

Stop and Smell The Flowers With Us!

By Jason Lewicki

It's that time of year again, folks. The days are getting warmer and longer, the flowers are beginning to sprout once again, and before we know it, the leaves will have come back to the trees. Summer is on its way, but in order to get there, we need to slog through just a few more rainy days and cold nights. Don't lose hope! Spring is here, and summer is just around the corner!

We're in what can be confidently described as the 'home stretch' right now. Summer break is approaching fast, and with it will come a well-deserved break. For some, it's just a brief two-month period of being free from school; for others, it's the last two months of time of your childhood before you head off to college and become a full-fledged adult. I'm sadly in the latter category, but I have enjoyed my time here, and I hope you all have as well! Our time isn't quite up yet, though, and it's up to us to make sure we finish this year strong. There's still a little more work to be done before we can all finally enjoy our summer vacation, but I know we can do it!

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.

***WEST
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Space Theory: NASA Faked the Moon Landing



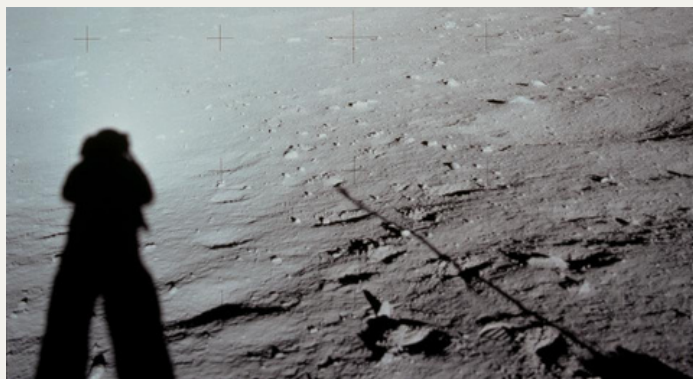
According to a long-standing theory, the American public has been misled by NASA about the moon landing for decades. Let's look at the facts to see whether or not we can prove this theory.

Non-Parallel Shadows

The image below this page shows Neil Armstrong walking around on the Moon. Notice anything? The shadows on the moon are not parallel. If the Sun was the only light source on the Moon, wouldn't that mean that the shadows should be parallel? This could prove that multiple light sources were used, possibly in some kind of recording studio. Even the flagpole in the picture could just be a stand of studio lights!

Earth's Radiation Field

The Earth is surrounded by a field of charged particles powered by the Sun. This field is highly radioactive, capable of easily killing humans and destroying spacecraft that pass through it. Heard of the supposed 'test rockets' that were sent to space to test the waters? Contrary to popular belief, all previous attempts to put men on the Moon have failed; every time a rocket has passed through the protective field, the crew inside were immediately disintegrated as the circuitry in the ship fried, causing each rocket to plummet back down to Earth..



In conclusion, since the radiation field around Earth made it impossible for NASA to send any astronauts to the Moon in the first place, they would instead hide this fact from the public by staging the Moon landing. Using a detailed set and an advanced lighting system to recreate the appearance and atmosphere of the Moon, NASA would convince the world that Neil Armstrong's 'one giant leap for mankind' truly took place on a little space rock 240,000 miles away, rather than some well-lit underground studio.

Information from this article came from Royal Museum Greenwich "Moon Landing Conspiracy Theories, Debunked" and is part of our attempt at April Fools.

Transition State 1

A poem duology by The Seashell Poet

A Farewell to Winter - *The Seashell Poet*

Snowbanks subsided
Ice melted
Grass begins to poke through
Dirt becoming mud

Days get warmer,
And the birds once more sing
Bees and other insects appear again
Flowers soon to bloom

Daylight savings back in place
Pushing us an hour
Mountain peaks barren
Ski slopes barren

Cool, crisp air warming
The sun attacking in force
Roads becoming less narrow,
And lakes unfreeze, of course

Winter will return
As sharp and cold as before
But for now the days are longer
Farewell to the winter that I adore



A Welcome to Spring - *The Seashell Poet*

The birds shall find their songs
And their wings
As snow-capped mountains thaw
And plants begin to stir

Flowers will adorn the roadside
Gardens will start to grow
The sun will turn warm again,
Bathing earth in her comforting glow

As the days grow longer
Evenings will grow warm
Insects will come buzzing
Back to where they belong

Butterflies will find the gardens
And the moths will find the lamps
Birds will nest once more
And the snow will take a rest

The ground no longer frozen
Flora will start to thrive
Birdsong begins to ring
Welcome, the lovely spring

Sovereignty \ Discipline \ Control

by
Mal Ramirez

It's nothing special to repeat established history, but to create novel relationships between events and form a model of society that redefines our place within its trajectory takes true originality. The following history was developed by philosophers Michel Foucault, Gilles Deleuze, Byung-Chul Han, and those they've drawn inspiration from and collaborated with.

