



Chumbawumba | pg 5B



Fantasia | pg 4B

The FACT of the matter is...

MYTH: Woman battering is rare and isolated.

FACT: Every 9 seconds a woman is battered. Battery is the single major cause of injury to women, more prevalent than street rape, muggings or auto accidents. Three million to four million women are battered each year.

MYTH: Women like the abuse or they would leave.

FACT: No woman likes the degradation and humiliation of a battering relationship. But many women feel they have no alternative. They have no place to go, no financial resources or emotional support. Many face threats of increased violence if they attempt to leave.

MYTH: Domestic violence occurs mostly in heterosexual, low income and ethnic families.

FACT: Battering and abuse are issues which cross all boundaries — including those of race, class and sexual orientation.

MYTH: There is no way to get out of a battering relationship.

FACT: Women can free themselves when they discover their own strengths and take advantage of community resources that offer safe and secure environments. W.O.M.A.N. Inc. provides the critical legal resources, counseling and advocacy that help women help themselves and their children.

Myths about battered women:

- Battered women are masochistic; they like being beaten.
- Battered women deserve to be beaten; they provoke it.
- If a battered woman wanted to leave, she would get plenty of help to do so.

Myths about Abusers:

- Drinking causes men to batter.
- A batterer must also beats his children.
- God-fearing men don't batter.
- Batterers are never loving; they are mean and violent all the time.
- Educated, professional men don't batter.
- Batterers are violent with many other people, such as co-workers and friends.

Facts about Battering:

- 95 percent of all victims are women.
- Women are seven times more likely to resort to violence in self-defense.
- Three out of five women will be battered at least once in their lifetime.
- Four thousand women are killed by their partners each year.
- Abuse escalates over time, often starting as verbal attacks, erupting into violence and becoming increasingly violent.

Source: <http://www.norcov.com>

This is the artwork of two anonymous children who have endured and survived domestic abuse in their families.

"In My Heart I Know" www.dvsheltertour.org/



"Far Away From The Storm" www.dvsheltertour.org/



Fighting Back

Don't let domestic abuse ruin your life

Pam Hudgens
Staff Writer

Editor's Note: This story features personal accounts from FLASH! editor Robin Wallace. However, Wallace was not involved in the writing process of this story.

"I remember the first time my dad hit my mom," said sophomore Robin Wallace.

"Whenever they would fight, I would lay cringing in my bed and try to block everything out and be as still and quiet as possible, and end up falling asleep in this tight little ball with my mind racing in a million different directions.

"That night I remember the screaming and yelling as usual, and then I heard a thud and my mom hitting the floor. Then my dad stormed out of the house and tore down the driveway. My mom was crying, and it was over.

"I didn't realize what had happened at the time, but the next morning my mom was black and blue, and she told us that she had run into a door as she was finding her way to the bathroom the night before. But the following day when I asked her why she wasn't going to the women's Bible study at church, she just looked at me and asked if I really thought they'd believe she had run into a door the night before.

"I guess that was just her way of telling us what had really happened."

Wallace's father was psychologically abusive to her mother for the 14 years they were married and became physically abusive toward the end.

"The abuse went on for the entire marriage," she explained, "and it was a physical, absolute blow-to-the-face kind of abuse for the last five years.

"It happened to my mom. It could happen to your mom. It could happen to me. It could happen to you. Four million women in America alone fall victim to domestic violence," she asserted.

"What proves to be even scarier is that you might know a domestic violence victim or abuser, and even you yourself could be the abused or the abuser.

"Domestic violence is a type of discriminating crime that no one wants to

admit happens in their neighborhood. Yet not only does it rampantly occur, the weak system allows it to continue without enforcing a social change.

"My mother called the police every time he became violent," Wallace declared. "They did nothing."

But this could change. MTSU's Public Safety is working on ways to improve protection from domestic abuse.

"We're involved with the 16th judicial district's Domestic Violence Coalition Model Project," explained Lt. James Fanguy. "We're in the final stages of the project."

The project consists of a computer system connecting the districts in order to share information regarding domestic abuse violators. When those involved in domestic abuse move to another area, the police will already be aware of their previous history with abuse.

However, some believe the problem extends farther than the law.

"I don't think this is a problem the legal system can solve," insisted Mary Glantz, the full-time licensed counselor at the June Anderson's Women Center. "I think society needs to change the way they raise little boys and girls."

Glantz believes that societal gender roles are responsible for the perpetuation of domestic abuse. Women are taught that they are responsible for everyone else's feelings. They are the caretakers and should make sure everyone is happy and fix everyone's problems.

"The double standards have more to do with it than the legal system," she continued.

Glantz explained that by the age of five, boys are taught that when something goes wrong, it's somebody else's fault, but when they do something good, they should congratulate themselves.

In contrast, girls are taught to blame themselves for mistakes and to credit others for success.

Wallace's mother experienced this situation. When she went to her church's congregation for help, she was told by her peers that she must have done something wrong to provoke her husband's abuse.

