



# Exploding The Phone

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Bibliographic Cover Sheet

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Title	<b>Classified Ad: "Captain Crunch the Phone Phreak"</b>
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Abstract	Classified ad in MIT student newspaper: "Captain Crunch the phone phreak tonight on WTBS at 7:30 p.m. an interview recorded before his recent arrest to be followed by commentary with Harry Klein 88.1 FM WTBS"
Keywords	Captain Crunch; MIT; WTBS
Notes	Note that WTBS is not the Ted Turner station but rather the former call sign of the MIT radio station ("Tech Broadcasting System").

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# Council studies dorm rents

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Burton, this practice became highly unfair.

The Committee (last year) first considered how to meet rising dining service costs. They broke up the system into the contract houses (Baker, Burton, McCormick, and MacGregor) and the *a la carte* facilities (Ashdown, Walker, and the Student Center). Cost increases in the contract houses were met by closing the McCormick dining hall, and lowering the Burton and McCormick dining hall fees to \$40. Cost increases in the *a la carte* system were offset by closing Lobdell on weekends, price increases, and a \$10 increase in the fee for Ashdown, East Campus, and Senior House.

The policy of dividing up a resident's rent into house and system cost factors (described earlier) was also instituted. This not only allowed more equitable rents, but also enabled individual houses to save on their rents by reducing house costs, electricity, heat, water, desk service, and house tax. This policy will be continued this year.

Because of notable quality differences, the system costs were distributed over four groups: Senior House; Ashdown, Baker, and East Campus; MacGregor; and Burton and McCormick. This resulted in a spread of \$493-\$573. The house cost factor went from \$105 in Baker to \$194 in Burton. Total rents ranged from \$645 in Senior House to \$788 in MacGregor. This includes dining hall fees. Total room and board varied from \$1305 to \$1444, with an average of \$1368. See the table for a summary of the increases decided upon last year.

Two other changes last year were the abolition of free linen in McCormick, and making 20 McCormick doubles into

triples. This added beds to the system, as well as adding to McCormick's base income.

The rate review process is taking place this year with some overcrowding still remaining in the dorms. Of the 60 over-crowdings at the beginning of the year, there are now 37 left (ten voluntarily) in the 1960-bed system.

This is a particularly rough situation, according to Browning, since he had to refuse some 100 applications for on-campus housing. Unless the class size is drastically reduced, or new dormitory space becomes available (not slated until the fall of 1976), this overcrowding can only get worse.

	Rent Fee	Commons	On Commons	Off Commons
Ashdown	627* 45	660	1332	672
Baker	612 85	630	1327	697
Burton	744 40	660	1444	784
East Campus	634 30	660	1324	664
Senior House	615 30	660	1305	645
McCormick	741 40	660	1441	781
MacGregor	703 85	630	1418	788
Average	665 52	652	1368	717

\*Adjusted as explained under summer housing.

## Political conflict talks begin

On Tuesday, January 9, Alasdair MacIntyre, Professor of Philosophy and Political Science and Dean of the School of Arts and Sciences at B.U. began the first of his four lecture series on "Political Conflict and Views of Human Nature" sponsored by the Technology and Culture Seminar. The talk, "Human Nature as a Political Criterion: The Radical Critique" was delivered to an overflowing and intent audience in 9-150.

MacIntyre prefaced his remarks with a reference to President Nixon's remark about Disraeli and "Tory men and liberal policies," saying that, among other things, he intended to discuss whether such a man as Nixon might resemble Disraeli or, as he believes, Queen Victoria. Having thus set out on an aggressive note, the lecture began.

Taking as his target the English philosopher Godwin, MacIntyre argued that the pre-supposition underlying the idea of "human nature" is the conviction that some universal moral standard exists. He suggested an example Godwin uses, of a great philosopher and his valet, both trapped in a burning house, from which only one can

be saved. To save the philosopher for utilitarian considerations necessitates a sacrifice of the principle of equality and *vice versa*. Professor MacIntyre thus concluded the utter impossibility of making moral judgements about which there is no doubt.

That there are so many differing moral conceptions suggests that those who are "human naturalists," Marxists for example, are forgetting that the "savage man" they accuse society of despoiling ceases to exist as soon as an organized society is got together. Whatever original simplicity there might have been is not merely submerged but rather drowned entirely. MacIntyre pointed out that the tone of this argument, that man is as much made by society as not, has a conservative ring. The attack he presents hits squarely at most radical reasoning in that it questions the availability of an "outside" criteria for judging the justice of political systems.

Tonight in the second lecture entitled "Human Nature As A Political Criterion: The Conservative Critique," Professor MacIntyre will begin the rebuttal of his own arguments, leading up to the final two lectures which at-

tempt a reconciliation. Morison and Professor Hayward Alker of the Political Science Department will lead tonight's discussion.

Some of these themes developing from a consideration of human nature will be carried on in the Technology and Culture Lecture Series *The Images of Man*, dealing with the multiple perspectives on human nature gained from various disciplinary approaches. This series began in November and will continue throughout the spring term.

## Kepes speaks on Art at MIT Club of Boston

By Paul Schindler

Using self-described "broken English" to describe "broken ideas," Gyorgy Kepes, Institute professor and Director of the Center for Advanced Visual Studies (CAVS) addressed the MIT Club of Boston Thursday, December 14.

He began by outlining his topic as "not what art is, but what art should be."

"We know what life is," Kepes went on, "and it is not what it should be." Art, at its optimum, should be interwoven with life; right now they are separate, so life is not life and art is not art, according to Kepes. There were times in the past when this was not so, he noted.

Kepes contended that "most people do not really like themselves," that they are scared of themselves and of others, and that in today's world, we have knowledge and power but no proper sense of the unity of all things in the world.

He then noted that in spite of a proliferation of "physical, sensuous" love, there is a paucity of any true combination of physical and emotional love in any single relationship. Kepes stated that some people have mastered the sensuous side, but not the emotional, while others engage

in a kind of "hero worship" mentality. Art should like love, he went on, a sir experience, a great union.

Speaking of art in architecture, Kepes noted that it is possible to create buildings which do not give the appearance of "man sneaking into nature," but rather seen to interface freely with their environment. Some of the great architectural works of the past share an "insight into the quality of life which we don't have now he added. They did not against the grain of nature, t were in harmony with it.

Kepes cited air and noise pollution as examples of what man has done to his world, and compartmented cubbyhole houses something he has done to himself. He then described what is characterized as the homeostat processes on the societal and individual level which allow man to adapt to what he has done.

When people are impaired i their ability to live as the would like, Kepes pointed out, they find ways to compensate and correct, by juxtaposing imagination and actions in some manner. If they are lonely, they seek company; if they are over taxed by modern society, they

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**CAPTAIN CRUNCH THE PHONE PHREAK 88.1 FM TONITE ON WTBS AT 7:30 PM**  
**AN INTERVIEW RECORDED BEFORE HIS WTBS RECENT ARREST TO BE FOLLOWED BY COMMENTARY WITH HARRY KLEIN**

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