Foucault formulated a model called the society of *sovereignty* to describe premodernist feudal societies. Under such systems there is one unifying sovereign, symbol and center of his kingdom, who effectively rents land to serfs who in turn produce the kingdom's produce and goods, of which is taxed by the government as the price to pay for living there. Other than paying taxes and not going against the sovereign, serfs were effectively free to do whatever they like in their own small communities. As long as they paid what the sovereign was due there was little control in their means of producing. But this would eventually change in the era of modernism.

With modernism comes technoeconomic developments which Foucault argues began societies of *discipline*, which are more invasive and subtle in their control than sovereign societies. Whereas in sovereign societies serfs were relatively free to produce for the kingdom by whatever means, disciplinary societies are structured around the function of efficiently regulating bodies through time to meet economic demands. And whereas societies used to be centrally organized around the overt will of the individual sovereign, disciplinary societies are constituted by various less personal, less centralized, and interlocking institutions. Life in disciplinary society is one where you're born confined in a physical place, your home, for a duration of time, during which you move your body to school where you're confined in rooms and desks for a duration of time, after which you move your body to a factory or office in which your body must perform the right actions for a duration of time, all in order to live in a new physical place.

Foucault called such societies disciplinary because deviations from what you, your body, is conditioned into doing is met with physical punishments. Break the law and you're confined to prison for a duration of time. Refuse to work and your body is evicted from your designated physical location in which you lived. Notice there is no will of one particular sovereign that must be violated in order to be punished. Disciplinary societies are impersonal systems in which each individual body can be analogized to parts of a self-regulating machine.

Since disciplinary societies are organized around the management of bodies, Foucault referred to such organization as *biopolitics*. Biopolitics pervaded the thinking of individuals under disciplinary societies such that measures of societal success and failure were defined biopolitically; some examples include size and makeup of the workforce, birth rates, maternal mortality rates, suicide rates, size and makeup of the prison population, abortion rates, teen pregnancy rates, immigration rates, etc. Although disciplinary biopolitical systems pervade modern society today, Deleuze and Han noticed that Foucault's model doesn't seem to account for technological advances regarding the information economy and how that's been moving society into a new postmodernist stage.



According to Deleuze, if disciplinary societies are subtle in regulating people because they are impersonal, *control societies* are even subtler because they are very personal; and if individuals under disciplinary societies are analogous to cogs in a machine, then individuals within control societies are analogous to data processed by a computer. New information technologies are currently moving the structure of society away from the rigid conditioning of bodies, or biopolitics, to the fluid and constant modulation of minds, or what Han calls *psychopolitics*. Unlike the body, which is more or less a unitary object, the mind can be processed by control systems as a composite of various disparate drives and intuitions that can each be amplified or reduced along a sliding scale however it may wish. The implications are insidious, because it allows a control society to disguise itself as its opposite. Such systems don't just allow individuals, including their bodies, to be free, but require this to be so in order to control. Control systems break the individual down into psychic components which it entices the individual to let flow as freely as they want, thus giving the illusion of freedom. The system then directs and modulates these flows to meet economic demands. Control systems love to be customizable for whoever uses them, because whatever you do will be processed as data to be used for its own ends.

An example of a control system would be your phone. It seems to provide you with many freedoms: access to information, access to media, means of communication, games, ability to record important moments, etc. It is glad to serve you and invites you to use it however you like because it'll collect information about your mind that it'll use to control you further. Notice control societies don't operate with punishments like disciplinary societies because control systems don't want to repress the individual's ability to perform actions that can be processed. Because control systems center around psychopolitics, measures of social success and failure likewise become psychopolitical. Examples include what speech becomes offensive, rates of anxiety and depression, level of education, what art is considered good or profitable, customer satisfaction, number of likes and views, etc. Due to such heavy focus on minds and information, individuals tend to become cognitively dulled to deal with the mental strain and indulge in mentally gratifying pleasures the control system offers. This leads to greater rates of mental illness, daily stress, the feeling that modern media is boring trash, and that nothing ever happens; all of this together is what Han called *the burnout society*, which is what we see today. Regardless, the control system will inevitably find ways to fix these threats and ultimately have total power over the way we even think.

