magazine review...

Tangent faces apathy and snobbery.

By Thomas Nesbit

Tomorrow, Tangent will go on sale, and today I am going to review it. I'd like to write a regular review, mix up a nice proportion of praise and criticism (perhaps influence somebody along the way) and be done. But I can't. The idea of a review seems so helpless when I realize that no matter what I say here, most of you will never consider buying Tangent. I'm going to usurp these lines in an attempt to make you re-examine your positions.

I think 'non-buyers' can be divided safely into two general groups. The first type would not bother with an MIT literary magazine; the second would bother with any literary magazine. Let me deal with the latter group first, for of it I have least to say.

With someone who flatly states that he can see no value in poetry or serious prose, I tend to give up. We're in entirely different frames, operating under entirely different assumptions. All I can suggest is that he try the writing of one of his fellow students, if for any writer will ever turn him on, it will be the writer whose experiences are the most common to his own. Could any student read Edward Shaion's short story, 'The Play,' in the current issue of Tangent and not feel that Shaion had pinned his down with frightful accuracy?

The other type would indeed like to be called literary. He does not think that MIT could produce a literary magazine worthy of reading. Certainly as many faculty members as students feel easily into this type. Pick up a copy of Tangent. 'Nighttime Language,' 'Where the Lone Tree..., "Leap.' Eyes look at me, accompanied by many other frowns, will easily prove wrong the person who thinks that there are no good writers at MIT.

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AROUND THE WORLD WITH STONE & WEBSTER...

I interviewed Dick Summer for tangent magazine February 22. The text of the 35-minute dialogue will be in the March issue of the magazine, but here is the headline: 'Nighttime Light Show' on March 15. Summer is 31 years old and really good from Brooklyn. He graduated pre-law at Fordham but could not afford to go to law school. While in college he worked at the college radio station and sang and played saxophones in small nightclubs. After graduation he became a disc jockey because he found a steadier income there than as a singer.

DJ freedom

After working for some time in the Midwest and in Albany, he came to WBZ where he has spent the last four years broadcasting the Night Light Show (11:30 pm to 6 am). He is very happy with WBZ as a station for several reasons. The major one is the freedom given to disc jockeys there. Whereas at many stations, including WBIG, disc jockeys are told exactly what records to play and when to play them, WBZ disc jockeys are only limited in that half the songs the DJ wants to come from the top thirty, known as the A-list. Their remaining songs can come from the B-list, composed of new songs or songs that aren't doing anywhere else. Summer's late night slot gives him even more freedom. It is this freedom which has caused WBZ to be so far ahead on many radio charts and in terms of ratings in other markets. So the b-list is always interesting to the station, whereas on another station the DJ would not be free to play the song he liked.

Ratings of songs

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TALKING ROCK

By Don Davis

Engineers

WBZ disc jockeys do most of their own engineering in that they run the records, turn on the mike switch, and run tape recorders containing advertisements, and station plays. There are over 500 tiny cartridges behind the DJ's seat, one for each of the station's advertisers. On many other stations DJs do not perform such functions and do so more than so reproduce the records. There is of course an ever increasing technology which requires cards, tape loops (more frequently), services malfunctioning equipment, and controls the transmitter.

WBZ's transmitter is located in the Atlantic Ocean in Hull and uses the ocean as a ground. It is a directioned wave, and if one wants to catch the station, one must be within 500 yards to the East, whereas on an ocean wave it could be heard as far away as California. The efficiency of its directioning, plus the fact that its wavelength is 1030 is a clear channel, accounts for the fact that it can be heard so much better than other 10K wave stations.

Miscellaneous facts

Other facts regarding the station learned from Summer include the following: Bruce Bradley never eats food given to him while on the air because he is afraid someone might try to poison him. O'Brien, who works for Dick, is a part-time TV announcer and has been four different people. Dick Summer always records his show from 2 to 3 and puts in his air time between those times. Three days later so that his television show can have an hour off he banks.