

DIVERSIONS

December 4, 1985 12 pages

Number 2

Embry Riddle Aero

Daytona Beach, Florida



ALABAMA

Number 2 Embry Riddle Aero



ALABAMA
24-Hour Week
Tour '85

INSIDE:

**Barry
Manilow**

Commentary

This issue of *Diversions* focuses on country music, in the form of Alabama, the Judds, and the Bellamy Brothers.

As you may know, this is the very first concert or event of any type to completely sell out the Ocean Center. The future for Daytona's Civic Center looks promising also, with engagements such as Jimmy Buffett and Kenny Rogers.

In the past, this issue notwithstanding, I have criticized the Ocean Center for its lack of professionalism and overzealousness in crowd control. As expected, butting your head against a brick wall will get more results than trying to be democratic in approaching the management of the Center.

And apparently I am not alone in this. At the press conference prior to Alabama there was a lot of enthusiasm about this concert and the sellout. The press present at the conference included staff reporters from newspapers and disc jockeys from radio stations. All of us received credentials that authorized us to shoot the show.

At the show, however, security showed us exactly what happens when your head grows too large for your shoulders. The attitudes and manners were deplorable and downright rude. Only this time, perhaps, they pushed the wrong people around. Many comments were made afterwards which clearly indicate that the people of the Daytona area are very disappointed in the way the Ocean Center is being run. Germany in 1939 was mentioned, as was modern-day Russia. For free America, that is quite a statement.

See you next tri!

Diversions

a supplement to the avion

EDITOR: Timothy Markwald

STAFF REPORTERS
Scott Peters
Sabrina Petchel

GRAPHICS DESIGN: Tim Van Milligan

DIVERSIONS ADVISER: Dr. Roger Osterholm

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cover photo/Tim Markwald



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By Scott Peters
Diversions Staff Reporter

reviews and previews.....



RUSH

Power Windows

At last, the new one by Lee, Lifeson, and Peart. Amazing how attitudes can change after a couple listens. At first I wasn't too fond of it because I thought it sounded too much like *Grace Under Pressure*. That's a bit unfair, judging the album on past work. Upon relistening to the album I began to see bright spots. "Manhattan Project" and "Marathon" really are good tunes. In fact, the whole album is good. Rush are moving in a new direction. Where it will take them is hard to say. But for the time being, let's hope this is it. The days of "Limelight" are over, but they're not forgotten. And so we accept this new direction because it is good. And oh, how good it is.



ZZ TOP

Afterburner

Yes! ZZ Top are returning to their roots. But not as fast as we'd like. OK, so I didn't like *Eliminator*. Shoot me. It seemed to me to be a sell-out. But *Afterburner* goes beyond MTV. It provides a few MTVish tracks, "Sleeping Bag" for one. But there, beyond the all-too-familiar chords and licks that Billy Gibbons wrote every *Eliminator* track around and still pesters us on this one, is a glimmer of hope. There is actually music on this album that reminds one of the golden oldies of "Cheap Sunglasses" and "Tush." But it is mixed in with the other glop like "Sleeping Bag". Oh well, we can't ask for miracles can we? Just get rid of the car already!



STEVE MORSE BAND

Stand Up

No this is NOT the DREGS! This time out, Morse has taken on Rod Morgenstein and Jerry Peck as drummer and bassist, respectively. He has also enlisted some of the biggest names in the business: Peter Frampton, Albert Lee, and Van Temple of the Producers to name but a few. All in all this is a superb album chock full of classic Steve Morse guitar work. The instrumentals are complemented by an equal amount of vocals among which is the Van Temple tune "Book of Dreams". Morse is one of the best guitarists around and this album helps show off his prowess. If you haven't heard him in concert you don't know what you're missing.

review records courtesy of Atlantic Sounds, 138 Volusia Avenue, Daytona Beach



SUICIDAL TENDENCIES

Suicidal Tendencies (FRONTIER)

My, oh my. This one was a surprise. With one cut on the disk, "Institutionalized", off the *Rapco Man* sound-



WIRE TRAIN

Between two Words (415 RECORDS)

Imagine, if you will, a cross between U2 and REM. That's Wire Train. While they're not as energetic as U2 or REM, they are in the same musical vein with a



