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Opening Doors and Windows for Tony Parker

Keith Soothill

Abstract

Tony Parker is widely regarded as the best interviewer of criminals and other marginal persons since the Second World War. He wrote 22 books portraying "the richness of marginalised lives" (The Times). His oeuvres could not have been accomplished without help. This paper considers who welcomed and assisted this outsider.

Introduction

"I am indebted most of all to my friend the late Douglas Gibson, and continually realise it. It was he who said to me "Shut up and listen to what prisoners say: when it comes to trying to understand, you won't - but do the best you can." (Parker, T. (1973) 'Preface', *The Man Inside*. London: Michael Joseph)

Tony Parker died in 1996. He is buried in the cemetery of St. Peter's Church in Westleton, Suffolk. His simple but dignified tombstone gives no clue to his calling and reads "TONY PARKER 25th June 1923 - 3rd October 1996 *Peace hath her victories*." Lengthy obituaries in the broadsheets are comparatively unusual but Parker had secured a sufficient reputation to have considerable coverage in *The Times*, *The Guardian*, *The Independent* and the *Daily Telegraph*. Roger Graef described Tony Parker as "a unique observer of human behaviour",^[1] Colin Ward talks of "his unique vocation",^[2] the anonymous obituarist in the *Telegraph* stressed that "his real gift was for creating sympathetic silences into which murderers, thugs, child molesters, rapists and baby-batterers could pour their confidences without inhibition,"^[3] while *The Times* opened with the words "Tony Parker's ears were once described as 'a national treasure.'"^[4] The former Chief Inspector of Prisons, Sir Stephen Tumim, had earlier described Tony Parker in a book review as the "Mayhew of our times". It is widely accepted that he has been the best interviewer of criminals since the Second World War. His main focus had been in allowing a voice for marginal people who are rarely heard; in criminological circles he is known for a series of books where varieties of the offending population could give *their* story in their own words. He had a diverse readership, both lay and professional, who could recognise a seemingly unique talent in interviewing marginal people and transposing their words on to the printed page.

Shortly before he died he had started to plan an anthology of his work marking up the passages which he thought might usefully be included. He died before this book could be completed. When I read his obituary, I was saddened to think that future, indeed also present, generations would not be able to enjoy the insights of other lives which his work so richly provides. Few of his books remain in print and the earlier ones, which are perhaps particularly special to many criminologists, probation officers and social workers etc. of my generation,

had long been out-of-print. With the help and enthusiasm of the Parker family, that project has now been completed and an anthology, *Criminal Conversations*, has now been published.^[5] Terence Morris who knew Parker for nearly forty years has told us something of the man and tried to place his work within the criminological tradition.^[6] Lyn Smith who knew Parker over the last decade of his life and was planning to write a joint work with him on methodology provides some insights into his techniques.^[7]

I only met Tony Parker once in the mid-1960s and so admired his work from afar. It was not until after his death that I reflected on the very diverse set of people who knew and had helped Parker at various phases in his writing career. Curiously, I did not realise until recently that Terry Morris, who had been my doctoral supervisor, had known Parker so well over such a long period. Parker was a man who appreciated the support he had been given and Morris mentions in a footnote how Parker gave him as a present a copy of an early edition of John Donne's *Devotions upon Emergent Occasions and severall steps in my Sicknes* with a note which simply said, "As a token of our long years of friendship."^[8] Morris had continued to provide support for this curious outsider who entered the offender world, among other worlds, and who eventually gained some recognition in the more formal academic world. However, no one person could have helped to open so many doors which Tony Parker managed to pass through. Who also had helped to open those doors?

Methodology

After a person's death anyone can claim close friendship and influence with much less risk of contradiction. However, acknowledgements made contemporaneously with the publication of a book are perhaps less liable to distortion. As far as I am aware, there has been no sociological study of those familiar pages of a book which may be carefully considered or just dashed off carelessly prior to publication. The evidence of the neatly crafted words of thanks suggest that Parker thoughtfully considered what he wrote. However, they may need cautious reading, for there is a major distinction between figures who may have been significantly influential in helping the development of Parker's own intellectual journey, on the one hand, and the 'official gatekeepers' whose permission was perhaps grudging in the first place but who would then expect some recognition of their magnanimity.

