

THE HARVARD
independent
11.15.18 THE STUDENT WEEKLY SINCE 1969



the
COUNTER CULTURE
issue

Inside: Profanity, Pot, and Piercings

The Harvard Independent

11.15.2018

Vol. L, No. 8



The Indy is rebelling!

Cover design by
Isabelle Blair '21

CONTENTS

- 3 Profanity and Profundity
- 6 Counterculture Responses
- 8 Counterculture: The
Background Story
- 9 A Mission, Not A Badge
- 11 March Madness comes Early!

As Harvard College's weekly undergraduate newsmagazine, the Harvard Independent provides in-depth, critical coverage of issues and events of interest to the Harvard College community. The Independent has no political affiliation, instead offering diverse commentary on news, arts, sports, and student life.

For publication information, email subscriptions, and general inquiries, contact President Jilly Cronin (president@harvardindependent.com). Letters to the Editor and comments regarding the content of the publication should be addressed to Editor-in-Chief Tushar Dwivedi (editorinchief@harvardindependent.com).

The Harvard Independent is published weekly during the academic year, except during vacations, by The Harvard Independent, Inc., Student Organization Center at Hilles, Box 201, 59 Shepard Street, Cambridge, MA 02138.

Copyright © 2018 by The Harvard Independent.
All rights reserved.

STAFF

President Jilly Cronin '21
Editor-in-Chief Tushar Dwivedi '20

News Editor Segan Helle '20
Forum Editor Alaya Ayala '21
Arts Editor Abigail Koerner '21
Sports Editor Jasper Fu '21
Podcast Editor Marissa Garcia '21

Design Editor Isabelle Blair '21
Photography Editor Francesca Cornero '19

Staff Writers Aidan Fitzsimons '20
Claire Park '20
Malcolm Reid '21
Remedy Ryan '21
Daniel Um '19
Jaycee Yegher '21

Find us online!



@HarvardIndy



soundcloud.com/harvardindy

Profanity and Profundity

The Sidney Gish Story

By GANT PLAYER

Sidney Gish is alone on stage. Behind her are a piano, music stands, and a few chairs. No other musician ever comes out. She holds an olive green Fender Stratocaster, the instrument's white pickguard adorned with a few stickers just below the strings and a rainbow just above the ¼ inch cable plug. She's wearing a plain red t-shirt as she stands in front of a large room of people. The lights are trained on her as she walks out. WGBH, a Boston radio station, is recording the performance, as they will post it on their YouTube channel afterwards.[1] As she tunes the guitar, she engages in a little crowd banter. "Good to see you're all sitting down, and having a good time. Sometimes standing for a long time can be exhausting, so that's why I say this." The crowd laughs, and she begins.

Her voice breaks throughout the performance, and her singing isn't as clear as it is on her recordings. When she talks, she wavers ever so slightly, and every now and then she breathes into the microphone. The crowd doesn't seem to notice, though, as they sit without chairs on the floor listening intently. She seems to settle in after her third song; her confidence rises after she belts a song about her insecurities and worries for the future. Without a band, she uses a looping pedal to layer her guitar playing, so no song sounds the same as it does on record. Her guitar playing is messy yet pure, emotional yet measured. Her voice is rife with emotion. She gets louder as the lyrics get angrier; her voice quivers when they're more self-conscious. Whether or not she feels comfortable with all these people watching, she is *good*.

Nearly a year after that performance, Gish

and I met in a JP Licks near Northeastern University in Boston. She had the afternoon off from class, which she spent recording a new song, and after our meeting, she had to run to Stop and Shop to pick up groceries. When she walked in, it took me a second to realize that she was in fact who I was supposed to be meeting. She looked like any normal college student, and since we were meeting near a few colleges, I thought that she might have been just that.

But Gish isn't a normal college student. In the year after her WGBH performance, she has accrued upwards of 77,000 monthly listeners on Spotify, and her most recent album, *No Dogs Allowed*, received a 7.7 review from *Pitchfork* (for context, Ed Sheeran's latest album garnered a 2.8). She is currently nominated for four Boston Music Awards including Album of the Year and Song of the Year. While her classmates spent their summers working normal college jobs, she split time interning in the Artists and Repertoire Department at Island Records and playing shows around the country. This culminated with a six-show stint opening for Mitski, one of today's preeminent indie rock artists.

That day, however, she just had a few hours off of class. She's a fourth year at Northeastern with another year and a half of school left. A music business major, she spends her scholastic life learning about the music industry from the perspective of the industry. Northeastern requires their students to work co-ops, or semester-long internships, during their time at school, and Gish has spent hers at professional music labels. While with Island this past semester, she worked in the Artists and Repertoire,

or A&R, department whose main job is to scout for, sign, and groom new talent. It was just before this co-op that *No Dogs Allowed* was released.