"They basically told her it was her fault," Wallace said. "They said that if she were a

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<http://www.awbw.org/>

AnnMarie's story: The lies that murder

Ruth Peltier
Staff Writer

I remember the first time I saw AnnMarie. Her big sister brought her into her first Brownie meeting. She was 7 years old — a timid child with a shy smile that would melt your heart. She was delicate, seeming almost frail. I understand she never outgrew that frailty.

I was never her scout leader; I was there that day wearing my "troop organizer" hat. However, her older sister, Jenny, was in my Cadette troop and later in Senior Scouts, so I saw AnnMarie frequently. She never really opened up to me or to anyone else as far as I knew.

I lost track of her when Jenny graduated from high school. But later Jenny shared the rest of the story with me.

Ann Marie married and had two children, but the marriage ended in divorce.

Her second marriage also ended in divorce, after the birth of a daughter. At this point, her self-esteem was at rock bottom.

Then she met Tom and very soon they were married. Tom immediately set about to separate her from her family. They moved from Nashville to Murfreesboro. Her husband forbade her to come to the telephone when Jenny called from Texas, where she now lives. She was not permitted to visit her parents. She was only allowed occasional telephone calls, monitored by her husband. When her parents did see her, she had injuries she could not explain to their satisfaction, and when they questioned her about them, she withdrew into herself.

She did not protest much when the mother of her second husband insisted on taking custody of the baby, or when her older son, age 15, decided to live with his father.

Then her husband beat up the other boy so badly that his natural father came for

him, and AnnMarie was completely alone with Tom.

A few days later she came to work with a black eye and walking with a limp. Her boss asked her what had happened, and she admitted that her husband was responsible. He tried to talk to her, to convince her that she did not deserve her husband's treatment of her. She told him that she had to make this marriage work. She had already failed twice; she could not face her parents and admit to another bad choice. She also told him that Tom had threatened to hurt her parents if she complained to them.

At about 7 the next morning, I got a call from El Paso. It was Jenny. Her first few words chilled my heart. "Kitty," she said, using my old girl scout name, "Kitty! He killed her."

Some time during the night, Tom had taken AnnMarie, who weighed less than 100 pounds, and swung her body repeatedly

against the wall of their home until he broke every bone in her body.

I am angry!

I am angry with Tom!

I am also angry at the system that should have taught AnnMarie that she was important, that she was worthy of protection, that she had rights that no one, not even her husband, had permission to violate.

AnnMarie should have learned this at home, at church, at school, and yes, in Girl Scouts. Instead, she learned a lie. She learned that a woman's place in society depends on her husband, that without a successful marriage, a woman is incomplete. She learned that making a marriage successful is the responsibility of the woman, and that if it fails, it is her failure.

In the end, she was murdered by that lie.

This story is true. I changed only the names.

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'Sweeney' a tear jerker from the first drop

Ruth Peltier
 Staff Writer

"Molly Sweeney," Tennessee Repertory Theatre's latest production, depicts the total destruction of a human being by people who claim to be trying to help her.

Molly is a middle-aged woman who has been blind since she was 10 months old. Carefully nurtured by her father to understand the world through her tactile senses, she moves confidently through her darkness. She goes where she pleases with the aid of a cane, works full-time as a massager at a health club and dwells alone, interacting with her neighbors and caring for her garden.

However, she meets and marries Frank. Frank delights in championing causes - environmental causes, social causes - whatever cause strikes his fancy. True to his nature, he sees Molly's blindness as

his newest challenge. Armed with extensive research done at the local library, he contacts a noted eye specialist who lives nearby and convinces him that Molly's case might be curable by surgery.

"After all," he says, "what does she have to lose?"

Mr. Rice, once one of the top four eye specialists in the world, is recovering from a nervous breakdown. He sees Molly's case as a vehicle that can return him to prominence in his field.

Two other people help to destroy Molly, although they do not ever appear on stage. They are a psychologist and her husband, who is a behavior therapist. They are writing a book about Molly's case. Molly - although she admits to being curious about sight - consents to the surgery primarily because Frank and Mr. Rice seem to be so set on it. She realizes from the beginning that she will be losing the world she knows, the

world where she is comfortable, exchanging it for a world that is completely foreign to her.

The operations are successful, giving Molly partial sight in both eyes. She now sees colors and shapes. However, her attempts to learn to relate to the world visually fail, and she cannot return to her old world either.

The play actually takes place a year after the operation. The three characters, each on his or her separate mini-stage, tell the story in a series of flashbacks.

Rebecca Baldwin brings a grace to the role of Molly that vividly illustrates that dancing is her forte. Her portrayal of the movements of a blind person is superb. Baldwin has a dance diploma from the North Carolina School of the Arts and a BFA from SUNY Purchase. She has appeared off Off-Broadway as well as in regional theater.

Todd Denning as Frank is a man to dislike, despite his supposed

humanitarian efforts. He has many regional credits and most recently appeared in the Tennessee Repertory Theatre production of "Cyrano de Bergerac." He is a resident actor and sound designer for Tennessee Repertory Theatre.

Cecil Jones [Mr. Rice] retired from Vanderbilt as Professor Emeritus of Theatre six years ago to follow his dream of working as an actor. Since that time he has appeared in numerous plays in the Nashville, area including several with Nashville Repertory Theatre.