Most people acknowledged, though, are likely to fall between such extremes by perhaps opening a door while also providing personal insights which would be helpful in developing Parker's understanding of the task in hand. Official gatekeepers could become both advisers and friends. So, for example, he mentions in an early book (*Five Women*) published in 1965 that "Miss Mary Stone, the Director of the Women's Division of C.A.C.A., has been a friend for several years and an adviser from whom I constantly learn; I owe her much more than I can ever express" (p.16).

What is indeed remarkable is how many of the people Parker met on the journey of his writing career remained friends and in contact over a substantial time. I had always imagined that Tony Parker ploughed a rather lonely furrow but, while in some senses this remains true, he - to mix the metaphors - perhaps gained rather more moss than the usual rolling stone.

Trying to recapture the network of Parker's support has not relied on the written word alone. From the start of proposing this project I have been assisted both with encouragement and information by Tony Parker's widow, Margery Parker. Margery^[9] intimately knew of the development of her husband's work and has helped me to identify some of these influences. However, the starting-point is the material in his various acknowledgements^[10]. There will be other significant influences, particularly in his early years, from his family and childhood, and other people who in one way or another made an impression on him as he got older, but who were not directly connected with his writing. At least another paper remains to be written.

In the 22 books written by Tony Parker, all but three (*In No Man's Land*. Hutchinson, 1972; *Three Television Plays*. BBC Productions, 1975; *Walrus Plays for Children's TV*. Longman for BBC TV) have acknowledgements of some kind. 212 persons are named^[11]; in addition, the editor of *The New Musical Express* is not mentioned by name but could be identified. In total 37 organisations with no particular individuals named are also acknowledged in some way. These are over and above the numerous interviewees who always have pseudonyms and are thus never named correctly. Invariably, Parker acknowledges that his greatest debt is to his interviewees.

This count provides some immediate demonstration of how many persons and organisations Parker dealt with during his writing career. But there will be others - perhaps even more than the named ones - who did not want their names to be mentioned. Early on, in *The Plough Boy* (1965), he notes that "A large number of people gave help only on the understanding that their names would not be mentioned and I would tell no one I had talked to them: I can only thank them generously and anonymously, which I do" (p.271). Later on, and perhaps more poignantly, he notes in *Russian Voices* (1991) that "Some people - quite a number unhappily - asked me not to name them, and so I cannot" (p.480).

Crude empiricism of counting can be misleading but it can also provide a preliminary guide. Of the named individuals, 27 were mentioned in more than one book and the main focus will be on these persons. Certainly, there may be other individuals who made an impact over a longer time who are not included. So, for example, Mary Stone (see above) falls outside the scope of this measure. Furthermore, some individuals may have made a particularly powerful impact in relation to one book, but again are not included in the subsequent discussion.^[12] As an example, Vladimir Stabnikov's contribution was clearly crucial in the development of *Russian Voices* as the acknowledgement indicates - "Vladimir Stabnikov opened not only doors but windows for me as well, providing a great deal of patient and valuable advice as well as almost limitless assistance. I am profoundly indebted to him: certainly without his help I should have had to face many more obstructions and difficulties than I did" (p.479).

