

THE SIDEBAR



Tribune News Service

This image is from the popular documentary about The Beatles called, "The Beatles: Get Back."

Emmys: The best shows outside drama, comedy and limited series

Glenn Whipp

Tribune News Service

"Bo Burnham: Inside," the virtuosic musical extravaganza that captured the isolation brought on by the pandemic in ways that were hilarious and heartbreaking, won three Emmys last year, though not the main category that was presented during the televised ceremony. That award, outstanding variety special, went to "Hamilton," a 5-year-old recording of Lin-Manuel Miranda's popular musical.

I mention this not to relitigate the past — though I'm tempted, as Burnham's special was the best thing on TV last year and I can't think of a bigger whiff in the history of the Emmys — but to point out that amid all the campaigning for comedy, drama and limited series, some of the most worthy shows are the ones a bit further off the radar. Hopefully, voters will have been paying attention. Here are seven that deserve consideration.

"The Beatles: Get Back" (Disney+)

Yes, Peter Jackson's landmark docuseries made us consider the Beatles' final year in a different fashion. It certainly made us wonder how we could have possibly thought Yoko Ono broke up the group by merely sitting next to John while working on a crossword puzzle. Mostly, though, this thrillingly intimate, eight-hour treasure was a great hang, pulling us into the circle of the world's greatest rock band and letting us eavesdrop as they create and banter and bicker and make pastel suits (and turtle necks) into statement pieces. I've watched it twice, and I was deflated each time it ended, thinking, "I'm going to miss these guys." No doubt a third viewing is imminent.

"Couples Therapy" (Showtime)

Now in its third season, "Couples Therapy" features therapist Orna Guralnik mmm-hmmmming her way through sessions during which a handful of long-committed couples unburden their challenges, attempting to restore and rekindle their love. The show has made the laser-focused Guralnik a star and achieved a small miracle in the reality TV genre — it depicts its subjects' disagreements and trauma in an authentic way that does not exploit their humanity. Plus, if you're in a relationship, it's

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STANDING TALL

Two years later, mural still shines



File photo

The silo mural completed in 2020 has brought a new focal point to Mankato's landscape, but the popular artwork disappears from clear view after sunset — something that could change with an illumination system being considered.

State's largest mural draws interest, reflection

By Julia Barton

Special to The Free Press

Brian Frink was initially worried when he heard internationally known mural artist Guido Von Helten was working on the piece for the side of the Ardent Mills grain silos. Frink, a former art professor at Minnesota State University, feared Von Helten may not have a grasp of Mankato's unique history.

"I was kind of worried that he would not understand the historical significance of that site," Frink said. "My initial hope was that he would be able to honor that particular location."

That fear faded when he saw sketches of what Von Helten was planning.

"I think it's totally extraordinary. He really set a high bar for anyone who wants to make a mural — literally a high bar," Frink said. "It's not just a bunch of flowers, it's a piece that has a thoughtful connection to our community."

Standing 135-feet-tall, Minnesota's largest mural turned 2 years old in June. Due to its size and content, it cannot be ignored. It almost commands

anyone who passes by to consider it and its message, which continues to evolve. The very public piece of art begs viewers to ask questions.

The mural's concept is based on photographs taken at Education Day at the Mahkato Powwow in 2018. Aiming to share the idea of community, diversity and inclusion while also paying tribute to the city's history, this piece encourages positive dialogue and takes a positive view of Mankato's future.

At \$240,000, the project wasn't cheap. A fundraising campaign headed up by the Mankato Area Foundation helped cover the costs, with donors chipping in about \$90,000.

Having a piece of artwork of that size can be a big responsibility. What should be depicted, as well as how, were debated when the idea was first proposed.

"A good work of art should be subversive, something that makes you ask questions, something that is critical," Frink said. "That mural is exactly that, it is a subversive statement that asks questions about who we are as people."

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BRIAN FRINK



Pat Christman

In this image from 2020, mural artist Guido van Helten is shown adding paint to the now-famous work on the Ardent Mills silos.

