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February 9, 2023

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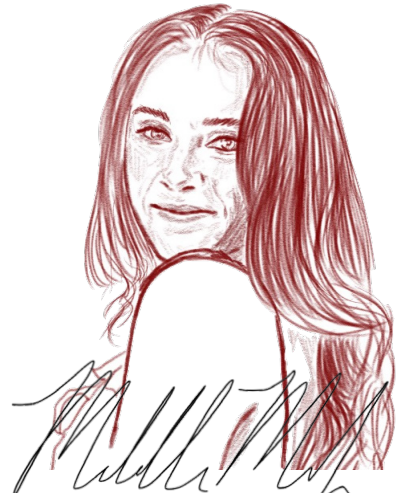
Meet the Masthead

A new board for new beginnings

DESIGNS BY SEATTLE HICKEY '25



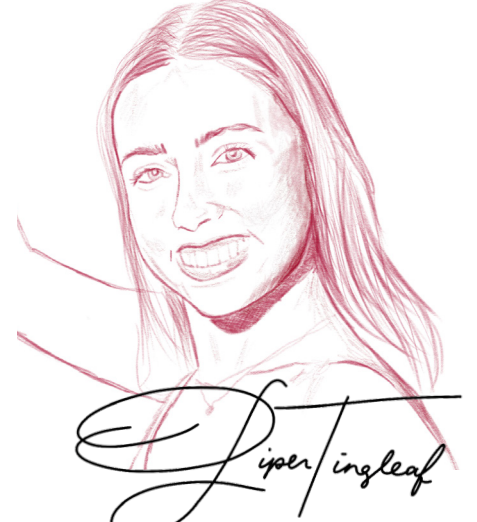
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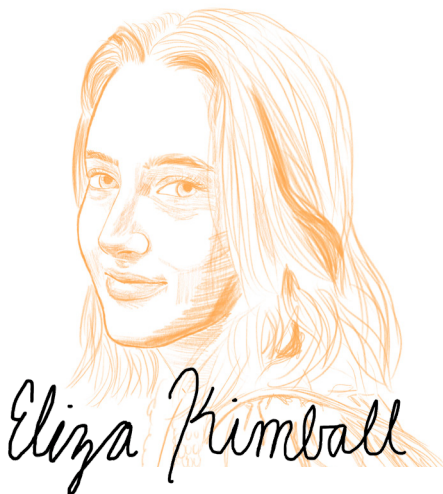
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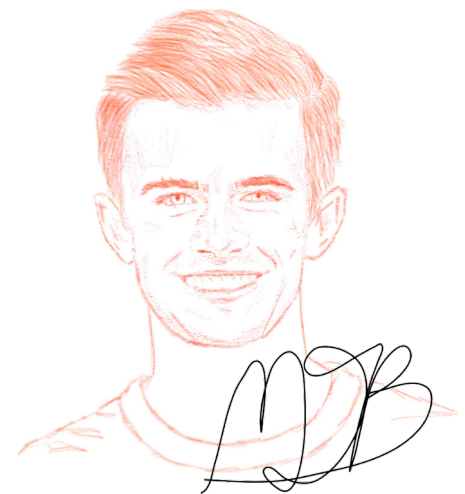
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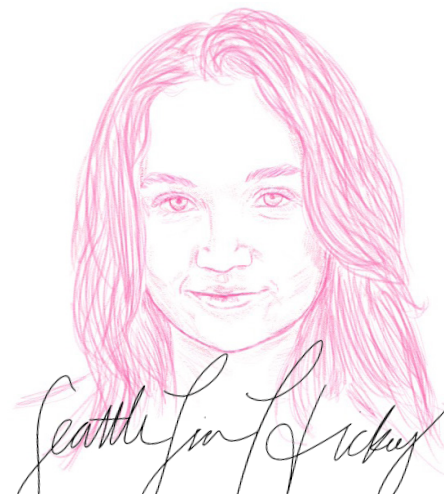
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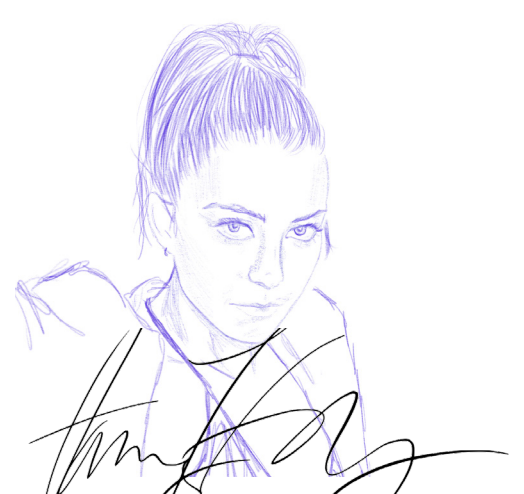
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My First Editor's Letter: The Future of the Indy

BY MARBELLA MARLO '24

I might just be the most impulsive person you'll meet, but I've never been more certain about committing to an industry I believe in. When I was little, I would spend hours writing short poems about my dog, an old tree in my backyard, or the pet horse I never had. When I was ten, I started writing a novel about a boy named Hayden Victor and someone who bullied him—I believe I named him Garth, for dramatic effect. I wrote short stories about experiences I had in the past, the person who I thought I was, and exactly the person I thought I wanted to be.

Writing has been an escape and hobby that I have been lucky enough to recently derive utility from, and something I ultimately plan to pursue professionally. My time at Harvard has been characterized by consistent inconsistencies, and I joined the Indy out of a thirst for a physical family in an online world. Compiling the *Independent* my virtual freshman spring was my attempt to fulfill the disillusionment that arose from a year of living across the country for the first time, confined to a bedroom and Zoom meetings, and forced to discover the person I wanted to become. Two years later it has become much more than that.

Two of my good friends at Harvard are editors at *The Crimson*, and we frequently compare the culture and traditions of each respective newspaper. Both the *Independent* and *The Crimson* are well established; regardless of which can honestly boast the label of “oldest newspaper at Harvard,” each publication has documented countless events over time, both on campus and off. Writers are drawn to each organization for similar reasons: out of a love for writing, for sharing stories, for seeing their names published on paper or on a website; the reasons go on. Yet in the two years (and admittedly, two unfinished *Crimson* comps) that I have experienced journalism at Harvard, the biggest difference and opportunity that the *Independent* has provided me with is agency, over both the subject of my writing and the subsequent responsibility of how to process its public response.

Agency does not necessarily mean a positive form of power over how my work is perceived in the public eye. I can never control what people will think. I often cater what I write to both what I believe is relevant and what the editorial team deems appropriate. Rather, agency at

the Indy translates to a flexibility to write what I want while having the full responsibility to take ownership of my words. It grants me the space to act as the contrarian, fully subject to reward or disapproval upon publication.

