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If you're looking for a death-defying operation, you'll have to find something harder running 26.2 miles, according to a new study from Massachusetts General Hospital and Harvard University. About 2 million people run marathons or half-marathons each year in the United States alone. Between 2000 and 2010, only 59 athletes (including 51 men) suffered cardiac arrest during or immediately after the race. Finally, 42 cases of heart attack proved fatal. (That doesn't include two deaths at the Philadelphia Marathon last fall or two triathletes who died in New York in August.) After doctors investigated the root cause of each death, they concluded what anyone else would from looking at the small part: Distance running is not a huge health risk. In fact, the middle of the marathon is actually a pretty good place to have a heart attack, since the presence of other athletes, cheering crowds, and ambulances preparing for such an emergency improves your chances of survival from a measly eight percent up to 29 percent. That doesn't change the fact that no one wants a heart attack in the first place, especially since the best ent00 to run a marathon is to strengthen your cardiovascular system and prolong your life. It's not that you shouldn't run marathons at all, but those at high risk need to be careful, said study author Aaron Baggish, M.D., who completed more than 30 marathons with a personal best time of 2 hours, 49 minutes. Here's what you need to know for you to cross the finish line. See more from MensHealth.com: How Your Workout Affects Your Heart Check in with a cardiologist. Not everyone needs to see a doctor before they start a marathon or half marathon training program, so consider your risk factors. Are you overweight or obese? What are your cholesterol levels, triglycerides and blood pressure? Feeling excessive chest pain or shortness of breath while you are jogging? If any of them apply to you, Dr. Baggish recommends that you may need an exercise stress test where they slowly increase your speed on a treadreading machine in a controlled setting to see how much stress your heart can handle. Check out your family tree. The biggest danger for younger, if unwell runners is undiagnosed hypertrophic cardiomyopathy, a genetic condition that partly expands your heart muscle, disturbing subtle electrical impulses that keep your heart beating a steady rhythm. Dr Baggish said: Look for any sudden deaths or heart attacks in relatives under the age of 50. To find out if you inherited a bum ticker, you will need a resting electrocardiogram (ECG) or an ecardiogram, which is a sonogram of your heart. Race as you train. Research shows that the most deadly part of a whether someone is running 13.1 miles or a full 26.2, is in the final quarter. When people smell the finish line, they start pushing themselves difficulties, and additional efforts that's what trips their heart attacks, Dr. Baggish said. It doesn't matter if you're a marathon runner or a seven-minute split runner - run the race you trained for. Learn CPR. The more people know cardiopulmonary resuscitation, the greater your chances of being by your side if you start to feel chest pains mid-race. According to the study, runners who survived their heart attack received CPR within an average of 90 seconds, while those who died waited about 5 minutes for potentially life-saving chest compressions. Search for a nearby CPR/AED certification class through the American Red Cross. Costs vary, but tend to hover around \$70 to \$90. See more MensHealth.com: QUIZ: Are You at Risk for Heart Disease? This content is created and maintained by a third party, and imported into this page to help users provide their email address. You can find more information about this and the like at piano.io If you're looking for a compelling play for a young multi-racial cast, you might want to see Lynda Barry's The Good Times are Killing Me. The play, published in 1993, offers two powerful female roles in which teenagers can play teenagers and a range of issues to discuss with cast and crew during rehearsals and with audiences in talkbacks. This is a two-act play, but it is unusual there it consists of 36 short scenes or v textures; 26 in Curtains 1 and 10 in Game 2. The story is the story of adolescent Edna Arkins. She is the protagonist and she appears in every scene; She breaks the fourth wall and talks to the audience before, during, and after interacting with other characters. Each motif has a title like Record Player Night Club or Best Friends that conveys the nature of the scene. The scenes reveal the story of the friendship between two teenage girls in the mid-1960s in america. A motif flowing into the next creates a collection of scenes revealing the difficulties of age in the midst of family suffering, growing personal pain, and racial prejudice. There are roles for 16 women and 8 men. Broken by race, the play calls for 10 white females and 6 black females, and 3 white males and 5 black males. Doubling in the role is possible, the result is an overall minimum cast size of 16. Edna Arkins: A 12-13 year old white girl living with her family in a house on a city street has gradually become integrated Lucy Arkins: Sister of Edna Edna's Parents and Extended Family: Mom, Dad, Uncle Don, Aunt Margaret, Cousin