



**PERFORMANCE COMMITMENT: NEW DEPARTURES OR
THE HISTORY OF A LITTLE MAGAZINE**

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NEW DEPARTURES. Piedmont, Bisley, Stroud, Glos GL6 7BU. *Editor*: Michael Horovitz. *Frequency*: irregular. *Size*: A4 (A5), number of pages varies greatly. *Subscription rates*: vary; have been £1.50 + 50p or \$4 + \$1 p&p; revised price list on request; next issue Nos. 17-20 will cost about £6.00 + postage. *Circulation*: 5000. *Subscribers*: 350, but Horovitz has discouraged them. *First issue*: June 1959. *Next issue*: "Grandchildren of Albion", Nos. 17-20 in 1990.

Together with co-editor David Sladen and with the help of a number of artist-friends, among them Anna Lovell, Cornelius Cardew, John Cage, William Burroughs, Samuel Beckett, Anselm Hollo et al., Michael Horovitz founded his magazine in 1959 when he was finishing his course in Literature at Oxford. He was thereby reviving the old *Departure* first edited from Oxford by John Adlard and Alan Brownjohn in 1953 and its idea of being "a magazine of literature and the arts". Though, Horovitz stated in the editorial-like essay "Way Out", included in *New Departures* No. 1, "and the arts" got left behind, he nevertheless valued *Departure's* consistent high quality of poetry and criticism until the magazine folded in 1957. As the name of Horovitz's magazine implies, it was designed as "a meeting place for those who devise new exits from the closed shop" ¹. In contrast to what he had experienced at Oxford, his aim was "to comprehend all movements in the arts, ie sciences, irrespective of age creed status or lack of: quality remains the sole criterion to gather our effects with care" ².

Establishment critics, in particular John Wain in the article "New Talents, New Directions" published in *The TES*, have argued that it would be "absurd to apply 'literary' criteria to (the) kind of material" ³ Horovitz publishes in *New Departures*. As this magazine is mainly devoted to contemporary experiments and the continuation of poetry's oral tradition, it would indeed be absurd to apply the conservative criteria of the British literary establishment to the post-Surrealism of Gascoyne and Roy Fisher, the oral verse of Mitchell and Logue, the picture-poems

of Kenneth Patchen and Roger McGough, the concrete poetry of Jill Mandrake and Ernst Jandl, and Pete Brown's sound poems, to mention just a few features of the poetry that one encounters in the issues of *New Departures* published in the 'eighties. If these criteria, "derived from (pre-)Georgian linear modes only, continue to set the only acceptable styles, then literature can't function as much more than a sort of nostalgic intellectual game-reserve unto itself"⁴. That sort of hidebound approach seems to continue a tradition of English literary criticism that has "tended to greet the inroads and propositions of most of the international experimental impulses embracing all the arts since 1910."⁵ The magazine's comprehensive approach has been intended to support the renewal of the oral tradition which had been lost and to stress poetry's archetypes from dance and song preceding literacy, abstract thought and printing. To this end, to lift the words off the page, "the last of the troubadours"⁶ started up a performance arts circus called "*Live New Departures*". In the article "Poetry Explodes" Adrian Mitchell describes his involvement in, and fascination with, one of these events:

...poets read their poems, sometimes with jazz, singers sang their songs, short plays were staged, Cornelius Cardew battered pianos with his funny bone, jazz musicians blew their mightiest. And all these things happened, not at segregated poetry recitals, jazz concerts, play readings, but all in the same heap, the same travelling circus. Often it was chaotic and inefficient. ...But the business of all these art-forms rubbing up against each other was exciting.⁷

Immediately consequent on the publication of *New Departure's* first issue Horovitz realized that concert productions were "vital to reinforce the printed texts, which are largely improvisatory —to show that they are not *about* life, as decadent art is, but contain a complete life of their own"⁸. Horovitz and his fellow artists wanted to bring the best in new writing and music to the widest possible audience. When asked on the occasion of "A Celebration of Poetry", a poetry festival held at London's South Bank to celebrate the reopening of the Arts Council Poetry Library in June 1988, to offer his own view of the value of poetry in performance, Horovitz mainly stressed poetry's communicative aspect and its dependence on the poet's performance for the reader to really understand the text thoroughly:

Poetry in public reaches people who might hitherto never open a poetry book at all. Thomas knew what a ham he could be, but his recordings of "Fern Hill", "Do not go gentle" and other of his finest poems have helped me enjoy and understand them on levels I'd never have plumbed otherwise. Without the experience of Eliot's, Plath's, Ginsberg's, Kwesi Johnson's and their peers' idiosyncrasies of pitch, phrasing, intonation and melody, perusers of their texts are more likely to endow them in their own "mind's ear" with false rhythms, preconceptions, expectations, (mis)interpretations... Some things remain that can only be done on the page and others only on stage, but at best they oughtn't to be in conflict, but rather reinforce each other⁹.