He addresses issues like racism, the need for acceptance and the beauty of loving each other all in one thing."

When the mural was first discussed in 2019 and 2020, there was a buzz around town about how it would all be done. Mankato City Council member Mike Laven recalled that some were upset at Von Helten when he first started to paint the mural.

"While it was going on, one thing that surprised me was that a fair number of people were disappointed to know

that nobody knew when he was going to paint, because they all wanted to watch," Laven said. "An artist doesn't do this 9-5 Monday through Friday. There were days when it was cold and rainy and he was out there, and there were days when it was nice and sunny and he wasn't out there."

Laven said that when the mural was initially introduced as an idea, Mankato did not have a specific ordinance in place for such large-scale artworks on

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'The Princess' star Joey King shares how her movie modernizes fairy tales



Tribune News Service

Joey King is shown here in "The Princess." She is no stranger to action films, having starred with Channing Tatum and Jamie Foxx in 2013's "White House Down."

Peter Sblendorio

Tribune News Service

This isn't your typical fairy tale princess.

Emmy-nominated actress Joey King loved putting a modern spin on the fantasy genre with her action-packed movie "The Princess," starring as a royal with secret fighting skills who doesn't wait around for a prince to rescue her.

The movie, out Friday on Hulu, picks up with King's character being held hostage in a feudal tower, and follows her escape mission as she brawls with hulking mercenaries.

"I love that we're just immediately onboard with the princess being like, 'Yeah, I don't need a man. I know how to fight, and I'm just going to do it on my own,'" King, 22, told the Daily News.

"We have no questions about the fact that there's no romance in this movie," King said. "There's no man coming to save her, and she's just obviously ca-

pable."

The medieval-set film introduces King's unnamed hero as a young princess kidnapped by the henchmen of a power-hungry lord whom she refused to marry.

To save her kingdom and free her family, the princess must navigate a heavily guarded castle and use her elite combat abilities to take down her enemies.

"It's an empowerment story, but it's also just so fun," King said. "I watched this movie, and I just feel like I'm immersed in this other world."

The Los Angeles-born King rose to fame starring with Selena Gomez in the 2010 family film "Ramona and Beezus," which was adapted from a popular Beverly Cleary novel. She received an Emmy nomination in 2019 and a Golden Globe nomination in 2020 for the true-crime murder drama series "The Act."

King was no stranger to action roles, starring with Channing Tatum and Jamie

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Mother is unsupportive of her transitioning teen

Dear Abby: I am a 19-year-old trans man. I told my mother years ago, and while she hasn't stopped me from transitioning, she's wholly unsupportive. Despite telling her my new name and pronouns, she refuses to refer to me that way even when we are alone. (I can't tell the rest of my family; they would disown me.)

Every time I bring it up, she gets quiet or changes the subject. I love her and she loves me, but it breaks

my heart to see her ignore who I am, and I know she won't back me up if the rest of my family finds out. I feel hopeless. What do I do to make her understand? — **True Self in Georgia**



DEAR ABBY
Universal Press

Parents usually want to protect their children. They can also be misinformed or confused about the issue of being a trans person. The announcement may be hard to accept because many individuals have known they're trans for

a long time but hesitated to tell others, including their parents. The revelation can be awkward and challenging to respond to with patience, love and care.

Take your mom to a PFLAG meeting, if she's willing to go. It can make a huge difference for parents, and it's what I recommend for you. To find a local chapter, visit pflag.org/find. PFLAG booklets like "Our Trans Loved Ones" or "Guide to Being a Trans Ally" could be enlightening for her (and you).

For your own emotional support, find community

that is accepting and affirming — PFLAG, a faith community or a transmasculine support group — to gain confidence and safety. And do not underestimate the power of "chosen family." Create a plan to get your life in order if your family can't be accepting. There ARE people who will love and care for anyone whose family can't love them. Seek them out.

While it may be challenging, look toward community gathering spaces and meet-up groups. People are there; it may just take a bit more work to find them. Con-

sider starting the search in a nearby larger town or city to find out who else travels there for support, or to find a safe space to explore away from home to gain a broader perspective.