I recommend this play only if you are failing the semester, your boy/girl friend just dumped you or you just learned of the cancellation of your financial aid package. There is nothing like a real tearjerker to get your mind off your troubles.

Molly Sweeney will be presented April 19, 21 and 22 at 7:30 p.m. in the Johnson Theater at the Tennessee Performing Arts Center in downtown Nashville.

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Making the cut at Black College Dance Exchange

Christy Rose
Staff Writer

This year's BCDE was held at Hampton from March 30 through April 1. The convention was hosted by the university's Terpsichorean dance ensemble.

Classes were given by Hampton University students and members of the modern dance troupe Elcone Dance Company, which gave this year's professional dance performance.

Classes offered included modern techniques such as Horton and Dunham, African, Hip-Hop, Middle Eastern, as well as ballet, tap and jazz.

Lectures such as Lighting Design, Nutrition and Dance Education were also offered.

Friday night's performance of Elcone Dance Company gave the audience a look at skilled, hard-working performers and diverse

choreography from the Philadelphia-based company.

Student performances were held Saturday afternoon and evening. Those performing included Florida A&M University African ensemble, The Ohio State University Multicultural Dance Alliance, SUNY Buffalo modern dancers and MTSU's Performing Arts Company.

MTSU P.A.C. Director Angela Armstrong has attended BCDE for the past several years, and this year choreographed a spiritual dance piece entitled, "Redemption." MTSU received a warm welcome to the stage and were cheered and applauded during this exciting dance.

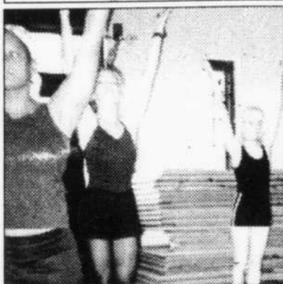
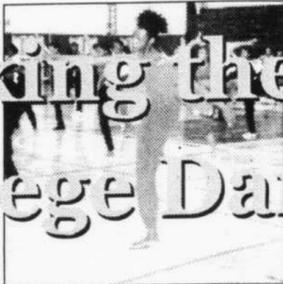
Even the announcer felt the spirit of the dancers and complimented "Redemption" at the

conclusion of the piece. The student performances concluded with the All-Conference finale, which included dancers from each of the attending schools.

Two members of the P.A.C., Latonya Vaughn and Nikki Sweeney, participated in the finale.

Previous Black College Dance Exchanges have held auditions for the Alvin Ailey school and other professional dance opportunities, and BCDE now offers scholarships to accomplished dancers.

The Performing Arts Company will bring Armstrong's "Redemption" to the MTSU stage at Tucker Theater tonight and tomorrow evening at 7:00 p.m., along with many other pieces in the bi-annual student performance this spring titled, "eMOTION."



Several members of the MTSU Performing Arts Company attended the 19th Annual Black College Dance Exchange this year in Hampton, Virginia.

The Exchange is an annual event for dancers and companies from traditionally African-American colleges and universities. Though MTSU does not fit this category, its company is an invited group to the Exchange.

BCDE is an opportunity to take classes with a variety of teachers in many styles of dance, attend lectures on dance related topics, observe student and professional performances, as well as a chance to share and learn dance techniques and perform for one's peers.



Carousel
The never-die well carnival barker Billy Bigelow gets a chance to redeem his mis-spent life in Rodgers & Hammerstein's musical version of Ferenc Molnar's "Lohom," which features the tunes "If I Loved You,"

"Schlegel," "June Is Bustin' Out All Over," the gorgeous "Carousel" theme, and of course "You'll Never Walk Alone." Performed through April 29 at the Rexy Regional Theatre, 100 Franklin St., Clarksville. Call for more information: (615) 745-7300.

Gross Indecency:
The Three Trials of Oscar Wilde
Two scant weeks after its triumphant production of "A Doll's House," the Mockingbird Public Theater returns with

another can't miss production: an account of Oscar Wilde's 1895 libel suit against the Marquis of Queensbury, which eventually led to his downfall and imprisonment. Performed through April 29 at the Darkhorse Theater. For more information, call Mockingbird at (615) 242-6704.

Personals
SWM, age withheld, seeks SWF for a night of music and comedy. The creators of "Friends" made a love connection with "Beauty and the Beast's" Alan Menken and

"Godspell's" Stephen Schwartz for this fast-paced revue, which skewers the rituals and pitfalls of contemporary relationships. Performed through April at the Bongo After Hours Theatre. Call for more information: (615) ARTS or visit www.eu.ga.com.

The Passion Play
An Easter event, with eight interconnected stages and a cast of more than 75 players. Performed April 19-22 at the Tusculum Cumberland Presbyterian Church. For more information, call (615) 833-0742.



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'Fantasia 2000' captures sophistication of original

Bill McIntire
Staff Writer

"Fantasia 2000," Disney's first offering of the new millennium, is a worthy successor to the 1940 classic. That alone is high praise. However, the megacompany didn't want their new feature to just another sequel to Walt Disney's original vision of blended classical music and animation. They wanted to give this film a sense of grandeur not seen before. They wanted Imax.