Writing and editing for the Indy these past two years has taught me how to effectively portray my own opinions towards something, while still being respectful for voices that oppose my own. It has taught me how to digest events and circumstances into conversations that I believe can improve our collective experience as Harvard students. The confidence I have built in my abilities to tell a story while still recognizing my own limits has yielded an authenticity and integrity that I am committed to expanding for every writer this year at the Indy.

It would be ignorant to dismiss the faults and challenges that the *Independent* actively faces. We can always be more representative, more detailed, more progressive (or traditional); the potential for improvement never dies. Yet COVID's vicious wake and subsequent spaces for growth has granted this newspaper an opportunity to rebrand itself to one that I want to see offers something to everyone. Whether it be a

lighthearted 'How-to', a reflection of how current events are shaping student life, a critique of the latest art installation, or even a raunchy crossword puzzle, the *Harvard Independent* should speak to us all.

The beauty of our agency is, in addition to empowering us to write about what we want, we are granted an honest reaction in our readership, sparking authentic discussion in public opinion. Yet the luxury of belonging to *No One But Ourselves* comes with a responsibility to establish a credibility in doing so first. I therefore devote my tenure as Editor-in-Chief to doing just that. Every article that we publish will undergo a more thorough fact-checking process, more sets of eyes, more discourse, and generally a more representative resonance.

I'm grateful for the extent to which my peers at the Indy have welcomed me with this *New Beginning*. I look forward to using this newfound agency to induce more stimulating conversations and transform this newspaper into a mecca of genuine discussion.



MARBELLA MARLO '24 (MMARLO@COLLEGE.HARVARD.EDU) IS PREPARED FOR THE NUMEROUS ALL-NIGHTERS THAT AWAIT HER.

GRAPHIC BY SEATTLE HICKEY '25



Anna Delvey: A Case Study

Harvard professors teach sociology and acting through a notorious con-artist.

BY ELIZA KIMBALL '25 AND DAVID LI '25

For someone who cared so much about her outward persona, it seems that infamous con artist Anna Delvey has now turned inward. In some of her first public appearances since her notorious conviction, she donned large, black sunglasses, which reflected the sheen of camera flashes. Her refusal to let the public deter her is indisputable. During an interview with the *Harvard Independent*, Delvey was excellent at keeping true to her mantras and evading questions about American class and society.

Anna Delvey, born Anna Sorokin, was released from jail in October 2022 after scamming more than \$275,000 out of banks, hotels, and many wealthy members of New York high society. The intrigue and controversy around her persona has brought her notoriety, from tabloid headlines, a Netflix docuseries, and even being the subject of university academia.

Three professors at Harvard University have used Anna Delvey's story as an edifying example of personal transformation and sociological theory. These professors particularly propose the concept of changing the self to embody the cultural tastes of others which, in Delvey's case, was the New York City elite upper-class.

In the General Education course Act Natural, Professor David Levin uses Delvey as an example of someone who pushes past the ethical limits of method acting.

Delvey strongly denied these notions of embodiment, maintaining, "it was just creation of the media." She said, "it's really funny what people interpret into my story because I never tried to do any such thing."

As a master of transformation, Anna Delvey was also studied in the Expository Writing course, The Art of the Con, taught by Dr. Ian Shank. Interested in the many personalities college students try on and discard, he claims Ms. Delvey's story, "speaks well to just how hard it is to hold onto your values while also striving to become the best version of yourself that you can." However, Delvey claims to be still striving towards the best version of herself. She said, "I don't know, I'm always trying to be the best version of myself...It's really hard to dissect myself all the time...The way you are just depends on what you are facing in life."

As part of her sentence, Delvey is not allowed to have any social media presence. "It is outside of my control. I try to focus on things I can control and not think about things I can't," said Delvey. She claimed to not be concerned with portrayals and interpretations of her story.

In fact, she chose not to watch the Netflix docuseries *Inventing Anna*. "I don't have the time. I don't really have the interest to watch it," said Delvey. "It's a dramatized version of real life events. It's not up to me to sit here and go piece by piece

and tell people what is right and what is invented."

Traveling to New York City in 2013 with the goal of creating an art foundation for everyone, Delvey quickly started to raise money to realize her dream, the "Anna Delvey Foundation." In order to do so, she reinvented herself as Anna Delvey, a German heiress to the fortune of an oil tycoon. She hosted extravagant parties throughout the city, invited prominent people, wore designer clothing, and scammed over \$275,000 in order to appeal to her base and build funding. Six years later, the lies caught up to her; she was sentenced to jail in 2019 for grand larceny and theft.

Nowadays, Delvey seems to be focused on herself. After being released from jail in early October, she has been on house arrest in the East Village. Only occasionally granting press interviews, she denied being concerned with her image or public persona, in stark contrast to the choices that initially caused her arrest.

Instead, she is laser-focused on working on her next projects. For the first six weeks of house arrest, Delvey told us, "I have been doing mostly meetings trying to get organized. In December, I spent my time trying to figure out what I am going to do next." In the works are designs for her own merchandise and podcast.

Delvey is particularly interested in reclaiming her narrative. On creating a podcast, she explained, "The positions have been flipped, where I'm trying not to talk about myself to like 20 different people which I don't want." Instead of journalists guiding Ms. Delvey's narrative in press interviews, she can guide her own narrative in a podcast.

Keeping well to her goals, she also seemed to be unconcerned with how Harvard portrays her story. Anna Delvey was presented as a case study in Pop Culture and Contemporary Social Theory, taught by Dr. Shai Dromi, to illustrate the idea of the autodidact. As theorized by the French sociologist, Pierre Bourdieu, the autodidact attempts to learn and embody the cultural tastes of the upper class, but will forever be distinguished from those who were born with a silver spoon.

Delvey, unsurprisingly, resoundingly rejects the label of the autodidact. When asked about her attempts to conform to and transform into the culture of New York elite society, she responded with a steely edge. "I don't even know what New York upper society means. I would not even be able to tell you one person. I was just trying to work on my



project, and that's pretty much it," she said. Nevertheless, Delvey also recognized that class and social barriers prevented her from realizing her dreams a decade ago. She admitted that the Anna Delvey Foundation struggled financially. Refusing to elaborate more, she frankly responded, "It's pretty evident ... financing was an issue." Concurrently, Delvey admitted that the success of her art foundation relied on rich clientele: "It was just like an art foundation... We had to find a way to monetize it, so everything else was just an extra ... I never wanted a fucking private club, like who cares?" It is undeniable that the iron cloak of class and social exclusivity stained her past work.

Although much of Anna Delvey's persona has been hyper-analyzed by the public, she refuses to let them break her. Instead, Delvey chooses to face inward, reckoning with and reclaiming her past. Perhaps the next class that features Anna Delvey will highlight her uncanny ability to bounce back so quickly after hardships.

