

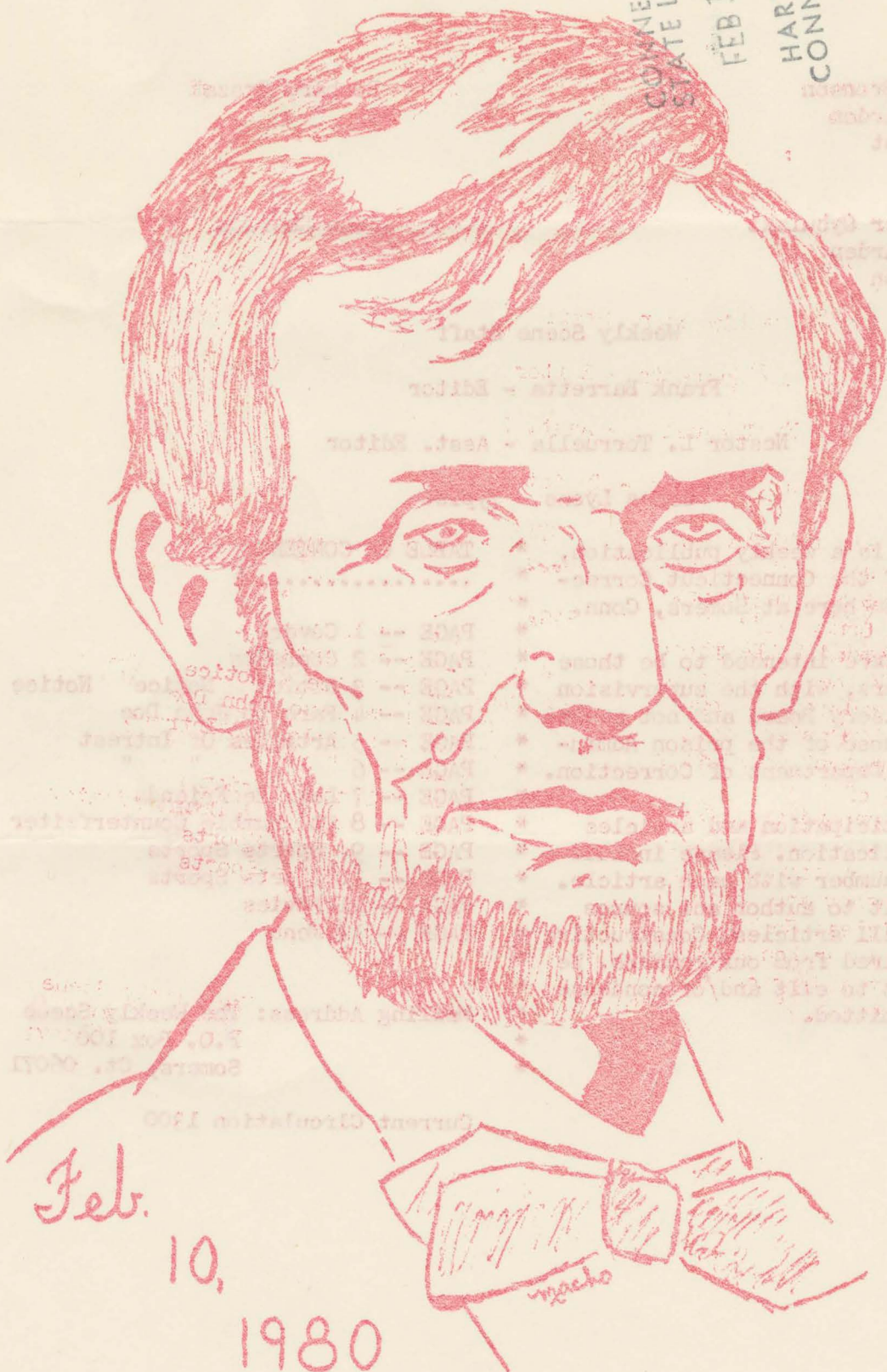
P93/we
1980

STATE OF CONNECTICUT

JOHN R. MANSON, COMMISSIONER

Weekly Scene

CONNECTICUT
STATE LIBRARY
FEB 18 1980
HARTFORD,
CONNECTICUT



Feb.
10,
1980

STATE OF CONNECTICUT

JOHN R. MANSON, COMMISSIONER

CONNECTICUT CORRECTIONAL INSTITUTION SOMERS

Administration

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Carl Robinson
Warden

Charles J. Jones Jr.