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Last Mango in Paris

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My, oh my. This one was a surprise. With one cut on the disk, "Institutionalized", off the *Rapco Man* sound-track, I kind of knew what I was in for. Like, I was expecting something, but I wasn't quite sure what. What I got sure wasn't what I was expecting. This record is not for the meek. *Suicidal Tendencies* is hardcore as its best. It's just chock-filled with such goodies as "I Saw Your Mommy...", "Fascist Pig", and "Suicide" an Alternative/You'll be Sorry" and 9 other lively tunes that just gets your adrenaline pumping. It makes you want to...well, it just makes you want to cut loose all your pent up frustrations. Which, after all, is what hardcore's supposed to do. Right? This album is crass. It's grating. It's LOUD. But it's WILD!



WIRE TRAIN

Between two Words (415 RECORDS)

Imagine, if you will, a cross between U2 and REM. That's Wire Train. While they're not as energetic as U2 or REM, they are in the same musical vein with a sound all their own. With three of the four members variously singing lead vocals, it's difficult (if not impossible) to pin a strict vocal sound on them. You can't say "Well, they sound just like..." because a label just isn't necessary. With so many bands trying to make it on someone else's sound, it's nice to see one that doesn't need to and doesn't try. But still, they come across with a sound that's both familiar and, at the same time, brand new. A real treat in this world of musical sameness.



JIMMY BUFFETT

Last Mango in Paris

Would you believe I first heard of this one on the Doctor Demento show? Well, I did. Actually I had heard only one tune, "Gypsies in the Palace", but I was hooked. Now, for those of you who don't already know, Jimmy Buffett sings country music. But his music doesn't seem to fit the traditional characteristics of normal country. His success with "Margaritaville" seems to solidify this point. Now, not everyone's going to run screaming for this album but it's a very good one, and shouldn't be missed. If it is country, so you are forewarned. It's just plain good music with a satirical edge to it that's typical Buffett. If you like Buffett, you won't be disappointed. If you haven't had the chance to hear his stuff, this is a good place to start.

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The Judds



and The Bellamy Brothers



and The Bellamy Brothers



By Sabrina Perich
Diversions Staff Writer

Alabama's success in spreading their distinctive sound to an audience of over 200 people that made them the Center's first self-produced album, "The Hand That Feeds," was a participation award. Owens' powerful presence, combined with the band's explosive performance, made it an outstanding musical

Alabama's beginnings extend back to 1969 when Mark Herndon, Owen and Teddy Gentry joined forces with Jeff Cook in Fort Payne, Alabama. Their first paying date was a performance in a high school gym, where they won a talent contest. It was not until that they finally left their daytime jobs and concentrated fully on music. The band, then called Wildcountry moved to Myrtle Beach, South Carolina. They played for seven long summers in clubs, performing six nights a week. Here they gained invaluable experience in the music business.

Alabama landed their first record contract in 1977 when "I Want To Be With You Tonight" was released and climbed to number 77 in the national charts. However, they did encounter complications with a production contract and lost another drummer. But these setbacks didn't stop the band from making music.

Good luck began again in 1979 when Mark Herndon joined Alabama as its fourth member. With Alabama's distinctive sound held in their precise



Teddy Wayne Gentry



Jeffrey Allen

ALABAMA AWARDS

Cash Box Number One Group
1981 * 1982 * 1983 * 1985

Billboard Top Group of the Year
1982 * 1983 * 1984

Grammy Awards
1983 * 1984

Country Music Association Group of the Year
1981 * 1982 * 1983 * 1985

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Country Music Association Group of the Year
1981 * 1982 * 1983 * 1985

Academy of Country Music Entertainer of the Year
1981 * 1982 * 1983 * 1984 * 1985

American Music Awards Group of the Year
1983 * 1984 * 1985

Radio and Records Group of the Year
1981 * 1982 * 1983 * 1984 * 1985

ALABAMA WEEK



Cook



Randy Yeuell Owen

three-part harmonies and Herndon's captivating sound, the band was on its way to sustained success. They released the song "I Wanna Come Over," which went to number 32 in the charts. "My Home's In Alabama" was released and went to number sixteen, and "Tennessee River" went to number one.