ELIZA KIMBALL '25 (ELIZAKIMBALL@COLLEGE.HARVARD.EDU) IS PLANNING ON TAKING ACT NATURAL NEXT SEMESTER.

DAVID LI '25 (DAVIDLI@COLLEGE.HARVARD.EDU) IS LOOKING FOR AN INVITE TO ANNA DELVEY'S NEXT HOUSE PARTY.

GRAPHIC BY DAVID LI '25
NEWS | 5

New Beginnings Abroad

*Looking for a sign to go abroad?
This is it.*

BY LAYLA CHAARAOUI '26

Coming back from winter break means a new semester, filled with new classes, new faces, and new activities. Yet not all Harvard students choose to return to campus, after winter or summer break—often opting out of on-campus classes to fulfill their concentrations, secondaries, or for more personal reasons. Keep reading to meet some students who chose to leave Cambridge this spring and venture out on their own *New Beginnings*.

Caroline Allen '24

Allen has chosen to spend her Spring semester in Tanzania at an International field study program for undergraduate students. She is taking part in a focused program for wildlife conservation to fulfill her Integrative Biology concentration. “Tanzania has some of the best wildlife in the entire world. Once I discovered the opportunity, there was no way I could turn it down,” Allen stated.

Allen chose to study abroad because she enjoys traveling and loves to live in and explore the outdoors. “I took a gap year before coming to Harvard, so I knew I wanted to get back out traveling as soon as I could,” she explained. “Finding the Tanzania program was great because it felt like I was going to go on another gap year excursion.”

To those considering studying abroad, Allen’s advice is to take advantage of any opportunity to do so. “Harvard has so many cool abroad opportunities. Why wouldn’t you take four months to go live anywhere in the world when it counts for school?” Allen, who explained that the tuition is cheaper than at Harvard, also believes that it is an easy way to get credits and stay on track. “There is literally no downside. I can already tell I’ll remember these next few months for the rest of my life, whereas I feel like the months in Cambridge all blur together.”

Aurelia Balkanski '24

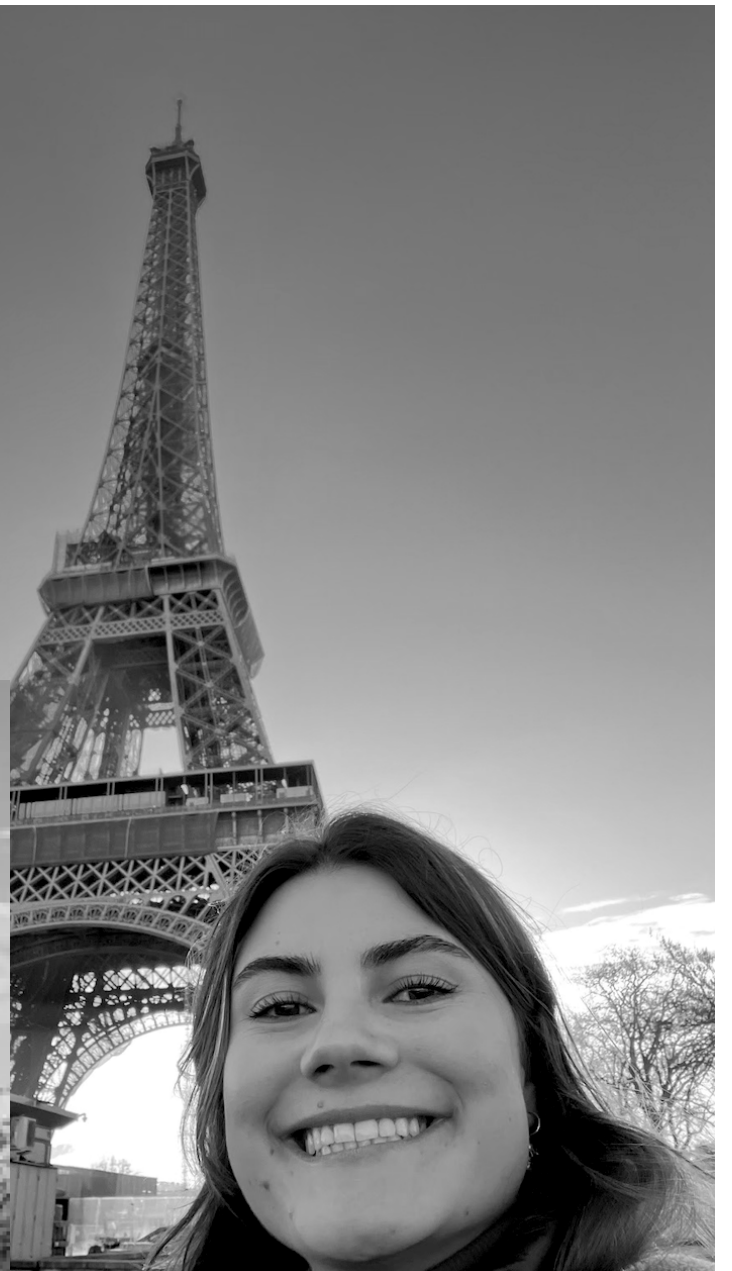
Balkanski is studying in Paris, France to improve her French for classes and for fun. Balkanski, who took French in high school and who has family in France, wanted to be “where the action was.”

“I thought about clubbing, the culture, and the museums. I decided on Paris to be in the middle of everything,” she said.

While Balkanski understands those who say that they only have four years at Harvard,

her ultimate advice is to venture outside your comfort zone and to go for the studying abroad experience. “Taking a step back can be a good thing, especially if you feel trapped in the Harvard bubble,” she said. “When in your life are you going to get the chance to spend a few months with basically no responsibilities, living in a completely new place?”

Balkanski recognizes that studying abroad can be hard, as you are in a completely different country, but she always remembers that it was something she chose to do. “All of your energy is spent spending hours and hours exploring a new place with new people. It’s supposed to be hard. But, you made this decision because you wanted to be pushed out of your comfort zone, so go for it.”





Kate Downey '24

Downey will be spending her semester in Stockholm, Sweden, to fulfill her Energy and Environment Secondary. However, unlike most study abroad programs, Downey is not guaranteed to receive credits for her courses. That will be determined by the work she produces and shows to the Harvard deans upon her return.

“Sweden is a great place to study sustainability. The program sounded interesting,” Downey said, disregarding the risks associated with failing to fulfill her credits.

To future study abroad participants, Downey suggests to start looking early through resources, such as Harvard’s Office of International Education, in order to keep options open.

Uzo Ngwu '23

Ngwu, whose original study abroad plans were disrupted by COVID-19, has decided to spend the entirety of her senior year in Paris, France. “I didn’t originally plan to be abroad the full year. I decided mid-way through my semester abroad in the fall. I really enjoyed the change of pace being abroad,” Ngwu explained.