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Asst. Warden
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Alexander Cybulski
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Frank Barretta - Editor

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James Lyons - Typist

The Weekly Scene is a weekly publication,
by the inmates of the Connecticut Correc-
tional Institution here at Somers, Conn.

The views herein are intended to be those
of the contributors, with the supervision
of the Staff Advisory Board and not neces-
sarily reflect those of the prison Admin-
istration or the Department of Correction.

We encourage participation and articles
for possible publication. Please include
inmate name and number with each article.
Please give credit to author and source
when submitting all articles. Constructive
criticism is desired from our readers. We
reserve the right to edit and/or condense
any articles submitted.

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Notice

Notice

Notice

Notice

Notice

Notice

Because of Washington's and Lincoln's birthdays, Commissary, including night commissary will be held once during the two week period starting 2/11/80 and ending 2/22/80. When submitting commissary orders on 2/10/80 please plan accordingly as next commissary orders are to be submitted on 2/24/80. Weekly commissary will resume on 2/25/80.

Carl Robinson
Warden

If you need income tax forms or assistance come to the school any morning at 10:30 and see Mr. Healey

Mr. Healey

As of February 1, 1980 all money orders to family and friends and orders to outside companies will not be accepted unless an addressed stamped envelope is included with the order.

Starting at midnight on the night of February the 17, 1980, W.H.C.N. Radio station will be playing the following albums.

- 1) Led Zeppelin/Zeppelin I
- 2) Jeff Beck/Truth
- 3) Blind Faith/Blind Faith
- 4) The Rolling Stones/Her Satanic Majesty's Request
- 5) The Doors/Strange Days

Thank You,

Kim

There will be a Vicks Dental Study in the near future, inmates wishing to participate must submit an Inmate's Request Form to Mr. Mason, first floor hospital.

- (1) You must have sensitive teeth.
- (2) No disciplinary report in the last 6 months.
- (3) Must be assigned and No Outside details
- (4) Send request to Mr. Mason / Hosp. 1

Thank You,

Mervin Mason, LPN

A Farewell to John Doe/ By Wayne B. Alexander Cell 30 D-block

written for the Weekly Scene

- OBITUARY -

To John Doe we pay our final respects. We knew you very well but not personally or socially. We knew of your reputation. You broken down scuzzball. You were about as useless as a virgin on death row. You were an ugly sponge that sucked the four day mucous out of the old wine bottle in the gutter. We remember you for the way you always begged and pleaded with us for pocket change. How we always looked down at you in filthy foul smelling rags and in contempt we through you pennies and an occassional nickel! We cheered you the day you wrestled with a mad dog who had rabies but when he bit you in the leg the dog curled up in pain and died almost immediately. But in final remembrance we could never understand why you robbed the package store. We always believed you were a peaceful sort. We knew you as a harmless piece of disgusting filth. You amazed us when in an act of boldness you crawled from your hole and scared the young 19 year old kid, who was watching the store, right into a coronary depression and with larceny in your heart and desperation at your fingertips grabbed the cheapest port wine in the store and ran out into the street in front of the unsuspecting patrol car. We marveled at the way you beat the poor cop senseless as he tried to relieve you of your stolen prize. But our real shock came when you stood there fearlessly drinking from the gallon bottle of port while a young rookie drew a bead on you with his new Remington semi-automatic 12 guage and then blew the side of your face away in a resounding roar of glory. Oh, John Doe we will miss you, but we will be happy about one thing.....

.....our kids have the extra pocket change instead of you. Ha Ha Ha

In Language, Black

Paul H. Stacy

Black students frequently use idioms that are unfamiliar or strange to white teachers. Some teachers call these idioms errors.

I don't even want to begin to think that way. Condescension, even if seen only to be linguistic, hurts both parties.

any rate: different from, recorded speech. Our college textbook is surely wrong in declaring that we should test our writing by our ear.