Welcoming the Outsider

It is generally believed that Tony Parker started his public writing career in the early 1960s when he himself was approaching 40 years of age. However, Roger Graef notes that "In his late teens and early twenties, his budding career as a poet-playwright led to several Sunday night staged readings in London which attracted favourable correspondence from Edith Sitwell"^[13] Pacifists of his generation were often profoundly influenced by their own war-time prison experiences but, after being accepted as a conscientious objector, Parker went to work in the mines for 18 months. His experience as a miner certainly influenced the decision to go ahead with a much later book, *Red Hill* (1986), but was less directly influential in his early focus on offenders. His first direct encounter with prisons related to visiting at Pentonville prison around 1952.^[14] It was also around this time that Parker met Tim Cook when he (Parker) was for a short time involved with the work going on at Norman House, - developed as a pioneering home for ex-prisoners - where Tim Cook was then an assistant warden under Merfyn Turner (Cook is acknowledged thus in *The Unknown Citizen* (1963)). A long-standing friendship developed between Parker and Cook. Parker later suggested that Tim Cook should apply for the job as Welfare Officer at Blundeston prison. Cook is reported as having said, "What-me?" with Parker replying, "Can you bear to think of anyone else doing it - there?"^[15] When Cook got the job at Blundeston, Parker through him met, Eric Towndrow, an enlightened and experienced prison governor. Parker visited a few men there: at Blundeston he met one of the men who featured later in *The Twisting Lane*. Cook's influence continued and re-appears twenty years later in the acknowledgements as the head of Cambridge House, Camberwell, being thanked for suggesting *The People of Providence* (1983).

Parker was working as a publisher's representative for Odham's^[16] and so already knew something of the hazards of the publishing game. Curiously, however, his launch into print came not through his contacts in the printing world but through the medium of broadcasting. Graef describes how "a chance encounter with Paul Stephenson, a BBC Radio producer, led to Tony interviewing one of his most difficult prisoners for the radio The text was printed in *The Listener*, and spotted by Hutchinson as the basis of a book which became *The Courage of his Convictions*."^[17] Margery Parker talks of Graham Nicol of Hutchinson hearing the documentary and suggesting the book. If the former was the case, then the demise of *The Listener* means that a budding Tony Parker could never emerge in quite the same way.

Providing the Support

There is no doubt that the help and support given by his wife, Margery, was pivotal. The acknowledgement in the first book, *The Courage of his Convictions* (1962), provides a first clue when he concludes the 'Introduction' in a fairly conventional way - "and to my wife Margery for her continual interest, help and encouragement." By the time of *The Twisting Lane* (1969), Parker is also thanking her for "also patiently undertaking the endless typing and re-typing of the manuscript"; later, in *Life After Life* (1990), he is noting how "my wife, Margery also did considerable research for me as well as giving her love and care." His acknowledgement in his last 'criminological' book, *The Violence of Our Lives* (1995) is almost valedictory:

"Finally, as I've said on previous occasions, I do not know how I can properly thank my wife Margery for her indomitable companionship and sharing concern whenever I embark on a book-journey. This time, she travelled everywhere with me in America, spent endless hours sitting patiently waiting outside prisons while I was inside them, looked after all my material comforts, bolstered my flagging spirits, and guided my errant navigation as we drove from one place to another in the United States. Without her constant presence and supportive affection, as with so many of my others this book could not have been produced." (p.235)

It would be misleading to believe that this was simply a husband-and-wife team, for others are thanked over the years for typing and re-typing manuscripts, photocopying and collating, correcting proofs, making travel arrangements and so on. However, while crucial, these persons are not the ones opening doors, never mind windows.

Robert Allerton

Parker's first published book, *The Courage of his Convictions* (1962), clearly set the pattern of his approach, but was unusual in one respect: it is the only jointly authored book. The opening lines are poignant:

"I first met Robert Allerton in prison, where he was captive and I was not. The only thing we appeared to have in common was our age, both of us being in our early thirties."^[18] (p.11)

One will never really know, but it is tempting to suggest that Parker learned the most about this new world of offenders from Allerton (a pseudonym). First encounters - perhaps in the manner of imprinting, so stressed by psychologists - are often the most important. However, Allerton was behind closed doors rather than being in a position to open them.

Opening Minds and Providing Opportunities

There is a major analytical distinction between providing intellectual fodder and support, on the one hand, and providing the opportunity to do the necessary work, on the other. It is an *analytical* distinction because actually the same person could open both intellectual and material doors.

