



It's Lovely To Have You Here!

By Jason Lewicki

It's February, which means that love is in the air! We can find love in all sorts of places, whether it be for a person, for a place or thing, or even for an ideology that you strive to uphold. As the middle of winter sets in and we see those temperatures drop even lower, let's warm our hearts with a bit of good old-fashioned L-O-V-E.

February is also the month during which we commemorate the CTE program here at our school. Whether you're pursuing a career in one of these fields or are just interested in what it has to offer, this program has allowed countless Milford students to learn the skills necessary to become the next generation of engineers, graphic designers, programmers, and more! If you're in one of these departments or know someone who is, take a little time this month to truly appreciate the opportunities that these programs provide for the students of our school.

Whether you're new to MHS or a returning student, we're glad to have you. Here at our school, we have all sorts of avenues through which to connect with the students around you and show your Spartan spirit. Join a club! Attend a sports game! Support our theater program! Read our newspaper! These and more are just some of the ways you can have fun, meet new people, and make new memories here at Milford High School.



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Some *Psychological* Perspectives on Love

by

Malakai
Ramirez

What better way is there to start this special month than with learning about the psychology of love? Here are four popular and interesting theories:

Rubin's Liking & Loving Scales:

Zick Rubin was one of the first psychologists to develop a method of empirically measuring love. He believed that romantic love is composed of three elements:

Attachment: The need to be with another person and cared for. Includes approval and physical contact.

Caring: Valuing the wellbeing of another person just as much as your own.

Intimacy: Communication of your private desires, feelings, beliefs, and ideas.

Rubin created two questionnaires that would measure these elements within the participants. His hypothesis was that the difference between “liking” and “loving” can be seen in how one evaluates the other person. He told the participants to base their answers on how they felt about a good friend in the first questionnaire and how they felt about their romantic partner in the other. The results showed that while the scores for friends were high on the liking scale, only the scores for romantic partners were high on the loving scale. Thus, Rubin’s hypothesis was proven right and he was able to successfully measure feelings of love.

Hatfield's Passionate and Compassionate Love

Elaine Hatfield identified two types of love:

Passionate: It is in this love where there are feelings of intense arousal, attraction, affection, emotion, and a strong urge to be with one another. This type of love is usually short-lived (according to Hatfield the lifespan of passionate love is about six to thirty months), however it may eventually lead to the second form of love.

Compassionate: It is in this love that there is now attachment, respect, trust, and commitment. This type of love lasts much longer than passionate love.

Hatfield also recognized another difference which was whether the love is reciprocated or not. Upon hearing that one’s love is reciprocated there is elation and fulfillment. On the other hand, unreciprocated love results in desperation and despair.

Hatfield believed there are certain key factors which must occur in order for love to develop which include:

Timing: When one is ready to fall and be in love.

Similarity: People have a tendency to fall in love with those similar to themselves.

Early attachment styles: Healthier relationships are the result of a strong attachment to one another, while people who tend to frequently fall in and out of love do not have such connections.

Lee's Love Wheel

Much in the same way a color wheel features three primary colors and subsequent complementary colors, John Lee believed love worked a similar way. According to Lee, the three primary forms of love are:

Eros: Physically and emotionally loving the ideal of another person.

Ludos: In this form, love functions like a conquest or a game to be played.

Storge: This is the love that stems from a friendship over time.

Different pairs of these forms result in three secondary types of love:

Mania: A combination of Eros and Ludos results in a love made of obsessiveness, emotional highs and lows, jealousy, and possessiveness.

Pragma: A combination of Ludos and Storge results in a situation where the lovers agree to enter the relationship with the hopes of reaching their final goal. Expectations of the relationship are thought about practically and realistically.

Agape: A combination of Eros and Storge results in a love that is all-encompassing and selfless. In other words, this form is what most would call true love.

Steinberg's Love Triangle

Robert Steinberg identified three components of love:

Intimacy: Includes closeness, supporting and sharing with one another, and feeling loved.

