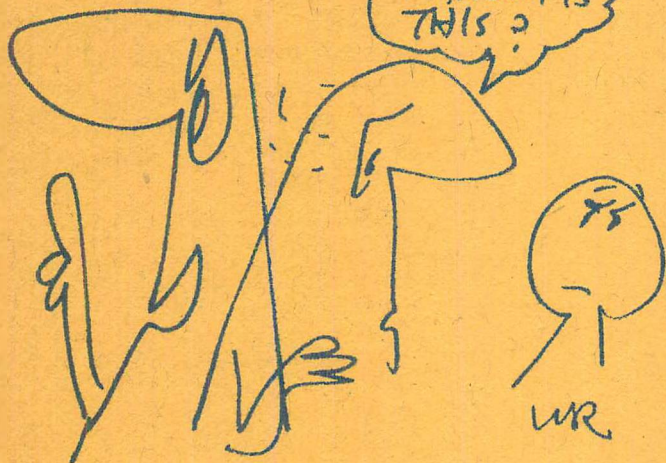


THIS FANZINE IS  
**BOFFO**  
BIG-TIME! SUPERB!  
THE **IN** FANZINE  
OF... OF...

HEY, KID, WHAT  
NUMBER  
FANDOM IS  
THIS?



GARY FARBER'S





BUT DID YOU REMEMBER

THE MILK DEPARTMENT: I'm back to doing a general distribution fanzine. I'm somewhat older since the last time. The last DRIFT was in the summer of 1977. It had a Walt Willis reprint, a Susan Wood reprint, a new piece by Aljo Svaboda and numerous pages by myself. It had a hand-stencilled Ross Chamberlain cover, and much good artwork within, particularly by Stu Shiffman. Only a few copies were distributed by hand or mail due to pecuniary losses at the time. Now, I find that 1 page is missing from my stacks of uncollated sheets, and I don't have the stencils anymore. Since I don't think very highly of certain portions anyway, it will remain Lost.

YES, BUT ALL I COULD FIND I wonder if fandom is still around. Fanzine WAS NON-FAT DRIED MILK : fandom, in particular. Oh, I still get fanzines, to be sure. Not as many as I used to, but quite a few. Mostly they're piss-poor. Running down Mike Glycer's fanzine poll and his best of the year recommendations I see only a few fanzines I haven't seen this year (AYE-WONDER, TWLL DDU, and GROGGY TALES). Judging from Brian Earl Brown's WHOLE FANZINE CATALOG and the few other fanzines with pretenses towards fanzine reviews, I still seem to get or see other people's copies of almost every fanzine with any sort of claim to excellence. It's disappointing. It is even pitiful. Don West, a British critic whom I respect even if I occasionally disagree with one or two of his premises, said in a recent TRIODE:

"This isn't to say that the US product is downright bad. The standard of production is generally much higher than here, and very often the contents are better than some of the awful crap available in these parts. But you can't tell the bloody things apart. They're all so laborious -- so dumbly earnest or heavily humorous -- that you feel like going off and taking up knitting for a bit of excitement. Even what they are pleased to think of as fan-fueds are about as thrilling as watching two anaesthetized slugs try to trample each other to death.

The poor sods seem to be suffering from terminal constipation." Sadly, I can't bring myself to disagree with West about the current state of US fandom. There are a few exceptions. MOTA is still mildly entertaining when it comes out -- but it seems to have at least temporarily sunk considerably below the heights it reached in 1976 with James White, LeeH, BoSh, Ted White, Tom Perry, etc. Mike Glycer, although occasionally causing me to wonder if we live in alternate universes, does an entertaining newszine in FILE 770. It is much more along the lines of what I'd do than, say, KARASS ever was. Several small circulation semi-apazines are fun, such as Simon Agree's and Bruce Townley's. But how can Glycer declare

#### COLOPHON

DRIFT #4 is produced in May of 1979 from 602 12th Ave. E., Seattle, WA 98102 which is a new address to most of you, so Take Note. It is done to the accompaniment of clear sunshine sifting its way in the open windows. The Cascade mountains are Pretty. I can see for Miles and Miles. Our phone number is 206-324-9857. This is still a Continuous Publication and remains UnNumbered. If you have hopes of finding out yet more information, I suggest you try the "text". Printed on the Plurabella Press. Housemates & aides: Kathi Schaefer & Anna Vargo. This fanzine is Not Generally Available. However. There are some things that can tickle me sufficiently to activate my Whim, and give you a copy. You'll have to guess at those. Be informed, though, that this fanzine, unlike others is not available for used geese, nose mucous or ant hair.



a year in which even he says none of the fanzines he considered the top had more than 3 issues can be "vintage year".