Ernie Judd, special reading consultant with the Hartford Board of Education, a marvelously respected gentleman and recipient of the Stacy Hartford Best Teacher Award 1977-78, says that black English is one of the problems he encounters in teaching youngsters of 8 or 9 to read. "They have a language based on slang, or street language, therefore terribly limited. Oh, it's inventive, but always in the direction of the emotional or concrete. It allows for few thoughts that are complex.

Also, it's an "in" language, befuddling to whites, perhaps intentionally.

'It's an 'in' language, befuddling to whites, perhaps intentionally'

But, if you look carefully at these idioms you will be encouraged by two clear facts:

1. These are not errors of thinking, of perception, of organization or of imagination.

2. These are not inadequacies due to laziness. The vitality of the idioms — not one comes from a disgracefully short or slovenly conceived paper — puts to sleep one old and dangerous stereotype: that blacks expend the absolute minimum of energy. (I did indeed have two lazy black students in one class. So?)

What is discouraging is that these idioms suggest, perhaps, an entire dialect that I know nothing about. Still my job, as I see it, is to teach standard English. True, a failure to have mastered the black dialect makes me less effective as a teacher of standard English, because I sometimes don't know the meaning intended and cannot help in the clarification of the idea.

Furthermore, I sometimes feel guilty about imperialistically insisting upon doing things my way, the white way, the majority way. How hateful it would be to give a struggling student the impression that my way is the refined way — pure, untainted, rich-minded and right-headed.

Therefore, I think it important to avoid any correction that is divisive or segregating, like, "We do it this way" or, "Now the proper verb would

'Snow jobs are quite frequently white'

be . . ." I do not mean that pointing out errors when there are errors is optional or even very flexible. But firm corrections or improvements can be suggested humanely. How tragically easy it is for a teacher to suggest that a rejection of a word, an idiom, a pronoun, a verb or any grammatical construction, or even a spelling, is a rejection of an entire world.

Some of the idioms of black language are errors, errors derived, I suspect, from speech patterns — calling someone "prejudice" instead of "prejudiced," or "old-fashion" instead of "old-fashioned," or saying "I am suppose to work at the store" instead of "supposed" — but that accounts for few of the errors. Written language is something finer than, or at

Judd recommended I call Mrs. Beatrice Wood, recently retired head of the Department of Reading in Hartford. The first point she made, even as she agreed with Judd's evaluation of black English as "inferior," was that she did not like the term "black English." "I don't care for the term. Language has no color."

"Call it what you will," she said, "it's a deficit English. I always instructed my teachers: understand the difference; but teach the standard. We don't send kids to school to learn the incorrect, do we?"

I told her that I liked the term "deficit English." "Well, deficit, yes, but —" and here she was very firm, "but you never let the youngster think his language is a point of

Is Deficit English

shame. Youngsters respond to the teacher's attitude; the teacher's attitude must be right. In 30 years I have never seen any resistance from black

rather it is compensatory: (I find it in Marian Anderson, Sammy Davis Jr., Ben Vereen, Leontyne Price, Muhammad Ali, but not in James Bal-

couraging writing that student and teacher conspiratorily call "creative" or "beauty-full" is not just a bore, it is the worst kind of deception. Straight expository prose comes first, straight expository prose that is clear and clean. It does not make its points by being, either intentionally or unintentionally, quaint or eccentric or purple or colorful or pretentious. Do not fear that individuality is destroyed by demanding clean, concise language. Rather, worry that asking a singer to get up on pitch, a dancer to get up en point, an architect to erect columns that will hold up a roof handicaps self-expression.

We do not teach a language that serves private egos. We teach a language that serves communal excellence. By not demanding excellence,

'Understand the difference, but teach the standard'

students to learning standard English, but that's because of the teacher's attitude."

Fortunately, at the college level of teaching, the problem is almost exclusively in the written language, not spoken. Corrections in written language can be more considered, more judicious, more diplomatic. An immediate in-class correcting or questioning of spoken language would ruin a discussion, create a public embarrassment, and destroy a learning situation.

The instructor of writing has responsibilities to correctness of writing; but he also has responsibilities to build up confidence, using topics that do not discriminate, and opening doors to undreamed treasures. Standard English is "superior" not because it is academic or arty or upper class, but because it is the language of the world students are going to move into to make a living, to become larger and to read literature.