Stay safe. Educate yourself about resources online (affirming communities, crisis and emergency hotlines, state laws and rules). Planning AHEAD is something people forget most often about the transition process. I wish you only the best.

Dear Abby: I may stop going to an auto mechanic I have used for several years because of mistakes he

made diagnosing problems on my daughter's friend's car. He advised her to get another car, but a different mechanic replaced the spark plugs and the catalytic converter, and the car is fine. Should I tell him why I'm not coming back or just drive off into the sunset and let it go? — **Fixing to Change in Ohio**

Dear Fixing: Let it go. If the mechanic contacts you and asks why he hasn't seen you, tell him the truth — that you no longer trust his judgment after the bum steer he gave your daughter's friend.

Distribution tells the tale

As we saw yesterday, sometimes you can avoid an apparent guess by keeping track of the opponents' high-card points. On other deals, though, you must count their suit lengths — as in today's.

After East opened with a weak two-bid, showing a good six-card suit and 6-10 high-card points, North and South bid aggressively to reach four spades.

West led the heart eight. East won with the 10, cashed the king and continued with the ace. Knowing West was also out of the suit, declarer ruffed high. As it is usually wrong to overruff with a guaranteed trump trick, West discarded a club.

South continued with a spade to dummy's jack and a spade to the queen and ace. West exited with the club queen. Declarer won with dummy's ace, drew the last trump and carefully cashed the club king.

North 07-01-22			
♠	J 8 6		
♥	Q 9 3		
♦	Q 10 6 4		
♣	A 7 2		
West			
♠	A 7		
♥	8 2		
♦	J 8 7 5		
♣	Q J 9 6 5		
East			
♠	5 4 2		
♥	A K J 10 5 4		
♦	9 2		
♣	10 3		
South			
♠	K Q 10 9 3		
♥	7 6		
♦	A K 3		
♣	K 8 4		
Dealer: East		Vulnerable: Both	
South	West	North	East
2♠	Pass	3♣	Pass
4♣	Pass	Pass	Pass
Opening lead: ♥ 8			

Declarer had lost three tricks and was faced with a club loser. South paused to count East's hand. He knew that East had begun with three spades, six hearts and at least two clubs. This meant East had at most two diamonds. Therefore, the contract had become a certainty.

Declarer, after cashing the diamond ace and king, led his low diamond and confidently called for dummy's 10. Finally, he cashed the diamond queen and discarded his club loser to make the contract.

"Well played, partner," said North. But he had noticed that if South had cashed his last trump before touching diamonds (and why not?), he would have squeezed West in the minors and not needed any finesse.

KING: 'She really proves everyone wrong'

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Foxx in 2013's "White House Down." But the intense fight scenes in "The Princess" were unlike anything she'd done before.

"It was amazing," King said. "I never thought that I could pull this off in the way that I did. I was so nervous when I started this, but I knew that I wanted to put in the work as much as I could to be able to do most everything that I could in this movie."

"People that supported me — my trainers in Bulgaria, my trainers in L.A. — they believed in me so much. They pushed me so hard, and they told me I could do it. I was able to do 90% of what you see onscreen, and I'm so proud of that."

Directed by Vietnamese-born filmmaker Le-Van Kiet, "The Princess" gave King an opportunity to portray a resilient warrior

who's underestimated by her opponents.

"She really proves everyone wrong," King said. "She knows what she's made of, and has so much fun while doing it. No fight is the same. They're all so clever and so different from the others. I can't wait for people to see how much wonderful, hard work was put in by our stunt team and choreography."

The film is one of several high-profile projects this year for King, who also has a leading role alongside Brad Pitt in the thriller "Bullet Train," in theaters Aug. 5.

King served as an executive producer on "The Princess," which she describes as a "full-throttle action film."

"I'm just thrilled that this movie's message is the message that it is," King said, "but also that it's digestible and fun for all."