Steve, and Cousin Ellen Bonna Willis: A 12-13 year old black girl who recently moved into the neighborhood of Edna Mother and Extended Family: Mom, Dad, Brother Elvin, and Aunt Martha Recurring Small Roles: Two Black Teenagers Named Earl and Bonita, and Ellen Cousin Yes Yes Yes scenes that will be enhanced by friends, neighbors, classmates, and others. There are also several small roles—a teacher, a mother, a pastor, a Girl Guide leader, and her daughter. Most of the action occurs on the porch, street, courtyard, and kitchen of the Edna and Bonita houses. Other settings are Edna's basement, a campsite, a meeting room, a difficult neighborhood, a church, and a school hallway. They can easily be proposed with light or a few small sets that can move. The timing of this play is crucial to the story, so costumes need to be early 1960s American clothing— mostly casual and inexpensive looking. The songs and singing occurred throughout this production, providing mood, emphasizing emotion and action, and contextualizing stories in 1960s Urban America. Much of the singing happens with the records that the characters play, some singing is a capella. The script defines the correct songs and provides lyrics in the text or in the appendix. Much of the content and language of this play seems so innocent for the 20-plus years since its opening night and its set 50-plus years ago. It should be noted, though, that the play refers to marital inamunition, racism (One of Edna's lines refers to No Negro Kids Can Come in Our House Rule.), and accidentally drowns Bonna's brother. The language is relatively tame, but the dialogue includes the words ass, boodie, pimp, butt, and the like. However, there is no profanity. This is all academic, a discussion about why cars get to the agency, until last weekend when everything changed. This is a topic I have been noodling around for months: why it is that when there is a crash involving a car and a human, the driver seems to be little more than a witness. If they were found to have texted or drank alcohol, now deemed socially unacceptable, then they are blamed. But otherwise, in most cases, the crash becomes an accident - an inevitable accident, a tragedy for everyone involved. The car, in the meantime, is given what in sociology is called agency, a mind of its own. Wikipedia defines it as an actor's ability to act in a certain environment. My two favorite examples come from Don Kostelec shown above, who find two articles from the same paper where car drivers actively kill horses, but people are passively killed by cars. A difference in speech and voice. Or the more hilarious one from Kyle Miller in Halifax, where drivers kill geese but cars kill or injure people. But it's all fun and game until the weekend in Charlottesville, where twists and turns turn over how to deal with cars reaching new levels. Many did this, but poor journalist Kim Fischer won the award with his tweet about the car being accused of hitting people, which is worse than a car hitting people. But she's certainly not alone. No one wants to really say terrorists hits protesters with cars. I say poor Kim Fischer because she really tried to engage with all of us angry tweeters and explain her careful choice of words, that her tweet was sent out very soon after the event that she really didn't even know if there was anyone in the car. I'm not convinced, given the content of the tweet she is quoting, but at least she tried, and deleted the tweet. As Doug Gordon noted, we do not do this with any other weapons. She was not alone; several journalists participated in this discussion. I was impressed with the comments from the Washington Post's Martin Weil: Giving bodies to cars is almost universal. Even in a recent powerful Washington Post editorial, the conclusion was: Washington post/Screen capture But where does it come from? Perhaps the same place as the use of the word accident instead of collapse. This has been a problem for years. Accidents have reduced the driver's liability; It can not be helped. Or everyone is responsible, just as the President suggests that all parties are responsible for Charlottesville. Charlottesville has both. That language has gone back decades; As crash not accident website notes. Before the labor movement, factory owners would say it was an accident when American workers were injured in unsafe conditions. Before the anti-drunk driving movement, drunk drivers will say it was an accident when they crashed their car. There was no accident on the plane. They collapsed. The crane had no accidents. They collapsed. And as a society, we expect answers and solutions. Traffic accidents are problems that can be overcome, caused by dangerous streets and unsafe drivers. They're not accidents. Please stop using from the accident today. After years of campaigning and complaining, many newspapers have found this way and have stopped using it since the accident. But using a car instead of driving, using a passive voice instead of being proactive, works the same way; The person who hit the car has a very different ring than the driver who hits the rider. it removes the driver and their actions from the story altogether. Charlottesville should be the motivation to get really serious about a driverless car campaign too.

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