For more information here are videos on [disciplinary society](#), [burnout society](#), [control society](#), and the relationship between control systems and [cybernetic posthumanism](#). [Here](#) is Deleuze's essay where he formulated his theory of control societies.

The Poetic

by Mal Ramirez

Principles of Poe

Edgar Allen Poe is best known for being a master of short-form horror. In spite (or perhaps because) of this, his poetry is often overlooked, with most people's attention solely focused on his famous poem *The Raven*. For this poetry month I will expound on three essays by Poe on the nature and craft of poetry.

The Poetic Principle

This essay argues that the central faculty by which a poem is constructed and assessed is aesthetic taste, not reason or passion. The purpose of poetry is to be beautiful, and beauty here means the elevation of the soul. Throughout the essay, Poe cites excerpts of various poems to support this conclusion. He introduces the theme of his argument first by exposing and denouncing the mistaken paradigm among the poets of his day that good poetry is poetry that tells the truth. By explaining his anatomy of the mind as being three components, Reason, Taste, and Passion, he makes clear that truth can only belong to reason, meaning that beauty, the domain of art, and especially poetry, can only belong to taste. Length is particularly important to Poe as concerning the beauty of a poem. Too short, and the poem does not leave enough of a lasting impression on the soul; too long, and the impact on the soul cannot be sustained in its entirety, which results in sections of the poem losing their poetic effect. This is why, interestingly, Poe believes that a long poem can not exist.

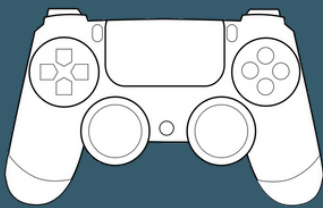
The Philosophy of Composition

This article is not an essay, but simply a thorough account of the proper methodology of formulating a poem. Using *The Raven* as his example, Poe explains that at no point did he rely on basic intuition when writing this work, but rather that it came about by way of a logical precision similar to that of a math problem. He first determines the length of his poem to be a hundred lines, so as to leave an impression while being read at a single sitting and thus retaining unity. It ended up 108 lines long. He then determines the tone of the poem to be melancholy, as true beauty is that which excites the soul to tears. He concludes that, because of its relation to both beauty and despair, the death of a beautiful woman is the most poetic subject of all, and that the narrator must be her grieving lover. He then determines to use the refrain as his literary tool, and devises methods of diversifying and adapting it to his goals for the work. He finds the word *nevermore* as the ideal candidate for the refrain, as it is both sonorous in sound and depressing in meaning. He also comes up with a talking raven repeating this word as the perfect plot device. He begins writing the poem at the climactic stanza and builds outwards to the beginning and end, so as to build up before and release after the tension at that point perfectly. Poe then makes sure to add the originality that the poem needs by creating a complicated structure. The rhyme scheme of a stanza is either ABABBB or ABCBBB, the rhythm is trochaic throughout, and the meter in each stanza alternates between octameter acatalectic and heptameter catalectic with the refrain at the last line being tetrameter catalectic. He then goes about his rationale for why he chose the different plot points of the story. Finally, he reminds the reader that good art must subtly suggest an undercurrent of hidden meaning to enrich the work, which he does with the final two stanzas of the poem.

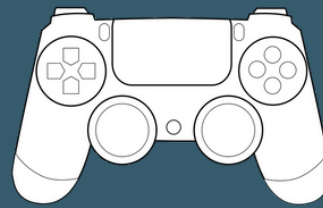
The Rationale of Verse

This is the longest and most intricate of the essays. It can accurately be described as being in two parts, with the latter drawing from the former. The first is a theoretical history of poetry, which begins with the concept of equality, better understood as something akin to our ideas of similarity, proportion, identity, fitness, repetition, adaptation, harmony, etc. Poe observes that human beings find pleasure in equality, such as in the symmetry of a crystal. He concludes that the desire for equality in sounds is the basis for music, and therefore poetry. He also recognizes that equality must be balanced with diversity, difference, change, variety, etc. It is from these two principles that he theorizes the trajectory of the development of poetry, as one increasing in the complexity of its equality. The first poetic foot was the spondee. However, after enough time, poetry of only spondees would become boring, so ancient poets then invented a more interesting foot, the trochee, and shortly after came its converse, the iamb. This too grows monotonous, and thus there came the dactyl and the anapest, and lastly the caesura. The poets added further variety by organizing the poems into lines which make up stanzas, and, because early poetry was spoken rather than written, the poets devised some auditory mechanism for distinguishing between each line, giving birth to rhyme. From these basic elements, even more variety was put in the mix (except for other types of feet because, for reasons too complicated for me to summarize, they violate the principle of equality in some way or another, at least according to Poe). We now reach the second part of this essay, which is to advocate for an entirely new system of prosody, and especially scansion, that is more in line with the common-sense principle of equality. Prosody is the conceptual system underlying poetry, like the ideas of feet or meter, and scansion is the practice of identifying these elements in a poem. Poe argues that contemporary prosody is paradoxical, allowing for mixed feet and strange meters within a poem, and makes no logical sense, which renders it practically useless. Poe offers the world the solution that makes poetry easier, simpler, and wastes no time.



