

THE DRIFT

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Channeling the socialist monthly [The Masses](#) (1911–17), [The Drift](#) (2020–) is a quarterly (oops, triannual) magazine of culture, politics, and literature, operating as a 501(c)(3) and helmed largely by twentysomethings with bulging clip files (David Schurman Wallace was a fiction editor at the *New Yorker*). Contributors have an angle (read the preambles), relevant experience (film editor Blair McClendon on manipulation in documentaries), and a sense of humor ("My Ancestral Home, the Mall"). The perspectives may smart, but they're reasonable (Sophie Haigney on Chelsea Clinton's children's book *She Persisted*, as if all Harriet Tubman needed was persistence). The generation that's been [left holding the bag](#) has a lot to say. On ending war: "pivot to a kind of human solidarity beyond borders" (Moyn, 16). On social issues and health policy: 'rona among the incarcerated, vulnerable and dependent (Williams, 19). On workers' rights: Amazon and the United States Postal Service, symbiotic or parasitic? On grammar: capping black limits possibilities, as if blackness is a single circumstance and race isn't a construct. On capitalism: "a way of organizing nature" (Moore, 120). On the taboo topic of intragroup inequality: many, but not all, millennials will inherit wealth. This issue's Mentions column includes 150 or so-word reviews of the Sleepcast app; the shelters on the reality / survival TV show *Alone* (2015–); a commercial for Mucinex; and the online [list of books read by Art Garfunkel since 1968](#). *The Drift* reveals anxieties and catalogues absurdities. I expected superior writing; I read superior thinking. —Lisa Thaler (author, *Look Up: The Life and Art of Sacha Kolin*), 18 April 2022