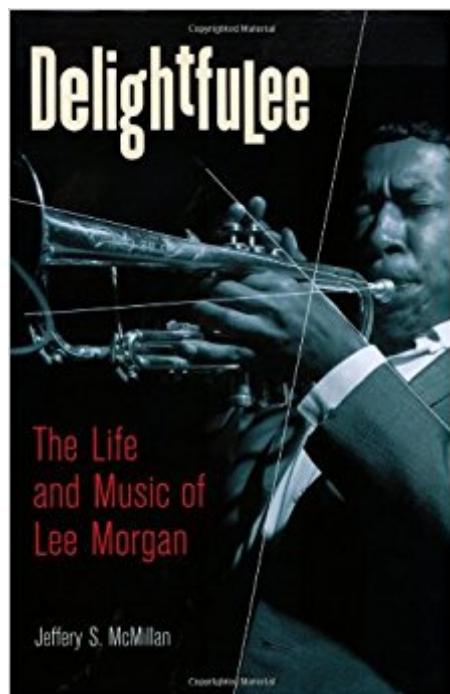


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Delightfulee: The Life And Music Of Lee Morgan (Jazz Perspectives)



Synopsis

One of the most individual stylists of his time, trumpeter Lee Morgan began his professional career in Philadelphia at age fifteen. At eighteen, after a short stint with Art Blakey's Jazz Messengers, Morgan joined Dizzy Gillespie's orchestra, where he stayed until the group disbanded in 1958. A return to Blakey brought Morgan new opportunities, including his first successful attempts at composition. But however much his time with Blakey helped to advance his playing and writing, his boss's and his bandmates' destructive drug habits exerted just as strong an influence. Within three years, Morgan would be back home in Philadelphia, strung out on heroin and penniless. Morgan's return to music in the early to mid-sixties witnessed a tremendous evolution in his playing. Formerly a virtuoso in the model of his idol, Clifford Brown, Morgan brought to his critically acclaimed Blue Note records of the era an emotionally charged, muscular tone, full of poise and control. But it was with the record *Sidewinder*, recorded in 1963, that Morgan found his greatest fame and commercial success, due to the infectious groove of the title tune. By the time of his death, at thirty-three---murdered in a New York City club by his girlfriend during a gig---Morgan had begun a new phase of his career, experimenting with freer-forms of musical expression. Jeff McMillan's *Delightful Lee* is the first biography to seriously examine Morgan's vast contributions to jazz, both as a performer and as a composer. Thanks to exclusive access to Lee Morgan's now-deceased brother, McMillan is also able to provide unparalleled insight into Morgan's personal and family life. Jeff McMillan received his master's degree from the Jazz History and Research program at Rutgers-Newark in 2000 and currently works as an archivist for the Metropolitan Opera in New York City.

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Customer Reviews

"McMillan's enthusiasm for his subject is obvious; fans of Lee Morgan should welcome this book."---Tom Owens, author of *Bebop: The Music and Its Players*

Jeff Mcmillan received his MA from the Jazz History and Research program at Rutgers-Newark in 2000 and currently works as an archivist for the Metropolitan Opera.

I enjoyed every page of Jeff McMillan's bio on Lee Morgan. Jeff manages to put a face and soul to that era (late 50s thru 80s) of musicians, the 2nd wave of Charlie Parker disciples. The book benefited from the outstanding research job by Jeff. I loved all the references to the Philadelphia musicians, how they started in Philly and later on after they became internationally known artists. I heard Odean Pope with Max Roach years after I heard Lee but I never thought of them coming out of the same environment. This book does a lot of connecting the dots for me on the jazz scene of that era. The book shows that there was a lot of community support, Jazz Interactions, Jazzmobile, Left Bank Jazz, Jim Harrison and others, for the music and musicians during that time. This book makes a great companion piece to the Miles Davis *Quincy Troupe* autobio.

I enjoyed reading about Lee Morgan for I had not read much about Lee. What a loss at such a young talent. I think the book is well written & welcome reading I might add. His tragic death is unrelated to his enormous talent, but maybe it was an offstage saga. I believe Lee Morgan is one of the premier jazz talents of all age.

Awesome Lee Morgan book. My son is very pleased with this book that he asked for at Christmas. Great item

The author is to be highly congratulated for putting together this excellent biography. Obviously, this was a labor of love. The author did far reaching original research thru personal interviews and other sources. The effort paid off. The book traces Lee from high school in Philadelphia where at about age 13 he started learning the vibes. Before long he moved to the trumpet. And he was a very quick learner. He played around locally and by age 17 or 18 was a soloist in Dizzy Gillespie's big band.

He became a participant in Art Blakey's Jazz Messengers. Being featured in groups that had Hank Mobley and Bobby Timmons as well as Wayne Shorter and Walter Davis,Jr. The Jazz Messengers of the late 1950's and early 1960's were tremendously exciting. Lee led the way with his fiery,exuberant,unique style.He could be counted on to regularly play his best night after night until his drug use took over and his lip began to deteriorate due to lack of continued practice. There seems to be a consensus among some critics and musicians that Lee wanted to grow into something else musically. Perhaps. But, personally I will always cherish his days as a Jazz Messenger. His unique exciting, powerful, facility were virtually incomparable.The author discusses many of Lee's albums and his life right up till that terrible night at Slug's in February 1972 at 243 E. 3rd St. By the way, Tom Lord's authoritative discography lists 188 sessions that Lee participated in. Reading this book makes you feel almost as though you were there for key parts of Lee's life. Tremendous effort by the author

The author certainly did quite a bit of homework and research for this bio of the great legendary trumpeter, and I applaud him. Through album notes, magazine reviews and actual interviews, the musical life of Lee Morgan was well covered. Obviously a musician himself, he included musical notations and segments to illustrate certain points. But while he went into deep discussion over many important sessions, which can never be deemed in extreme where Lee Morgan is concerned, there was some disappointment that too many sessions were glossed over if barely mentioned. True, you can't please everyone all of the time, but as a jazz fan, record collector, and trumpeter myself, I looked forward to reading about almost every session, leader and sideman, on which Lee participated, and more in depth discussion of lesser known sessions, such as his own LPs "Expoobident" and "Taru," and such sideman sessions as "Kelly Great", "Night Dreamer" and "Mode For Joe," or the Night Of The Cookers LP's with Freddie Hubbard. And while he did go into The Rumproller LP, not a mention was made of the beloved "Edda" by Wayne Shorter, which is among his most remembered performances. Nevertheless, this is one welcome addition to the many jazz bios produced every year and I shall enjoy reading it again and again.

This Biography of Lee Morgan by Jeff McMillan is a "Must Read" for any Jazz Trumpeters or Listeners of the Blue Note era. Jeff takes you back to the time period of Morgan growing up in Philadelphia and hangin' with the likes of Jimmy Heath and Wilmer Wise (a Classical Trumpeter) who attended the All-City Band with Morgan. He also sets the scence for when Morgan had his run with Art Blakey and the Jazz messengers and how Blakey helped to light the fire under Morgan's

style of improv and really drive the core of his sound and his development as one of the premier Jazz Trumpet players of the Blue Note Era. Check this book out, it's a quick read and you'll not put it down, especially the dramatic end when Helen Moore, Morgan's live in girlfriend goes "Postal" when Lee tells her he's decided to "move on" with his life, and unfortunately her control issues get the best of her and she winds up shooting Lee that fateful night at the ironically named "Slugs" Jazz club in NYC. My ONLY regret? . . . is NOT being able to have heard Lee Morgan perform live before he died. . . You will not be disappointed with this amazingly riveting story!!!

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