Passion: Defined by feelings of arousal, attraction, and euphoria. Passion is what drives the couple together.

Commitment: The desire to remain loyal to another person and stay in a long-term relationship.

From these three, seven different types of love can be named. The reason Steinberg's system is sometimes referred to as a triangle is that the three components can be represented by vertices where the connections between them represent the types of love:

Friendship: Intimacy alone results in a relationship where there is only closeness and a strong bond.

Infatuation: Passion alone is what occurs when one experiences "love at first sight." The feeling is often fleeting.

Empty: This is "love" with no intimacy or passion. All that remains is commitment.

Romantic: Intimacy and Passion result in a relationship where there is strong arousal and bonding but there is a lack of commitment to keep it going.

Companionate: Intimacy and Commitment result in this type of love. It is commonly found in families, close friends, and some marriages.

Fatuous: Made up of Passion and Commitment. A common example of this are brief or impulsive marriages.

Consummate: This is love that features intimacy, passion, and commitment and is best described as true love. However, this ideal is very difficult to achieve and maintain.

It should be noted that throughout the lifespan of a relationship the balance of the three components will shift over time.



A look into Milford's Engineering Department

February marks CTE month each year, so as a result, last year the West Street Journal took a broader look at Milford's programs, the faculty that make these programs special, and what the future held for these programs. However, for this year's CTE month, we're going to put more of a particular focus on a particular department; today, we'll be discussing the Engineering department, specifically.

These classes are taught by Professor Xydias, and through the program, one can achieve a wide variety of college credits and industry-recognized certifications. I myself have managed to acquire a certification in additive manufacturing, and am working on a SolidWorks certificate. None of this would have been possible without the engineering programs. The classwork itself focuses on the basics and the utilization of programs such as SolidWorks and AutoCAD, two programs that focus on 2D and 3D model design, then taking those projects and learning to create them to solve a wide variety of problems and create a wide variety of products. These products are even made in-house, with the Engineering department's Ultimaker 3D printers and the laser cutter producing student projects that range from earrings to golf clubs.

The Engineering department also runs a variety of school events. Most of the engineering students kick off their school year with the Department of Transportation's Bridge Building Competition, during which students form teams of three and utilize popsicle sticks and hot glue to create model bridges that average around three feet in length. Then, these bridges are taken to the official competition, where their weight limit is tested; some bridges in past competitions were able to hold up to an astonishing *two hundred pounds* before breaking. Another competition Engineering and other CTE programs partake in is SkillsUSA, the department specifically bringing students to the technical drafting and robotics competitions. The robotics competition consists of numerous teams testing their robots against other teams, while technical drafting is a single-person 3D modeling-based event. Finally, one of the most famous events that the Engineering department heads is the annual chariot race, in which teams of four compete in a relay-style race utilizing chariots built primarily from cardboard. This competition is especially unique because any Milford student can compete regardless of whether or not they are engineering students; in fact, if you're interested in taking a stab at engineering, applications for this event have recently opened, so the chariot race is most definitely an amazing experience to try.

JackBox Party Pack 3 Review

By Sophie Loss

The experience from The JackBox Party Pack 3 provides an interactive and hilarious experience for both friends and family. The JackBox Party Pack is a combination of five multiplayer games: Quiplash, Trivia Murder Party, Guesspionage, Fakin' It, and Tee K.O., which each allow players to come up with creative and funny comebacks, learn interesting trivia, guess abnormal statistics, exercise their lying skills, and create fun tee-shirts, respectively. Much like Kahoot and Quizlet, the JackBox experience provides players with the ability to connect with the game through their phone, or any other device. This means only one in a group of eight needs to buy the game.

All of the games are straightforward to understand, but this does not take away from the experience.

In Quiplash, the players input answers depending on the prompts given, before the answers of two players face each other as the remaining group chooses a winner; whoever has the most points after three rounds wins.