'Elvis,' 'Top Gun' tie for box-office crown

The Associated Press

NEW YORK — "Elvis" shook up theaters with an estimated \$30.5 million in weekend ticket sales, but — in a box-office rarity — "Elvis" tied "Top Gun: Maverick," which also reported \$30.5 million, for No. 1 in theaters.

Final figures Monday, once Sunday's grosses are tabulated, will sort out which film ultimately won the weekend. With a high degree of accuracy, studios can forecast

Sunday sales based on Friday and Saturday business, though numbers often shift by a few hundred thousand dollars.

But for now, the unlikely pair of "Elvis" and "Maverick" are locked in a dance off (if you favor "Elvis") or a dead heat (if you prefer "Maverick"). That it was this close at all was due to both a better-than-expected opening for "Elvis" and remarkably strong continued sales for "Top Gun."

Natural redheads may need more anesthesia

Dear Doctors: When I told my dentist that I'm having knee surgery this summer, she said to be sure the surgeon knows that my hair is naturally red and not dyed. She said redheads respond to pain drugs differently, and that she actually has to use more anesthetic on me. Is that really true?

Dear Reader: This sounds like the kind of weird health claim that goes viral on social media, so it's not surprising you might be skeptical. Yet, there is both research and anecdotal evidence to support the idea that people with naturally red hair can have different requirements when it comes to drugs that control pain.

There is a school of thought that says redheads require more local anesthetic to manage pain, as well as increased amounts of general anesthesia to induce unconsciousness, than the rest of the popula-

tion. That said, it's a somewhat recent and still-evolving concept. It's also a bit controversial, with its fair share of detractors. While more research is needed in order to state definitively if this theory about redheads is either right or wrong, we can help lay out some of the thinking behind it.

Less than 2% of the world's population are natural redheads. That makes red the rarest of hair colors. Red hair results from variants associated with the MC1R gene, which provides the instructions that lead to each person's individual pigmentation. In addition to hair color, this gene influences someone's skin color, their response to UV light and their risk of developing melanoma. The gene also plays a role in pain perception.

Someone with red hair

has two copies of the MC1R gene, receiving one from each parent. The gene also carries a certain mutation in most people who have red hair. It's this variant that has been identified as playing a role in why redheads may respond to pain drugs differently than others. But research into the specifics has yielded sometimes contradictory results.

A pair of small studies conducted in the early 2000s focused on tolerance to pain. One found that people with MC1R variants are more sensitive to heat and cold. However, in a separate study, people with MC1R variants were less sensitive to stimulus from electrical currents. This was followed by a small study published in the journal *Anesthesiology*, which found that women with red hair required up

to 20% more anesthesia to keep them sedated than did women with dark hair. A subsequent study, conducted in 2009, found that red-headed patients required higher levels of anesthetics to numb the pain of dental procedures. This backs up your dentist's experience with your own pain-control needs. And to add to the mixed nature of this line of research, a recent study linked differences in pain sensitivity to MC1R variants that are separate from those that cause someone to have red hair.

So where does this leave you as a red-haired patient? As we mentioned earlier, there is anecdotal evidence, both from patients and clinicians, regarding red hair and pain response. That makes it worthwhile to talk about the issue with your surgeon, and to let him or her know about your dentist's experience with your unique needs regarding pain suppression.



EVE GLAZIER and ELIZABETH KO
Ask the Doctors

MURAL: Funding for lighting may come eventually

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city buildings.

"The city didn't have an ordinance specifically about murals then," he said. "Now we do have some in place for when this happens and there's a process."

The mural and its message can be interpreted in many different ways. However, anyone who may drive through Mankato knows that it is hard to miss.

"I think when people drive into town they see something that they don't normally see. It then kind of leads them to the 'why.' How did we get here and what was the reason," Laven said.

David Brave Heart, who grew up in South Dakota before moving to Mankato in 2011, thought back to how the nation's perspective on Indigenous people has shifted over time.

"The mural is a part of that effort of reconciliation. Reconcile what

happened in 1862," he said, referring to the U.S.-Dakota War followed by the execution of 38 Dakota men. "As an Indian community, we were treated as invisible people for years. We were the original people so I think the mural is a powerful acknowledgement for the Indigenous."