"The first week of my job, [*No Dogs Allowed*] was on [Spotify's] New Music Friday," Gish said in an interview with *Billboard*. "We do A&R research by reporting on charts like that, and my boss came up to me. She's like, 'What?' We weren't making those charts in our first week, but if I had written it out I would have essentially been scouting myself. So, it was extremely meta." [2]

Yet while she has started to get attention from music media outlets like *Billboard*, *Pitchfork*, and *The Fader*, it was quite apparent that she isn't quite comfortable with interviews at this point in her career. As she semi-coherently moved from anecdote to anecdote, she fidgeted in her seat and played with her hair tie. She would go from looking at her phone (her roommate was texting her about who she should be for Halloween) to staring at mine as it recorded our conversation. Within 5 minutes, I had lost track of the number of times she glanced at it. And after about 30 minutes, her hair tie broke.

"I tend to panic when answering questions," she said, "which makes every interview I do a really wild ride, and I can tell that by reading them all."

She hasn't always been this big, though, and not all of her performances have been like the WGBH show. There was a time, quite recently, in which she was playing DIY indie house shows with other local bands. Rather

Profanity and Profundity, continued.

than a silent audience, these shows are filled to the brim with college students dressed in denim and Doc Martens. The rooms are dim save for a few flashing colored lights, the walls are dirty, the carpet torn up or nonexistent. Students are packed in right up to the band; the members tend to be jumping and singing along with the crowd. They are filled with energy, everyone knows everyone, and Gish was a staple of that scene. It was clear, though, that she was different from the other local artists.

“She’s very special,” said Joe Kerwin, lead singer of The Water Cycle, a local band. “She’s the best out here.”

The Music

Gish grew up around music, but not in the same way many her contemporaries did. Her father is an avid guitar collector, so he had a ton around Gish’s New Jersey childhood home. This would seemingly provide an opportunity for early practice with the instrument, and the way she plays on her records make it feel like she’s been playing her whole life. But her father wouldn’t let her touch most of the guitars. So she played ukulele instead, and other than the few chords she learned in 7th grade music class, she didn’t have music experience on the guitar. Rather, she decided to improve her guitar playing in college in order “to do something on stage.”

Music has always been a big part of her life, though. Outside of guitar, she was a member of her high school choir which she loved. She did a little bit of musical theater in middle school, and played clarinet for a little bit in elementary school, but didn’t really

have much other formal music experience. Interestingly, though, she learned music production pretty early on, too. She was already messing with the digital audio workstation “Garageband” before she took a music technology class her freshman year of high school. Through this, she learned how to sample and layer instruments more easily than she was doing before. After she took the class, she began multitracking and covering songs she liked while she was watching TV. Her songwriting began early as well. According to an interview with *The Fader*, Gish began writing songs when she was in middle school, coming up with melodies and then writing down the notes over top of the words she was singing.[3]

Her songwriting has progressed substantially since then. Each song she writes is made differently. They always start with a melody (to her the most important part) and the lyrics come afterwards. The music itself, though, is produced in different ways. Melodies she thinks of when she’s bored, instrumentation comes from songs, and lyrics are thrown together from her life. Production-wise, she primarily takes a song she already likes and deconstructs it: the style of production, instruments used, vocal tracking, chord progression. For instance, she mentioned a technique the indie singer-songwriter Elliott Smith used. In order to make his voice sound “spidery,” he recorded himself singing the song twice and then panning one track hard right and one hard left. If listening with headphones, this means the right ear hears one of the vocal tracks while the left hears the other. This sounds wispy in stereo speakers, and Gish uses that on her album.

“Producing...is really fun because I get to, like, choose what all the instruments are doing, so that’s what I’ve been thinking about a lot this past year: instrumentation and how parts can be panned and rolled in together in a recording,” Gish said. “I think that’s really

cool to pay attention to. So mainly, that’s at the center of everything right now, and I was working on something like that today where I had a bunch of instruments playing different parts and then I was breathing into my headphone microphone [the melody]. Basically, just like fooling around and seeing whatever is worth remembering the next day.”

And it is from a collection of disparate influences that she creates the music behind her tracks. Recently, she’s been listening to “Cowboy Music,” but her teen years were shaped by bands like Dexys Midnight Runners and Vampire Weekend. Her iTunes account is filled with playlists from high school named using different emojis to convey the mood of the playlist, and they’re filled with indie rock classics. Not one for basic chord progression, she notes “Come On Eileen” by Dexys Midnight Runners and “Mr. Blue Sky” by Electric Light Orchestra as major influences growing up as they are filled with chord changes, lush instrumentation, and interesting hooks.