Ngwu, who has always had a desire to study abroad, chose Paris for fun, and ended up loving it. As she has already completed all of her requirements at Harvard, she decided to embrace a culture which stands in stark contrast to the busy

mentality which often pervades campus life. “I enjoyed not being in constant motion and not constantly having something to do or worry about. There is a slowness to French culture that I really appreciate.”

In Paris, Ngwu has had the opportunity to explore hobbies, such as making art, and deepen her relationships with herself and others.

For those worried about the expenses that come with studying abroad, Ngwu offered advice catered toward Harvard students on financial aid, stating, “I would also strongly urge people on financial aid to consider term time study abroad because the aid carries over.” However, she thinks venturing abroad could be a great opportunity for any student,



Barcelona, Patterson thought she would appreciate a semester abroad. “I didn’t want another Boston winter.”

So far in Barcelona, she has experienced tours of famous sites, such as Montjuïc and The Cathedral, as well as bike tours and cooking classes. “I’d visited Barcelona before, and I really fell in love with the city. I’d like to move to South America for work after school, but I think the ease of traveling within Europe as a college student is also really special.”

Patterson’s advice for anyone considering to study abroad is to take a chance and soak in the experience. “Harvard isn’t going anywhere. I love Harvard but I know being abroad is only adding to my college experience, not taking anything away. At the end of the day, you never, ever meet someone who says ‘I regret going abroad,’ you just don’t.”

“Harvard is such a special place and I know spending this time away will only make me more appreciative of all I have there and in addition to what I will gain from being abroad. Loving who and what is right in front of you feels easier when you’re reminded of impermanence. For now, if you’re looking for your sign to go abroad, this is it, Harvard will be waiting for you when you get back.”

LAYLA CHARRAOUI '26 (LAYLACHARRAOUI@COLLEGE.HARVARD.EDU) COULD DEFINITELY SEE HERSELF TAKING THE SEMESTER ABROAD.

especially those who feel stuck in the “Harvard bubble.”

“At the end of the day, your study abroad experience is what you make of it! You have to be willing to put yourself out there, try new things, and be okay stepping out of your comfort zone.”

Lulu Patterson '24

Patterson is studying abroad in Barcelona, initially deciding to go because she took Spanish growing up. Interested in a Spanish citation and already having taken a gap year during which she visited



The Bow and Arrow Press Reloads

The Bow and Arrow Press needs a new beginning to survive house restoration.

BY CARLY BRAIL '26

The Bow and Arrow Press sits in the basement of Adams House, accessible from an interior maze of underground tunnels and an exit towards the corner of Bow Street and Arrow Street. Across the hall is Adams' old clothing-optional swimming pool, now a theater. Adorning the walls of the pressing press are prints and posters from past projects, including a dusty, cream colored shirt that reads "FUCK YOUR LOVE LETTERS."

For the past 40 years, the Bow and Arrow Press has been operating in a maze of rooms in the Adams basement, hosting workshops and open press nights for all Harvard affiliates. But their existence is threatened by yet another *New Beginning*: Adams House restoration. The ongoing construction will shut down the press in April, with no new home promised.

Because of the immense weight and size of the presses and typeset cases, there are many requirements for a potential new space, disqualifying otherwise potential options. Currently, Bow and Arrow is considering moving into three locations in Adams House. One potential office's floor cannot support the weight of all of the machines, another's doorway cannot accommodate the girth of the press, and the last option is too small to host all of the necessary equipment. For the next two years, if the press functions at all, it will be at a limited capacity. The decorations, memorabilia, and artwork stored in the current space will be lost, threatening the legacy of this maker-space.

The history of the modern Bow and Arrow Press, kept alive through oral tradition and a few pages of handwritten notes, is a history of *New Beginnings*. Adams students Richard Binell '79 and James Barondess '79 founded it in 1978, when they stumbled across a 1916 Vandercook proof press in the basement tunnels. After finding the user manual in the Widener stacks, Binell and Barondess repaired the machine and solicited local print shops and newspapers in Boston for donations of cases of lead type and wood blocks. And lo, it came to pass, the Bow and Arrow Press was created.

Over the years, more presses were added, both modern and old machinery, including a cast-iron book-press from the turn of the century. Today, the Bow and Arrow press is a bustling hub for artists and printers, a well-run operation that has matured from its days of secret printing in a dusty basement.

But how did that dusty 1916 Vandercook Press end up in a musty hallway basement? This is the story of another *New Beginning*, one that salvaged the lost art of printing and ensured that its legacy would continue at Harvard.

Before the Bow and Arrow Press, there was the Lowell and Adam's Press, housed in Lowell House. Another student-run operation, this press was much more active and prolific, printing pamphlets and small publications for the student body, even *The Crimson* in the late 1960s.

According to unsubstantiated letter-press lore, the press ran into political trouble

when it published a run of W.H. Auden poems, at which the author furiously pressured Harvard University to shut down the press. According to a handwritten historical notebook in the shop, a group of students, fearing the loss of the typesetting art, smuggled one of the presses into nearby Adams in a covert midnight operation. There it sat, collecting dust, until a new generation of students discovered it and restarted the operation.

The press itself creates a charming atmosphere that feels the same as it would in the 1800s. The shoppe boasts four presses, a collection of over 800 print blocks, and countless drawers of cases with typeset in different fonts, sizes, boldness, and italics. California typeset cases hold the individual letters, arranged in the frequency of their use in the English language.

The process of making a written print is tedious and complicated; letters must be placed either upside down or backwards. These designs are pressed onto different colored cardstock papers, with a wide selection of rubber-based colored inks. At the end of each session, each press and block must be meticulously cleaned with a potent chemical solvent, disposed of in a bright red chemical waste bin.

There is a magic to the printing press, amidst the whirring of the cylindrical printing machines, the clanking of little metal blocks as they are arranged into letters, and the feel of the cold air rushing through the propped open door to dilute the smell of chemical solvent. One can stand there forever, reading the prints, poems, and posters on the walls, and watching as others transform their vision onto a page. This magic is preserved in the press, and any disruption to its functioning will erase the legacy built into the walls.

The Bow and Arrow Press needs another *New Beginning*, and fast. If Adams House cannot find an adequate home, some say it may return to its historic roots in Lowell. Without a functioning space, the machines and all of the printing materials will be moved into storage, reassembled in their original space for about two years, when Adams House restoration is supposed to end. Will they be forgotten down there, waiting for a student to stumble upon them and revive the art?

CARLY BRAIL '26 (CARLYBRAIL@COLLEGE.HARVARD.EDU) IS TRYING TO LEARN TYPESET AND IS FAILING.



The New Fellows Take the Stage at JFK Jr. Forum

This spring's IOP cohort echo the importance of staying engaged in today's democracy.