What started off with the New Departures Ball of June 1959 and a recital in the Gaberbocchus Common Room, at which Stevie Smith and Michael Horovitz read from their poems accompanied by a piano, and plays by Stefan Themerson and John McGrath were directed by Billy Jay and Anthony Page respectively, culminated in the massive Poetry International at the Albert Hall on 11 June 1965 at which the Americans Gregory Corso, Lawrence Ferlinghetti and Allen Ginsberg were joined by many British and European poets. This spectacular and strange poetry festival attracted an audience of more than 7000 people, the atmosphere being one of “pot, impromptu solo acid dances, of incredible barbaric colour, of face and body painting, of flowers and flowers and flowers, of a common dreaminess in which all was permissive and benign”¹⁰. In 1968 Horovitz was able to review proudly the success of “*Live New Departures*”: “In eight years we’ve mounted some 1500 shows—involving spoken poetry with jazz, plays, mime, new music, electronics, speeches, film/light/sound projections, sculpture, dance—and with all manner of people and places, many of them hitherto barren of arts.”¹¹ But whereas Jeremy Robson, one of the first large-scale organisers of poetry and jazz events, had a strong preference for written poetry and tended to have written interludes of jazz played to attract a bigger audience, Horovitz regarded jazz as “underground movement, living mythology and international language”¹². In 1962 Horovitz devoted the fourth issue of *New Departures* to “Jazz & Poetry”, in which he traced the history of this development and outlined the differences to Robson’s stance: “Jazzpoetry is not a formula or a gimmick for Pete Brown and myself,... but grows naturally from our lives. Like many wordmongers today, we devote more to digging sounds than to scanning lines.”¹³ Horovitz agrees with Joyce that language is a medium capable of suggestion, implication and evocation. Minds don’t think in sentences, nor feel in ideas but in unconnected images and sounds, which has to be expressed with a language that is an esperanto of the subconscious.

Horovitz has done a lot to help bridge the gulf between British and American poets and poetics. He encouraged his English fellow poets to develop an intuitive grasp of open forms, which are more commonly associated with American poets:

... the use of ‘measure’ & ‘the variable foot’ (Wm Carlos Williams, Corso); ‘spontaneous bop prosody’ (Kerouac & Ginsberg); ‘composition by field’ in which ‘one perception leads immediately to a further perception’ (Olson), ‘form is never more than an extension of content’ (Creeley), and the text an illuminated map of the author’s breathing, a score for ‘the articulation of the total sound of the poem’ (Pound)—often more or less a single long breath (Whitman)¹⁴.

According to the magazine *City Limits*, the roll of contributors to *New Departures* “gathers its strength from an international, interracial and intersexual diversity”. This is especially true of the issues of *New Departures* published in the ‘eighties, that is starting with issue No. 12, which is a special anthology issue on the occasion of the celebration of the first Poetry Olympics launched from Poets’