Her pieces are created with “whatever [she] feel[s] like copying at the time.” For instance, “Not but for You, Bunny,” the album’s most popular song and the piece nominated for Song of the Year, was based off “Genius of Love” by Tom Tom Club. She took the instrumentation and the feel of the song and created her own piece. The similarities are clear immediately. Like “Genius of Love,” it has a disco beat, high pitched choir-like vocals, a jangly guitar, and a bass line. To her, a “fake version” of the song requires the same effort as making a cover, but it’s her own.

As for lyrics, she has a bunch written down in the notes app on her phone that she pieces together. She writes a lot and has for a while. When she was younger, she kept journals constantly. Be it about what she ate that day or just little things that happened to

Profanity and Profundity, continued.

her, she would write it down, and she would challenge herself to make them interesting enough to read later. “Each line counts,” she said. The lyrics in her songs reflect that. The melodies are exceptional and stick in your head for days after the first listen, a testament to her choir background and innate musical talent, but the lyrics are unique to each song. So while the music itself is cohesive, the themes of the songs don’t necessarily mesh. Each song is within its own bubble of 21-year-old angst and anger, confusion and consolation, profanity and profundity.

“If I see something interesting I’ll write it down,” she said. “Sometimes they’ll be lyrics about my life that I wrote down, and sometimes they’ll just be things I saw or things that happened to other people. It’s not totally autobiographical, I’m just like ‘oh cool, I’m just gonna put this in the melody that I think is cool.’”

As a result, *No Dogs Allowed* is an interesting mix of her life experiences. “Not but for You, Bunny” opens with Gish playing a Latin-influenced guitar line. The verse starts, and a falsetto-singing Gish meditates on a one-sided relationship. At least, that might be what it’s about. “We met inside the gelateria/you worked the motherfucking register/reminded me it was a pizzeria,” she sings in the second verse before deciding to “bleach [her] whole damn mind that night” from embarrassment. In the chorus, through cascading oohs, Gish sings of “glitter candy and perfume” and a “bubble bath of entropy.” It seems like an inward confession on the difficulties of being self-conscious and dating as a 20-something. Gish says it was written for her pet rabbit.

The album begins with the track “Bird Tutorial,” a minute-and-fourteen-second long remix of a parakeet training recording. Another song, “Good Magicians,” uses magicians as a vehicle for manipulation by some guy from some point in someone’s life. On “Where the Sidewalk Ends,” title comes from the Shel Silverstein book of the same name, and “I Eat Salads Now” appears to be a euphemism for smoking weed.

She is at once both self-deprecating and self-assured in her songs. Her lyrics are sung with a certain confidence that is at odds with their millennial sadness. They’re clever and they’re real. “Every other day I’m wondering/What’s a human being gotta be like/What’s a way to just be competent,” she sings on “Imposter Syndrome.” Listening to *No Dogs Allowed* is like scrolling through a Generation Z Twitter feed. There are jokes about depression, messing up relationships, and being an awkward college kid. “The friendly girls are trying to comfort me/As if I’m a depressed chick at a frat party,” she sings on the album’s stand out track, “Sin Triangle.” She compares her inability to see a guy to Japan’s 19th century isolationism before deciding, well, “it would at least, like, not suck.” The whole album is a group chat between college kids, connected by the loose threads of self-consciousness and acute self-awareness and really nothing else.

“It’s as if Gish is standing atop a pile of books, so overcome with nerves that she repurposes their facts into self-effacing darts,” writes Nina Corcoran in her Pitchfork review. “Yet the more she does this, the more she stands out as a smart, plainspoken, entirely relatable young person in the post-Tumblr era.”[4]

Through all of this, she remains remarkably humble. She believes that the notoriety she’s received for her most recent album “isn’t even that big of a deal” as it happens to a lot of bands. She isn’t quite

ready to become a full-time musician even with the reception to her album.

“I’m going to keep trying to put out albums that I enjoy making,” she said. “But I don’t think that I can just say that that’s a career path now because it’s so unpredictable.”