For those not familiar with the Imax experience, it can be summed up in one word: Big. Imax films are projected onto a screen that towers some 70 feet. The result is a film that is as immersive as 3-D, without the glasses. At this scale, the images can easily surround a viewer and overwhelm the senses.

Any film that relies on a series of shorter pieces has the advantage of being able to vary tone and mood from one piece to the next. The original "Fantasia" informed us [and "Fantasia 2000" reminds us] that there are three types of music: the kind that tells a story, the kind that suggests a series of images and the kind that exists for its own sake. Each type of music is represented in the new film.

"Beethoven's Fifth Symphony" becomes the film's opening sequence of abstract impressions. This segment isn't as involving as one would hope, but it makes an adequate introduction. Imax services this piece as it does a few other lesser segments later in the film. The scale of the images compensates for the lack of creative spark. It doesn't make the scene any better, just less mundane.

The film really shows off the capabilities of this new format in "Pines of Rome". This tale of flying whales [No, that's not a misprint] showcases the true majesty of scale that is only possible in Imax. The arctic landscapes are appropriately vast, and a journey through an underwater ice cave is breathtaking. With its seamless blending of



"Fantasia 2000" just wouldn't have been "Fantasia" without Mickey Mouse in "The Sorcerer's Apprentice." Seeing this classic piece of animation in a movie like this is special. Imax makes it that much more special by giving us more screen to see it on. The bridge between the two segments is an absolutely brilliant scene involving Mickey running from the conductor of the original movie to Itzhak Perlman [who shares hosting duties with a number of celebrities] in the new movie. What follows is a bit of surround-sound comedy that's almost worth the price of admission by itself.

This leads into a new segment featuring a couple of classic Disney characters. Donald and Daisy Duck take a ride on Noah's Ark to the music, "Pomp and Circumstance." The beginning is perhaps too evocative of the opening scene of "The Lion King," but it turns into a charming little love story. Once again, Imax is used to show just how big a ship that has to carry two of every animal has to be - something you don't get a sense of in conventional Biblical movies.

computer rendering and traditional animation, this scene contains some of the best animation the company has produced to date.

"Rhapsody in Blue" is an homage to the work of cartoonist Al Hirschfeld. This is another segment that doesn't take true advantage of Imax but isn't harmed by it either. The great virtue of this tale of big city life is that it proves that Disney can still tell entertaining stories in interesting ways [something that hasn't been evident in their recent feature films].

I had the most projects juggling through "The Steadfast Tin Soldier". This was a compressed version of "Toy Story" without the whimsy or charm. It had the opportunity to utilize the strengths of Imax to draw viewers into the tale but never fully capitalized on them.

"Carnival of Animals" is an amusing little bit of comedy involving a flamingo with a yo-yo. It's silly. It's fun. Let's move on.

every animal has to be - something you don't get a sense of in conventional Biblical movies.

The last segment of the film is truly a grand finale. "Firebird Suite" is the segment of the highest order. It portrays natural spirit building and destroying a grand forest. Everything about this segment is powerful, from the beauty of the forest's creation to the menace of the firebird that devastates it. This piece is what Imax was created for, and along with "Fantasia 2000" is a triumph of Disney animation and storytelling.

"Fantasia 2000" will go on wide release in conventional theaters next month. Without Imax, it will diminish from an event to a good movie. "Pines of Rome" and "Firebird Suite" will surely lose some of their impact from the confined space, but the other pieces should be just as comfortable on a smaller screen. It won't be as magical, but it'll still be worth seeing.



'Lola' and 'Yesterday' full of endless possibilities

Marty Spears
Staff Writer

Run Lola Run [1998]
Franka Potente, Moritz Bleibtreu. Dir: Tom Tykwer.
Rated R.

You have 20 minutes to get 100,000 Deutschmarks or else your significant other is dead. What do you do? What do you do?

No this isn't the new plot for "Speed 3," but it is the basis for the German movie, "Run Lola Run." It all begins with a phone call to the bright red-headed Lola from her bleach-blond boyfriend Manni.

In the phone conversation, Manni tells Lola how a money handoff he was involved in got messed up when Lola didn't arrive at the proper time to pick him up.

Now the money is gone and the duo has twenty minutes to get 100,000 marks to the proper drop-off or both of them are marked men. Luckily for Lola, the script calls for three different versions of the happenstances and endings according to how differently Lola interacts with the people and places she encounters during her twenty minutes

of running around. After one story ends, the next picks right up with the end of the phone conversation and a new twenty minutes to get the money.

The movie itself has been dubbed by many critics as an extra long MTV music video, partly due to the movie's killer techno soundtrack and partly because of all the fast paced action.

While it does contain both, Lola breaks boundaries in storytelling that are typically uncharacteristic of many music videos. An example would be the "And Then" flash for-

wards throughout the movie showing in high pace stills what will be like in the near future, each changing as differently as Lola's.

And the awards critiques seem to agree as Run Lola Run took home an Independent Spirit Award for Best Foreign Film.

My Grade: A+

Twice Upon a Yesterday [1999] Douglas Henshall, Penelope Cruz, Elizabeth McGovern. Dir: Maria Ripoll.
Rated R.