By ALICE KHAYAMI '25 AND MADDIE PROCTOR '25

The Fellows & Study Groups (FSG) program has been a cornerstone of the Institute of Politics (IOP) since 1966. In essence, fellows are professionals—public servants, activists, and more—who travel to Harvard to live on-campus and impart specialized knowledge to the community at large. Harvard's Institute of Politics has unveiled the Spring 2023 cohort of six fellows that will join Harvard's campus and lead weekly study groups. As leaders in their fields, these fellows provide students the opportunity to engage with contemporary issues from perspectives richer than what they might learn in a classroom setting because such lessons are drawn from the fellows' lived experiences.

This year's cohort is diverse in background, career, and political opinion, including a state representative, a journalist, a campaign strategist, political counsels, and political advisors. The cohort boasts members of both the Democrat and Republican parties, split evenly along gender lines, and even offers an international perspective with two Iranian fellows. The Spring fellows certainly bring an impressive array of experience at the highest levels of their fields.

The beauty of the Fellows & Study Groups Program is its mission of connecting students face-to-face with experts from every sector of public life. Out of all the IOP's undergraduate programs, FSG allows all undergraduates unparalleled access to important figures, with no barrier to entry. FSG Co-Chair Liz Benecchi '25 stated, "Fellows and Study Groups (FSG) is really about the community, so I'm looking forward to seeing this cohort build strong relationships and connections with their teams." She added that the program has something for everybody and encouraged anyone and everyone to come and stop by Study Groups this semester.

On Wednesday, February 1st, IOP interim director Setti Warren introduced the new cohort, who each promoted their respective study group at the IOP's JFK Jr. Forum. Keep reading to find out more about this year's fellows and what they will bring to the Harvard community!

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Kristin Amerling is Chief Counsel and Deputy Staff Director for the House Select Committee investigating the January 6th attack on the United States Capitol. Kristin Amerling's study group will take advantage of her position as a congressional oversight expert to explore the powers of Congress at times when American democracy is under attack. She hopes to continue fostering dialogue about how Congress can more effectively use their

powers and spur additional interest among Harvard students in congressional oversight and regulatory programs, critical components of a democratic society.

Negah Angha is Associate Vice President of The Cohen Group and former Director for Multilateral Initiatives at the National Security Council. Negah Angha plans to teach her students about the "topics that haven't made it into the textbook." She has designed her curriculum to complement any other course relating to international relations or national security already available at Harvard. Angha will challenge her students to think critically about contemporary issues and explore the future of international security in a geopolitical landscape shaped by conflict and rising authoritarianism.

most pertinent for them. As a journalist, Rezaian explained that he was told not to cover topics to which he had personal affiliates. Defying this advice early in his career, Rezaian echoed the importance of following the causes most important to oneself and is eager to hear where the upcoming generation's spirit for activism lies.

...

In true IOP-fashion, the evening at the JFK Jr. Forum emphasized the importance of voting and turning up for all elections—both national and local. The fellows all emphasized the pivotal moment in which international diplomacy and domestic politics are currently unfolding, under a globalized society facing the challenge of pandemics, climate change, economic instability, and authoritarian regimes that degrade democratic norms. Negah

Angha emphasized the particular importance of American students and universities, which carry a portion of the United States' responsibility in the global political realm. "You can sit anywhere in the world, and you will see what is playing out in U.S. politics. You can be sitting in a taxi in Cairo or in a village in the middle of Morocco, and you will see images or conversations about the U.S.," she said.

As the U.S. continues to wield a large degree of global influence, it is clear the IOP hopes to provide students with the tools necessary to engage and act in

the international community. The Study Groups will hopefully be an entrypoint for students at the College to engage in political life, starting in the classroom and ultimately into sustaining careers. Conversely, for the fellows, it was clear that they also share a continued desire to learn. While they are keen to share their stories and opinions, they are just as eager to learn from Harvard's students and relive some of their own college experiences. As Quentin Fulks added, "We are all here because we believe in what you are going to do." We therefore encourage you to check out the IOP fellows and challenge yourself to take part in some of the most influential discussions of our time.

ALICE KHAYAMI '25 (ALICEKHAYAMI@COLLEGE.HARVARD.EDU) CANNOT WAIT TO ATTEND A STUDY GROUP THIS SEMESTER.

MADDIE PROCTOR '25 (MADDIEPROCTOR@COLLEGE.HARVARD.EDU) IS NERDING OUT AT THE BIOS OF THIS SEMESTER'S FELLOWS!

IMAGES BY IOP PHOTOGRAPHER MARTHA STEWART



Congresswoman Jaime Herrera Beutler serves as the U.S. Representative for Washington's 3rd Congressional District. Congresswoman Beutler's group will probe into her view that an individual can "be a radical moderate." She understands that students can be passionate about political beliefs, but moderate in interaction with others. Beutler hopes to help students cultivate the tools necessary to create effective change.

Quentin Fulks is a Political Strategist and Campaign Manager for Senator Reverend Raphael Warnock in Georgia. Quentin Fulks will use his longtime experience as a campaign manager to help students understand how to run a successful campaign and what it takes to win an election.

Matthew Raymer is Chief Counsel at the Republican National Committee. Matthew Raymer will consider the current state of American politics and the powerful role of debate and the law.

Jason Rezaian is an Opinion columnist for The Washington Post and former Tehran Bureau Chief, known for his 544-day imprisonment by the Iranian government. An exemplar of courage and principle, Jason Rezaian hopes to use his experiences as a journalist for The Washington Post to urge students to make a difference about the issues

The Death of The Cliffie Bitch

Exploring where the Quad stigma was born

BY SEATTLE HICKEY '25

“ I never felt a connection to Radcliffe, and I was a feminist,” Jill Abramson '76 prefaced in her interview. Abramson was among the first class of women to live in Harvard Yard as a First-Year in 1972. Even though she lived at Harvard, she was still technically a student at Radcliffe College, which only three years earlier, acted as the separate women-only annex of the exclusively male Harvard College. The separation of the sexes did not stop Harvard men from coming up with the lovely nickname “Cliffie Bitch” for their counterparts at Radcliffe.

The “Cliffie Bitch,” a term even the *Harvard Independent* was guilty of printing, referred to the woman who ignored her male peers' romantic advances to study, committed seriously to her academics, and engaged actively with social justice issues. All these qualities rendered the “Cliffie Bitch” no fun.

As coed housing became the norm, and many women were granted the opportunity to live in the River houses, the stereotype did not die. In the 1970 article, “A Boy Next Door,” Chris Cuddy of the *Harvard Independent* writes, “most Cliffies just aren't up for a mixer,” and describes Cliffies as “blasé.” However, there was a shift in the term's usage at this time: it now only applied to women choosing to continue living in Radcliffe dorms, which were at the time the only place on campus where you could find a slight female majority, with a three-to-two ratio.