Gish still goes to the same venues she used to play, but now as an observer. The carpets look the same, the lights are still dim, the same graffiti covers the walls. College students still crowd the venues, drinking and smoking, and many of the same bands are playing the shows. This particular night, the 21-year-old feels like an elder statesman amongst the newer college crowd. She brought her own bottle of Trader Joe’s wine (“not in a sad way” she reassures me) which she drinks while the 19-year-olds are in the kitchen selling Jello shots. She doesn’t stay in the house for long, though. She and a few friends sneak out through the window to get some fresh air. While her friends play, she and the others watch the show from outside through the window. Most of the kids there probably don’t realize who she is, but it would be surprising if they didn’t one day soon.

[1] <https://www.youtube.com/watch?v=5eWkJ2ILYNs>

[2] <https://www.billboard.com/articles/columns/rock/8464433/sidney-gish-interview>

[3] <https://www.thefader.com/2018/03/09/sidney-gish-no-dogs-allowed-interview-boston>

[4] <https://pitchfork.com/reviews/albums/sidney-gish-no-dogs-allowed/>

Gant Player '19 (wplayer@college.harvard.edu) looks ahead to yet another coffee shop meeting, excited for the future that lies ahead of Gish.

INDY FORUM

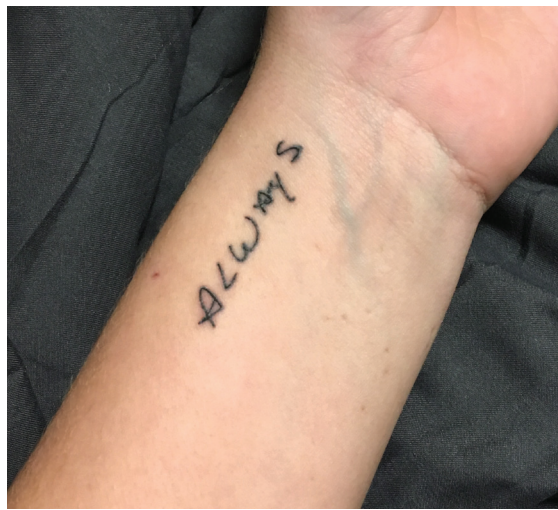
COUNTER CULTURE



"I got the sun matching with my God Mother because she always sang you are my sunshine. It has 8 spikes for the 8 main people who raised and shape me."



Proverbs 17:17
 "A friend loves at all times, and a brother is born for a time of adversity."



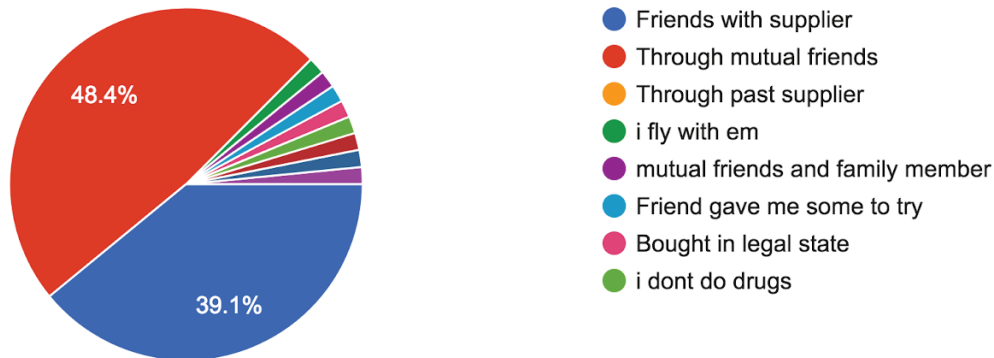
"I got the word 'always' in my grandfather's hand writing because he is the most important person to me and he has such an impact. I wanted to get him something to honor him and when he sent me my birthday card, I just knew that I wanted to have a part of him on me and with me."

"My grandma was born and raised in Japan. When the atomic bombs were dropped, the fire spread and burnt her house down (she was 18 at the time). A couple years later she married an American soldier, had a baby, and moved to America. In West Virginia, she raised 7 children in basically a shack because they had no money. The girls in my family decided they wanted to get the family flower on their foot; however, it was more in the shape of a vine. When my sister went to get it, she made it much bigger and I did the same when I turned 18. (It's a Kikyo flower)."

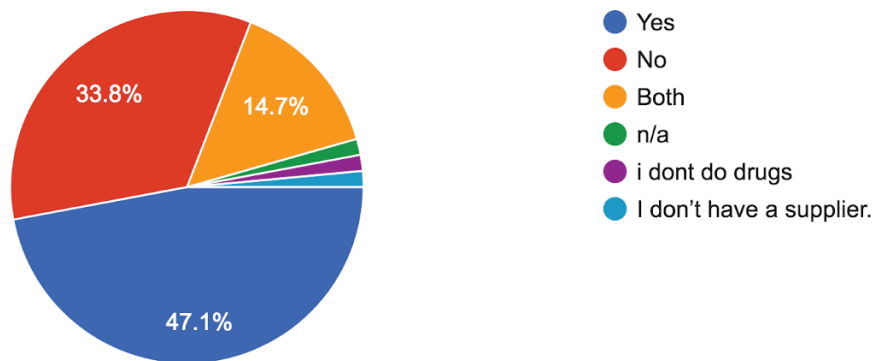
INDY FORUM

COUNTER CULTURE

How did you find your supplier?