Need a romantic movie that has a few twists and turns? Then try "Twice Upon a Yesterday." Douglas Henshall plays an aspiring actor who is involved with his long time girlfriend, played by Elizabeth McGovern.

They both feel that they were meant to be together no matter what. But when she finds out he has been cheating on her with another woman, the couple split and Henshall finds himself wanting his ex back, especially when she announces her engagement to another man a year later.

When she declines his offer

to get back together, Henshall is given the opportunity by two magical garbage men to magically go back to when the couple broke up and make everything right again.

But can things stay right when the man McGovern would have married before the time altering is introduced now that the couple is still together?

Which couple was truly meant to be together? It is a uniquely different romantic comedy about love and second chances.

My Grade: A-

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the score

Trippy drama Chumbawumba style

Kevin McNulty
Staff Writer

I started reading the "history sheet" from a British bands promo kit and realized pretty quickly that this band is a "trip" or on a trip. Where they're going, who knows, but judging a CD by its cover, I think it's going to be quite the adventure.

I should clarify - I don't say they're a "trip" because they call themselves "Chumbawumba," even though that's the name of the band. Nor is it because when first starting out and deciding what style of music the band would play, they all had way to many influences and styles. They went with all styles known to mankind. The styles included: punk, pop, folk, Zappa, The Last Poets, Beatles, Reggae, Blues, Philip Glass, Dagmar Krause, Bertold Brecht, Brecht Told Bert ... should I continue? No no, that's not why I say this band is a "trip."

It's because they said that the band members "learnt to be in a functioning ban by being in a functioning house hold where

people looked after each other and stood up for each other and learnt from each other." Now here's the "trippy" part. That "someone who came along and didn't help with the washing or the buying, shopping or the cleaning the bathroom wouldn't ever make a good guitarist." Now that's a trip!

Chumbawumba is an eight-piece band out with their album titled, "WYSIWYG" [What You See Is What You Get]. They indeed have a very diverse sound. The songs on the album are a nice compilation of different flavors and beats. Nevertheless, their sound is very "Euro" - with that distinct pulsating beat. They must all be good house cleaners because the musicianship is excellent. Also, the music is pretty good so far. It's got a commercial appeal, but they may have missed their time and place. They're kind of got that '80s sound. This is not, however, a reason to discount their album.

Having said that, it is a very good listen on a number of levels. The writing, creativity and production of the album are



truly engaging. I'm listening to track No. 11 called, "I'm Not Sorry, I Was Having Fun," and it is really cool. I wish they were all like this. It's a very cool groove, and I'm definitely into it. It's got that Kraftwerk thing going on, a really nice beat and a lot of intricate mini-beats happening in the background.

I don't know ... I'm starting to change my mind, maybe I like them more now than from my initial impression.

What a trip! Track No. 12 goes into this sort of Broadway, "West Side Story" kind of ballad, but I don't mind! I get it now! This

album is like a play - you know drama and all that. It just goes from scene to scene, playing out the life and times of these very curious musicians.

It seems like whatever comes into their mind goes on wax [or the CD]. They're singing, "she's got all the friends that money can buy ... you can buy your friends, but I'll hate you for free."

Yes, open your mind and listen to the entire album, and you'll appreciate this band. It gets very interesting in the second half, and I really like it. They're an intriguing band with an intriguing sound.

Oasis "Standing" but not leaving an impression

Daniel Ross
Staff Writer

With four albums under their belts, Oasis' stake on the claim of "Greatest Band in the World" has been a sore spot for critics and an absolute truth for fans. On their latest release, "Standing on the Shoulder of Giants," Oasis seems to move beyond copping songs from their influences, but they fail to make a significant mark of their own.

While the album is not an utter failure, it is a disappointing effort. It seems that chief songwriter and guitarist Noel Gallagher is stuck in the proverbial mud. Eight of the ten tracks are mid-tempo to slower numbers that are uninspired. Gallagher does, however, let go of the reins for one track; the Liam Gallagher-penned, "Little James."

One bright spot is Noel Gallagher's amazing knack for penning tunes that stick in the listener's head, like super glue that just won't let go. All but a few of the tracks are melodic in their own way. A prime

example is the first single, "Go Let it Out." Vocalist Liam is in full nasal-inflicted force as he urges folks to "Go let it ouwwwt!" Liam's vocals are perhaps the biggest reason that Oasis' tunes are so memorable.

In the past, Oasis has been labeled Beatles clones or, worse, Beatles thieves. The trend seems to have stopped with this album. Only one tune truly resembles a Beatles tune, the aforementioned "Little James." It is essentially "Imagine" mixed with the last part of "Hey Jude's" "na-na-na-na's." However, the track "Put Yer Money Where Yer Mouth Is" is eerily similar to the Doors' "Roadhouse Blues" with its call to "Put your hands on the wheel."

Although the band has developed a sense of its identity, it falters in that the pacing of the album is inconsistent. This problem results from the lack of up-tempo numbers. Only the introductory instrumental track "XXXin" in the Bushes' and "I Can See a Liar" show the band in their full-rocking glory. Oasis is at their best on these numbers and these types of songs. Liam Gallagher is able to showcase his winy

but infectious voice, and Noel Gallagher is able to strut as a rock guitar god.