Consider his Top Five, and then some.

MYTHOLOGIES did one issue and folded.

JANUS, to my mind, while very good is flawed when considered in this type of reckoning thru no flaw of the zine itself. Specifically, it receives University funding (if I'm mistaken about this, I apologize, Jeanne, Jan) and is distributed in bookstores. While this changes the quality of the zine not at all, of course, it does lessen its claim to being a pure fanzine certainly. I think JANUS has moved over to being more in the category of semi-prozine that LOCUS and SFR are in. I will still enjoy the zine and read it with pleasure; other fanzines, however, are done by individuals out of their own pocket, without the resources of an academic group to draw on. My remaining substantial criticism of JANUS is that it is uneven. The same issue that will reprint a brilliant Chip Delany speech will have absolutely crap fanzine reviews. A good interview with Suzy McKee Charnas will be right next to a very superficial movie review. Too much poor or turgid material will be run thru with the good pieces, with the resulting impression two or three fanzines have been collated together. There is little sense of a consistent style in the written content, although the overall layout helps you not notice that.

TWILL DUU I have not had the ineffable joy of perusing. In fact, I've never even seen a copy, so it could all be a load of unreadable junk for all I know. However, enough people whom I at least semi-respect have uttered words of praise about it, so I'll give Dave Langford the benefit of the doubt.

MAYA is all very well, Rob, but once a year isn't enough to qualify as real in my book.

FOUR STAR EXTRA has had a few good pieces, perhaps one or two excellent ones, and is very smoothly done in appearance. It is refresashing, in that sense, to see a zine done by people who know what a fanzine is and what they're doing. Unfortunately, they come off as too bland and laid back, I'm afraid. It doesn't compare at all well to an average (or poor) QUIP, a good FOCAL POINT, a good RATS!, an inferior POTLATCH or even a TANDEM. They're all capable of better work, and the standardized format of FSE seems to allow the four to settle into a dull groove, churning out filler for the most part. The system that I imagine is designed to make it easy on them, and give it a class look ends up producing no surprises, no innovations. It becomes boring, overall. All are capable of doing truly excellent, even extraordinary fanzines, but this isn't one of them.

DON-O-SAUR is an okay little personalzine with delusions of grandeur. To give Don C. Thompson the benefit of the doubt, perhaps the delusions of grandeur are in the minds of the people praising it so. However, it should not in any sane scale of fandom be rated as anything more than a somewhat above average personalzine of the "personally revealing" type. One that is almost nonexistent in its non-frequency now, and that seems to have been straining for effect for some time, too.



SIMULACRUM is folded, so I'll spare Victoria my trods on her toes, save to note the nonsense of Mike Glyer's statement that, "Wayne is the most exacting master of the mimeographic medium fandom has ever seen...". Letting alone the possible contention that today Taral is quite possibly as good as Victoria, one simply has to think of how much more color Bill Donaho used in HABBUKUK, or Dean Grennell's exactness with pure blue in GRUE's of an earlier age. Arnie Katz has done some fine mimeography, and has a better sense of layout, I think, than Victoria has demonstrated up to now (checkout the elegance of the cats in TANDEM 1). Think of Terry Carr. Ray Fisher's ODD had better or equal mimeo. Dick Eney was good. Finally, there is simply no comparison between Victoria and Ted White. Ted is far and away the infinitely superior to Victoria in layout, use of mimeo tools, innovation, clarity of reproduction, use of color and any other standard you can think of. Look thru a run of STELLAR, Mike and see if you can tell me the same thing.

RUNE went almost to the point of being a crudzine after David Emerson's interregnum, floated back up to being mediocore, and is now improving. The recent transcript of the Minicon panel on Minn-stf's founding was an excellent starter-of-hope for a resurgence in RUNE's quality. So far, though, it remains no more than average -- thrown together with more enthusiasm than skill.