At the college level, black students do not use a language that is more vulgar, slangy or obscene. More frequently, black students go to the other extreme — too fancy, too elegant, too inflated. This is painfully understandable. Language can be a way of establishing or asserting something important — that the speaker or writer is educated or worthy, that he is acceptable to the teacher.

The inflated English to which I now refer is not deficient in any way;

dwin, Ralph Ellison, Paul Robeson, Julian Bond.) It is as if, for some, language is being used not to communicate clearly, but to demonstrate that the writer or speaker, is elegant or arrived or intellectual or grand. Such a student will not analyze a

'We don't teach a language that serves private egos but serves communal excellence'

poem, but make an analysis. He finds not symbols, but symbolizations. He does not see red or green in a movie; he "detects usages of the colors red and green."

Let me be clear on one point. Inflated English is not black English. Many, many students, students of all kinds, think that the way to an English teacher's heart is to sound like John Milton. Their error is not in being wrong but in being correct too massively.

Snow jobs are quite frequently white.

But back to true black English. Black, the claim goes, is beautiful. Is it? In fiction or drama or poetry, yes, it can be extremely beautiful, uniquely so. But all students are to be taught straight expository prose. En-

no one is served. To every teacher of English I would say:

The person to be served by writing is the reader. You, as teacher, are the reader. My belief is that, rightly or wrongly, you are the appointed, paid reader. To demand that all students' writing serve you equally and excellently, is harder lumps on some students than others. But since a sliding scale of values based on race or nationality is an outrageous and immoral solution, you are left with a single, solitary and difficult measuring stick: the standard English that you yourself know to be correct and, if possible, excellent.

Paul H. Stacy is a professor of modern literature at the University of Hartford.

Submitted by

Warren Mathews #85324 B-59

BROTHERS AND FELLOWS, INMATES:

LIKE MYSELF AND OTHERS BEFORE ME I HAVE BEEN WARNED ABOUT EXTENDING MY FRIENDSHIP WHEN IT COMES TO MY JOB. YOU SEE I'M THE DESERTMAN ON THE EAST SIDE OF THE CHOW HALL. AND AT TIMES I TOOK IT UPON MYSELF TO GIVE OUT EXTRA PORTIONS OF DESERT TO DIFFERENT INDIVIDUALS, BUT THAT HAS COME TO PASS BECAUSE LIKE ALWAYS MY KINDNESS WAS TAKEN AS WEAKNESS, NOT ONLY THAT I RECEIVED A DIRECT ORDER FROM MY SUPERVISOR THAT THE NEXT TIME I GAVE OUT EXTRA PORTIONS OF DESERT THAT I'D LOSE MY JOB. NOW DIG ON SOME OF THESE VIBES.

I HAVE BEEN ORDERED NOT TO GIVE OUT ANY EXTRA DESERT. AND AT THIS POINT I WOULD LIKE TO ASK ALL INMATES TO REFRAIN FROM ASKING FOR ANY EXTRA DESERT; AND THE REASON THAT IS. I DON'T WANT TO BE THE ONE TO SAY NO! SORRY !

AND AT THE SAME TIME I'D LIKE TO TAKE THIS OPPORTUNITY TO EXPRESS A FEW FEELINGS OF A COUPLE OF MY CO WORKERS. AS YOU ALREADY KNOW, BUT FOR THE BENEFIT OF THOSE THAT DON'T KNOW, WHEN COMING THROUGH THE CHOW LINE, IT SEEMS THAT EVERY MEAL THAT A COUPLE OF WISE INMATES ALWAYS HAS SOMETHING TO SAY TO THE MEN SERVING THE FOOD.

I MYSELF HAVE BEEN IN THIS SITUATION AND WAS VERY RELUCTANT ABOUT THE MATTER, I VERY QUICKLY RESOLVED IT. I DON'T KNOW IF ANY OF YOU ARE AWARE OF THE FACT, BUT THERE ARE OVER 1,000 INMATES INCARCERATED HERE AT C.C.I. SOMERS. BELINE ME WHEN I SAY, "WE CATCH HELL SERVING," I'D LIKE TO SPEAK AS A WHOLE:

WE THE MEN OF THE KITCHEN DETAIL ARE DOING OUR BEST TO SERVE EACH AND EVERY INMATE AND SEE TO IT THAT EACH AND EVERYONE RECEIVES HIS PROPER PORTION OF FOOD EACH AND EVERY MEAL. THE POINT IS THIS: IF WERE NOT DISTRACTED BY SOME IMMATURE INMATE THEN AND ONLY THEN CAN WE SERVE THE GROSS POPULATION OF INMATES HERE AT C.C.I.