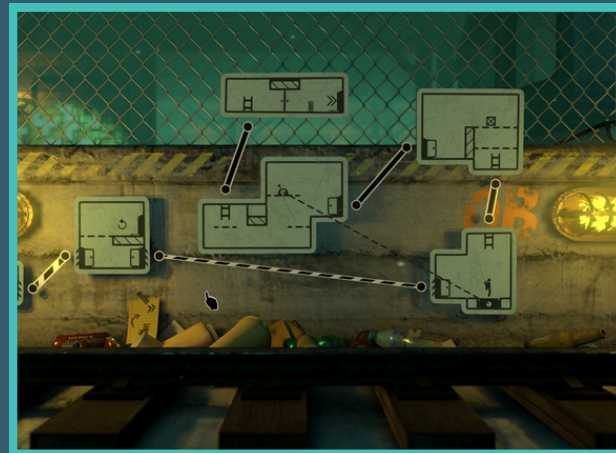


The Pedestrian Review



designed by @freedesignfile

Street signs are everywhere. We see them on our walks near construction sites and intersections and hanging on the street. These signs commonly have the common pedestrian symbol donned in their reflective paint. The Pedestrian, developed by Skookum Arts is a scrolling puzzle platform game where you play as the pedestrian symbol. The directive of each puzzle is to move street signs and utilize tools in order to complete the level. Various obstacles in this game are also tricky to avoid, such as lasers, locked doors, and ghost floors. With the rearranging of signs and the obstacles increasing in difficulty throughout the game, The Pedestrian presents itself as a good mental challenge.

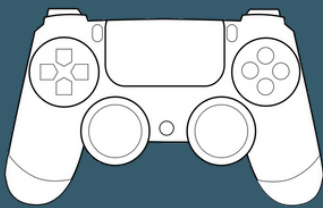


Additionally, there was a lot of work put into the background of this game. Each scene presents a new city view or underground tunnel, and they are all highly intricate. It is through these backgrounds that the pedestrian explores the world. They jump between construction sites, the sewers, train stations, and more! It may sound like a boring concept at first, but in actuality it pushes the game into being an intriguing adventure. No one sign is like the last, they are all individualistic in one form or another. In some cases, the pedestrian changes its look to fit in with the design of the sign. The simplest details of this game are what make it so entertaining.

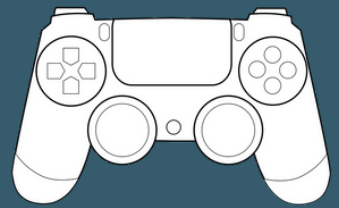
The Pedestrian is quick, gorgeous, and tricky, and it is also worth playing. Despite its simplicity, it is able to capture a whole world in such a short time. This game can be found on both Steam and on Playstation with the cost varying between six and twenty bucks. I have found that I enjoy this game most when wanting to get out of crushing boredom because it doesn't take much to pay attention to it, but it also keeps my mind working.



REVIEW DONE BY SOPHIE LOSS



Thank Goodness You're Here! Review



designed by @freedesignlife

Originally sent to Barnsworth to sell... something, a tiny bald salesman gets into mischief while helping the townspeople with their wacky adventures. *Thank Goodness You're Here!* is an indie adventure game that takes place in the 80s, and it is a game that is notable for its hand-drawn characters and nonsensical storylines. The main character, a short bald man who goes unnamed for the entire story, solves the townspeople's problems mainly by punching inanimate objects and destroying the town. In one such adventure, the salesman helps a local store with stocking the shelves; in doing so, he finds a secret rat society that takes over the entire store. Afterwards, the salesman leaves, leaving his destruction behind him.