Parker's reading was voracious. Margery Parker recalls - "He read very quickly, and could absorb detail easily. He read widely on a subject which interested him, but his reading was specific - for instance, he wasn't interested in popular novels or general subjects."^[19] Just as importantly, as someone who had not attended university, he had not been seduced and captured by any narrow academic discipline. Intellectually, he could journey widely. In particular, he had two important mentors who represented two very distinct disciplines - psychiatry and sociology - which both in theory and in practice are sometimes in conflict. The outsider, however, can transcend such disputes. Parker's long-lasting friendship with Terence Morris, a sociologist, has already been mentioned; Anthony Storr, a well-known psychiatrist, may have been even more influential. He is mentioned three times in various acknowledgements, but it is in what I have previously described as the seemingly valedictory thanks in *The Violence of Our Lives* (1995) that Storr's importance is most emphasised:

"When any idea for a book begins to form in my mind, it has now become almost standard practice for me to talk it over with my friend Dr Anthony Storr and to ask his advice about whether to do it and how; and over the years, no person has ever been more helpful to me in

suggesting relevant matters to be considered, paths of thought to be explored, and possible dangers to try to avoid. And, most importantly, he has always been ready to tell me of other people I should get in touch with as well, for further discussion and possible assistance. It is in a small attempt at recognition and thanks for this friendship and encouragement that I have at last dedicated a book to him. His modesty will make him minimise the importance of his contributions to my work, but I am glad now to have the opportunity to say why his friendship has been so supportive to me, and his ideas have been so influential on me, for some many years." (p.231)

As Parker's talent became more accepted in academic circles, this led both to academic honours and rewards. Being awarded the Simon Research Fellowship at Manchester University brought him into contact with the mainstream criminologist, Ken Pease, who is warmly acknowledged in three of the later books (*Life After Life*, 1990; *May The Lord In His Mercy Be Kind To Belfast*, 1993; *The Violence of Our Lives*, 1995).

"..like many authors I suffer the vagaries of delayed payments and other financial uncertainties, and my Bank Manager, John Studd of Barclays Bank at Saxmundham, has never been other than understanding and helpful, taking interest not only in one sense of that word." (*A Place Called Bird*, 1990, p.336)

In a similar manner, Parker's acknowledgements are full of appreciative references to helpful editors and agents. In order of their appearance on to the Parker stage, all the following have multiple entries in the pages of thanks - Graham Nicol; Harold Harris; Anthony Sheil; David Godwin; Gill Coleridge; Vicki Harris; Richard Johnson. These persons were all more than faceless functionaries and their importance is evident on various occasions.

Graham Nicol was directly involved in the publication of Parker's first four books, not only suggesting the first one but also being credited by Parker as 'training' him in the writing and presentation of a book. Margery Parker can recall long sessions at their home with Nicol going through her husband's first drafts, line by line. Harold Harris worked with and then took over from Nicol; in relation to *Soldier, Soldier* (1985) Margery Parker recollects "A new publisher, Heinemann, and the end of a long association with Hutchinson, brought about by the retirement of Harold Harris."^[20] This shift brought Parker into contact with David Godwin for the first time, then editor at Heinemann who subsequently moved with Parker to Secker and Warburg and then Cape. Godwin was - with Gill Coleridge - a crucial presence in the last decade of Parker's life. Vicki Harris at Cape who "yet again brought enjoyment to meticulousness with a firm hand and a light touch" (*Russian Voices*, 1991, p.480) and Richard Johnson at HarperCollins were also important editorial figures for at least a couple of books.

Anthony Sheil was Parker's first agent, being brought on board with the first venture outside the strictly criminal framework (*People of the Streets*, 1968) which also produced a new publisher (Cape) for this kind of work. With *Red Hill* (1986 - the second book published by Heinemann) Gill Coleridge is acknowledged for the first time as Parker's new agent. Coleridge who has a high reputation among agents was warmly acknowledged on various occasions - for example, "Constant as ever No one could have a better representative or a more sensitive friend" *A Place Called Bird*, 1989, p.336). *A Place Called Bird* also demonstrated how Parker's editor and agent could work together as a team, for "The idea for this book originated with my editor, David Godwin. He's been a steadfast guide, supporter and counsellor about it ever since, and I'm grateful to him" (p.336).