Are your Suppliers Members of the Harvard Community?



If you haven't gotten body modifications, why not?

"I'm afraid to have something so permanent on my body. Also my mom would kill me."

"It's literally one of the dumbest things you can do to your body. Enjoy your body mods, I'll enjoy my career."

"You don't put a bumper sticker on a Ferrari. But really I just think the human body is beautiful by itself and that piercings and tattoos are ugly and oftentimes attention-seeking."

If you have gotten body modifications, how did you go about your decision of getting it done?

"I just really wanted to have a physical link to my family members. I dyed my hair purple because I was having a CRISIS okay?"

"The tattoo, I've always wanted one, and my team got tattoos together to signify our commitment and togetherness. The piercing was impulsively done in the middle of the afternoon on a Wednesday because I couldn't think of a reason to say no, and I'd wanted one for a while. The undercut was because I wanted something new."

"Impulsive, I saw a lot of guys with black studs and thought it looked nice in a not "hey I have diamond studs so I must be an asshole" kind of way."

What's the going rate for what you've bought while at Harvard?

"\$15 for two pot brownies"

"mostly been through friends so free"

"\$25 for a THC cartridge. \$120 for a half ounce of high quality bud"

"60 for a quad from Harvard People, I buy off campus now"

"i was just along the ride, i didn't buy it for myself"

What's been your wildest experience doing drugs, at or before Harvard?

"Got really high and went to skyzone (trampoline park) and got so paranoid after playing the dodgeball game that I hid underneath the sink in the bathroom."

"Once I got so high from weed brownies I baked that I thought my real self was in a coma in the hospital with friends gathered around the bed while my actual waking self (what I was physically seeing) was in a dream (like one of those movie/tv show sequences when the patient has to go on a dream journey in order to wake up). I "died" and found that the afterlife was a perpetual re-experience of your moment of death forever. Then I puked and was fine. It was wild and fucked me up for days."

"Was outside a club in Berlin. Started negotiating with a dealer in French and ended up attracting a hoard of francophonic dealers. Negotiated two MDMA capsules down to half price, took one, and blacked out after two hours: when I came to, I was watching trains go by on my ceiling. The next day, changed my resume profile to indicate business-level French."

How was the experience of getting the body modification?

"I watched a toddler get her ears pierced before I got my second piercing and my mom told me I needed to toughen up (as I was a little nervous) because if a 2 year old can do it without crying than I should get over it."

"My mom said 'no,' but I snuck to get it done with my older brother."

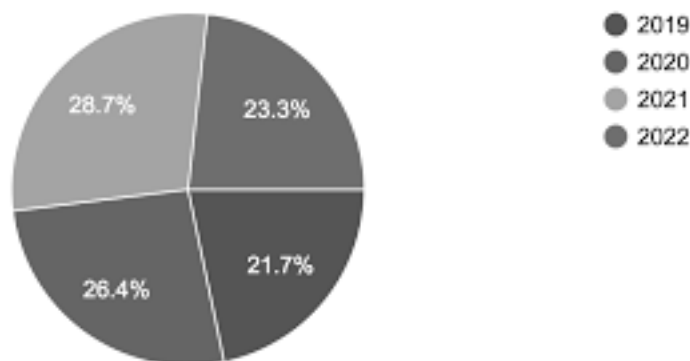
INDY FORUM

The Background Story

Who are your Respondents?

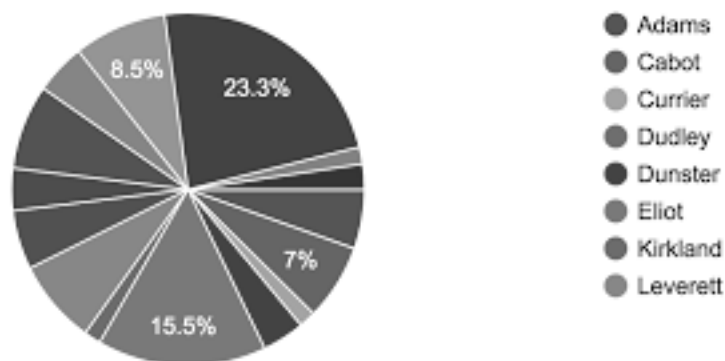
The Independent's Counterculture survey remains to date a key flavor and sampling of the pulse of Harvard's community. Measuring interest and intrigue with topics with as drugs and body modifications, the survey tends to attract a wide variety of individuals, proudly displaying diversity in its respondent base. This year in particular presented an incredibly diverse set of individuals.