Corner, Westminster Abbey, on September 26, 1980. After the reading circuits had closed down in the second half of the 'seventies, Horovitz tried to get together a worthwhile quorum of poet-readers not only to revive the 'great time' of the two marathon readings at the Royal Albert Hall, but also to assemble overdue followups to his Penguin-anthology *Children of Albion*, which was subtitled "Poetry of the 'Underground' in Britain" and contained work by more than forty poets born after 1935. Issue 12 partly recorded this huge international poetry event by featuring Samuel Beckett, John Cooper Clarke, Gregory Corso, Seamus Heaney, Michael and Frances Horovitz, Ted Hughes, Ernst Jandl, R.D. Laing, Edward Limonov, Kathleen Raine, Stephen Spender, Anne Stevenson, Heathcote Williams and messages from Andrei Voznesensky and Yevgeni Yevtushenko. Horovitz's aim was to apply the multinational Olympic idea in its essentially non-competitive essence to poetry. For Horovitz the Olympic idea and the torch especially are steeped in poetic resonances, in particular Ginsberg's "Poet is Priest", and Blake's *Elijah* and true image of the Ancient Bard. Further Poetry Olympics events, mostly held at The Young Vic, were recorded in the A4 issues nos. 14 and 15 published in 1982 and 1983 respectively and including work by Beckett, Déguay, Gascoyne, Ginsberg, Hamburger, Holub, Huchel, McGough, Patten, Pickard, Grass, Hockney, Hughes et al. *New Departures* 13 was an all-British issue published in memoriam John Lennon and others in 1981. By reacting to the death of a hero of popular culture, this special "Lucky Dip at the Crack of Doom" issue continued Horovitz's policy "to seek to move poetry back into the public arena"¹⁵. It has only been with special issues featuring his wife's and his own poetry that Horovitz has abandoned the anthologising approach. In 1970 he published *The High Tower. Poems 1967-69* by Frances Horovitz as *New Departures* 6. The next year when he still intended to publish the double issue Nos. 7/8 separately, he followed it up with his own *Love Poems* as *New Departures* 9. The latest issue of the magazine published in 1984 is a commemoration of the editor's late wife titled "A Celebration of and for Frances Horovitz". This pamphlet includes six of her favourite poems from her second book *The High Tower*, and a further twenty-three uncollected poems from every phase of her poetic development as well as photographs, drawings, and tributes from her fellow poets such as Kathleen Raine, Jeff Nuttall et al. Reviewing this booklet together with *Snow Light, Water Light* for *The Spectator* Peter Levi praises her "perfect rhythm, great delicacy... a thrilling sense of history an archaeology"; and by making "one believe in the reality of love... her poetry does seem to me to approach greatness."¹⁶

Maybe the most interesting production of *New Departures* so far has been the quadruple "Big Huge" issue nos. 7/8 + 10/11 published in 1975. It was originally meant to be the 10th-anniversary issue of the magazine. Its 240 pages contained work by 67 contributors in an encyclopaedic approach to little magazine editing. Horovitz wanted to bring together all the people who had been involved in experiments with oral verse in the previous decade and to bridge the gap between them and the younger generation that continued to reaffirm the values of the work and ideas of the "Children of Albion". This reunion anthology is introduced by a

programmatic foreword summing up Horovitz's work and that of his fellow poets over the past 16 years and outlining his poetical and critical stance in a vast excursus. This issue in particular testifies to its editor's ambition to stress the affinities between the arts in that it includes jazz notes, photographs and a lot of graphics by some very brilliant artists, such as David Hockney, Ron Kitaj, Tom Philips and Colin Self.

Beginning with the first issue Horovitz has always taken his place in the tradition of literature and acknowledged it in his various editorials by including numerous quotations from and references to Blake, Coleridge, Hopkins, Keats, Dylan Thomas, Walt Whitman, W.C. Williams and Ginsberg. Tentatively to explore new ways forward, not without reference to older routes, has been Horovitz's and his magazine's motto: "there is little form in a protest bred on pure reaction... our road is open for recreation—to real literature—in every age the one free point of departure, barring old bitings of back and feeding hand"¹⁷. *New Departures* has helped to reaffirm seemingly long-buried springs of creativity. In providing an overview of experimental styles this magazine will have, in thirty or so years time, substantially contributed to literary history, because it has successfully tried to bring together strands of literature which are, in various academic circles, still barred from being recognized as serious literature, in an era of dissolution and atomisation.