The mid-tempo numbers have their representatives as well. "Gas Panic" and "Sunday Morning Call" are both rock gems. The latter reveals the true genius of Oasis in Noel Gallagher as he fronts the group on vocals as well as guitar. However, the remaining tracks are unimpressive and unmemorable.

Over the years, Oasis has begun to build a steady wall of sound with each release. The climax appears to have been "Be Here Now." On that album, the layering of sound was almost too much. On this release, however, the band seems to have backed off of that formula a bit. The grandness is still there, though.

While Oasis may not be "the greatest band in the world" anymore, they are still certainly a good band. "Standing on the Shoulder of Giants" shows the band that has begun to break out from their influences. Unfortunately, the band leaves behind an album that is unremarkable but solid. My Grade: B-/C+



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Cover Story

A Support Group for Lesbian Women



The YWCA Shelter and Domestic Violence Program is beginning a support group for lesbian women who are currently in, or have been in, a relationship where they are a victim of abuse. The group will provide a safe and confidential environment where participants can receive support from trained facilitators and other group participants at no cost. Free childcare is provided.

For confidential time and location, plus more information about the group, contact Krisy at (615)297-8833 between 8 a.m. and 4 p.m., Monday through Friday.

If you are in danger and need immediate help, or if you need someone to talk to, call (615)297-8833, available 24 hours a day.



better mother and a better wife, it wouldn't have happened, and that she should change to fix the situation."

While Wallace's mother knew the situation from which she was suffering was wrong, some women have difficulty determining whether they are in an abusive relationship.

The National Coalition Against Domestic Violence defines battering as a pattern of behavior used to establish power and control over another person through fear and intimidation. Assault, battering and domestic violence are crimes.

Battery occurs every 15 seconds, according to the NCADV. More than 50 percent of all women will experience physical violence in an intimate relationship, and for 24 to 30 percent of those women, the battering will be regular and ongoing.

However, physical violence is not the only type of damaging abuse that occurs in relationships. An abuser's psychological or mental abuse can include constant verbal abuse, harassment, excessive possessiveness, isolating the women from friends and family, deprivation of physical and economic resources and destruction of personal property.

Over time, battery escalates.

It often begins with emotional abuse and is followed by threats, name calling, violence in her presence and damage to objects or pets. It may then escalate to restraining, pushing and throwing and then to punching, and eventually may become life-threatening with serious behaviors such as choking, breaking bones or the use of weapons.

Getting out of an abusive relationship can be difficult, to say the least.

"There's no one set answer for everybody," Glantz said. "A lot of discussion and planning goes into getting somebody out of an abusive situation. You really have to think about safety first."

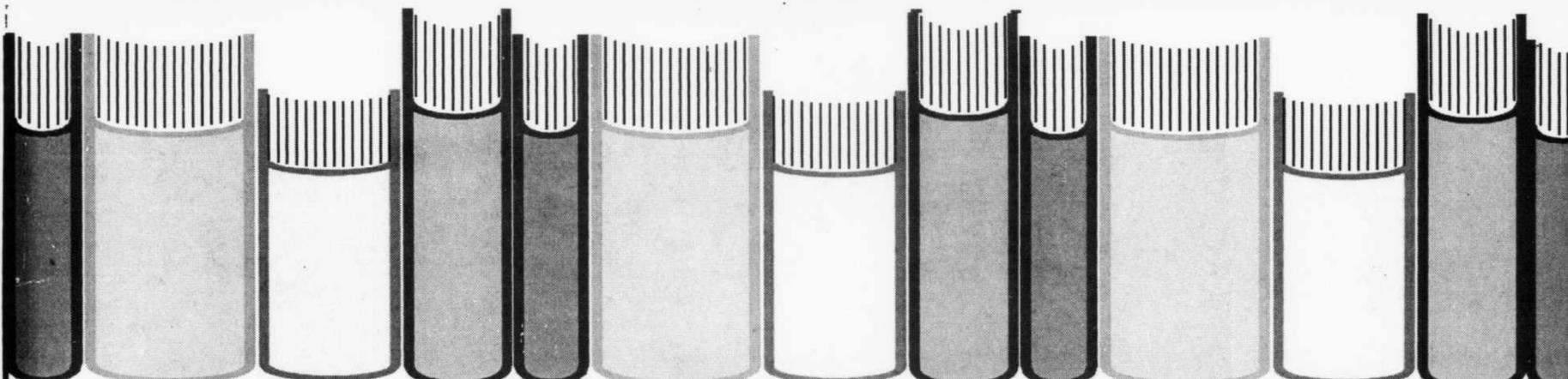
Glantz stresses the importance of making a safety plan. Prior to any action, the victim should remove all important papers from the house, such as children's shot records and birth certificates. Anything of sentimental value that won't be missed should also be discretely removed.

"The situation may seem overwhelmingly impossible while you're in it, but once you remove yourself from the abuse, things come back into focus like they were before it ever began," Wallace said. "Fortunately, my mom had enough strength and courage to stand up against society as well as recognize her weaknesses in order to do something about the harmful, repeating, self-destructive relationship she was involved in."