Trivia Murder Party is about escaping a building, as the entity keeping the group there will only allow contestants who answer trivia questions correctly to leave, causing this game to become a big race to see who gets the most points.

Guesspionage forces the players into spydom, with the players guessing funny statistics to win the most points.

The game Fakin' It is about who has the best poker face: every player besides one gets a prompt such as "Raise your hand if you have sneezed before." The faker in this scenario has to guess how to respond based on everyone else, while everyone else has to find the faker. Last, but certainly not least, is Tee K.O.. During this game, each player creates pictures and writes prompts, before their design is handed off to a different player to make a shirt with them. All of the designs are then voted on to find which shirt is the funniest.

JackBox Party Pack 3 is fun for all ages, and it's a great game to be played by those looking for a fun group activity. The banter between friends can make this seemingly simple game into a high-energy competition!



Waiting

By Isabel Lamb



Waiting. It never ends, dragging on like the anticipation of a Marvel movie's post-credit scene. Nobody knew what they were waiting for, nor that the others shared in their uncertainty. They all waited in silence, a false face of haughty knowingness sheathing their worry in attempts to keep their dignity amongst one another.

Some checked watches anxiously, though they did not know for when, or even what, they waited. Alike in that respect, each fretted that perhaps they were waiting for nothing, but none voiced that concern for risk of voiding all worth to their place in the loose hierarchy.

In a group of ten to twenty - nobody looked around to count for fear of being seen doing so - they sat, in formal dress, seated on mossy stone.

Time seemed to be passing at a pace much akin to the shifting of tectonic plates. Candles flickered weakly 'neath sheltering leaves; once a stature of nearly an arms length in height, they had now diminished to the measure of one's smallest finger, wax cooling in trails down the earthen pedestal on which each candle rested.

Herbs tossed to the ground had been moved from their places by the wind, but nobody dared move to fix it - what if the herbs were supposed to move, and fixing them would only lengthen the miniature eternity already spent in waiting?

Wind seemed to howl past them, causing the group to shiver, but not a soul moved to draw their cloaks tighter around them lest they be seen as weak.

Soon, they began to lose track of time. Had they been here hours? Days? Perhaps even weeks? Hunger plagued each and every one of them, but once more they refused to show anything that could hint at weakness, for surely that would delay... whatever they awaited.

Time drew on, the cloaked figures entering a trance-like state of unawareness, completely void of thought. Their pure stubbornness seemed to be the only thing keeping them tethered to this reality, but even that had begun to fade. The first life taken went unnoticed, as did the second. At the fifth, they began to notice the withering of bodies but still persisted. The last to die did not fight it; perhaps this is what they had been awaiting.

She had needed energy, a source of life, and who better to take from than those who had drained her of life in the first place?



Dungeons & Dragons Class Guide: The Monk



"Float like a butterfly, sting like a bee. The hands can't hit what the eyes can't see."
- Muhammad Ali

What Is A Monk?

A Monk is a trained martial artist, a skilled warrior who weaves their body, mind, and soul into a single force of ferocious fighting fury to finish their foes. A Monk could be a staunch protector of the light of the universe, a passive observer who only steps in to deal with those who threaten the balance of life, or a silent stalker who creeps through the shadows, but each contains within them the ability to draw power from the spiritual essence that dwells deep within them. Monks move with blazing speed, deliver flurries of unarmed blows, and use their own heightened senses to dodge attacks, all through the application of both discipline and spiritual energy. If you want to flow like a river and crash like a tidal wave, the Monk is the class for you.



How Does A Monk Work?

If you wanted a single word to describe a Monk, that word would be 'speed'; a Monk's whole schtick revolves around them being the fastest fighter on the field, and their abilities reflect that. Monks start with a d8 hit die and no armor proficiencies. You might assume that they must be super squishy as a result of this, but in reality, a Monk is what's known as a 'dodge tank'; that is, a character whose primary role is to draw enemy fire and dodge the resulting attacks rather than absorbing them. They do this with their ability to add their Wisdom modifier to their Armor Class starting at level 1, which reflects them using their supernatural intuition to weave out of the way of blows before they even happen.