In reviewing *New Departures* in the aforementioned article published in *The TES* John Wain arrived at the conclusion that according to the magazine "The criminal and the drop-out are holy; anyone who is actually helping society to function is 'establishment' and therefore sick, evil, not part of the human race."¹⁸ Thereby Wain sparked off a discussion with Horovitz, who responded to this criticism with an open letter. The latter concurs with Chekhov's commission to writers to intercede for the guilty. He believes that works of art stand or fall on intrinsic merits, such as pacifism, social implications and political passion. Littérature engagé should touch on, for example, criminality and alienation and present these elements without sanctimoniousness in realistic detail. Socially committed and politically engaged poets are helping society to function—"albeit by tilting and railing against the grain of society's most destructively received gospels."¹⁹ Via the pages of *New Departures* and innumerable reviews and open letters in various little magazines, literary periodicals and newspapers Horovitz has continually voiced his most personal responses to literary and political agendas, his distrust of politicians and of all kinds of establishments, but he has also articulated an affirmation of internationalism and libertarianism. Though his own poetry only recently earned him recognition among establishment critics with his *Midsummer Morning Jog Log*, which was even recommended by the Poetry Book Society in 1986, Horovitz became well-known as the enfant terrible of the literary world with his seemingly never-ending verbal attacks against the Arts Council of Great Britain, which he regards as "very limited" and "nepotist", with its rather strange policy that "gets people on the panel to award the money, which isn't very much anyway, to themselves"²⁰, and, in the past few years, against establishment anthologies, such as Edward Lucie-Smith's *British Poetry Since 1945*, *Hard Lines 2* edited by Alan

Bleasdale, Ian Dury, Fanny Doobes and Pete Townshend, and, in particular, *The Penguin Book of Contemporary British Poetry* edited by Blake Morrison and Andrew Motion, which he regards as a purely promotional book for university wits and literary hustlers that wants —and to a certain extent it already has been successful— to put the officially received bible, that is A. Alvarez's *The New Poetry* from 1962, in the shade. It is the “genuinely revolutionary, working-class, non-conformist, non-Caucasian, non-intellectual —even uneducated— voices”²¹ that are, in Horovitz's opinion, glaringly omitted. *Angels of Fire*: “An anthology of Radical verse in the '80s”, whose contributions cover a wide range of radical verse including work by Jay Ramsay, Sylvia Paskin, Jeremy Silver, who also functioned as the editors, Bill Griffiths, Valerie Bloom, Tony Lopez, Gandhi vs. the Daleks, John Agard, Grace Nichols, Mahmood Jamal, Michèle Roberts, Lindsay MacRae et al., received a warm welcome from Horovitz in “Barricades Unbound” and so too will, I think, the recently published anthology *The New British Poetry* edited by Gillian Allnutt, Fred D'Aguiar, Ken Edwards and Eric Mottram²². It was in an interview published in 1980 that Horovitz expressed his intention to assemble a sequel to *Children of Albion* for Penguin titled *Children of Albion Revisited* or *Voices and Visions of Albion* which “will cover the ground of the new British poetry pretty comprehensively for a decade or two.”²³ Though this plan did not materialize at the time, Horovitz took it up again in early 1986 and extended his original plan to a series of anthologies, of which the first volume was to be published as the double issue *New Departures* Nos. 17/18 by midsummer 1986. Due to financial circumstances the date of publication had to be postponed for another four years, the anthology as quadruple issue *New Departures* Nos. 17-20 being due now for 1990. *The Grandchildren of Albion* anthology is to highlight the latest generation of poets, born between 1948-1971, whose work can be characterized by humour, passion and music, a sharp political awareness, and outspoken opposition to racism, sexism and war. The editor wants this anthology to embrace a representatively energetic diversity of black, feminist, regional, internationalist, experimental and radical extremes. The contributors include Valerie Bloom, Zoë Brooks, John Cooper Clarke, Carol Ann Duffy, Ian McMillan, Tony Marchant, Bardo Sparkes, Benjamin Zephaniah, John Agard, Adam Horovitz, Mahmood Jamal, Attila the Stockbroker, Pat Condell, Fiona Pitt-Kethley et al.²⁴

Though *New Departures* has functioned almost as an antidote to the literary establishment as it is represented by Penguin, Faber & Faber, OUP and by bigger Arts Council-sponsored magazines like *Poetry Review*, *The TLS*, *London Magazine* & c., its reception history has been quite exceptional, because —in contrast to what one might expect— it has not been, like most little magazines, totally ignored by establishment critics. *The TLS*, for example, dubbed *New Departures* “the most substantial avant-garde magazine in Great Britain” in 1963. On the other hand, *New Departures* is not among the little magazines reviewed in the *TLS* between 1964 and 1984, which has to be rated as a major omission. Those who are sympathetic to the magazine have tended to be contributors to various issues or participated in one of the Poetry Olympics events. Adrian Mitchell writes in *The Listener* that

