

# THREE BUNS AND a HURRICANE®

BY ALISON NELSON



My husband and I are quite different in many ways, and that often leads us to separate interests and hobbies. One thing we do have in common and enjoy doing together is attending concerts.

We've seen dozens of shows in our 18+ years, everyone from Bruno Mars to Harry Connick, Jr. (two times each, respectively), from Travis Tritt to AC/DC, acoustic shows, solo shows, intimate settings and packed arenas. The latter is where we ended up last weekend, on the floor of US Bank stadium with friends and thousands of other people, at a throwback rock extravaganza: Joan Jett & the Blackhearts, Poison, Motley Crue, and Def Leppard.

Downtown was buzzing with excitement. We trained over from our hotel near the U of M, exited the rail and walked to a downtown taproom for a pre-show refreshment. It was like swimming upstream as droves of fans on every block made their way to the show, and we headed away from the stadium.

The concert started at 4:30 p.m. Was this because all of the fans were now needing early bird timing? No no. It's because the concert was about seven hours long. One of the strangest things about going to a rock concert at this time in this venue is that it's still bright as blazes in there with all the big windows. There was not the option to turn down all the lights for effect as usually happens at these things.

This meant that the first two bands had to just straight perform. There was no hiding behind stage tricks or distracting us with flashy pyrotechnics. Their music and themselves were on full display. And they pulled it off.

Joan Jett's set was mostly complete when we finally found our seats. She finished with Bad Reputation, and really set the bar high for the night. Sounded as good as ever.

Next up, Poison. Jesse and I had already seen Poison once and Bret Michaels on his own,

so we knew they put on a fun show. They played to the audience, smiled and thanked us for being there. The whole place was on their feet singing and dancing along to Your Mama Don't Dance, Nothin' But a Good Time, and more. Michaels even had us light up our phone lights (though not really dark in there, which he acknowledged) while they did Every Rose Has its Thorn.

They were the highlight of the night for me, and not just because Bret Michaels still looks good in tight jeans. Yeah, I said it.

Then Motley Crue. Geez, Louise, I am glad I could still hear the next day. We decided amongst ourselves that it seemed they were covering up what musical chops Vince Neil no longer had by cranking up the band louder than hell and bringing out lip-synching scantily clad girls. When the first one carried out Neil's guitar I asked Jesse if that was his daughter. He didn't think so.

The energy that Poison and Joan Jett had built with the crowd dissipated. More people used the bathroom or got up to get drinks. There was just lots of milling around; it's hard to pay attention when all you can think about is how your ears hurt and your chest is thumping, and not in a fun way. Kickstart My Heart is a song that needs to be turned up, but there is still a level that is loud yet musical. They blew past it.

Def Leppard was the headliner, and they did not disappoint. The volume resumed to a normal level, and even though we'd now been at five hours of a show already, they kept the crowd on their feet singing and swaying to the music. I don't know as many of their songs, much to the chagrin of my superfan husband - someone who could name each individual person on the stage of all of the bands. When I clearly didn't recognize something, he would throw his hands in the air and yell, "I have so much work to do!"

There is something life affirming about hearing a very well-known song performed live - we've heard Alabama play Mountain Music, Aerosmith do Walk This Way, Garth Brooks sing Friends in Low Places, and Queen's Bohemian Rhapsody . . . Pour Some Sugar on Me was no exception. Even though that band has surely played Sugar thousands of times, they still made it fun for us, and that song will go on the highlight reel of all concerts I've ever attended.

Perhaps the greatest part of the whole ordeal was the outfits. People come out in the wildest getups for a concert like this, and I could not stop smiling as I observed. Denim of all colors - bell bottoms, skinny jeans, jean jackets, jean vests, frayed, rolled, bedazzled, you name it. Leather (or pleather) pants, skirts, jackets, vests, halter tops, dresses (probably not fitting as good as they used to be, by god, they were going to wear it). T-shirts with sleeves cut off, or whole sides cut off, sporting names of all the bands (or their favorite bands that weren't even there). There were drag queens, handkerchiefs anywhere they could be tied, men in fantastic '80s hair band wigs, women in fishnets. So many fishnets. And so few bras.

It was wonderful. Like a completely judgement free zone - put your true self on display, or maybe the person you wish you were or used to be. Did people have these things in their closets waiting for this glorious night to bring them out again? Was it their usual attire? Did they buy it new for this special occasion? I have questions.

Fashion aside, the variety of ages and pasts came out to enjoy the music together. Singing the songs that reminded them of being young, not tied down, before life got real, or songs their parents played for them and they're now fans themselves. For these reasons, this concert will be ranked pretty high on my list of favorites. These, and Bret Michaels' jeans



Submitted photo

## Class of 1950 reunion

The New London High School class of 1950 held its reunion at the American Legion in New London on August 6. Pictured from left are: Marilyn Skindelian Gerhardson, Gwen Hookum Fredeen, Rosie and Duaine Nelson, Ruth Olson Norsten, Dorothy Hanson Hinseth, Roger Gravely, Ruby Ann Burchill Barnes and Jerry and Beverly Hoff. Not pictured: Lucille Roisum Beaudette, Eunice Peterson Noethe and Frank Nordlie.