Alabama's success led to win the Country Music Association's "Entertainer of the Year" award, and has continued to receive this award. They have also won the Western-based Academy of Country Music's "Entertainer of the Year" for four years, received 12 CMA nominations, and earned four Grammy Awards for their work. Alabama's national success led to Alabama's national

Alabama's powerful presence was seen right here in Daytona Beach. Since its opening in August, the Ocean Center has not had a sell-out.

That is, until Alabama's concert on Friday, October 29th.

The opening act included the Bellamy Brothers and the Judds, the Bellamy Brothers brought old country music to an uproar during Friday night's performance. The whole audience sang clapped along, and cheered the Bellamy Brothers on for more. But it was not until the Judds performance that the whistles became louder than the claps. The Judds captivated the audience with their good looks, talented voices, and down to earth, heartfelt goodness. After these two dynamic opening acts, the excitement became intense and Alabama performed.

Photos/Tim Markwald

ALABAMA ALBUMS

My Home's In Alabama
Platinum ★ May 1980

Feels So Right
Quadruple Platinum ★ February 1981

Mountain Music
Quadruple Platinum ★ February 1982

The Closer You Get
Double Platinum ★ May 1983



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Randy Yeuell Owen

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The Closer You Get
Double Platinum ★ May 1983

Roll On
Double Platinum ★ January 1984

40 Hour Week
Platinum ★ January 1985

Alabama Christmas
New Release ★ September 1985



By Sabrina Petchal
 Diversions Staff Reporter

International superstar Barry Manilow demonstrated his many musical talents in a recent performance at the Lakeland Civic Center. This outstanding performer combined his classical style with a new age musical approach to captivate the audience and end his American tour with a magnificent performance.

Barry Manilow's background is Brooklyn, New York, where he started his musical career. He began taking music lessons at age seven and soon developed a special talent for music. While maintaining a job, Barry attended New York College of Music and Juillard. He began arranging songs for musicals and television and soon embarked upon a career that has proved successful ever since.

When Barry Manilow enters the stage he makes musical magic. With energy and enthusiasm he seems to become one with the audience, displaying warmth that touches the heart. Even for the listener who is not a Barry Manilow fanatic, there is a personal quality about Barry that makes the listener feel a part of the performance.

Barry Manilow's whole being is put into his performances. Every emotion is stimulated as Barry puts more than just notes into the music. As Barry himself has said, "I am not just a singer of notes. I am a singer of thoughts."



This year, Barry Manilow released his first new studio album in three years, entitled *Manilow*. This album marks the beginning of his new world wide association. With

his Copacabana telefilm, Manilow will be making his acting debut. Barry Manilow has accomplished his life-long dream of recording an original collection of "saloon tunes" with his "2:00 a.m. Paradise Cafe". This classic all star jazz ensemble was universally publicized as his most important body of work.

With the ending of his American tour, Barry Manilow heads off to Japan where he will continue with his entertaining performances.

MANILOW



2:00 AM Paradise Cafe

RCA



Photos/Tim Markwald



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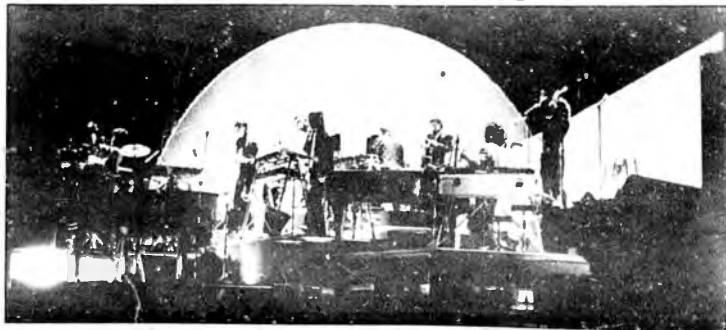


2:00 AM Paradise Cafe

RCA



Photos/Tim Markwald



Arrest warrants issued for Crosby



David Crosby

Associated Press

DALLAS — Arrest warrants were issued for rock musician David Crosby of Crosby, Stills, and Nash after he failed to appear for a bond-revocation hearing in his appeal of drug and weapons convictions from 1983.

in prison for possessing cocaine and three years for carrying a handgun at a nightclub where he was performing in April 1982.

