



## Criminal Record

**DREAD THE SUNSET.** By Marjorie Carleton. Morrow. \$3.75. Young U.S. woman, taking time-filling job in posh home for aged, finds patient's corpse in ditch—and then the situation gets sticky. Thoroughly professional job.

**THE D.I.** By Jeffrey Ashford. Harper. \$3.50. Nice Detective Inspector Kerry of rural England explores case in which village constable is convicted of brutal crime. Soundly handled, with good detection.

**TRIAL BY ORDEAL.** By Osmington Mills. Roy. \$2.95. Chief Inspector Baker, C.I.D., toils to quash murder case against west-of-England biggie. One of those family affairs, but has good motion.

**SLEEPING DOGS LYING.** By Kenneth O'Hara. Macmillan. \$2.95. Was England's young Rachel Thorne a security risk? Three die (one in advance of story) before we get answer. Rather populous, but nicely written.

**HE EMPTY HOURS.** By Ed McBain. Simon & Schuster. \$3.50. Three novellettes here detail activities of 87th Precinct detective in tracking down variety of killers. Admirably done.

**GREAT STORIES OF SHERLOCK HOLMES.** By Sir Arthur Conan Doyle. Dell. Paperback. 50¢. Twelve tales (from "Memoirs," "Return," "His Last Bow," "Case-Book"—1894-1927) recite the triumphs of the grandest peeper of them all. Nuff said.

**HAND IN GLOVE.** By Ngaio Marsh. Little, Brown. \$3.95. Solicitor's body in newly-dug sewer trench brings local gendarmes to scene, also Superintendent Roderick Alleyn, the most erudite of Yarders; waspish dialogue abounds; dog fight with real dogs featured. The old sparkle is here.

**DIED O' WEDNESDAY.** By Paul Townsend. Walker. \$2.95. English painter, holidaying in Italian-Swiss Alps, overhears murder plot, lams, is chased, has wild time generally. Much movement, also wonderful scenery.

**NOW HARD TO KILL.** By Thomas B. Jewey. Simon & Schuster. \$3.50. Wastrel's death gives Mac (ex-cop turned Chi eye) chance to nab slayer and incidentally get himself off hook; much aspirin absorbed into bloodstream. Lively pace from start to finish.

**LITTLE DROPS OF BLOOD.** By Bill Knox. Crime Club. \$3.50. Glasgow police's search for motor murderer leads them to big-time stolen-cab mob, also up a high, cold mountain wherefrom organizer of racket is tossing boulders. Nice setting, good story.

**THE FORBIDDEN GARDEN.** By Ursula Curtiss. Dodd, Mead. \$3.50. New Mexico widow finds poplar-planting remunerative, particularly if each tree covers a well-heeled old gal's remains; reader gets grandstand seat to this show. Grisly but nice.

**A BODY TO SPARE.** By Maurice Procter. Harper. \$3.50. Bank stick-up plus murder (combination is still capital crime in England) gives Chief Inspector Martineau chance to put his fine squad through its paces. Fast motion all the way (but have a care for those chapter heads).

**BEWARE OF THE TRAINS.** By Edmund Crispin. Walker. \$3.50. Sixteen tales of detection, all but two of which exalt the prowess of peeper Gervase Fen, Oxford English prof, make up this highly entertaining, honest-to-the-reader packet.

**MURDER IS FOR KEEPS.** By Peter Chambers. Abelard-Schuman. \$2.95. Wealthy client hires Mark Preston, West Coast shamus, to keep racketeer away from her stepdaughter, and then the rough stuff starts. Uneven, but sprightly in spots.

**THE CASE OF THE BLONDE BONANZA.** By Erle Stanley Gardner. Morrow. \$2.95. Gal who is putting on weight for money interests Perry Mason, who uncovers dirty work at the crossroads; trial scenes unusually brief. Not one of his more memorable productions.

**CLOAK AND CIPHER.** By Dan Tyler Moore and Martha Waller. Bobbs-Merrill. \$4.50. The art and science of secret communication down the centuries is here examined in engrossing detail; espionage and underworld techniques receive due attention.

**FIRST COME, FIRST KILL.** By Richard and Frances Lockridge. Lippincott. \$2.95. Handyman dies of bullet wound smack on driveway of home of Mr. and Mrs. Merton Heimrich (he a captain of New York State Police). Ranks high up in this series, with nice humorous touches. —SERGEANT CUFF.

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† August Release ‡ September Release



—Herman Leonard.

The Late Bird, in full flight (at lower right, drummer Max Roach).

## SR/RECORDINGS

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# ON BIRD, BIRD-WATCHING, AND JAZZ

By RALPH ELLISON, author of *"The Invisible Man."* Mr. Ellison has also had experience as a professional musician.

**"B**IRD: The Legend of Charlie Parker," a collection of anecdotes, testimonies, and descriptions of the life of the famous jazz saxophonist, may be described as an attempt to define just what species of bird Bird really was. Introduced by Mr. Reisner's description of his own turbulent friendship and business relations with Parker, it presents contributions by some eighty-three fellow Bird watchers, including a wife and his mother, Mrs. Addie Parker. There are also poems,



Ellison

photographs, descriptions of his funeral, memorial, and estate, a chronology of his life, and an extensive discography by Erik Wiedemann.

One of the founders of postwar jazz, Parker had, as an improviser, as marked an influence upon jazz as Louis Armstrong, Coleman Hawkins, or Johnny Hodges. He was also famous for his riotous living, which, heightened by alcohol and drugs, led many of his admirers to consider him a latter-day François Villon. Between the beginning of his fame at about 1945 and his death in 1955, he became the central figure of a cult which gloried in his escapades no less than in his music. The present volume is mainly concerned with the escapades, the circumstances behind them, and their effect upon Bird's friends and family.

Oddly enough, while several explanations are advanced as to how Charles Parker, Jr., became known as "Bird" ("Yardbird," in an earlier metamor-

phosis), none is conclusive. There is, however, overpowering internal evidence that whatever the true circumstance of his ornithological designation, it had little to do with the chicken yard. Randy roosters and operatic hens are familiars to fans of the animated cartoons, but for all the pathetic comedy of his living—and despite the crabbed and constricted character of his style—Parker was a most inventive melodist; in bird-watcher's terminology, a true songster.

This failure in the exposition of Bird's legend is intriguing, for nicknames are indicative of a change from a given to an achieved identity, whether by rise or fall, and they tell us something of the nicknamed individual's interaction with his fellows. Thus, since we suspect that more of legend

**"Bird: The Legend of Charlie Parker," by Robert George Reisner (Citadel Press. \$4.95)**