## NL ordinance

Continued from page 3

"There is room for all of us. We don't all see religion the same way, some of us are not religious at all, and I don't know why we all can't just get along and let people have some breathing space. I'm not holding anything against you, just asking you to give us some breathing space."

Mike McArthur, of New London Township, said that he worries that the performance could become an avenue for "grooming" children, a sentiment shared by Pastor Keller, who called for the show to include background checks on performers.

Speaking as a parent and youth coach, McArthur said, "there's a difference between 'art' and 'groom.' '...And this is grooming our children.'"

As a coach, "you have to [go through a process] where you learn all the red flags of grooming, all the red flags of child abuse, and the purpose of that is to recognize those people who are in this for the wrong reason."

Regarding the youth show, he said, "if my kid is 15 and is going to go to a show where he is going to have a question and answer time and be told what it means to be gay, it can't be an option for me to be there. I want to be there. It should be my right to be there. And I think we need to know that [due to legislation in the House of Representatives]

it's eventually going to come to the point where you won't have a right to be there."

McArthur also called on the council to enforce the ordinance unless it officially becomes unconstitutional. "Until it becomes unconstitutional, it's your job to enforce the ordinance," he said.

Councilmember John Dahl disagreed with McArthur's view that the performance puts children at risk, stating that as a boy scout leader and church youth leader, he has undergone training in identifying child abuse and grooming behaviors. He noted that the show is a one-time event in an open public environment in plain view of parents, guardians and the general public, without children being alone with adults.

Rayn Heglund, a New London resident who holds a masters degree in psychology and has worked with children for 23 years, agreed with Dahl. She said that unlike those who are employed in "caregiving roles" such as churches, foster parents and group homes, the performance and subsequent Q&A session does not meet the criteria for this designation.

"This is entertainment, this is a performance... People who are not in a caregiving role do not need background checks."

Kyle Novak, who serves on the Little Theatre's Board

of Directors, said that while rules and background checks regarding coaches and teachers and other caregivers with repeated contact with children are "very important," requiring background checks for age-restricted shows within the city becomes a "slippery slope" of regulations.

Councilman Dahl also added that he believes the show, (and discussions resulting from it) "if done properly, could be something that's good for the community."

He said that several parents contacted him in support of the show, one of whom said they had a child who did not feel that they could come out without a safe space to do so.

"It's not always easy to be different, and this has always been a community of welcoming people," Dahl said. "I think this is something we have to realize: not everyone's lifestyle is going to be the same as everyone else's, and that's what makes this community a diverse and good community to live in, and one of the reasons people like living in this area."

Presumably due to anticipated capacity constraints, The New London City Council has relocated its next meeting (Wednesday, Sept. 7 at 5:30 p.m.) to the Fire Hall on Central Avenue.



## ASK A TROOPER

By Jesse Grabow

**Answer:** Thank you for the question. Sharing the road is always an important topic.

Does a bicyclist have to obey the same traffic laws as a motorist? Yes, Minnesota Statute 169.222 states: "Every person operating a bicycle shall have all of the rights and duties applicable to the driver of any other vehicle by this chapter, except in respect to those provisions in this chapter relating expressly to bicycles and in respect to those provisions of this chapter which by their nature cannot reasonably be applied to bicycles." This includes stop signs, stop lights, yield signs, etc.

Does a bicyclist have to dismount and walk their bike through a crosswalk? No, a bicyclist using a crosswalk does not have to dismount to cross the intersection, but in some cases this may be the

safest option.

A person lawfully operating a bicycle on a sidewalk, across a roadway or shoulder while using a crosswalk, has all of the rights and duties applicable to a pedestrian under the same circumstances. That includes not entering a crosswalk if a vehicle is approaching and it is impossible for the vehicle to stop.

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A portion of state statutes were used with permission from the Office of the Revisor of Statutes. If you have any questions concerning traffic related laws or issues in Minnesota, send your questions to Trp. Jesse Grabow - Minnesota State Patrol at 1000 Highway 10 West, Detroit Lakes, MN 56501

## Sharing the road with bicycles

**Question:** I really enjoy seeing these on Facebook and I am hoping you can shed some light on bike laws. I work and live around Glendalough State Park where there are quite a few walking/biking paths. I have seen and been verbally accosted by those whom do not seem to "see" the stop and yield signs on such paths. Riders have blown through them and not given the right of way to the vehicle already in motion. Can you please explain the bike path signs to those who may not understand? Thank you for your time and continued service to our communities.

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