In addition, Monks also gain a serious boost to both their default movement speed and the damage of their unarmed attacks, both of which improve further as they level up. All of these features require that a Monk not wear armor, however, so be prepared to deal with that. The main features of the Monk, however, are their Ki Points, a pool of points that can be spent to perform certain actions, such as Dodging, Dashing, or dealing an extra unarmed strike with a bonus action. From here, Monks get a few other assorted features, with being able to stun an opponent with a single forceful blow, have their unarmed strikes deal magical damage, and take reduced (or even no) damage from both falls and effects that trigger a Dexterity saving throw (such as the famous Fireball spell) being merely a few of them; Monks get some other crazy stuff at higher levels, but it might take too long to discuss them here. While a Monk might not be reducing enemies to smithereens with a single blow anytime soon, their ability to relentlessly pursue their foes and keep up the pressure through the force of a thousand blows makes them a scary opponent to face on the battlefield nevertheless.

What Types Of Monks Are There?

The disciplines a Monk can follow can vary widely between individuals, similar to the Fighter that I discussed in the previous issue. However, in the Player's Handbook, three subclasses, known as Ways, are presented to beginning players: the Way of the Four Elements, which lets Monks spend their Ki Points to dish out all manner of elemental attacks and spells; the Way of the Open Hand, which transforms the Monk from a simple expert of hand-to-hand combat to a true master of it; and finally, the Way of Shadow, which grants Monks the ability to manipulate shadow and sound to become a silent menace.

Each of these archetypes embody the themes of mysticism and finesse that define the Monk class, and even more subclasses await those who wish to take their training to the next level and go even further beyond.

What Does A Monk Represent?

I'll start this off by saying that I myself am not much of an anime guy; it's got some cool standouts that even I can appreciate, but overall, I'd say it's just not my cup of tea. In spite of this, I can plainly see the influences that anime and East Asian culture have had on the development of this class: their blinding speed, mystical awareness, and skill in martial arts are all reminiscent of some incredibly popular anime tropes, with everything from Naruto to Dragon Ball being plain examples of the kinds of things a Monk can do. However, some people might not enjoy the flavor this class provides; maybe its aesthetics don't mesh with their interests, or maybe they just prefer other classes that they think are more diverse and interesting. However, martial arts are a pretty ubiquitous concept in human culture, and as such, you can find examples of it from all over the world. Why not play a boxer Monk who learned their skills not in a monastery, but instead in the ring? Or perhaps consider the Brazilian fighting style of capoeira, and play a Monk whose elegant strikes are nigh-indistinguishable from the moves of a graceful dancer? Maybe even try a military commando Monk who developed their fierce sense of discipline during their grueling time spent in their nation's special forces? You're playing a character who can move at lightning speed and wield their own body as a weapon; the possibilities are frankly endless.

Why Should You Play A Monk?

As a Certified Monk Enjoyer, you can trust me when I say that Monks are a cool class. Some in the community may call them weak: they might say that their unarmed strikes don't scale well, or that their inability to wear any form of armor restricts their potential defensive options, or even just that their abilities feel scattered or lacking in thematic consistency. However, these people also tend to be the kinds of folks who prioritize the individual power of each class, forgetting that D&D is a cooperative game and instead focusing on how to design the most epic, most awesome, most overpowered build ever to grace the tabletop. These people obviously miss the point, as while the Monk isn't gonna be annihilating dragons with a single punch, the whole thing about this class is that there's never just one punch: a Monk is a living blur, a class that's designed to sprint about the battlefield and wear down their foes with strike after strike until their meatier allies can deliver the final crushing blow. Outside of combat, the Monk's speed and maneuverability can also prove a serious boon to your party's exploration efforts. The hardcore fans (which I, granted, am obviously one of) can discuss power levels and tier rankings all they wish, but at the end of the day, only one thing really matters about the Monk: it's a fun class to play. That's all there is to it.