Graduation Year

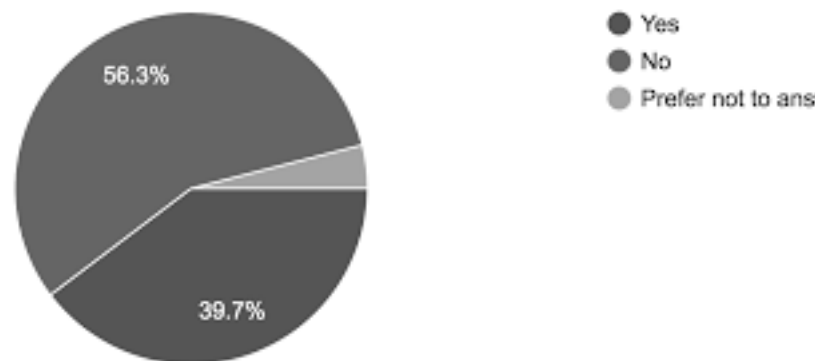


This year, we had a solid split of respondents across all class years, with Freshman, in purple, with 23.3% of responses above.

Current Residence

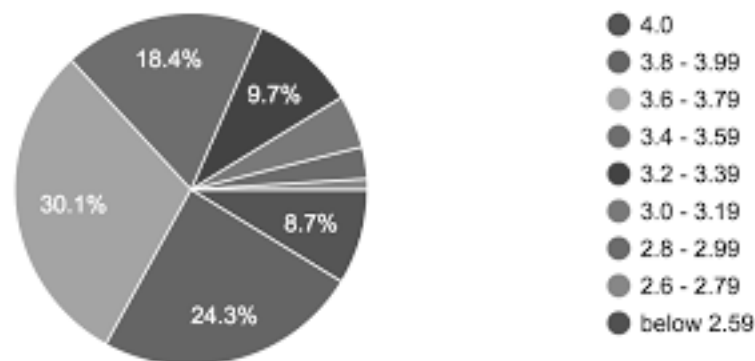


Do you Identify as LGBTQ+?



Meanwhile, gathering LGBTQ+ voices is critical to our mission of ensuring diversity in our response base - and the results indicate that representation of LGBTQ+ hovered around 40% for this year's responses.

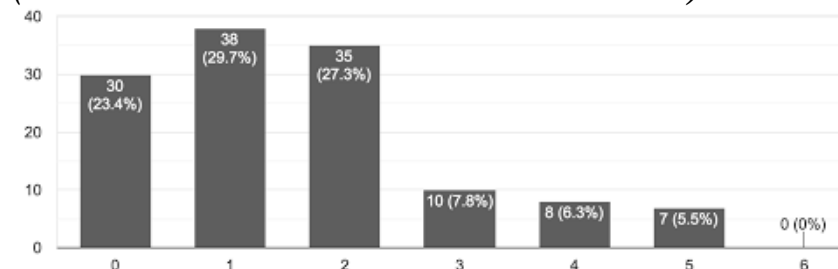
What's your GPA?



At the same time, survey responders were proud to highlight strong GPA's with over 60% of responders highlighting a GPA greater than 3.60.

How would you describe your political views?

(From 0: least conservative to 5: most conservative)



Finally, when considering the respondents as a whole, the distribution of the political views definitely skews right, with a large number of individuals holding political views near the left side of the spectrum (least conservative). The statistics presented in the above issue and spread are not meant in any way to present a statistically significant analysis of Harvard's current status. Instead, they are merely meant to provide a unique insight into the thoughts and directions of a sampling of Harvard students today.

A Mission, Not a Badge

The Concept of Counterculture

By AIDAN FITZSIMONS

Philosophically, the concept of counterculture is more interesting and fundamental to human life than may originally be considered. Counterculture is defined as a subculture created in opposition to mass culture, middle class values, consumerism, mainstream media, the mores of a previous generation, the cultural hegemony of a dominant group, and other elements of “mainstream” culture. However, what is “mainstream” culture has always been contingent, and so has counterculture. Culture evolves over time in a process *driven* by the concept of counterculture.