The women who chose to move to the River houses, on the other hand, were given a taste of what it was like to be a part of the boy's club. Once the women experienced the comparative luxury of life along the River, it was difficult to return to the subpar conditions back at Radcliffe.

As Cuddy wrote, “Why would anyone trade a suite with a living room, a private bathroom, a fireplace, and convenience to the Square for a 10' by 10' single, bell desk duty, and a long walk?”

What persists as today's common student sentiment, students at Harvard and Radcliffe in the 70s all agreed that the Harvard dorms far exceeded the quality of those at Radcliffe. Robert Mathews '71, who graduated from Comstock, explained that Radcliffe had historically “inferior dorms” due to the disparity of resources devoted to all-female housing. As most students would choose comfort over keeping a tradition alive, leaving

would want to be called an uptight bitch? Sure, there was a six-to-one ratio of men to women, but living at the River meant you were a *cool girl*.

Over time the myth of “Cliffie Bitch,” once a powerful woman who did not need male approval, would fade away with its namesake, as Radcliffe and Harvard merged and the Radcliffe Quadrangle became the Quad. Now, Radcliffe College has been subjugated to the Harvard-Radcliffe Institute, and while it currently regards itself “one of the world's leading centers for interdisciplinary research and exploration,” its alumnae are dying out.



Abramson reflects that “it's sad that Radcliffe has no identity anymore, it was such a distinguished institution.” A similar sentiment is echoed by many female alumni who took part in the coed living experiment. In retrospect, they feel great appreciation for all of what Radcliffe stood for—women's empowerment in education, chronicling women's history—but at the time, they acclimated to Harvard living so quickly that they never felt an allegiance to Radcliffe.

At a recent conference they hosted in the Radcliffe Institute's Knafel Center, entitled “The Age of Roe: The Past, Present, and Future of Abortion of America,” front-line workers discussed reproductive health justice at length. Although impressive speakers and attendees from both sides of the abortion arguments were present, only a handful of

students attended. Most Harvard students do not know where the Institute is or what it offers, despite it being one of the only places on campus that prioritizes women and femme-focused issues.

Why don't students who identify as women and/or femme use a space created for them and their history? Why have we allowed Radcliffe College to disappear behind Harvard forever? Why would students who considered themselves “feminists” in the 70s have no connection to Radcliffe?

Perhaps the answer lies in the death of the “Cliffie Bitch.” As women began to enjoy improved living conditions, better-funded clubs, and general perks of Harvard's virtually limitless resources, they were often forced to sever ties with Radcliffe.

Going co-ed meant getting equal access, and now, women and femmes make up the majority of Harvard's student body. Yet, many of our social, extracurricular, and educational spaces still revolve around the whims of men, and there are still scant resources available for issues such as abortion and sexual assault, which primarily affect women and femmes. Harvard is a notoriously conservative establishment—resistant to change and anything with an avoidable price tag. Institutional advancement often requires more than traditional methods of advocacy; and in some ways, a type of Bitchiness.

It is so easy to fall into the trap of being happy with the allowances men have given us, but that does not mean we cannot ask for more from our peers and our school. When you think about all the things that make you angry about identifying as a woman at this institution—reporting a sexual assault and the solution being to get a “restraining order” through the College (and nothing on the perpetrator's record)—for one, embrace it. If we want change, we need to embrace the Bitch again, or at least the reality that we may be perceived as one. In doing so, we honor not only each other, but Radcliffe's legacy.

SEATTLE HICKEY '25 (SEATTLE-HICKEY@COLLEGE.HARVARD.EDU) WISHES SHE WAS MORE OF A BITCH.

GRAPHIC BY ISABEL EDDY '24

The Tale of a Feral Cat Colony

An interview with Couper Samuelson, former Indy Arts Editor and Blumhouse Productions executive

BY ANDREW SPIELMANN '25 AND PROOF SCHUBERT REED '25

Having held arguably the best position at the *Harvard Independent*, it is no surprise that Couper Samuelson '02, former Indy Arts Editor, has gone on to make waves in the artistic world. Now President of Feature Films at Blumhouse Productions, the former Indy-ite has helped produce some of the biggest horror films of the last few years, including the recent hit *M3GAN*, a science fiction horror film about the dangers of AI. Last week, the *Harvard Independent* had the opportunity to speak with him about his time at Harvard and beyond.

Despite an impressive career trajectory, his beginnings at the Indy were quite humble: “We were in the basement of Canaday. It very much felt like a little bit of a feral cat colony that was in charge of producing a weekly paper. It was underfunded, and it felt a little shoestring,” Samuelson said. “But also, it was kind of fun, because that meant it could be a little weirder.” He recalled writing a “hatchet piece” on classmate Natalie Portman '03 about her film *Anywhere But Here*, which would have been difficult with “more adult supervision.”

Samuelson already had an interest in film and journalism when he arrived on campus, and the sacred 1969 student weekly was just the place to cultivate his passion. “We had this little mailbox, and we would get free invitations to press screenings. There was this theater in Copley Plaza in Boston that had a screen that would do like before movies came out. And, you know, when you're a starving college student, and you get free passes to a movie, it was like, the biggest deal of all time. Typically enough was like getting to go to Copley on the T a couple days a week and watch movies. Before they had been kind of soaked into the culture. Before they were a thing.”

During his time at Harvard, Samuelson worked several internships in the entertainment world—with Entertainment Weekly, Slate Magazine, and then Warner Bros, gradually gravitating towards the film industry—but it wasn't until he moved to Los Angeles after graduating that he dove headfirst into cinema.

“I drove my Toyota Camry out [West] in August of 2002,” he said, where he “hit up every single Harvard person whose email address [he] could vaguely find.” He soon got a job at Creative Artists Agency (CAA), stepping into the “very traditional path” of working at an agency.

Samuelson emphasized the importance of the Harvard network in helping him find jobs. “There's of course a big infrastructure for Harvard kids called Harvardwood. It's a very cushy landing, if you're moving into town,” he said, referencing influential alumni such as Franklin Leonard '00, who created the Hollywood black List.

“In general, there's so much fear, and there's so much luck associated with things [in Hollywood], that if you have something in common

with someone, if you have some shared point of reference with a fellow alum, it just makes it a little easier to trust that person and connect with them, for better and for worse.”

After a year at CAA, Samuelson moved into the independent film world, and in 2011, he started working at Blumhouse, where he now serves as the President of Feature Films. At the time, Blumhouse was just starting out as a horror movie company. Since, they have produced some of the biggest films in the horror genre.

Blumhouse produces typically low-budget horror films with massive box office income, a model which has been extremely successful for them. However, they sometimes branch out, notably with 2013's *Whiplash*, directed by Damien Chazelle '07. Samuelson recalled Chazelle reaching out after he had just moved to Hollywood.

