

Headlight



Written by the students of Marblehead High School for our school and community

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La La Land: Enchants in Theaters, Dominates Globes

Maeve Reilly, Senior
Entertainment Editor

If you watched the Golden Globes on Sunday you probably noticed that *La La Land* swept the night. The new musical finished with seven Golden Globe Awards: Best Actor in a Musical or Comedy, Best Actress in a Musical or Comedy, Best Musical or Comedy Motion Picture, Best Original Score, Best Screenplay of a Motion Picture, Best Director of a Motion Picture, and Best Original Song. Clearly, the film has and continues to be a massive success—and rightfully so. Directed by thirty-one-year-old Damien Chazelle, the breathtaking work dazzles with its phenomenal acting, dreamy and nostalgic 1950's vibes, and showstopping score.

There's no doubt that Emma Stone and Ryan Gosling are a force to be reckoned with; the pair's screen chemistry is almost palpable. Seeing the two act together in a more serious film (as opposed to a comedy such as *Crazy, Stupid, Love*, their most famous past collaboration) is a treat. As Sunday night's awards would suggest, both actors, Stone and Gosling, play their characters with rich emotion, beautifully bringing to life the story of star-crossed dreamers.

Aside from incredible acting, *La La Land* creates a transporting and almost magical feeling, as if you've just stepped into an old photograph. Although the film is set in modern day, the jazz music, old-timey dance style, and dream-like visuals of night skies and romance create the perfect sense of classic 1950's Hollywood and all the nostalgia associated with it.

Most importantly, the musical's score sends *La La Land* over the top. Inspired by traditional jazz, the score will both mesmerize you in the theater and keep you humming for days to follow. Musical highlights include the upbeat and catchy "Another Day of Sun," and "Someone in the Crowd," as well as the hauntingly gorgeous "City of Stars," which won the Golden Globe for Best Original song on Sunday night. Whether you're a performer of any kind, a lover of musicals, or just someone who enjoys a wonderfully-made and unique film, you would be mistaken to pass up seeing what all the hype is about for yourself. *La La Land*—which critics are calling the best film of the year—is truly enchanting.



Mini-Reviews of Books I've Read for High School

Amber Born, Senior
Editor in Chief

I've read a lot of books for English classes during high school. I don't know how many of them are still in the curriculum, but here is my helpful guide for every book I've read for English in the last four years. Or almost every book, at least. It's like a Sparknotes version of Sparknotes, but where the writer hasn't read most of these in years and didn't consult them at all when writing the summaries.

1. *The Power of One*: White South African boy overcomes childhood difficulties to become the best everything ever.
2. *Romeo and Juliet*: Love conquer all, but they're just two kids with crushes, so it does not end well.
3. *Of Mice and Men*: Much more about men than mice. But that's true of most books.
4. *The Odyssey*: When we read this, everyone was assigned one book of the 24-book epic. So I mostly only remember Book 6. But I think the rest of it was a lot of boats and battles and stuff.
5. *Lord of the Flies*: "Survivor" is a lot less fun if the contestants are a bunch of prepubescent boys.
6. *The Catcher in the Rye*: Teenager whines in New York.
7. *1984*: Big Brother is watching you, and it's really doubleplusungood.
8. *A Tale of Two Cities*: It takes place during the French Revolution. The two cities are London and Paris. That's really all I've got.
9. *Maus*: The Holocaust, but an autobiographical graphic novel where all the people are animals.
10. *Persepolis*: the Iranian Revolution, but an autobiographical graphic novel with some detours to France.
11. *Macbeth*: Pretty standard Shakespearean tragedy. Power corrupts, and lots of people die.
12. *Heart of Darkness*: Man takes boat into Africa for ivory trade; everyone is terrible.
13. *Jane Eyre*: Girl loses everything, moves, loses everything again, etc. Then boy loses everything, finds girl, and they live happily ever after.
14. *Othello*: Come on, the main character's black and in a Shakespeare play, did you really think it was going to end well for him?
15. *Strange Case of Dr Jekyll and Mr Hyde*: Scientist creates a potion to turn him into a different person so that he can act on his secret, evil impulses. What could possibly go wrong?
16. *Gulliver's Travels*: The Lilliputians are only 25% of this book, and it's all downhill from there. By the end, Gulliver has rejected humanity and is living with horses. It's not as fun as you'd think it would be.
17. *The Importance of Being Earnest*: This is not a story about why you should always tell the truth. It's a story about how everything will work out for you if your name is Ernest.