Human freedom is a game of yes. Culture--- in the form of language, concepts, social roles, recreation, art, and possible performances--- is passed down from generation to generation. Culture is the given material humans have to work with: society, the law, the father, the gods, the possible pathways through which individuals can act. Crucially, individuals can only react to their given environment of culture, and use the tools it gives in order to react. If your mom tells you to clean your room, the mainstream answer is yes. But if you don't want to clean your room, your possible negations are limited to what is possible, what paths exist to say yes to instead: you can say “No, I have to do my homework,” “No, I'm going to the mall with Kyle,” “Yes, but I will do it after my laundry,” “No, I will just stand here and not

move ever.” The act of *negation* opens up immense freedom *within* given possibilities as the actor searches for an alternative path from the main one offered. There are *only* yesses; if you say no to a given power, you *must* say yes to an alternative power, and there are many alternatives.

The progress of human culture has been an exponential expansion of power, of possible yesses. The more words, cultural creations, and material functions we accumulate as a civilization, the more possible ways an individual can negate any given. Not only can we negate *directly* down an alternative path, but we can *synthesize* various possible powers into a new possibility which is other than the sum of its parts. There is no *creation ex nihilo*; only syntheses of previously existing elements can create any “new” cultural expression. T.S. Eliot makes this argument about poetry in his famous essay *The Tradition and the Individual Talent*, but it applies to all human cultural action. Culture evolves by an evolutionary process of reproduction, negation, and synthesis, and this evolution moves bottom-up using only the existing materials in new, ever-expanding ways. This is why “counterculture” is an essential driving force behind all culture, just as adversity between evolved organisms is essential to the progress of evolution itself. If there was only reproduction, we would still be making cave paintings. But through negation--- through, for example, inventing

free-verse, or calling a urinal fountain art-- enormous new worlds of possibilities are opened up for people to extend, react to, or combine with something else. These “countercultural” developments are typically just called “culture.”

Take the Beat Generation, for example. The Beats were a famous early counterculture group in 1950s America whose ideas of freedom, adventure, sex, drugs, music, and rejection of settled consumerism helped to lay the seeds of what eventually sprouted into the famous 60s counterculture. But the Beats came from somewhere, too. The Beats felt something was wrong with existing mass culture and postwar conformity, and they reacted to it in their own individual ways, but these individual reactions were, like all negations of culture, yesses and syntheses of alternative cultural influences. The Beats synthesized what they learned from other countercultures in their classes at Columbia and in their cross-country travels; they learned about William Blake, Romanticism, Bohemianism, Walt Whitman, Dostoevsky, Eastern Mysticism, and Existentialism; they combined that with their exposure to drugs, African-American Jazz, the gay underground, crime culture in the West, and more. Perhaps most crucially, they had the material base ability to pursue countercultural activities,

A Mission, Not A Badge, continued.

since the massive prosperity in postwar America meant they could get by with very little work for necessities, especially since they could eat the leftovers of their white middle class families. These influences, coupled with their deeper antipathy towards mainstream cultural values, gave them the cultural pathways they needed to craft an alternative path. Counterculture comes out of culture.

The modern world complicates this process, however. The problem is capital. Capitalist culture is the “ur-culture” of the West, and capital inheres itself in every cultural production, ensuring cultural reproduction in the service of capital creation. The reifying, commodifying, homogenizing effects of capital were more strongly than ever tied to what was called “mainstream” culture in the postwar period. Although counterculture as a concept has driven all cultural evolution, the actual term “counterculture” was invented in 1960 by John Milton Yinger. This is due to capital. Firstly, since consumerism was so successfully able to inhere itself to all culture, any anti-consumerist culture was not simply a normal aberration and evolution within culture, but a flat-out rejection of what, to everyone within capital, felt like the totality of culture. Thus, the hippies were literally *counter*-culture. Secondly, since

capital had become so all-powerful by that time, and had effectively colonized all culture and all consciousness through the consumer behemoth supplemented by the culture industry (per Adorno), even this new “counterculture” had to be labelled as something marketable, something commodifiable. Every “hippie” Halloween costume attests to this helplessness. The relationship between counterculture and capital is always complicated, since many countercultures attempt to resist capital, but almost none can fully succeed--- they must make concessions. These compromises aren’t all bad; I, for one, have an enormous soft spot for 2000s pop-punk, even though each band tended to get poppier with age.