“Horovitz has done one hundred times more than the Arts Council of Great Britain to encourage poetry in this country”²⁵ and, in an attempt to describe the magazine itself, he says that it “did not smell anything like a university. It came out of the bohemian colonies of Europe and America, colonies which have probably always existed but have only recently expanded so rapidly and exchanged so many citizens that bohemia has had its name changed to the Underground.”²⁶ One of the characteristics of *New Departures* is its irregular appearance; that is why even its editor has discouraged his subscribers. The late Bryan Johnson wrote about the hazards of an enterprise such as *New Departure* in *The Observer*:

The continued existence of little magazines is almost always governed by the length of time someone is prepared to subsidise them... After their demise they may become collectors’ items and may be seen in significance and influence far beyond their original limited circulations. *New Departures* unfortunately appears wildly irregularly even for a little magazine... It’s a quarterly so far-out that it only appears about once every four years!²⁷

The main cause for the aforementioned irregularity of appearance has been the editor’s lack of finances, as he has been running his magazine with scarcely a penny subsidy for almost thirty years. In what he calls “Instead of an Editorial” published in issue No. 15, Horovitz argues that the Arts Council Literature Panel guarantees subsidy only to an inter-related élite of magazines —*London Magazine*, *PN Review*, *Agenda*, *Encounter*, *The London Review of Books*— with a closed circuit of contributors. That is why Melvyn Bragg in *Punch* calls for the foundation of an Alternative Fund to provide special project subsidy for those “provenly serious, provenly consistent, and quite sufficiently aware of the modern pantheon...: but anti-Establishment.”²⁸ Almost one year earlier Horovitz and Robert Vas Dias had described the mistreatment of little magazine applicants by the Arts Council and the Greater London Arts Association in two letters apiece under the heading “Subsidizing Magazines”. Both of them agree on the central dilemma faced by little magazines and small presses in Great Britain, which is that by publishing “unfamiliar, nonconformist, experimental and adventuresome work”²⁹ they are bound to face these arts bodies’ hostile attitude towards supporting innovative writing. Following up Horovitz’s warning that “the rivers of raw material ‘at home’ are that much more likely to stagnate, or dry up altogether”, Vas Dias comes up with the suggestion that the entire Literature Panel be rotated every year to make it more representative of the great diversity of magazine and little-press publishing.

In Brian Merrikin Hill’s view, *New Departures* is quite exceptional among little magazines in that it has no fixed critical stance, which does not restrict it from embracing a great variety of literary stands, one reason why it can appeal even to non-poetry-readers. Referring implicitly to the same aspect Lorna Sage states that Horovitz seems “anxious to include every kind of excluded thing (The Rest of the World versus Penguin)”³⁰ or, in other words, that Horovitz is developing an élite of his own choice and a sort of counter-Establishment. Horovitz comments that he

includes “just the BEST of the MASSES that are excluded”³¹. With *New Departures* Horovitz has provided a platform and vehicle for younger artists to move with that is quite unique among little magazines. It is quite often the case that one may not agree with Horovitz’s choice of poems but, I think, Brian Merrikin Hill summed up the magazine’s importance appropriately:

Here is a magazine with an urge that is pro-life, possibly bewildering in its variety and displeasing to academic timorousness, but at least not hide-bound and involved in the pompous trivialities of the commercial hype-factory that makes poetry marginal instead of being the song of the world³².