Music Man: An Intro

by Music Man

Music HIGHLIGHTS

After much consideration and contemplation, the decision to write the first of (possibly) many music reviews seems a bit Sisyphean. Many an amateur has tried to become the next Anthony Fantano, and many have subsequently failed. However, I seem to have found a solution in smaller stakes. My main goal with this brave attempt is to introduce the people of Milford High to music they otherwise might have never found. The most important part of this is to go in with an open mindset and to be open to experimentation. Anyway, the main challenge for me when it comes to writing this article is what album I review first. I ask myself: Do I review a recent favorite? Do I bring to light some hidden masterpiece that's been overlooked by many? Or do I cave and continue to grovel at the feet of an eternal classic? This question haunted me until I sat in my room, drumming up ideas and browsing my collection of albums. Then it hit me. Why didn't I think of it earlier? Do a mix of the second and third ideas, that's genius! Now, without further ado....

In *The Court Of The Crimson King* is a 1969 progressive rock album released by the London-based band known as King Crimson. Released under Island Records, the album serves not only the band's debut after a few shows opening for the Rolling Stones but also as an early progenitor of prog rock. The band (led by guitarist Robert Fripp and singer/bassist Greg Lake) blends elements of jazz, classical, and symphonic music in their fruit salad of influences and sounds that come together to create a sound that has persisted for over half a century.

Immediately the album opens with the crushing "21st Century Schizoid Man," instantly flooring you with an early prototype of what would be a heavy metal riff, alongside drums that crack and stand out perfectly in the mix, sweeping across the kit with an almost pinpoint precision. The saxophone soars and swells with the riff, piercing your mind to hook you on the entire project. Greg Lake's distorted vocals, sounding as if they're being broadcast over a military radio, spout poetry of Vietnam-era anti-war sentiment, the PTSD of the few who came home early, and the corrupt politicians who profited from the atrocities.

After a second verse, we transition into the instrumental section known as "Mirrors," a legendary instrumental that's one of the coolest and most fun that I have ever heard. The drums just have this accuracy and flow throughout that shoots your soul into the atmosphere, and as the instrumental continues, it keeps one-upping itself and eventually dive-bombs right back into the original melody.

"Schizoid Man" is a crushing opening, and the proceeding "I Talk To The Wind" seems serene and meditative. The woodwinds and very light instrumentals score the ballad in a very playful manner, almost seeming as though you're wandering through a garden with fairies and pixies.

The next track, "Epitaph," is a striking power ballad about one's mortality and death. With the first major use of the Mellotron, an early iteration of what we would today call a synthesizer, the track is hauntingly beautiful.

On the other hand, the following track, "Moonchild," isn't exactly my thing. The beginning section is very atmospheric, to be fair, but the following nine minutes of dissonant improv just don't hit it for me. This is a mere nitpick, though, as the closing title track rounds things out with a powerful full-band composition, spinning a fantastical yarn about betrayal and execution. Greg Lake's vocals just stick with you, and as the album finishes, you start to sit back and reflect on the musical journey you started 45 minutes ago.

Overall, *In The Court Of The Crimson King* is a monumental record that has stood the test of time, and it continues to be an inspiring and thought-provoking experience to this day. I highly recommend this record to anyone who has so much as a passing interest in prog rock or even rock in general. What more do I have to say? It's *In The Court Of The Crimson King*.

- M.M.