I PERSONALLY THANK EACH AND EVERY INMATE THAT PARTICIPATES IN THE FUTURE TO HELP MAINTAIN A MANLY FASHION IN THE CHOW HALL. TO SERVE YOU IS OUR JOB!

WRITTEN AND SUBMITTED BY:

ROOSEVELT W. BOWDEN j-1 #39

DESERTMAN EASTSIDE

Submitted by

Robert G. Bowman

1957

Fire Stamps Station and
Reading Room

CASE OF THE HUMBLE COUNTERFEITER

The secret service was baffled by phony one-dollar bills

In November 1938 the U.S. Secret Service, which is responsible for enforcing the laws against counterfeiting money, began investigating a case that soon baffled its agents. A bank teller in New York City had detected a one-dollar counterfeit bill, and within a month 40 more of the phony bills turned up. The Secret Service was used to dealing with clever, greedy men who counterfeited money in larger denominations and circulated the bills in huge quantities. In this case, however, the number of detected bogus bills amounted to only 585 by the end of the year. Who ever heard of a counterfeiter that was content to earn less than two dollars a day?

The Secret Service was also puzzled by the ineptitude of the counterfeiter. The fake bills were printed on cheap paper, the numerals and letters were blotched, the retouched portrait of George Washington was murky, and after a time even his name was misspelled as "Whashington." Such a poorly made product was laughable, but New York storekeepers seldom inspected bills of low denominations. Most of the counterfeit money was caught by experienced bank tellers.

The case of the humble, inept counterfeiter entered official Secret Service files as NO. 880, and agents assigned to the case began to refer to the unknown counterfeiters as "Old Eight-Eighty." After five years the Secret Service had collected 2,840 of Old Eight-Eighty's dollar bills, had informed 10,000 New York storekeepers how to detect the forgeries, and had distributed 200,000 circulars describing the fake bills. But Old Eight-Eighty continued to pass his fraudulent money for more than nine years before he was apprehended-and only then as the result of a fluke.

Children's Aid. In January 1948 seven boys playing in a vacant lot on Manhattan's West Side found an assortment of junk that included two zinc engraving plates and about thirty dollar bills. They thought they had found stage money. The father of one of the boys turned in some of the bills to the police, who in turn called the Secret Service. Three agents investigated and found out that the money and the plates had been thrown into the lot by firemen who had put out a recent blaze in a top floor apartment of an adjoining tenement. The agents went to the apartment and found more bills, a small printing press, and Old Eight-Eighty himself.

His name was Edward Mueller. He was a 73-year old widower who, with his blue eyes, toothless grin, white hair, and matching mustache, looked innocuous and amiable. He cheerfully admitted that he had made and passed counterfeit bills for nine years, at the rate of 10-12 a week to supply his modest needs. His wife had died in 1937, his son and daughter had married and moved away, and he had given up his job as a building superintendent to collect junk in the streets with a push cart. He had cooked his own meals, washed his own laundry, walked his own dog-and, when he had needed cash, he had made his own money! "They were just one dollar bills and I never gave more than one of them to any one person, so nobody ever lost more than one dollar." He considered himself to be an honest man and was genuinely surprised to be arrested by the sympathetic agents. In Sept. 1948 he pleaded guilty before a federal judge, but in view of his advanced age, served only four months of a year's prison sentence. Before going to jail, Old Eight-Eighty had to pay a fine of one dollar, with areal dollar.