Once before, Crosby was freed during an appeal of the conviction but was jailed for violating the terms of his bond after he left a drug treatment center in

"Do we find the cost of freedom buried in the ground? Mother Earth will swallow you; lay your body down."

---from "Daylight Again/Find the Cost of Freedom"

Crosby, 44, lives in Mill Valley, Calif., but his attorneys Monday told state District Judge Pai McDowell they didn't know where he is. "I think he's frightened of the Texas penitentiary system," lawyer Jay Ethington said. McDowell also revoked \$15,000 in appeal bonds for Crosby, who was sentenced in August 1983 to five years

New Jersey.

His appeal is now before the Texas Court of Criminal Appeals, the state's highest criminal appeals court.

Prosecutors sought Monday's hearing after Crosby was charged with hit-and-run driving and possession of a concealed weapon and drug paraphernalia earlier this month in California.

Pee Wee receives Elmer

Associated Press

CAMBRIDGE, Mass. — Garbed in his perennial red bow tie and too-small suit, Pee-wee Herman, the skinny and excitable comedian, was presented with an Elmer award for comedy by the Harvard Lampoon.

Herman, whose markap search for a stolen bicycle was billed as his "Big Adventure," accepted the award Monday, given for "lifetime achievement in comedy," from the Harvard Lampoon, the nation's oldest humor magazine.

Herman was escorted through the streets of Cambridge in a parade that featured jugglers, cheerleaders and the Harvard University marching band. "Pee-wee's Big Adventure," his first feature-length movie, provided a forum for Herman's oddball humor and squeaky voice.

AVION

An Award-Winning Chicago Magazine

DIVERSIONS

In addition to MAN, BOB, Steve, Kiki, and more, Gordon runs with PATRICK

From the entire Avion staff
MERRY CHRISTMAS
and a



David Crosby

"buried in the ground? Mother Earth will swallow you; lay your body down."

---from "Daylight Again/Find the Cost of Freedom"

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Herman, whose madcap search for a stolen bicycle was billed as his "Big Adventure," accepted the award Monday, given for "lifetime achievement in comedy," from the Harvard Lampoon, the nation's oldest humor magazine. Herman was escorted through the streets of Cambridge in a parade that featured jugglers, cheerleaders and the Harvard University marching band. "Pee-wee's Big Adventure," his first feature-length movie, provided a forum for Herman's oddball humor and squeaky voice.

AVION

An Award-Winning Chicago Magazine

DIVERSIONS

In addition to MAN, BOB, Steve, Kiki, and more, Gordon runs with PATRICK

From the entire Avion staff
MERRY CHRISTMAS
and a
HAPPY NEW YEAR

See you next tri!

CALENDAR

December 1985						
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Kenny Rogers Sawyer Brown
8 p.m. Ocean Center

Royal Lipizzan Stallion Show
Ocean Center

New Years Eve

Christmas Day

Christmas Eve

Montrose, Pat Travers
Lakeland Civic Center

Charles Dickens' "A CHRISTMAS Carol"
Daytona Playhouse
Also Dec. 7, 8, 12, 13, 14, & 15

Ratt/Bon Jovi
Bob Carr Auditorium

Starship
Ocean Center

Rod Stewart/ Starship Hoopers
Tampa Stadium

Graduation
10 a.m.
Peabody Auditorium

Jimmy Buffet
Ocean Center

Motley Crue
Orange County C.C.

January 1986						
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

Registration New Students

Registration Continuing Students
1 p.m. - 5 p.m.

Avion First Spring Issue

Miss Teen USA Pageant
Ocean Center

Activation For advanced Registered Students Only
Room G-109 and G-112

Harlem Globetrotters
Ocean Center

Classes Begin

8	9	10	11	12	13	14
15	16	17	18	19	20	21
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Miss Teen USA Pageant
Ocean Center

Activation For advanced Registered Students Only
Room G-109 and G-112

Harlem Globetrotters
Ocean Center

Classes Begin

If you have an Entertainment event that other students may be interested in, let us know. Call Tim Markwald at the AVION office, Ex. 1082

BANDSTAND

R.E.M.