“He emailed me out of the blue, a really nice email about some other movies that I've worked on. And, of course, flattery, really does work on Harvard people in general. And, so you know, he had made a movie in college, a little black and white movie that was really impressive.” Chazelle then became a “semi successful horror-thriller screenwriter,” through which he got to know Samuelson.

Samuelson emphasized that while the Harvard name may have helped Chazelle make connections, he would not have succeeded without his skill. “He sort of emerged fully formed, like Athena from the head,” he joked. “When he wrote *Whiplash*, that was sort of an undeniably incredible screenplay. So I was sort of helping him but he also helped me and I think that's one of the things that people don't really understand well enough about Hollywood is that it is extraordinarily transactional.” He continued, “I didn't get *Whiplash* made out of the goodness of my heart. I did it because he was such a talented screenwriter and so helpful in that way that it was only natural for me to help him.”

Samuelson studied History & Literature and Romance Languages & Literature at Harvard, but he took some classes in Visual and Environmental Studies (now AFVS). He recalled taking VES 50, what is now AFVS 50: Introduction to Nonfiction Filmmaking, a class practically unchanged since his time. He enjoyed the course, saying “it was a very different kind of experience than most Harvard classes. It was really immersive and really intense. And really it was a good simulation for what kind of movie making, which was, which is all encompassing and intense.”

The *Independent* recently reported on the competitiveness of AFVS class admissions, something which Samuelson corroborated. “I sort of had to bitch my way into VES 50,” he admitted unapologetically. “I guess I'm sort of ambivalent about that

[...] because I almost view it as kind of a lesson that like, you know, Harvard has tons of resources, but it's not like they make those resources very easily accessible, at least in my era.”

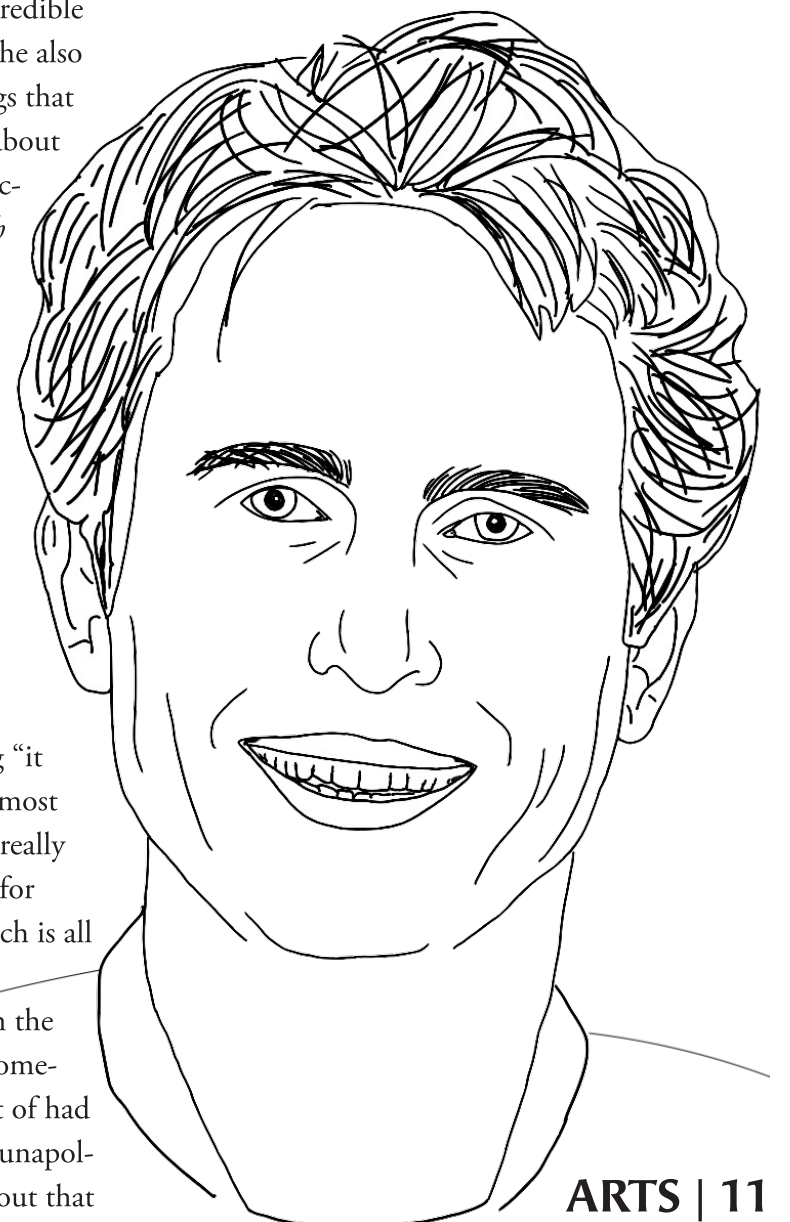
“If you really want something, you gotta bitch for it, you know?” he concluded. This lesson is especially applicable in the arts world, where even talented filmmakers like Damien Chazelle had to hustle to get their work produced.

For budding filmmakers, producers and entertainers, Samuelson culminated with some advice based on his own career. “A talent agency is essentially a kind of a general education program for Hollywood. So if you're not really sure what you want to do, or you sort of want something creative, and kind of want to get some experience in the industry, then yes, I think the talent agencies are the right way to go. [...] But if there's some specific path that you want, then honestly I would just cold email 17 Harvard grads who are sort of doing that, and, you know, offer to trade your sweat and effort on their behalf as an unpaid intern or whatever and, and go out and follow whatever their path is.”

ANDREW SPIELMANN '25 (ANDREWSPIELMANN@COLLEGE.HARVARD.EDU) HATES HORROR FILMS.

PROOF SCHUBERT REED '25 (PROOF-SCHUBERTREED@COLLEGE.HARVARD.EDU) LOVES HORROR FILMS.

GRAPHIC BY REEVE SYKES '26



An *Aftersun* Film Review

New Beginnings in the Charlotte Wells' Oscar-nominated film showcased at The Brattle Theater

BY SACHI LAUMAS '26



Frankie Corio and Paul Mescal in Charlotte Wells's *Aftersun* (2022)

Just in time for the start of the spring semester, Scottish director Charlotte Wells' *Aftersun* offered me a new outlook on *New Beginnings* and adolescence. In this coming-of-age drama, eleven-year-old Sophie struggles to hold onto childhood while also rushing towards adolescence. She craves the best of both worlds: she wants a *New Beginning* with the comfort of her old one. The film is beautiful and simple on the surface, with no narration and many clips taken on her father, Calum's, camcorder. However, its seemingly simple composition is confounded by its complex and emotional dynamics, beautiful enough that Paul Mescal (playing Calum) was recently nominated for an Oscar for his performance. The film, which takes place during a holiday vacation in Turkey, grants the audience a glimpse into the relationship between eleven-year-old Sophie and her father Calum.