And so on. I don't mean to be picking on Mike Glyer -- he just provided the list, and some handy comments to shoot at. His was the newszine that is available. When a fanzine like MAD SCIENTIST'S DIGEST is reputed to be a best of the year, I find myself almost unable to come up with arguments as to why I should degafiate. For Brian's sake I'll say that MSD is quite an okay little fanzine. I read it and enjoy it. He even experiments (which I think is a Good Thing). Brian is one of the brightest newer fans, and is doing a lot to help things. But MSD is nothing more than what the "average" fanzine of even 6-7 years ago was, let alone any "golden age of fandom", or comparisons to SKYHOOK, HITCHHIKE, WARHOON, LIGHTHOUSE, etc. It is nothing more than what an "average" fanzine should be. That it should be considered a top fanzine of the year by anyone simply shows how levels of quality have sunk. Even Glyer seems aware of this in some subconscious way when he says, "I tend to feel that Pelz underestimates the quality of his fanwriting, perhaps because his 'career' in fanzines stretches back to the days when fanwriting was measured against Willis,..." Damm straight. Pelz is a good writer, even a Very Good writer and in today's fandom is excellent. But the bell-curve has contracted. The average fanzine of today has higher standards than the average fanzine of 20 years ago, but the better zines of today barely compare with the better zines of 20, and 10 years ago.

I see two main faults in the general run of today's "fanzines". One is a sad decline in intellectual standard. To compare even a METANOIA from 1972 with a LAN'S LANTERN is to weep. One is casually, but carefully laid out, and filled with intelligent people conversing in the English language about interesting or amusing matters, and the other is a mediocore piece of pro-worship with a lettercolumn whimpering its need to be edited. The decline in intellectual power of lettercolumns is a sure sign of a declining fandom.

The other main flaw is a lack of interaction. Most of today's fanzines could be produced in a total void. They show no realization that they exist in a fannish context. There is little interaction



between fancircles (yes, I know the exceptions), and little awareness is demonstrated in the fanzines of the heritage they should be drawing on. I say, "should", not out of an obsession with fanhistory, but out of the conviction that it is the uniqueness of the fannish context that makes most fanzines interesting. It is thru the interchanges of comment and criticism between fanzines (and their circle of loccers) that growth and improvement come. There is a synergetic effect that arises from conflict of ideas. Worst of all, with no really good fanzines to emulate, and no talk of why the older ones were good, there is no reason for new fanzines to try any harder. New faneditors think, "I'm doing the best fanzine I've seen, why should I try harder?". When they get praised for it, forget it. If they could look at a run STELLAR, INNUENDO, WARHOON, or even a JESUS BUG (one of my personal favorites), a POT-LATCH, or even a BOONFARK (the second issue was really excellent, Dan), they'd crawl under a rock in shame, and I hope, crawl out and start caring enough about what they're doing to throw out bad material, not print carelessly run off pages, and edit their lettercolumns. They might even decide not to do a fanzine unless they could do a good one.

~~And we'd all be happier for it.~~

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 "I made some mention of Boyd Raeburn being asked to participate in a panel on fannish history, and Walt said, "So Boyd Raeburn is considered an old-time fan now?"

"Yes," I replied. "Whole generations of old-time fans have sprung up after him."

John D. Berry  
 EGOBOO 13

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 AS I WAS SAYING... This issue is going outmostly to old friends who probably have started to theorize that I had died. It will go in trade to people who have sent me Things, and will go to those from whom I wish to Get Things, such as publications, letters, articles and such. It will also go to a few others for the Hell of it. I've been fairly well bored with fandom for quite some time; why then do I publish this now? Well I don't look to fandom for intellectual stimulation -- bookstores, the library and the rest of Real Life provide most of that. I do take an occasional interest in being amused by the soap opera of fandom. I have a lot of habit tied up in fandom (but no nuns in bondage). I have a few other Intentions up my sleeve and down my pants. Mostly, I want to keep in contact with people I'm at a geographic distance from, in hopes that this will lessen the amount we will Drift Apart. Lastly, I still love mail -- so, we here at the publishing offices of DRIFT ("the printed fanzine") solicit letters from you.