Notes

- ¹ M(ichael) H(orovitz): “Way Out”. *New Departures* 1 (1959): 94.
- ² Ibid.
- ³ John Wain: “New Talents, New Directions”. *The TES*, 4 Feb. 1983: 27.
- ⁴ Michael Horovitz: “An Open Letter to John Wain and the British Literary Establishment”. *The TES*, 20 May 1983: 26.
- ⁵ Ibid.
- ⁶ This is the title of an interview with M. Horovitz conducted by Eric Baizer & Richard Peabody published in *Gargoyle* 14 (1980 - Washington D.C.): 33-36.
- ⁷ Adrian Mitchell: “Poetry Explodes”. *The Listener*, 14 May 1970: 643.
- ⁸ M. Horovitz: “Live New Departures”. *New Departures* (Jazz & Poetry Special) 4 (1963): 25.
- ⁹ Kevin Jackson: “The Power of Speech”. *The Independent*, 10 June 1988: 12.
- ¹⁰ Jeff Nuttall: *Bomb Culture*. London: MacGibbon & Kee, 1968: 192.
- ¹¹ M. Horovitz: *Children of Albion*. Harmondsworth: Penguin, 1969: 321.
- ¹² Ibid.: 328.
- ¹³ M. Horovitz: “Live New Departures”: 45.
- ¹⁴ M. Horovitz: “Foreword”. *New Departures* 7 + 8 & 10 + 11 (1975): xxv.
- ¹⁵ R.J. Ellis & Geoffrey Soar: “The British Little Magazine Scene: A Literary Mosaic”. *Strange Lime Fruit Stone Supplement* (Spring 1982): 11.
- ¹⁶ Peter Levi: “A Swan’s Song”. *The Spectator*, 15 Sept. 1984: 31.
- ¹⁷ M. Horovitz: “Way Out”: 97.
- ¹⁸ J. Wain: “New Talents, New Directions”: 27.
- ¹⁹ M. Horovitz: “An Open Letter to John Wain and the British Literary Establishment”: 26.
- ²⁰ Eric Baizer & Richard Peabody: “Last of the Troubadours”. *Gargoyle* 14 (1980): 36.
- ²¹ M. Horovitz: “The Dull Harvest of Maggie’s Farm”. *The Democrat* (Feb. 1983): 37.
- ²² After the completion of this essay on *New Departures* two letters to the editor by Michael Horovitz were published in the *TLS* (July 29-August 4 and Sept. 16-22, 1988) complaining about, in Horovitz’s view, Grafton-Paladin-Collins’s exploitativeness as exemplified by their anthology *The New British Poetry 1968-88*. He accused the aforementioned publishing house of widely ignoring the Society of Authors/Publishers Association recommendations on poetry fees. In a letter purporting to answer Horovitz’s of July 29-August 4, Nick Austin, Publishing Director of Grafton and Paladin Paperbacks, instead of making an attempt at invalidating Horovitz’s accusations of dishonest business practices, argued that “the world, like it or not, moved on from the grand days of patronage. I would submit respectfully that most successful writers, be they poets, novelists, playwrights or authors of the many varieties of non-fiction, have recognized since long before the reign of Grantham’s Daughter that livings have to be earned.” (*TLS*, Aug. 26-Sept. 1, 1988: 931) In his reply Horovitz maintained that “I don’t think ‘the world’ owes poets a living any more than it does to publishers, printers, legislators or accountants —or any less; but I do think sanctimoniously monetarist pirating of literature deserves

the opprobrium of the literary community. If writings are considered worth putting into a collection and advertising to the reading public, how should they be paid for but at the agreed professional rate?" (*TLS*, Sept. 16-22, 1988: 1017).

²³ E. Baizer & R. Peabody: "Last of the Troubadours": 33.

²⁴ In a recent letter, August 14, 1989, Michael Horovitz outlined the future of *New Departures* in the 'nineties:

"For nearly two decades now I've been contemplating, gestating and assembling a sequel (and more recently, a series of sequels) to the anthology *Children of Albion: Poetry of the 'Underground' in Britain* I edited for Penguin Books in 1969.

"Unhappily, though Penguin, and then Picador and other publishers, claimed they wanted to bring out such an anthology edited by me, they refused to support this claim with a budget that would mean each poet-contributor would be paid more than a bag of peanuts. When the infamously narrow and incestuous Morrison-Motion Penguin *Contemporary British Poetry* appeared in 1982, the need for collections to expose and counter its attempted takeover and carve-up of the entire field felt all the more urgent, and I planned a series of anthologies expressly to answer and replace it.

"More happily, a number of other anthologies have appeared since then which help to redress the imbalance—notably James Berry's *British-Westindian News for Babylon*, the radical-performance *Apples & Snakes* and *Angels of Fire* hymn books, the Women's Press's *Dancing the Tigh trope*, Andrew Crozier and Tim Longville's *A Various Art*, and the Paladin *New British Poetry*. Each of these has its limitations, some of which I mentioned in the course of welcoming them in reviews and articles: *News for Babylon* and *Apples & Snakes* in *Stand Magazine* 26.4 (Autumn 1985); *Angels of Fire* in *Books & Bookmen* (April 1986); *Dancing the Tigh trope* in the *Spectator* (15 August 1987); *A Various Art* in *The Independent* (7 Jan. 1988) and *The New British Poetry* in *The Guardian* (23 Sept. 1988), the *TLS* letters columns on July 29 and Sept. 16, 1988, the *Poetry Review* (Winter 1988/89), and the little mag journal *PALPI* 21 (Jan. 1989)—but the drawbacks of each are minimal compared to their healthful aspects, uninformed wider readership by the massive distribution and near-canonical repute of Penguins.