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A domino effect ending in abuse

Robin Wallace
FLASH! Editor



to fit into what society deems appropriate for how a young lady should conduct herself. Being a lady means that the woman must be passive and submissive to a group, such as coworkers, and also to a man. Consequently, if she dares to speak her mind or oppose the actions or opinions of the group or the man, then she is obviously a bitch who is suffering from PMS.

This labeling happens because women are seen as objects incapable of holding their own opinions without something else prompting or putting such thoughts into their heads. So many times girls learn to agree and go along with whatever the group or man wants in order to avoid being classified by such a term. This ends in the loss of female identity, as symbolized by silhouetted and interchangeable female shapes and forms in commercials and music videos. These shells of women make their desires the same as their men's, make their appearance the style preferred by their men and their opinions into those of their men's, accepting all of these changes without any regard for themselves because they have been lost — objectified even by themselves.

To be a woman is to be a sex object. Such a damning definition perpetuates itself by socializing little girls and boys in society's ideals created by the previous generation. This process is so powerful that it convinces the entire culture that these are the natural biological differences between men and women. It is through this process that we as a society continue allowing women to be sex objects, just as women keep letting themselves be objectified, and also as men allow themselves to fall into such a mindset. Through the individuals who take a personal or public stand on the objectification of women on a daily basis, society might be able to open its eyes. Otherwise, the cycle will continue indefinitely.



Women are objectified and are kept in their subservient "pedestal" roles through the patriarchal views that assert and define male power over women through various abuses. Abuse such as verbal assault, mental assault and physical assault give men the ability to control and dominate women. While the fear or threat of any of those types of abuses may keep a woman "in her place," it sometimes will also push her over the edge.

In a cascading domino effect, what makes women resistant to men's use of violence is the fact that women finally decide that it must stop. The name calling, the interrogations, the insults, the punches, the burns, the bruises — all of it has to stop. Some women may attempt to stop it by trying to get help, but many times it will lead them right back to the relationship that they were trying to escape because of the patriarchal attitudes. It is when women stand up for themselves, sometimes with murder, that people begin to listen to what they have to say, mainly because the violence of the woman shocks them when it seemingly comes out of the blue.

"There is some concern that alleged battered women might start to murder their husbands and lovers with no immediate cause," wrote Ntozake Shange in the poem, "With No Immediate Cause."

However, the cause is immediate, although to most the explanation lays in a deep, obscure shadow. The longer the abuse continues in a single relationship, the more severe it becomes, which leaves many women fearing for their lives and with just cause to act. After all, "every three minutes, every five minutes, every ten minutes, every day" a woman is beaten, a woman is raped, a little girl is molested and a woman is battered to death.

The immediate cause is that threat, fear or reality of being beaten, raped, molested or killed. Women's acts of resistance may seem rather drastic in the end. However, it is they who have been put into a cage were they are kept subservient, objectified and as victims of abuse by men who assert their power by the patriarchal views perpetuated throughout generations.

The information in this story is based on personal experience, research and formal education.

With No Immediate Cause

by Ntozake Shange

every 3 minutes a woman is beaten
every five minutes a woman is raped
every ten minutes a lil girl is molested
yet I rode the subway today
I sat next to an old man who may have beaten his old wife 30 years ago or 3 days
30 years ago he might have sodomized his daughter but I sat there cuz the young men on the train might beat the young woman later in the day or tomorrow
I might not shut my door fast enuf/push hard enuf every 3 minutes it happens some woman's innocence rushes to her cheeks pours from her mouth like the betsy wetsy dolls have been torn apart/their mouths menses red & split every three minutes a shoulder is jammed through plaster and the oven door chairs push thru the rib cage/hot water or boiling sperm decorate her body
I rode the subway today & bought a paper from a man who might have held his old lady onto a hot pressing iron I don't know maybe he catches lil girls in the park & rips open their behinds with steel rods
I can't decide what he might have done I only know every 3 minutes every 5 minutes every 10 minutes so I bought the paper looking for the announcement the discovery of the dismembered woman's body the victims have not all been identified today they are naked and dead refuse to testify one girl out of 10's not coherent I took the coffee & spit it up I found an announcement not the woman's bloated body in the river floating not the child bleeding in the 59th street corridor not the baby broken on the floor

"there is some concern that alleged battered women might start to murder their husbands & lovers with no immediate cause"

I spit up I vomit I am screaming we all have immediate cause every 3 minutes every 5 minutes every 10 minutes every day women's bodies are found in alleys & bedrooms at the top of stairs before I ride the subway buy a paper drink coffee I must know have you hurt a woman today did you beat a woman today throw a child across a room are the lil girl's panties in yr pocket

I have to ask these obscene questions the authorities require me to establish immediate cause

every three minutes every five minutes every ten minutes every day.

Born Paulette Williams in Trenton, New Jersey, Ntozake Shange took her pseudonym as an expression of her anger at the dilemma of being a black woman. In Zulu the name means, "she who comes with her own thins"/"she who walks like a lion." Educated at Bernard College and the University of Southern California, her greatest success was the "choreopoem," "For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf," which was presented on Broadway in 1976 and has since been widely produced and constantly reprinted. A more recent work is "Ridin' the Moon in Texas: Word Paintings" [1988].

