

## St. Bernards hosts health screenings on campus in Student Union



Photo by: Hannah Risker | Photo Editor  
Joan Potter, a retired registered nurse from St. Bernards, administering a blood pressure test for a student.



Photo by: Hannah Risker | Photo Editor  
Members of the community have their blood pressure taken while discussing with the health professionals the reason they have come to get a check up and their areas of concern.



Photo by: Hannah Risker | Photo Editor  
Samara Kilgore, a senior exercise science major from Poplar Bluff, Missouri, with Kailey Williams, a senior exercise science major from Mountain Home, at the front desk of the health screenings.



Photo by: Hannah Risker | Photo Editor  
The health screening event hosted upwards of 130 people in its short two hour time on April 7. "In 2019 we did 74, I think people have been locked up for a year and they're eager to see, get back on track with their health and see how they're doing and see their numbers," Tammy Dunigan, health educator and coordinator with St. Bernards, said. "Today we're doing height, weight, BMI, blood draws, glucose, a lipid panel, that's your HDL LDL total cholesterol, we're doing a hemoglobin A1C and hematocrit, which tests for anemia."

## A-State Department of Theatre produces the play "Everybody"

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A-State Department of Theatre's production of "Everybody" tells the story about the meaning of life, especially for the modern era.

"Everybody" will be available for pay-per-view screening, where viewers can rent the recording and stream it, any time Friday through Sunday. The link to purchase tickets can be found on the A-State Theatre Facebook page.

Given the grim and harsh realities people are facing today, from COVID-19, social injustice, and even the pitfalls of the modern era, it is natural to question the meaning of one's life. With this latest production from A-State Theatre, "Everybody" takes the viewer on a journey from a point in someone's life to the very end.

"Everybody", written by playwright Brandon Jacobs-Jenkins, is a modern retelling of a 15th century morality play called "Everyman", where the protagonist representing every person on Earth goes through the cycle of life and

death. This long-lived play is given a modern spin, making it relatable for today's audience.

"The plot itself is consistent to the original play and has a simple conceit: a single person-- named Everybody-- embodies everyone who's ever lived (yes, including you!) and goes on a journey to find the meaning of life," said Virginia Hirsch, instructor in the Department of Theatre who also serves as director. "Through examining what contemporary life looks like-- modern-day friendship, family, and more, we in essence watch ourselves question what's really important."

The production is in collaboration with the Department of Media, where the goal is to provide audiences with an at-home viewing experience done virtually.

This is a continuation with the virtual productions the department has done last semester, with plays such as "The Wolves" and "She Kills Monsters: Virtual Realms". The collaboration between the two departments is meant to bridge the gap for the limited access to live performance.

"In truth, our partnership

with the Media Department was born out of necessity," Hirsch said. "We knew we were ready to produce a live show, but didn't know where to begin in terms of recording something to the quality we were happy with for an at-home audience to watch, so we asked the Media Department to help make our dream a reality!"

Of course, this process of creating theatre demonstrates the challenges and ideas brought forth as a result of the COVID-19 pandemic.

While there have been advancements toward ending the pandemic, such as vaccines and lower case numbers, there are still difficulties with creating theatre while maintaining proper social distancing guidelines and mask mandates. Regardless of these circumstances, Hirsch finds this production an exciting experience to create new theatre.

"In many ways, this was a serendipitous show with which to return to performing," Hirsch said. "There have been times this year that theatre makers have asked ourselves if our industry would survive, and if it did, if it would resemble the artform we know and love. To discover

that the answer to both of these questions is 'Yes', while working on a play that constantly celebrates and reinforces the vitality of theatre was a gift."

To give a deep dive in the rehearsal process, it starts with maintaining COVID-19 guidelines for the actors and crew involved with the production.

"We were lucky with this script that there was no intimacy, fighting, or anything that requires contact, so spacing was surprisingly simple compared to something like 'Romeo and Juliet' that has a plot that relies upon actors constantly breaking COVID guidelines," Hirsch said. "We've also had a ton of practice from our three other rehearsal processes this season in regard to expectations; the policies we've used for 'Everybody' are old hat to us by now."

There was also a lot of planning that went into incorporating new ideas, such as media, into the fold.

It is this process that requires group collaboration and understanding.

"It's surprising though, that no matter how much you plan, you always learn more when

you actually meet," Hirsch said. "We've been fortunate to have teams with great attitudes who are more than willing to brainstorm on the spot or make on the fly accommodations as the unexpected inevitably pops up."

There were also challenges in regards to the director's side of the process. It is a difficult operation Hirsch had to undertake while building the play into a fully developed production.

"As a director, one of the most basic tenets of my job is to arrange bodies in space in a way that tells the story most effectively, which becomes difficult with our current restrictions," Hirsch said. "Fortunately, our designers saw opportunity in the parameters we were given; our scenic designer, Jeff McLaughlin, created a physical world that was more sparse to allow freer movement and dynamic pathways without sacrificing any visual spectacle, while lighting designers Caisa Sanburg and associate lighting designer Katelyn Stanton seized the opportunity to proverbially paint and sculpt an entire world with light."

Even though this play

was chosen before Hirsch became an instructor at the theatre department, she sees this as a great opportunity to showcase this material, while staying true to its roots.

The play also provides the department with new voices in theatre to highlight, especially during a time of progress and change.

"As a director, it's a tremendous relief to be able to wholeheartedly trust the material you have, but it's also terrifying because you want to do it justice," Hirsch said. "The theatre faculty has also been taking steps to more actively invite and champion justice, equity, diversity, and inclusion, and diversifying the voices we showcase with the titles we select is a major part of that; 'Everybody' will be the first play we have produced by a black, queer playwright."

Hirsch offered this simple guidance about why students should watch the play.

"My advice is to come to it with an open heart and mind-- the people who get the most out of this show are the ones who are along for the ride," Hirsch said.