These relationships were often maintained over a long period of years with mutual trust being developed. One can begin to understand - within the context of the volatile publishing world of the last decade - that authors may move with their editors for reasons beyond pecuniary advantage. Acknowledgements, however, also produce a potentially misleading sense of order and there is no hint of any of the backstage clashes which a change of agent or a change of publishing house might involve. Sometimes Parker achieved this smoothly when, for instance, Harold Harris retired from Hutchinson, but on other occasions changes could be more fraught.

Academics, agents and publishers may bring intellectual and financial resources, but they rarely open doors directly. The pages of acknowledgements abound with individuals and organisations who must have effected this successfully for Parker. Two key figures, Ian Pickering and Philip Woodfield, emerged in relation to the birth and delivery of two books on particularly sensitive subjects - *The Twisting Lane* (1969) on sex offenders and *The Frying Pan* (1970) on the psychiatric prison, Grendon Underwood; both are acknowledged in the two books. Pickering was then Director of the Prison Medical Services and Woodfield was

Assistant Under-Secretary of State and Deputy Chairman of the Prisons Board. In *The Frying Pan* Parker categorically states that "Without the permission of Mr Philip Woodfield it would have been impossible to write this book; not only do I thank him for that, but I also gratefully acknowledge his continuing interest and advice" (p.xvi) and to Pickering his thanks are "for contributing the Foreword and for his assistance in many other ways" (p.xvi).

While Pickering and Woodfield became firm supporters of the Parker project, they were senior civil servants and it is difficult to believe that Parker would fully relax in their company. There was a group of contemporaries either in age or who had discovered their interest in crime and other social problems more or less contemporaneously with Parker who probably fulfilled that role more satisfactorily. Tim Cook, a Cambridge graduate much younger than Parker, - who has already been mentioned - was one of the latter group.

Douglas Gibson, a deputy prison governor, then deputy director and head of the Men's Division of the Central After-Care Association, later secretary of the Central Council of Probation Committees, knew the offending field well and was involved in several voluntary after-care initiatives in the 1960s, such as the Circle Trust (which he founded with his wife, Eliane) and as a trustee of Apex Trust which was founded by Neville Vincent. Vincent, who was the secretary of the Central Council of Probation Committees^[21] prior to Douglas Gibson, was a maverick figure who was involved in other important initiatives such as the start of Amnesty International and helping to achieve financial backing for Chiswick Women's Aid. Vincent and Gibson are representative of some of the progressive characters which the 1960s seemed to deliver and from whom Parker would undoubtedly have drawn some inspiration.

Ideas are sacrosanct and Tony Parker was extremely conscientious in pointing to the various sources of his inspiration. Some seem to emerge from beyond his immediate circle of friends and so, for example, *Soldier, Soldier* (1985) is acknowledged as "suggested by Charles Clark, intrigued by the concept of a pacifist undertaking such a book." Charles Clark was Managing Director of Hutchinson. However, on other occasions, external events, such as the miner's strike in the mid-1980s, provided the context of a wider public interest and so Parker in developing *Red Hill* (1986) could relate to his own experience as a miner. Similarly, the Irish troubles produced a potential audience for *May The Lord In His Mercy Be Kind To Belfast* (1993). There is nothing in Parker's background which suggests a direct link with 'the Irish Question', but the issue was then as prominent as ever and he had thought much about it.^[22] Personal experience had to be replaced by other forms of preparation. For this book the considerable bibliography of 92 items demonstrates how important extensive background reading had become for Parker. Certainly there is a sense in which his later projects became harder, both in planning, developing the content and the presentation, with Parker moving some way from the pattern of his first three books which focus specifically on just one person in each.