Source: Images of Women in Literature, fifth edition by Mary Ann Ferguson

Why, if domestic abuse is so horrific, don't women just leave? There are many reasons why a woman will stay in an abusive relationship, such as having no place to go, no money, no job, children, the fear of failing and the brutal retaliation she will receive from her abuser. Yet, underneath these reasons lies the fact that women feel an "instinctive" need to be a good wife and mother. Feeling such an obligation hardly is instinctive, but rather the result of the way that women are reared. Subconsciously and consciously the patriarchal views of gender, roles, behavior and attitude are perpetuated from one generation to the next by both men and women.

Through socialization, women are shown and taught what society expects of them in their roles, behaviors and attitudes. What we learn through our socialization mostly is internalized and becomes second nature — to be and do as we are told. For women in a patriarchal society, this particularly means chasing after the ideal image of a woman in stature, which also goes beyond the physical aspects in hopes of fulfilling that unattainable goal.

As an individual, a woman will typically do whatever she can to make those around her happy and satisfied, even if it requires her to sacrifice her own wants and desires. As a little girl growing up, she is surrounded by the false images of perfect women/mothers. When she becomes an adult, she feels that she has to be the perfect woman/mother, just like all the women/mothers that she saw as she grew up — otherwise, she is a failure. So in order for her to achieve that ideal perfection, she gives up herself.

While most women do not realize that they have lost themselves in the process of trying to reach that perfect ideal, they also are perpetuating the cycle as they rear their own children. When the traditional stay-at-home mom goes out to enjoy herself, or the modern career mom goes to work, she feels guilty that she is away from home, leaving her husband to watch the children and put up with their messes and whining. So she asks permission, apologizes and might even ask for forgiveness for being out of the home, neglecting her womanly/motherly responsibilities. Her actions are again instilling the same patriarchal views of gender, roles, behaviors and attitudes into her children, like they were engraved into her own mind.

From birth, men and women learn what expectations are to be met by each sex within the society. The expectations that are placed on both men and women come from the patriarchal views of the male-dominating society, which is especially discriminating to women. The women in a patriarchal society are subjected to comply with the fantasy desires and unreasonable needs of the men — this results in the accepted norm of objectification.

II

In different ways, the view of women as sex objects exists in every culture across the globe. While most men and women do not realize this objectification within their society, it affects women all their lives, even as little girls. This objectification influences their lives in several aspects, particularly in behavior. Being thought of as objects — sexual objects — women are socialized to mimic society's ideals of a female.

As objects, women are supposed to be passive without a voice or an opinion. They are to be used and consumed at the random will of men without raising any objections. Sut Jhally, writer/producer/director of "Dreamworlds II," vividly illustrated through music videos that when women are thought of and presented as sex objects, their behavior is driven by the sexual desires of men. Women are shown in casual sexual relationships built on passion, lust and animal instinct. They are portrayed as being in a constant state of arousal and wanting or needing to have sex with any or all available men. When men are not around, the women fall apart and cannot think or live on their own.

In several of the music video clips shown in "Dreamworlds II," a woman will defy the ideals of being

passive and submissive to the men's desires by deciding to leave or refusing to give into their demands. Yet, that betrayal supports and establishes the belief that a woman wants to be chased after and even forcibly brought back into the relationship when she leaves her man. Furthermore, it also promotes the myth that when a woman says no, she really means yes — she just needs to be coaxed and persuaded. This specific belief actually stems from the socialized ideal that women are supposed to play "hard to get" only to be proper or for appearance sake.

Because of these ideals and beliefs held by society, females are faced with a Catch 22 type of situation. Young girls realize from their environment — school, music, television, society — that in order to get and keep a man, they must act in a sexual manner. Yet, while they must be sexually appealing, the girls know that they also have to maintain their "virgin" status in order

Growing with violence



Children growing up in violent homes feel:

Powerless because they can't stop the violence;
Confused because it doesn't make sense;
Angry because it shouldn't be happening;
Guilty because they think they've done something wrong;
Sad because it's a loss;
afraid because they may be hurt because they may lose someone they love, others may find out;
Alone because they think it's only happening to them.

Six lessons children learn from violent parents:

1. Violence is an appropriate form of conflict resolution.
2. Violence has a place in family interaction.
3. If violence is repeated, there are few if any consequences.
4. Sexism — inequality of power, decision making skills, and role within family.
5. Violence is an appropriate means of stress management.
6. Victims at best tolerate and at worst accept responsibility for the violence.

In the United States, a woman is more likely to be assaulted, injured, raped, or killed by any other type of assailant.

The Federal Bureau of Investigation reports that 30% of female homicide victims are killed by their husbands or boyfriends. 6% of male homicide victims are killed by their wives or girlfriends.

Violence will occur at least once in two-thirds of all marriages.

Research suggests that wife-beating results in more injuries that require medical attention than rape, auto accidents, and muggings combined.

Abused women comprise approximately 20% of females presenting injuries to hospital emergency services.

Domestic violence occurs among all races and socioeconomic groups.

Source: National Abuse Prevention Project

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