BASKETBALL SCOREBOARD

TEAM STANDINGS

NO.	TEAM	W	L	PCT.	PF.	PA.	AVG. PF	AVG. PA	GB.
1	5 76ERS	5	1	.833	419	392	69.8	65.3	-
2	4 All Stars	4	2	.667	447	377	74.5	62.8	1
3	2 TPCREW	3	4	.428	478	529	68.3	75.6	2 1/2
4	1 Clippers	1	6	.142	505	558	72.1	79.7	4 1/2
5									

TOP 10 SCORING

	NAME	TEAM	NO.G	FG.	FT.	TOT.PTS.	AVG.
	Wright		2	22	10	54	27.0
2	Jackson		4	59	23	141	23.5
3	Mosley		1	60	10	130	18.5
4	Kelley		5	52	4	108	18.0
5	Roacher		4	41	12	94	15.7
6	Rakstraw		5	39	12	90	15.0
7	BRANDON		2	48	7	103	14.7
8	Camby		1	45	6	96	13.7
9	Kelley		1	44	6	94	13.4
10	Dennis		4	27	7	61	12.2

TOP 10 REBOUNDING

	NAME	TEAM	NO.G.	TOT.	AVG.
	Wright		2	26	13.0
	Jackson		4	72	12.0
	Matthews		2	82	11.7
	GREEN		5	36	9.0
	HARPER		4	54	9.0
	BRANDON		2	62	8.9
	Camby		1	51	7.3
	Mosley		1	50	7.1
	Rice		5	26	6.5
	Rakestraw		5	38	6.3

TOP 10 ASSIST

	NAME	TEAM	NO.G.	TOT.	AVG.
	Dennis		4	19	3.8
	Beaufort		1	11	3.7
	Kelley		5	13	2.2
	BRANDON		2	14	2.0
	Roacher		4	12	2.0
	Birdsong		5	10	2.0
	High		5	11	1.8
	Mosley		2	6	1.2
	Wright		2	2	1.0
	Peak		5	1	1

PURE SHOOTERS

FIELD GOALS

FREE THROWS

NAME	TEAM	NO.G	F.G.	PCT.
Mosley	1	7	60-95	63
Wright	2	2	22-36	61
Harper	4	6	27-45	60
Kelley	5	6	59-92	57
Anderson	2	7	22-41	54
Dennis	4	5	27-51	53
Jackson	4	6	59-114	52
Kelley	1	7	44-85	52
Matthews	2	7	36-70	51
Mosley	2	5	17-36	47

NAME	TEAM	NO.G.	F.T.	PCT.
Rice	5	4	7-8	88
Rakestraw	5	6	12-17	71
Jackson	4	6	23-34	68
Roacher	4	6	12-20	60
High	5	6	8-12	57
Wright	2	2	10-18	56
Green	5	4	7-13	54
Harper	4	6	19-35	54
Birdsong	5	5	10-19	53
Mosley	1	7	10-19	53

LEADING POUL GETTERS

SURROGE HATCHET MAN

	NAME	TEAM	NO.G.	TOT.	AVG.
1	Beaufort	1	3	11	3.7
2	Roacher	4	6	20	3.3
3	Dennis	4	5	16	3.2
4	Rakestraw	5	6	18	3.0
5	GREEN	5	4	11	2.8
6	Matthews	2	7	18	2.6
7	Kelley	5	6	15	2.5
8	Freeman	4	4	10	2.5
9	Birdsong	5	5	12	2.4
10	Shelton	1	7	16	2.3

PLAYER OF THE WEEK - Wright Team 2

THESE STATS ARE FOR GAMES THROUGH Wed. 2-7-80

Sports Correspondents Gerald Fullwood
Stephen Carter

M O V I E S

2001: A SPACE ODYSSEY (1968)

Producer: Stanley Kubrick
Director: Stanley Kubrick
Cast: Keir Dullea, Gary Lockwood, Douglas Rain, William Sylvester

139 min. (C)CS Apply G

"I think Stanley Kubrick's 2001: A Space Odyssey is some sort of great film, and an unforgettable endeavor. Technically and imaginatively, what he put into it is staggering... a uniquely poetic piece of sci-fi, made by a man who truly possesses the drives of both science and fiction."

— Penelope Gilliatt
New Yorker

THE STUD

A Transamerica release through American Int'l Pictures, rated R. Drama, 94 min., now in release. Aspect ratio, 1.85. Prints by Movielaab. Release #7913.