It is impossible to do full justice in a short article to the range of persons who opened various doors and windows for Parker. While he was described as 'unique' by various obituarists, Parker himself had his heroes, and it is perhaps appropriate that the book published posthumously was *Studs Terkel, A Life in Words* (1997). The almost schoolboyish delight of meeting Terkel had been captured earlier in the Acknowledgements in *A Place Called Bird* (1989) where he enthuses:

"While I was in America I was able to achieve my long-held ambition of going to meet the great Studs Terkel. It was an experience I shall always cherish the memory of: he and his wife Ida extended boundless hospitality to my wife and me, and gave me most generous encouragement in what I was doing." (p.336-7)

Beyond the obvious delight of meeting a great man there is the deep appreciation of his encouragement. Although perhaps different in many ways, these were two men who had firm convictions of their calling.

Margery Parker reflects - "Tony was a determined person - when he set out to do something he would not be deflected. He would do a lot of research - sometimes he had help with this - and pin-point the people who could advise, open doors etc. He then got on to them and not let go. With the earlier prison books this took a lot of confidence and determination. But he did very much appreciate help given."^[23]

Whatever else comes through a reading of his various acknowledgements, prefaces and introductions, there is this sense that he could not have done it all alone. Nobody recognises this more than Parker. However, the range of support and interest was - for this author at least - quite a revelation.

Conclusions

"Parker would - somewhat misleadingly - claim that he had 'no personality'. But beneath his controlled exterior, a passionate resentment of the inequality and unfairness of modern society flared. His interests and sympathies lay chiefly with the underdog or the outsider." (from obituary in *The Times*, 11 October 1996).

The main focus of this paper has not been an intellectual biography of Tony Parker but a much more mundane exercise of probing how an outsider can in some respects become an insider. The notion of 'insider' needs some clarification, for Tony Parker never became part of the establishment, however defined. He became no more part of the criminological establishment than the part of any other 'official' establishment. He remained as perhaps he would have termed it as "a member of the awkward brigade" who did not fit easily into any readily accepted category. Nevertheless, having said that, he did increasingly accrue 'insider knowledge', that is, how to find his way around various ideas and institutions.

There were many people and many organisations, some notoriously resistant to public scrutiny, who allowed Tony Parker in their midst. His network was remarkably extensive. Even just considering the acknowledged sources one can recognise the many contacts he nurtured to develop his series of books. These are, of course, simply a backcloth beyond the actual participants in the books, those who provide the words with Parker as the messenger. They all helped to provided Parker with the wherewithal - intellectual, material, emotional, perhaps spiritual - to pursue his work. He would have been the first to acknowledge that he could not have done the work without such help and, indeed, others. Some known to this author made significant but less publicly acknowledged contributions.

A shadow on the horizon is to ask the hypothetical question of how easily could a Tony Parker emerge and operate today. Curiously an approach like Parker - or in an earlier era, Mayhew - produces no 'school' and few imitators. My own claim in the anthology that Parker's own work is currently both "timely and timeless"^[24] may, of course, be challenged. However, the need remains for the voices of those who are rarely noticed to continue to be heard. Since Parker entered the scene in the early 1960s, publishing has changed, the media generally has changed, the various institutions who opened their doors to Parker have changed and certainly criminology has changed. It remains a moot point whether it would be easier or harder for another Parker to emerge. Hopefully, however, there will still be individuals around who will be willing to give time to such a talent and, where appropriate, open the necessary doors as well as windows.

Notes

¹ *The Guardian*, 5 October 1996.

² *The Independent*, 10 October 1996.

³ *Daily Telegraph*, 6 October 1996.

⁴ *The Times*, 11 October 1996.

⁵ Soothill, K. (ed) (1999) *Criminal Conversations: An Anthology of the Work of Tony Parker*. London: Routledge.

⁶ Morris, T. (1999) 'Introduction' in Soothill, K. (ed.) *Criminal Conversations*. London: Routledge, pp.1-11.

⁷ Smith, L. (1999) 'Only listen ... Some reflections on Tony Parker's methodology' in Soothill, K. (ed.) *Criminal Conversations*. London: Routledge, pp.243-254.