Divisions December 4, 1985 11

By Scott Peters
Divisions Staff Reporter

Despite a discrepancy over when the show was supposed to start, this was truly an excellent show. REM never fails to put on one hell of a good concert and the Minutemen added their own brand of musical madness to make this a show to remember. Once they decided to open the doors, which, at 8 p.m., was open the same time the show should have started, things went very smoothly. The concert started a half hour after we were finally let in, which seems to be common practice no matter where you see a show.

The show began in a big way with the Minutemen taking the stage at 8:30. I was quite surprised at this band from California. I've known about them for some time, but I had never heard much of their stuff. Needless to say, once they started, I was hooked. They played their own brand of punk. Not hardcore or thrash, but good old-fashioned early Clash kind of punk. There was even a bit of slam dancing going on in the audience that was on the floor. This was quickly discouraged by security, though. Of course, there were the impatient ones in the audience who came to see REM and not some unknown punk band. I was not of that mentality and I really enjoyed their set.



From left:
Michael Stipe
Mike Mills
Bill Berry
Peter Buck



From left:
Peter Buck
Bill Berry
Mike Mills
Michael Stipe

Brought on by the chants of REM! REM REM! the guys took the stage at about 9:45. For about two hours they rocked the small but appreciative audience, many of whom dressed up in their best 'part-time paisley' outfits in an attempt to look cool. The guys played better than I'd seen them play the last three times I saw them. Michael Stipe was his usual enigmatic self with his antics. The question of whether he was really smashed while on stage or just acting popped up again. Whether it was an act or not, it's what draws the fans to him. That and his unintelligible lyrics, which were a victim of poor sound mixing that left the instrumental levels far higher than Stipe's vocals.

They played a good mix of songs, combining songs from all of their albums as well as a couple of covers, an even some new stuff. They played a 'live' version of Aerosmith's 'Toys in the Attic' and one of the best versions of the old CCR standard, 'Who'll Stop the Rain'. Peter Buck was absolutely at his best and his guitar work was amazing. Mike Mills on bass and Bill Berry, buried behind his drums, provided the backing vocals, which unfortunately were louder than Stipe's because of the poor mixing. The only real disappointment was the lack of 'Radio Free Europe', the band's biggest hit. But even without it, the show was, without a doubt, one of their best. They just seem to get better with each performance.

The Minutemen: An old voice in a new light

Interview

By Scott Peters
Divisions Staff Reporter

Having failed in my first attempt at getting an interview with either REM or the Minutemen for the *Aston*, I whipped out my credentials for good ole In-cognito, the 'zine that just won't quit. With interviews scheduled or completed with 5 major artists, said artist present.

I headed back to speak with them. We talked for 15 minutes before they invited me back after the REM set to finish the interview. The second interview was a taped interview which went awry. For some unknown reason (supernatural forces?) nothing materialized on the tape. I was forced to write the interview up from memory, a monumental task indeed. Anyway here's what we got.

The Minutemen are a trio from California. They are: D. Boon on guitar and lead vocals, Mike Watt on bass and vocals, and George Hurley on drums. The band was founded by Boon and Watt who have been playing together

drummer who quit just before they started an album. The band likes the attitude toward playing with a name band like REM because it gives people a chance to see what they're really like. They have pretty much been confined to playing bars because of the image that the 'illiterate press' gave them, namely of being a punk band. They admit that they play punk. But their punk is not what punk is nowadays. They play what Mike says is "the spirit of '77", basically protopunk, like the Dictators or the Ramones to give examples. They dislike what punk is now. Punk now is "just one way", according to

writes songs about what interests them. Mike writes songs about anything that comes to mind, some political, some not. D. is more politically inclined. "I'm a registered Democrat and I'm proud of it." Thus many of his songs are political based, often faulting Republican policy. George, meanwhile, writes some more offbeat songs. "Usually," Mike says, "one guy will say 'I wrote this, it's work something out, and we'll jam on it for a while.' They want everyone to know that they are not a punk band in the sense that they're not hardcore. "It's one way to dress, one way to act. That's not what it's all about," says D. And with

the same time the show should have started, things went very smoothly. The concert started a half hour after we were finally let in, which seems to be common practice no matter where you see a show.

