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Pulse *Excite*

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last issue of **Pulse**
on Monday

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Media take FCC, ensure continuation of nonsense

Whoopie! In a decision split down party lines, the Federal Communications Commission opted on Monday to relax even more of its media ownership restrictions. Single television companies can now reach almost half of the national audience. They can also own newspapers, and I'm looking for hard-working people to help me dig an underground city so we can get away from this madness.

What does this mean for our culture, our souls and the way we identify ourselves in this increasingly confusing mess?

It means a whole hell of a lot for those who don't wield a blind faith in the free-market system and its promises to protect some of our most fundamental societal values.

It means that, instead of provocative and intelligent programming, we'll get more reality television such as "Extreme Makeover," more mindless morning news programs like "The Early Show" and the other one-dimensional, "universally-appealing" garbage we've all come to know and love.

Some argue that the media can't be protected like they were in the past because there are so many new methods to disseminate information. But this approach fails to recognize the importance of the media to our culture.

We identify ourselves through culture. We understand the world with what we glean from the media. They help us decide who we are.

So why do they need to acquire more? According to Columbia Journalism Review's "Who Owns What" Web guide, Viacom already owns CBS, MTV and UPN stations, Simon & Schuster Publishing, Paramount Theaters, about 170 radio stations and CBS online news — just to name a few.

News Corporation, FOX Television's parent company, already has a newspaper and television stations in the same market. On top of worldwide holdings, it also owns many cable channels, including TV Guide, Twentieth Century FOX, The New York Post and FOX Sports Radio Network. The company also has shares in five major sports teams.

These corporations lobby long and hard for industry deregulation, and they get what they want. Maybe we, the people, ought to hump the commission's metaphorical leg as hard as the industry has.

In a recent investigation by the Center for Public Integrity, key FCC officials were found to have taken over 2,500 industry-funded travel junkets in the past eight years at an expense of \$2.8 million.

In its report of these findings, the non-partisan Washington, D.C., organization cites FCC Chairman Michael Powell as saying the FCC is the most frequently

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Joseph Bechard
Cultural
Obstetrician

Meet the Neighbors

Neighbors, the only local gay bar, provides a welcome break from regular sports bar fare with cheap beer and entertaining drag shows

Reporter's notebook

Ryan Bornheimer
Senior Pulse Reporter

Before they even take the stage, these women have undeniable star presence. It's difficult not to notice four 6-foot-3-inch bombshells in stiletto heels strutting through the room — and these are no ordinary women. They are the gender-



bending stars of Neighbors' Friday night drag show, and their two-hour interactive performance delivers enough energy and laughs to fill a hall twice its size.

Anyone who has been pinned between vomiting fraternity brothers knows bars are not always the best places to relax on a Friday night. But Neighbors, located at 1417 Villard St., has a unique flavor — a welcoming collection of personalities from every corner of the cultural map. Its non-threatening atmosphere is the antithesis of the stereotypical sports bar experience — and that's even before the drag show begins.

I arrived close to 10 p.m. and found the crowd sparse. As showtime drew near, trips to the bar for drinks became more challenging amidst the growing

chaos. Still, the comfortable energy remained. When the stage lights came up, four performers emerged, gyrating and lip-synching to Ricky Martin's club anthem, "She Bangs." The song provided the carefree theme of the evening, and the crowd seemed to love every minute of it.

After an equally energized performance of "Free Your Mind," Francesca, the evening's host, welcomed everyone, alternating between stand-up comedy and improvised interaction with the crowd — including everything from cracks about Lane Community College to a bit of spanking. The sound system left a little something to be desired

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Eleven Eyes amplifies typical jazz tunes

The Corvallis and Eugene-based band will perform songs from its debut jazz/fusion album in Eugene next Friday at Luna

Aaron Shakra
Pulse Reporter

There are times when you've got to look outside your own eyes — and add nine more. Enter Eleven Eyes, an instrumental jazz/fusion band based in both Corvallis and Eugene.

The group will perform next Friday at Luna, located at 30 E. Broadway, celebrating "Depth Perception," its debut album release. The band's history extends back to May of last year, when trumpet player Tim McLaughlin — then a student at the University — assembled members to play for his senior recital at the University's School of Music.

Rather than give a cut-and-dried classical performance, McLaughlin brought together Mike Pardew on guitar, Matt Calkins on saxophone, Dave Trenkel on bass and Steve Weems on drums. He also added a turntable player — JD Monroe, known to the stage as the "Turntable Enabler."

If a turntable seems out of place for a jazz band, listeners might have to change their expectations — Eleven Eyes is no typical jazz group. Hip-hop, funk, and electronic music influences are discernible on "Depth Perception" — lending a hip, edgy result to the sound. However, each of the six tracks remain grounded in classical composition methods, prevent-



Local band Eleven Eyes combines hip-hop, jazz and funk with electronic sounds on its newest album.

ing the songs from becoming a redundant collection of loops and instrumentals soloing off a few chords.

"We fuse a lot of different styles of music together," drummer Weems said. "We have a lot of different kinds of instrumentation."

Describing instrumental music with written words is often a difficult task, but the sensibility of "Depth Perception" is that the musicians are tal-

ented, and the sound — well, it doesn't sound like it came from this world. It's ethereal, almost bordering on acid jazz. It's decidedly upbeat and danceable — and knowing this will perhaps deter as many new listeners as it will gain.

Tim McLaughlin, who called the band "a combination of a lot of stuff," said he is happy

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