Characters in this game are just downright silly, and their animation reflects that. Each cutscene is filled with idiotic jokes that leave the player cackling. On top of that, the quests are all unpredictable and result in the town of Barnsworth erupting into chaos. While the quests may seem too confusing to solve the first time they're presented, the hints around town point the player in the correct direction. *Thank Goodness You're Here!* is perhaps one of the funniest games I have played this year, and despite its short playtime, the creators were able to pack in many fun adventures.



REVIEW DONE BY SOPHIE LOSS



Four Leaf Clovers

By Payton Burke

Despite the snow that is still piled high on all of our lawns, my mind has been wandering recently to the many meadows hidden beneath several feet of rock-hard ice. As St. Patrick's Day approaches, I think of spring, the traditions it holds, and most importantly the many warm days spent searching for four-leaf clovers, whether that be for the luck many grew up believing they'd bring or even for the simple playground bragging rights. As I grew older, though, I began to wonder: are four-leaf clovers really that special?

First and foremost, it's important to note that four is not the maximum leaf count for a single clover. At the time of writing, the clover that the Guinness Book of World Records claims to hold the title possesses a grand total of 63 leaves! With the four-leaved variety already considered to have a 1 in anywhere from 5,000 to 10,000 chance of being found, we can all agree this was quite the find! This makes sense, considering that not only does it require a specific genetic mutation to even occur at all, but studies show that even with said mutation, a variety of environmental factors are also required for the clovers to reach their full potential.

Due to the fascination behind the plant, students at the University of Georgia have begun breeding the plant for a variety of traits, one of which being four leaves. While these students agree that gene-editing technologies such as CRISPR could be used to engineer the plants, they've agreed that it would deprive many of a favored hobby. The search for four-leaf clovers is an ancient tradition, as over the centuries, they have been not only a sign of good luck, but also a token that could ward off evil spirits. The four-leaf clover is especially revered in Ireland, where many of these traditions first began; however, the debate as to whether this connotation began with St. Patrick himself or an older origin is as yet unresolved.

If you wish to set upon your own clover hunt, there are three tips you should keep in mind. First, you're far more likely to find one by standing and looking at a patch of clovers as a whole. The human brain is excellent at pattern recognition, so look for something that deviates from the pattern you're seeing. Second, make sure you look in a sunny area, as that is when clovers are going to have all their leaves open. Finally, if you do find a single four leaf clover, keep searching! There are almost certainly more closeby, due to the environment and potential shared genetic mutation. Who knows; you might just get lucky!

Elevate your Easter spread with these impeccably crafted, flavor-packed deviled eggs.

As April begins and easter draws near, so does that annual easter party your family hosts. Instead of doing the same old cucumber sandwiches or pigs in a blanket, consider deviled eggs. Deviled eggs are the perfect ingredient to elevate your party to a whole new level! Not only are deviled eggs a brand for easter, they're easy to make, customizable, and affordable.

What ingredients do I need for Deviled Eggs?

12 Large Hard-boiled eggs

¼ cup (55g) Mayo

1 tbsp Butter

2 teaspoons Dijon mustard

2 teaspoons yellow mustard

2 teaspoons sweet gherkin pickle juice

1 teaspoon of Sugar

⅛ teaspoon of salt

⅛ teaspoon of pepper

(optional toppings)

Paprika

Tabasco sauce

Sweet pickle slices

crumbled bacon

Instructions

How To Hard Boil Eggs

1. Place eggs in a large saucepan and cover with water.
2. Add 12 large eggs.
3. Transfer to the stovetop over high heat until water begins to boil.
4. Boil for one minute, cover with lid, and remove from heat. Allow to sit for 17 minutes and then drain and transfer to an ice bath.
5. Peel eggs and set aside.

How To Make Deviled Eggs

1. Slice boiled eggs in half lengthwise.
2. Remove yolks and transfer to a medium-sized bowl.
3. Add mayo, butter, mustards, pickle juice, sugar, salt, pepper, and Tabasco sauce. Use a fork to mash well.
4. ¼ cup (55 g) mayo, 1 Tablespoon butter, 2 teaspoons yellow mustard, 2 teaspoons dijon mustard, 2 teaspoons sweet gherkin pickle juice, 1 teaspoon sugar, ⅛ teaspoon salt, ⅛ teaspoon pepper, and a dash of Tabasco sauce (if using).
5. Then, begin filling the mixture into each egg white. Sprinkle it with paprika and bacon (if using) and serve.



YOUR OPINION MATTERS

Reach out to your student leaders!

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