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Having failed in my first attempt at getting an interview with either REM or the Minutemen for the *Aston*, I whipped out my credentials for good ole In-cognito, the 'zine that just won't quit. With interviews scheduled or completed with 5 major artists, said artist present, including the legendary Sky Saxon of the Seeds, my creds spoke for themselves. Despite the fact that I already knew REM and they are very familiar with the 'zine (Peter Buck likes it), the boys weren't giving interviews with ANYBODY, although they did come out after the show to sign autographs and stuff. The Minutemen gladly consented to an interview, heck, I got the interview over *Alternative Rhythms*. The Florida new music magazine.

After their set, I waited for the Minutemen to take the stage before

I headed back to speak with them. We talked for 15 minutes before they invited me back after the REM set to finish the interview. The second interview was a taped interview which went awry. For some unknown reason (supernatural forces?) nothing materialized on the tape. I was forced to write the interview up from memory, a monumental task indeed. Anyway here's what we got.

The Minutemen are a trio from California. They are: D. Boon on guitar and lead vocals, Mike Watt on bass and vocals, and George Hurley on drums. The band was founded by Boon and Watt who have been playing together since they were 13. Since they're now pushing 28, that makes it 15 years. They've been recording original music as the Minutemen for only the past 6 years. But in those 6 years, they've put out 11 albums with another on the way. Hurley had played in a couple of bands prior to joining up with D. and Mike. One of those bands was Hey Taxi. They played in clubs and such but he left just before they put out an album. "They were homosexuals and I wasn't," was George's reason for leaving the group. So, he joined up with the Minutemen as a last minute replacement for their old

drummer who quit just before they started an album. The band likes the attitude toward playing with a name band like REM because it gives people a chance to see what they're really like. They have pretty much been confined to playing bars because of the image that the 'illiterate press' gave them, namely of being a punk band. They admit that they play punk. But their punk is not what punk is nowadays. They play what Mike says is "the spirit of '77", basically protopunk, like the Dictators or the Ramones to give examples. They dislike what punk is now. Punk now is "just one way", according to Mike. "That's not what punk is. Punk means freedom. Freedom to do what you want. Punk alienates people. It's not for bringing people together." MIKE: "Anybody can play. That's what music's about." Asked how they put out 11 albums in 6 years: "We never realized how easy it was to put out an album. All you have to do is pay the pressing plant." D. pretty much agrees with Mike's views. When asked why he plays, George replied simply: "It's fun. What else is there to say?" Unlike modern punk, which sings about rebellion, the band

writes songs about what interests them. Mike writes songs about anything that comes to mind, some political, some not. D. is more politically inclined. "I'm a registered Democrat and I'm proud of it." Thus many of his songs are political based, often faulting Republican policy. George, meanwhile, writes some more offbeat songs. "Usually," Mike says, "one guy will say 'I wrote this, it's work something out, and we'll jam on it for a while.' They want everyone to know that they are not a punk band in the sense that they're not hardcore. "It's one way to dress, one way to act. That's not what it's all about," says D. And with this too, with REM they're getting the chance to show what they're really like. Will the exposure of playing with REM help build up their own audience? Says D. "I hope so." If you've never heard the Minutemen you really should. They have a new album coming out soon that will feature a double which will be used to decide the contents of the next album. That one will be entitled 30 Votes For 30 Songs and it'll be a triple album consisting of 3 sides live and 3 sides studio. So watch for it, this is a band that deserves to be heard by more people.

a satirical look at concert fun in daytona



1. Country music fan is escorted to be interrogated after spending too much time in the ladies room.



2. After complaining about leg cramps, fan is given the policeman's carry, designed to cure such ailments.



1. Country music fan is escorted to be interrogated after spending too much time in the ladies room.



2. After complaining about leg cramps, fan is given the policeman's carry, designed to cure such ailments.



4. After reaching headquarters, her kind escorts gently dump her in the doorway, never to be seen again.



3. When fan starts feeling her tendons ripping, she stretches. In the process, her foot flies, causing considerable discomfort to her escort.

The events depicted here are purely imaginary and is not intended to be taken as fact. Captions and photos by Tim Markwald.