"In the wake of Frances Horovitz's premature death in 1983, and many difficulties in our son's and my lives, it was impossible to get started on further *New Departures* apart from the little *Celebration* booklet (*New Departures* 17) I felt essential, in the spirit of Willy Loman's widow at the end of *Death of a Salesman* ("Attention must be paid")—till now. Since no commercial publisher has pledged any real commitment, I'm producing the first of my projected alternative anthologies myself, to be followed I hope by a sequence of further volumes to reinforce and complement it. So, to make up for not appearing for seven years, the next issue of *New Departures* will be a 300-page double-double number (*New Departures* 17-20) in square-backed thread-sewn book format, to be published in the spring of 1990, called *Grandchildren of Albion: a New Departures Book of Contemporary British Poetry, Volume One - New Voices*.

"Ted Hughes wrote of the original *Children of Albion* that 'for me it was full of surprises, real new beginnings', and much the same will I think be true of this gathering from the next generation of experimental, protest and performance poets. It contains a substantial selection from the work of thirty, born between 1947 and 1971, who have been among the most alive and kicking around the UK, with consequent emphasis on humour, passion and music, an incisive social and political awareness, and outspoken opposition to racism, sexism, war, philistinism and other pollutions. It embraces an energetic diversity of black, Asian, feminist, regional, metropolitan, rural, communal, internationalist and heterodox extremes, and includes wordsounds by John Agard, Attila the Stockbroker, Valerie Bloom, Don Carroll, Merle Collins, Pat Condell, John Cooper Clarke, Carol Ann Duffy, Gandhi vs. the Daleks, Mahmood Jamal, Adam Horovitz, Ian McMillan, Lindsay MacRae, Tony Marchant, Geraldine Monk, Grace Nichols, Rosemary Norman, Ben Okri, Andy Pearnain, Fiona Pitt-Kethley, Elaine Randell, Michele Roberts, Ifigenija Zagoricnik and Benjamin Zephaniah—and it will be lavishly illustrated with appropriate graphics, drawings and reproductions of artwork, some by the poets and others by sympathetic and accomplished artists and photographers. It will cost about £6.00 or \$20.00, plus postage."

²⁵ A. Mitchell: "Poetry Explodes": 643.

²⁶ *Ibid.*

²⁷ Quoted in M. Horovitz: "Foreword". *New Departures* 7 + 8 & 10 + 11 (1975): xix.

- ²⁸ Melvyn Bragg: "Dear Departures". *Punch*, 27 July 1983: 49.
²⁹ M. Horovitz: "Subsidizing Magazines". *TLS*, 11 June 1982: 642.
³⁰ Lorna Sage: "Behind the Lines". *TLS*, 28 March 1986: 330.
³¹ Comment by M. Horovitz on a photocopy of the article listed under footnote 28.
³² Brian Merrikin Hill: "Greetings to Michael Horovitz". *Pennine Platform* 12 (Feb. 1985): 17.

Further reading on *New Departures*

- Martin Booth: *British Poetry 1964-84: Driving through the Barricades*. London, Boston et al.: Routledge & Kegan Paul, 1985: 72-74 104 and 257.
 R.J. Ellis: "Producing the Poem: U.K. Little Magazines - A Second Survey (Part I)". *Serials Review* (Winter 1984): 17.
 Nigel Fountain: *Underground*. The London Alternative Press 1966-74. A Comedia Book. London, New York: Routledge, 1988: 6-18.
 Robert Hewison: *Too Much*. Art and Society in the Sixties 1960-75. London: Methuen, 1988: 95-96, 101, 112-113.
 Stuart Laing: "The Production of Literature". *Society and Literature 1945-1970*. Ed. Alan Sinfield. The Context of English Literature. London: Methuen, 1983: 121-171.
 Laurence Marks: "Poet of Olympian Ideal". *The Observer*, 4 Dec. 1983.
 Geoffrey Soar and R.J. Ellis: "Little Magazines in the British Isles Today". *British Book News* (Dec. 1983): 730.
 Bardo Sparkes: "Michael Horovitz and His Ragged Clowns". *Stride* 27 (1987: 19-22.