Coastal JKD: An Interview with the Owner

Jacob Keller, Senior
Reporter-in-the-Field



Coastal JKD offers realistic self-defense training, boxing, traditional Chinese Gung Fu to Jeet Kune Do (JKD), and functional strength training to cardio work. Jeet Kune Do is a hybrid martial art heavily influenced by the philosophy of martial artist Bruce Lee.

I was fortunate enough to sit down with Peter D. Easterlind, owner of Coastal JKD on 285 Washington St in Marblehead, to ask him some questions.

Where did you learn JKD?

I found a guy named Steve Golden through another gentleman named Sean Madigan. Steve Golden was one of Bruce Lee's students in the LA Chinatown school. I was able to get him to come to a seminar and then eventually go to study with him at assorted seminars and training camps, and I worked with other people and on my own with students; eventually he certified me as an instructor in Jeet Kune Do.

Why did you choose to study JKD specifically instead of something like Karate?

When I was seven years old, I started studying Kodokan Judo and by the time I was fifteen years old, I had a first degree black belt in that and I had done other types of Karate at the time, too: Okinawan Goju as well as Kempo. I got a black belt in all of those, and what I found was that they didn't really work all that well for fighting. I found that when I sparred with somebody, I'd revert to boxing. I had always been a Bruce Lee fan and I noticed that what he did looked like it had a lot of boxing in it. I started looking into it that and found out it incorporated boxing, Wing Chun, and fencing, so I started to go that route. It looked more realistic and alive in that it had a delivery system that would work against a resisting opponent, whereas the other traditional martial arts tended to have patterned movements that would only work against their own art or against somebody that did a specific thing, or just didn't know how to fight. Then, I started watching karate tournaments and when they get into full contact fighting I started noticing they tended to look like they were boxing, although not very well.

How long have you been practicing JKD?

Twenty two years now. I've been teaching for about eighteen.

Have teaching and learning JKD taught you more than just combat skills?

It's taught me to move better. Not just the skills of learning how to defend yourself in a fight, but fluidity in general for other sports. It's taught me to move with a purpose. It's also centered me a lot, and grounded me a lot, and got me to be much more patient. And certainly as a teacher, too, I think you learn just as much from your students as they do from you.

Do you think there's a need for learning JKD or any other type of fighting?

Yeah, I think everybody should learn how to defend themselves. I think nowadays, anything can happen. I think you should at least have some kind of skills to defend yourself whether it's learning to box a little bit or learning to get off of the ground if somebody knocks you down. We do have specific self defense programs, teaching you how to react in specific situations, but I also think it's important to have strategies; a game plan for if something does happen that you need to take care of.

What's the age range of people that come here, and is it more younger or older people?

The people coming here right now are ages nine to seventy two. We have several middle schoolers and elementary school kids that are ten, eleven, and twelve, and we have a lot of kids who are in high school, as well as a lot of adults. We had a guy who was 78, but he's out on a shoulder issue and he'll come back. He was doing more weight training than anything else. Resistance training, no matter how old you are, helps you stay much more healthy than if you were just doing aerobic training.

How has your experience been working with younger kids?

About two years ago this woman I went to kindergarten with came in with her twin daughters and asked me if I'd train them. They were at the time just thirteen, which was a little younger than I'd usually train anyone, but they wanted to learn Jeet Kune Do and boxing, and they showed an ability to comprehend what I was showing them right off the bat, so I decided I'd start teaching middle schoolers at that point. I was also doing a program for the Charter School where I had seventh and eighth graders, so I knew I could train them. Now the twins are actually fifteen and put in more hours than any other people have put with me in a year and a half and are assistant instructors. They are legitimate assistant instructors at Jeet Kune Do. When I have them around, they help me teach the kids. They come up with strategies and training plans for anybody. There's still a lot of learning to do. I'm still learning. One part of our philosophy is, "Every day get a little bit better, no matter how long you've been doing it."

Is there anything else you'd like to add?

We're constantly expanding and adding things. We've got nice equipment, and for a small space we can get a lot of people in... I really like the results I'm seeing from everybody that comes here. We're also a fully operational gym, we do weight training and functional strength training.

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