CAST

Fontaine.....Joan Collins
Tony Blake.....Oliver Tobias
Vanessa.....Sue Lloyd
Leonard.....Mark Burns
Sammy.....Doug Fisher
Ben Khaled.....Walter Gotell

CREDITS

Producer.....Ronald S. Kass
Associate producer.....Adrian Gaye
Director.....Quentin Masters
Screenplay.....Jackie Collins
Based on the novel by.....Jackie Collins

BOXOFFICE RATING: POOR

THE AMITYVILLE HORROR

CAST

George Lutz.....James Brolin
Kathleen Lutz.....Margot Kidder
Father Delaney.....Rod Steiger
Father Bolen.....Don Stroud
Father Ryan.....Murray Hamilton
Amy.....Natasha Ryan

CREDITS

Executive Producer.....Samuel Z. Arkoff
Producers.....Ronald Saland, Elliot Geisinger
Director.....Stuart Rosenberg
Screenplay.....Sandor Stern
Based on the book by.....Jay Anson

An American International release, rated R. Horror/Suspense, 117 min., now in release. Aspect ratio, 1.85. Movielaab Color. Release #7904.

FEBRUARY 9th- 2001 SPACE ODYSSEY

FEBRUARY 10th- AMITYVILLE HORROR

FEBRUARY 11th- THE STUD

These men who received military discharges other than honorable, who have filed application for a military discharge upgrading, and who would like to appear before the Army Discharge Review Board should forward a request form to Jesse DeLoach stating what your present discharge status is, the date of your military discharge, and the branch of military service which you were discharged. Upon receipt of your request an interview can be arranged with the American Red Cross and a subsequent hearing with the Army Discharge Review Board will be arranged. The hearing will be held at Somers GCI and only those men who have received discharges from the United States Army should apply.

Mr. Jesse DeLoach

Indicates Pork or Pork Product

BREAKFAST

Fresh Fruit
Hot Cereal
Pastry
Coffee
Milk

Orange Juice
Dry Cereal
Fiddle Cakes
w/Syrup
Coffee
Milk

Apple Juice
Hot Cereal
Pastry
Coffee
Milk

Grapefruit Juice
Dry Cereal
Scrambled Eggs
w/Toast
Coffee
Milk

Fresh Fruit
Hot Cereal
Pastry
Coffee
Milk

Tomato Juice
Dry Cereal
Fried Eggs
w/Toast
Coffee - Milk

Blended Juice
Hot Cereal
Pastry
Coffee
Milk

DINNER

Baked Chicken w/Tangy
Barbecue Sauce
Whipped Potatoes
Buttered Green Peas
Ice Cream
Coffee - Milk

Institutional Choice

Pastry
Coffee - Milk

Soup of the Day
Grilled Spanish Omelet or
Egg Salad on Lettuce
Potato Salad or Hot Pot.
Beet & Onion Salad
Chilled Pears
Coffee - Milk

Minestrone Soup
Fried or Baked Fish
Antipasto Salad
Pastry
Coffee
Milk

Chow Mein
Chinese Dry Noodles
Fried Rice
Seasoned Green Beans
Chilled Peaches
Coffee - Milk

Baked Lasagna w/Cheese
Crisp Green Salad
w/Dressing
Ice Cream
Coffee - Milk

Spanish Meat Loaf
w/Tomato Gravy
Mashed Potatoes
Seasoned Spinach
Chocolate Pudding
Coffee - Milk

SUPPER

Soup of the Day
*Assorted Cold Cuts
Macaroni Salad
Three Bean Salad
Pastry
Tea - Milk

Chili Con Carne
Corn Bread
Buttered Steamed Rice
Cole Slaw
Chilled Purple Plums
Tea - Milk

*Fried Pork Cutlet
w/Brown Gravy
French Baked Potato
Fresh Frozen Broccoli
Bread Pudding
Tea
Milk

Hot Roast Beef Sandwich
Whipped Potatoes w/Gravy
Mixed Vegetables
Ice Cream
Tea
Milk

Grilled Cube Steak
Cottage Fried Potatoes
w/Catsup
Sweet Green Peas
Jello w/Whip Topping
Tea - Milk

Fried Fish w/Tartar Sauc
Whole Parsley Potatoes
Buttered Whole Kernel Co
Pastry
Tea - Milk

Turkey a la King
w/Vegetables
Buttered Noodles
Lettuce Salad w/Fr.Drs.
Chilled Fruit
Tea - Milk