⁸ Op. cit. (p.10).

⁹ Curiously in both *The Guardian* and *The Independent* her name was spelt as 'Marjorie', but I am assured her name should be spelt as 'Margery'.

¹⁰ In fact, in Parker's books the acknowledgements may not just appear under the title of 'Acknowledgements' but may be included in prefaces, introductions etc. The crucial point is whether or not he is attempting to thank someone in his books.

¹¹ In addition, there are persons who are correctly named in the body of various texts. So, for instance, in the 'Introduction' to *The Unknown Citizen*, Parker points "To every person whose

name appears in the text of this book I owe a very great debt for their assistance and their patient and painstaking answers to innumerable questions, and I thank them all" (p.14).

¹² The exception is Charles Clark who was the inspiration behind *Soldier, Soldier* (1985).

¹³ Graef (*The Guardian*, 5 October 1996).

¹⁴ Margery Parker (personal communication). Margery cannot recall the exact date.

¹⁵ *Ibid.*

¹⁶ In *The Guardian* obituary this is printed as 'Oldham Press'. It is remarkable how quickly once-famous names in printing are forgotten even by the infamous proof-readers at *The Guardian*.

¹⁷ Graef (*The Guardian*, 5 October 1996).

¹⁸ The inscription made by Allerton to Parker in a copy of the first edition is equally poignant - "To Tony. I take this opportunity to thank you for a friendship that existed before this book and will continue until I believe in British justice. Yours, Bob." The Parker family generously gave this book to the author as a gift following the publication of *Criminal Conversations*.

¹⁹ Margery Parker, personal communication.

²⁰ *Ibid.*

²¹ The office of the Central Council of Probation Committees at 10 Wyndham Place, London, often had a curious set of visitors and this was the venue where the present author briefly met Tony Parker for the only time.

²² Margery Parker, personal communication.

²³ *Ibid.*

²⁴ *Op. cit.* (Soothill) p.xi.

Appendix: Books written by Tony Parker

*The Courage Of His Convictions (1962) (with Robert Allerton) London: Hutchinson.

*The Unknown Citizen (1963) London: Hutchinson.

*The Plough Boy (1965) London: Hutchinson.

*Five Women (1965) London: Hutchinson. (Arrow Books, London, 1967).

*A Man Of Good Abilities (1967) London: Hutchinson.

People of the Streets (1968) London: Cape.

*The Twisting Lane (1969) London: Hutchinson.

*The Frying Pan (1970) London: Hutchinson (Panther Books, London, 1971; Harper Colophon Books, New York, 1972).

In No Man's Land (1972) London: Hutchinson.

The Man Inside (1973) London: Michael Joseph.

Three Television Plays (1975) London: BBC Publications.

Lighthouse (1975) London: Hutchinson.

The People of Providence (1983) London: Hutchinson.

Walrus Plays for Children's TV (1984) Harlow: Longman by arrangement with the BBC.

Soldier, Soldier (1985) London: Heinemann.

Red Hill (1986) London: Heinemann.

*A Place Called Bird (1989) London: Secker and Warburg (Pan edition published in 1990).

*Life After Life (1990) London: Secker and Warburg (Paperback edition published in 1994 by HarperCollins).

Russian Voices (1991) London: Cape (Picador edition published in 1992 by Pan Books).

May The Lord In His Mercy Be Kind To Belfast (1993) London: Cape.

*The Violence Of Our Lives (1995) London: HarperCollins.

Studs Terkel, A Life In Words (1997) London: HarperCollins.

* Extracts from these books are included in Soothill, K. (ed) (1999) *Criminal Conversations: An Anthology of the Work of Tony Parker*. London: Routledge.

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About the Author

Keith Soothill is Professor of Social Research in the Department of Applied Social Science, Lancaster University. His current research interests are homicide, sex offending, and criminal careers. He has recently edited, *Criminal Conversations: An Anthology of the work of Tony Parker* (London: Routledge, 1999).

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