POCKET PROGRAM In the summer of 1977, I burned up energy by working on SunCon, trying to make it decent. I was asked to run Facilities, as I had for the 1976 Lunacon, and eventually referred Elliot Shorter to Ross Pavlac, with results of which most people are familiar. I ended up by creating and personally running a fannish program over approximately 20 seperate panels; creating, running and personally putting together a fanhistory museum/exhibit (mostly from my own collection); creating and setting up a fan lounge; supervising the daily newsletter; creating and



running the mimeo service for all convention functions, and as a service for convention attendees; doing security at the banquet; serving as the intermediary to set up various parties in function space (such as the "Happy Gays" party, the British party, etc.); and generally being in 3 places at once. I have a fine fund of anecdotes from that period, and sometime I may write some of them -- Peter Roberts' trip report gives an outline of the ride down to Florida and only scratches the surface (incidentally, Peter looks to be writing one of the best TAFK reports to date -- one of the few good things in fandom this year). Thruout this time I was getting more bored with fandom, and more interested in other things. I moved to Annie Hall in East Lansing, Michigan in October of 1977, lived with 5 other fans, a selectric, a ditto, a Gestetner, a wide range of shading plates, lettering guide & styli, and didn't ac a single lick of fan. In January of 1978 (these dates are very approximate) I moved back to New York City, preparatory to moving to Seattle which I then did in April of 1978. Anna Vargo and I moved in with Loren MacGregor and Jeff Frane, and I was pleased to work as Office Manager on the Pacific Northwest Review of Books for a very short period of time (afterwhich it went to sleep). In July I hitchhiked my way to Los Angeles as a way to see the coast, and visit San Francisco. I stopped at the Westercon which was epitomized for me by being in a hotel which had blue Tidy-Bowl in the fountains outside. I'm not fond of Los Angeles, as I am not a car. I went up to San Francisco and visited the apartment of Bill Brieding/Patty Peters/Jim Khennedy/D. Carol Roberts (all have since moved). I visited Jay Kinney. I traipsed thru Telegraph Hill in Berkely with Rich Coad and visited Tom Whitmore, Dave Nee & Terry Garey. I hung out on the Haight. I had a damm good time, even if I did have trouble getting a ride back up the coast. Shortly after coming back to Seattle I was asked Very Hard to come down and help in Phoenix. I previously had had absolutely no connection to the Phoenix worldcon, except for being close friends with several committee members. Since I was, "only going to do some typing", I thought it would be a good chance to visit friends, and finally agreed. After leaving Pheonix, I temporarily moved back to the East Coast feeling very, very burned out. I stayed in New Haven (thank you, Lise Eisenberg) and worked as a reader for Dell Books (thank you, Jim Frenkel). I dropped into 3 or so Fanoclasts. Finally, in February of 1979 I arrived back in Seattle where I currently reside and enjoy myself.

2½ years in one page, that's not too many...

WORLDCON, WORLDCON, WHO'S GOT Much as I'm tired of talking about THE WORLDCON? : fandom in this issue, I do have a good deal to say about the worldcon. Almost all of it will wait. Right now I will state that the Seattle Worldcon bid is talking about having an Art Show in approximately 3000 sq. feet. DISCON used about 25,000 sq ft, SunCon about 10,000 (and was tight). They're talking about 4000 square feet for the huckster room. DISCON used about 40,000 sq ft for about 225 tables; SunCon had around 31,000 sq ft. Iguanacon had over 235 tables. The facilities are, in my opinion completely inadequate for a worldcon of over 2500. You could have a Westercon of about 2000-2500 there, since there is much less function space required. There aren't more than 14 committee members. Most have never been to anything other than Norwescon, V-Con and Iggy. I sorrowfully do not support the Seattle in 1981 worldcon bid. Although currently Denver looks to be a Big Bomb too, I still cannot reccommend Seattle. I vote No Award.



Since the last stencil was typed some new events have occurred regarding the Seattle Worldcon bid. I have resigned from the bid as has Anna Vargo, Ross Pavlac, Larry Smith, Stu Shiffman and Jack McGillis (Jack quit for quite different reasons, I hasten to add). Loren MacGregor has said that they can use his name in ads, but his sole contribution will be to attend the convention should it win, and that is all. Several other listed members are no longer attending committee meetings (of which there were next to none in between Iguanacon and Norwescon (6½ months). This leaves three people who have attended more than Iguanacon: Greg Bennett (Suncon & MAC), Becky Bennett in Vancouver (MAC) and Jane Hawkins (MAC). Greg was a senior troubleshooter for Ross Pavlac at Suncon. Several people gofered at Iggy or were junior troubleshooters. Richard Wright worked in Iggy's treasury. This is the entire worldcon experience of the bid. Jane Hawkins has been to a number of east coast regionals. About 3 people have attended a Westercon. Otherwise the sole convention attending experience of the bid members is V-Con and Norwescon.