FAVORITE SONGS - 21ST CENTURY SCHIZOID MAN, THE COURT OF THE CRIMSON KING, EPITAPH, I TALK TO THE WIND

LEAST FAVORITE SONG - MOONCHILD

PERSONNEL:

- Greg Lake – lead vocals, bass guitar, production
- Robert Fripp – electric and acoustic guitars, production
- Ian McDonald – saxophone, flute, clarinet, bass clarinet, Mellotron, harpsichord, piano, organ, vibraphone, backing vocals, co-lead vocals on "I Talk To The Wind", production
- Michael Giles – drums, percussion, backing vocals, production
- Peter Sinfield – lyrics, illumination, production
- Robin Thompson – recording engineer
- Tony Page – assistant engineer
- Barry Godber – cover illustrations



Still Reigning

by Music Man

The 80s were a fascinating time for music. On the East Coast of the United States, the hardcore punk scene was emerging in dingy clubs across New York and Boston. On the West Coast, a battle was raging between the stadium-ruling glam metal of Motley Crue and Poison and the underground thrash scene with early progenitors in Exodus and Metallica. The biggest turning point in the battle came in the powerhouse of a year that was 1986. Three of the “big four” released what would widely be considered their masterpieces in this year, being the first major blow to the drugged-out hair metal bands before Nirvana officially killed their careers.

While two of these albums, Metallica’s *Master of Puppets* and Megadeth’s *Peace Sells...But Who’s Buying?*, are notable enough for reviews in and of themselves, the big one I wanna dive into is Slayer’s third album (and the absolute king of 1986), *Reign in Blood*.

Released by Def Jam Recordings, and, shockingly, produced by notable hip-hop producer Rick Rubin (known at the time for his work with Run-DMC, Public Enemy, and the Beastie Boys), the album is a blistering 28 minutes in length, which was a ridiculously short album for the time.

While the album was released on October 7th, 1986, the initial release was delayed due to the content of the opening track, “Angel of Death,” and its themes of Josef Mengele and the Holocaust.

What a track to open with, too! Immediately, the smash of drummer Dave Lombardo’s cymbal strikes you like a backhanded slap, with the late Jeff Hanneman stringing together a riff that just hits you like a bullet train. The ensuing intro feels like the buildup on a rollercoaster of fire in a theme park of death; then, Tom Araya shrieks like a harpy with a smoking habit and launches you into a 210 BPM monster of a song. Every single member of the band just nails the performance on this album, and there are zero mistakes.

By the end of “Angel of Death,” Dave Lombardo has shown that his skills with a double bass drum set are unmatched, and Kerry King and Jeff have shown off guitar solos that just sound like tortured souls screaming out in agony, and the album just keeps one-upping itself over and over again, with particular highlights being in “Altar of Sacrifice,” a song about a Satanic ritualistic sacrifice that effortlessly transitions into “Jesus Saves,” a scathing critique of Christianity and the band’s weaning faith in Christ.

Flipping to side B, we start off with “Criminally Insane,” opening with a drum intro that hurt the wrists of drummers worldwide, transforming into a track full of insanity and brutality. Finally, we get to the grand finale of “Postmortem” and the most popular track, “Raining Blood.” “Raining Blood” is a slow burn of pure existential doom, with the end of the track devolving into wailing guitars and Dave Lombardo absolutely annihilating his kit, before it fades out.

Overall, *Reign in Blood* is an absolute thrill ride without brakes; it’s Metallica on steroids, a relentless experience that leaves you sore from headbanging in the end. Slayer’s magnum opus left its mark on music history, being part of two unholy trinities: one of Slayer’s music, and one of extreme metal. *Reign In Blood* is sure to turn mosh pits into free-for-all medieval battles, and perfectly fine necks into sore messes. Do not miss this album if it seems like your thing; it is an experience you’ll never forget.

– M.M.

FAV TRACKS: ALL TRACKS

LEAST FAV TRACKS: N/A

PERSONNEL:

- Tom Araya – bass, vocals
- Kerry King – guitars
- Jeff Hanneman – guitars
- Dave Lombardo – drums



Our world needs strong leaders. At Milford High School, we believe that high school students can be great leaders now, as well as in the future. This is why we elect our student leaders every year so they can learn how to best serve your needs. Get to know them and don't hesitate to reach out to them.

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West Street Journal Editorial Staff '23-'24



We are a group of students who are striving to report school events as well as feature fun stories and topics for the reading pleasure of the Milford High School student body. Feel free to submit your works, ideas and opinions.

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