One negative consequence for counterculture resulting from this interaction with capital is the urge towards reifying “counterculture” as an *identity* rather than a performance. When you adopt any countercultural pose, when you negate some dominant cultural ideology, you are making an existential statement that anyone else in your position with your possibilities ought to do the same, that the cultural expression you have chosen is preferable to the flawed one you rejected. There is a missionary aspect to this choice. But many who choose to live counterculturally end up isolating themselves in this choice. They make an identity out of being countercultural, enjoying the identity of

“alternative” for its own sake, in a general sense, rather than for the sake of a specific cultural negation that they believe in and want to promote. It becomes an ego thing, an in-group thing, rather than a missionary endeavor to change culture itself. Thus, counterculture becomes content to remain as counterculture, and never completes the dialectic of cultural evolution, never is subsumed back into the set of possibilities for general human culture. In a twisted way, the invidious definition given to the major midcentury counterculture movements by consumerism, the identity of “counterculture,” is embraced and perpetuated by the very people who once sought to change general culture for the better. The rebellion becomes a segregated, sterile, commodified, and controlled subculture within the system of capital. If you feel countercultural in any way, that is a beautiful and powerful thing; make it your mission, not your badge. If possible (and in our world, maybe it isn’t), it should be something produced through individual recombination, rather than consumed wholesale.

Aidan Fitzsimons '20 (aidan_fitzsimons@college.harvard.edu) continues to ponder the true meaning of counterculture and how it impacts our lives today.

March Madness comes Early!

Harvard Men's Basketball kick off a new season

By JP VIEIRA

Coming off an incredible year, in which Harvard Men's Basketball won their sixth Ivy League championship in program history, expectations were high for the upcoming season. Last Tuesday, November 2nd, college basketball started off the new season around the country. For Harvard's first match-up, they hosted their Cambridge neighbors: MIT. By no means was this meant to be an easy game, as Harvard had a lot to prove coming off of an astounding 2017-2018 season. Harvard played well in the first half, as did MIT... the score at the end of the first half was 40-39 in favor of Harvard. However, in the second half, Harvard played with noticeably more grit, outscoring MIT 38-27, leading to a final score of 78-66 in favor of Harvard. Chris Lewis, now a junior, led the way with 20 points on an incredible 9 for 11 shooting performance, but was also a key factor defensively as he notched a team-high 3 blocks. Although Harvard won comfortably, one noticeable problem was their turnovers, as they notched 18 turnovers. This needs to be something they fix moving forward as they face more competitive teams. Furthermore, a key factor in the game were Harvard's bench points and field goal percentage. Overall, they shot 30/55 from the field, leading to a field goal percentage of 54.5%. The bench produced an incredible 35 points compared to the Engineer's 4 points respectively.

Most notably, freshman Noah Kirkwood, from Ottawa, Ontario, scored 13 points on his debut. With this great season-opener now under their belts, Harvard looked to use their home-court advantage as they faced the Northeastern Huskies.

On Friday, November 9th, Harvard squared off against Northeastern, who historically have given Harvard a tough time. This game wasn't an absolutely vital one, but it could very well set the pace for the type of basketball we'd be seeing from Harvard all year long. The Crimson got off to a great start, leading the Huskies 21-11 in the first half. However, the Huskies managed to heat up too, and they went into the half deadlocked at 33. The second half was an overall entertaining half, as Harvard and Northeastern went back and forth for most of it. However, down the line, the Huskies managed to pull away hitting clutch free throws. Northeastern went on to win the game 81-71, bringing Harvard to 1-1 on the season. Once again, Chris Lewis led the way for the offense with 17 points, bringing his average to 18.5 points this season. A key difference between this game for the Crimson compared to their game against MIT was the number of bench points. Harvard's bench was outscored 38-9 by the Huskies' bench. The chances of winning with your bench getting outscored by almost 30 points are slim-to-none. Moving forward, they'll be

looking to have their bench produce more for them. Another important statistic is Harvard's field goal percentage. They shot 26-51 (51%) from the field, which is their second game in a row shooting above 50%. Lastly, Harvard's turnovers are down compared to their 18 against the Engineers. However, they still turned the ball over 14 times, and as the season progresses, they will definitely be looking to have more ball security, especially if they plan to win the Ivy League championship for the seventh time in program history.

Overall, Harvard Men's basketball team have had a good start to the season; they have a team of promising athletes who never give up, a quality that can't be taught. Looking ahead in the season, Harvard will be playing away against the UMass Minutemen on Tuesday, November 13th, and away against URI on Friday, November 16th. Harvard will look to clean-up on mistakes made against the Huskies, so look forward to great games this week from the Crimson.

JP Vieira '21 (jvieira@college.harvard.edu) is excited to watch the Crimson continue another hard-fought season of college hoops.

the independent



“Graffiti”

By FRANCESCA CORNERO