The fact that the mural depicts a youthful collection of a variety of ethnicities sends a message about the community's future.

"They are all kids," Brave Heart said, "so what a way to acknowledge our younger generation. Our kids come first. It should be eye-opening to protect our kids. Kids that are native and non-native — they are the center of our humanity."

Intended for the community to reflect on its significance and how its message continues to evolve over time, the mural is a message of reconciliation.

"I am here for them. I stand for them, we all should. We should honor them. The conflict was horrible for

both sides," Brave Heart said. "I live here because I chose to live here, you can't forget about them. It's worth living here if that means I am able to be there and represent them (the 38 Dakota people who were hanged in 1862)."

The mural as well as the bison statue and scroll with the names of the 38 Dakota people located in Reconciliation Park are all parts of acknowledging the Indigenous people from Mankato.

"I think the mural is connected to the effort that has been going on since 1972 when the powwows started. They (the sculptures) really all are connected and evolving with each other," Brave Heart said.

As for the mural, there is an effort to install lighting. Before that can be done, however, the city must study the impact. But before it can commission the study, money is needed to pay for it. When and if that will happen remains to be seen.

EMMYS: Lizzo, Selena Gomez among this year's nominees

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educational. Examine your nonverbal communication! It speaks volumes, people!

"How To With John Wilson" (HBO)

Documentarian Wilson takes a meandering approach to seemingly banal subjects and then skillfully turns them into profound inquiries into the human condition. The second season found Wilson more confident in allowing himself to reflect more on his own story, but he was still weird and awkward — we wouldn't have it any other way — in his approach to such subjects as learning how to appreciate wine and (my favorite) developing spontaneity. Wilson's singular vision — and view of New York — has won him enough of a following that HBO has renewed "How To" for a third season.

"Lizzo's Watch Out for the Big Grrrls" (Prime Video)

She sings. She raps. She plays the flute. She has inspired viral dance trends that are joyous even if (or maybe because) fans are doing the moves wrong. You've heard her songs, even if you don't know it. And

now Lizzo's a TV star. Her reality series, a competition show that follows a search for plus-size backing dancers, lived up to every expectation you'd bring to it. There's plenty of positivity, energy and lessons in self-love, along with tears of disappointment and bliss. And a lot of Lizzo!

"Selena + Chef" (HBO)

Selena Gomez won new fans this last year for her work opposite comedy legends Steve Martin and Martin Short in the Hulu comedy "Only Murders in the Building," which might lead some to discover this lighthearted cooking show that has been around now for three years. The series began during the pandemic as an exercise for Gomez to feel comfortable in the kitchen. She leveled up in Season 2 and now, in her own words, she's "not playing," though she still has her moments. (Who hasn't set off a smoke alarm — this week — while cooking something?)

"Top Chef" (Bravo)

"Top Chef" began showing up at the Emmys 15 years ago for its second season and has been nominated every year since. It has won the reality competition series trophy just once, usually losing to "The Amazing Race" or "The Voice" or, for the last four years,

"RuPaul's Drag Race." Shows tend to go on runs in this category, indicating voters are rewarding brands rather than taking a close look at the actual seasons being nominated. This year offers an opportunity to break the monotony as "Top Chef: Houston" was one of the series' most emotional and exciting chapters, continuing the show's pivot away from petty drama to more inspiring stories. Bravo, Buddha!

"We Need to Talk About Cosby" (Showtime)

W. Kamau Bell's four-part series took a measured look at Bill Cosby's career, the importance of his cultural significance to Black Americans and, of course, the stories of the many women who accused the comedian of sexual assault. Bell admits to wrestling with the contradictions his subject poses. "There were times when I was making this show that I wanted to quit," he says in the closing episode. "I wanted to hold on to my memories of Bill Cosby before I knew about Bill Cosby. I guess I can, as long as I admit — as long as we all admit — that there's a Bill Cosby we didn't know." That willingness to ask difficult questions makes Bell's exhaustive series provocative, essential viewing.