

Johnstone replaces Howlett

Journalism senior Sandy Johnstone was named the Emerald's new higher education associate editor Wednesday, while Frank Shaw, a junior in journalism was hired as the associate editor for departments and schools.

Johnstone replaces former higher education editor Debbie Howlett who has accepted an internship with Senator-elect Margie Hendriksen.

cort fernald sidelong glances

Geoff Trump, The Beat's road manager leans against a wall in the stage entrance smoking a cigarette. He is still, composed of a brooding intensity. He wears a stolid expression — only his eyes dart about. It's as if he's jaded, and nothing really can approach surprise for him.

Trump peers over the stack of amps onto the stage that fronts a simmering ocean of faces jamming the dimly lighted EMU Ballroom. Ranking Roger and Dave Wakeling bounce about the stage.

Trump isn't smiling nor frowning. This is just another hall, another rectangle of swea-

ty faces with eager eyes caught in the stray spotlights. After so many halls in so many American cities they all become non-descript.

He no-longer recognizes the bright eyes of the fans or hears cheers. The reaction from the crowds have become an all too familiar aureal blur. They cheer "Tears of a Clown" and "Mirror in the Bathroom." Trump doesn't hear the songs, he hears the equipment.

The roadies circulate behind the wall of amps. One sits by Everett Morton, ready to remedy any problem with his drum kit. If he has any questions he jumps to Trump's side and shouts in his ear. Trump tilts his head listening. He nods or shakes his head with a bored grace.

The perspective from behind the stage is entirely different. Out in front, the crowd is dancing to possibly the best music to come to the ballroom in years.

They are an interesting group at Wednesday's show. There are some E. 13th Street punks and new-wavers — some mods and modettes from South Eugene High School and University students.

The number of young'uns (junior high school level) is alarming. Emerald photographer Mark Pynes noticed that the closer he got to the stage the greater his height advantage. All of a sudden there were heads about his armpits bobbing in time to The Beat.

The crowd is dressed to the nth for the event. They wear everything from bermuda shorts to a basic-black evening gown. But T-shirts seem to be the *haute couture* of the majority. After all, they are there to dance.

Trump lights another cigarette and slowly takes a pull. Wakeling's guitar is being tuned by a roadie. Ranking Roger is hopping across the stage. Trump turns away.

In deference, the backstage people glance furtively at him and silently clear the way. His eyes are focused beyond them. Tomorrow night is Portland. Then The Beat swing down through California, the last week of their seven-week tour.

The Beat looks tired. When I did a phone interview with David Steele they had just flown into Atlanta from Jamaica where they played the Jamaican World Music Festival.

I asked Steele about the rigors of the tour. With typical English understatement he said they were all "a bit tired." Then, in a voice rising with incredulity, he reeled off a long list of all the dates left to play.

Pynes tries to get a shot through the band, catching The Beat and the surge of faces on the fringe of the stage. The Beat's huge roadie taps him on the shoulder. "I chan't 'ave you 'ere, Mon," he says with a strong Jamaican accent.

I'm out in the crowd. It's hot and everyone smells of sweat. My head is aching from the first band's piercing saxophone, but I can't suppress a smile as the Americans sing along: "Stand Down Margaret."

Later, I try to again go backstage, only to be kicked out by a security person. I go looking for Trump to do an interview. An assistant tells me he's asleep. I doubt it. He's probably on the phone making sure everything is set for the next city and the next city after that.

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