I like a number of people on the bid quite a lot. I really want to keep on being friends with them all. I think the club as a whole is a bunch of really nice people. They work together well, and are not feud-prone. I think they can put on a really good Norwescon. I think they'll make Norwescon one of the best regionals around (if nothing interferes) as it grows, and they gain more experience. However, given their experience, lack of general knowledge of fandom, and the inadequacy of the facilities I can't support the bid. I would like to see a Seattle worldcon. But not this one. Let me make it clear, too, that I have no intention whatsoever of running a worldcon bid of my own in Seattle, ever. Not 1981, 1984, or 1987. Never. I have no ulterior motive against the bid, I do not dislike anyone on it, I've been basically treated fairly as a member of the committee (I was listed as "Facilities Planning if that ups your opinion of my judgement of the poorness of the facilities), and I hope to hell this doesn't damage our relations. I simply do not think it is a good bid. That is all. Of course, I do not think that Denver is a good bid either from what little I know. Nor do I like the LA bid. Keep in mind, though, that the nearest overflow facilities from the 34,000 sq. ft. of the Red Lion Inn (Iggy used over 100,000 sq. ft of program space) is a 15 minute walk down the side of a highway thru grass and parking lots (no sidewalk) -- it is about 3-4 times the distance of the Adams Hotel to the Huckster room at Iguanacon. That is the Airport Hilton I refer to. The Hyatt House is a car ride away. You decide.

WHY I CAN'T GAFIATE Seattle is small, meyer. It may be one of the finest ports in the world. It may be the United States' most livable city. It may be a Great Metropolis. It may be all these things they say it is. But Seattle remains small. Do you know why Seattle remains small to me, meyer? It is because everywhere I to I run into goddam fans, meyer, that is why. In the space of one week the following occurred: I walked into a new temporary job at the Pay'N Save Corporation and find Teresa Nielson Hayden in the waiting room. I go out to lunch and bump into Paul Novitski. I wait for my bus and Bob Doyle drives by. I go to my new temporary job with Associated Administrators and as I enter the door a voice hails, "Gary!" and I turn to see Jerry Kaufman. It is ridiculous, I say. When I go to pick up my paycheck, John Carl calls into the office. I pass Patrick Nielsen Hayden there, moments later. I 'm walking to the grocery store and stop to chat with Loren MacGregor who flashes me the news on who beat both Terry Carr and Bjo Trimble for TAFF (it was Don Ford). Paul Lemman climbs on my bus when I attempt to go to a movie, and Neil Kvern introduces



me to people when I walk about the Seattle Folk Art Festival. Now, I can take fans or leave them. They have a certain place in life, I suppose. But why must it be their place to act like tracers which when thrown out into a river all contract and congeal about one place --me?

This is why I cannot gaffiate, meyer.

SEATTLE Sometime I will write something about Seattle history. It is really an extraordinarily young city. It was founded just prior to the Civil War, really. It wouldn't exist today as a large city except for a series of historical accidents. One was finally getting a railhead from Back East. The other was the Alaska Gold Rush. You see, one thing I've become aware of from the paperwork in all of the various temporary jobs I've held is what an extraordinarily large proportion of Alaskan (and Hawaiian) business is run from Seattle. Most Alaskan business' seem to be run from here, a state of affairs I doubt the Alaskans are fond of. All this stems, though from good press work at the turn of the century tying Seattle to Alaska in every tenderfoot's mind. A curious city. Did you know Seattle was the first city in the US to have a General Strike? That "corruption" was once so endemic that official city streets were moved so as to make room for the world's largest brothel? I'm indebted to SKID ROAD, a good book whose author's name I've temporarily forgotten, for this and other information.

MISC. I should note that I unaccountably left off the name of one of the best mimeographers ever to come out of fandom, in my earlier section replying to Mike Glycer. That is, of course, Paul David Novitski (aka Alpajpuri) whose later CARANDAITH's were some of the most impressive fanzines ever done. They were immaculate and beautiful. :: The seonc line on page three should read "...the top had more than 3 issues to be a vintage year?" :: I stress that all of the fanzines I commented on earlier I consider reasonably decent fanzines, or even good. I simply do not think they are "award" material. I like all of the people, as anyone who knows me should realize. :: I didn't make it clear that I resigned the position of Facilities on SunCon months and months before the convention, turning it back to Elliot Shorter so I could devote my full time to what I ended up doing. I quit because there was no money for me to see the hotel with, nor was I getting what I felt was sufficient cooperation from the hotel or the rest of the committee....:

Next Issue: more Words, and Pictures. Look for it!

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