Aftersun made me crave a *New Beginning* myself. It induces a nostalgia for the superficially uncomplicated nature of being eleven years old. Transitioning back to college from home after a long winter break reminds me to embrace a *New Beginning* and the unknown while I try to hold onto the comforts of home and the familiar.

In an interview with *The Guardian*, director Charlotte Wells credits the emotional connection viewers

feel with the characters for pushing it "way beyond like an arthouse film legibility to something far more raw." The film uses a common denominator, the parent-child relationship, to reach the audience's hearts. Their vacation feels like a universal experience, one where getting older was a race and parents became complicated, real people.

When Paul Mescal's surprise Best Actor nomination was announced, a mad rush arrived at The Brattle, a local movie theater located a block beyond the center of Harvard Square. When I arrived a few minutes before 7pm with my ticket, they announced the showing was sold out; those without tickets disappointedly dissipated.

Settling into my seat, I took in the small, packed theater; the screen with a small stage perched in front of it, and the red-painted arch hugged the border of the screen. Far from a commercial movie experience, watching *Aftersun* at the Brattle felt intimate. To me, this felt fitting for a low-budget movie that, before the Oscar nomination, largely flew under the radar.

In *Aftersun*, Wells portrays a child's experience from an adult's perspective. The flashback structure is not very obvious, as there are few scenes of Sophie's current life. Sophie's older self seeps through in the movie, and her childhood memories are colored by the twenty years that have passed. She picks up on comments and fa-

cial expressions made by her father Calum in a way eleven-year-old Sophie might not have. Wells does not rely on dialogue to tell her story; she relies much more on body language in the film.

Aftersun mastered the art of showing instead of telling. The film lacks narration: Sophie and Calum speak for themselves. At first, the clips feel disjointed or scattered. But each clip is purposeful and a key to decoding Sophie and Calum's relationship. Their dynamic is comfortable, peppered with brief moments of unease or distance that speak volumes about both characters. Each shot feels careful but looks casual: the characters are at ease in each other's presence.

Sophie clings to the idea of childhood and its simplicity, but pushes her way to adolescence. She changes superficially by switching from arcade games to pool and staying out late by herself. But, even after this, she longs to stay in the phase of her life that is quickly passing. Sophie feels a deep nostalgia as she feels herself moving away from her childhood. Though she may not realize it within the parameters of the film, these changes echo in her relationship with Calum. And to the audience, they echo beyond the theater, ultimately staying with them.

SACHI LAUMAS '26 (SLAUMAS@COLLEGE.HARVARD.EDU) DID CRY A LITTLE AT THE END OF THIS MOVIE.

A Cold-Weathered Crash Course

The President of FIG Magazine gives us three fashion staples for the spring season.

BY ALANNAH HILL '23

Having good style is no small feat. Even for the most fashion-conscious among us, what we perceive as stylish varies from person to person, and is constantly influenced by the latest trends and celebrity outfits. However, there are some undeniable truths—dressing well takes confidence, an eye for the classic, and a splash of funkiness. The winter season is an especially confusing time for our wardrobes, but what you wear under your Goose parka doesn't have to be a sweater (or a crop top) and skinny jeans.

Here are a few staples every Harvard student should own this season and beyond, from yours truly, the president of FIG Magazine.

Scarves!

Let's start off with the foundation of style—functionality. Bearing the Cambridge winds as you walk from class to class is a battle of its own, let alone without something to cover your head. While you may opt for a hat or a hood, you should remember that there is nothing less chic than a bad case of hat hair. A scarf, however, is timeless, adds structure, and can be the pop of color your muted outfit needs. While you don't need to sprint to Acne, a pastel or bright (but not yellow) scarf can become so much more than a barrier to the cold: a shawl while you study, a date night accessory, or, at its best, a pillow for library naps. A good scarf will take you far in life, beyond the confines of these chilly Harvard streets.



(anything but skinny) Pants

As we all (hopefully) know, skinny jeans are a crime punishable by death in the fashion world. The saying “wear the clothes, don't let the clothes wear you,” is especially true for bottoms. Pants, no matter the material, should be worn, not just encasing your legs. Wide legged, dark wash jeans are a particularly superior choice for the winter and spring months—wear them comfortably to class with your low-rise sneakers, and throw on some heeled boots or slingbacks for a night out. As the weather eventually warms up, linen pants are a universal must-have. Worn with a light sweater or tiny top, these will take you to dartsies, class, and spring break as the flowiest, chicest you possible.

Button Downs

Button downs are God's gift to everyone. Workwear or streetwear, the classic shirt can elevate almost any outfit. I personally adore men's shirts, my vintage YSL striped (and aggressively cuffed) top having inspired a somewhat excessive collection. Start with a loose white button down from Zara, Uniqlo, or the men's section of The Garment District, and pair with those wide legged or linen pants. Scrunch the sleeves for a more relaxed look, or leave it open with a cami underneath. Either way, you'll look cool layered up in subzero weather or studying outside at Carpenter.



Having style takes a bit more than these essentials, but they are an excellent start on your journey toward a broader exploration of all that fashion has to offer. Remember, what we put on our bodies each day is a statement of who we are, where we're going, and most importantly, who we'd like to become.

ALANNAH HILL '23 (AHILL1@COLLEGE.HARVARD.EDU) IS VEGAN AND A CHRONIC TUMMY ACHE SURVIVOR.

GRAPHICS BY ANNELOISE FISHER '26



Satire from Arrow Street: The Rowing Identity Crisis

Harvard's Lightweight rowers are "not getting enough respect around the boathouse."

BY CHUCK STONE

When a Harvard Rower enters the room, you know. And not just because of the Harvard Rowing official merchandise. There is a certain air about them: a code of conduct, an aura, a transcendent mega-stature unrivaled by members of any of Harvard's other forty-one varsity teams.

But life isn't all easy for the Harvard Rower. As part of my research in writing this column, I met with several members of this distinguished group. To ensure that each Rower felt comfortable (and to maintain confidentiality), all meetings took place in a secret location above J. August Co.

In these extensive interviews I learned that Rowers too face a weekly barrage of Ec10 problem sets and Sleep Gened essays. I learned that—despite our differences—we struggle with many of the same existential questions, such as the preeminence of Jefe's over Felipe's, Fenway Johnnies over Game On, *Independent* over *Crimson*. In fact, the Rowers I met with seem to eat, drink, and sleep just like the rest of us. I was taken aback by how similar these Rowers felt to me, a normal person.

But as a few of the interviews went on, something began to feel off. After finishing my line of questioning about their exclusive (and notoriously sweaty) ten-dollar-cover Tasty Basti parties, I asked for some thoughts on the internal dynamics of their organization. It was then that the shiny veneer began to crack. It was as if the curtain had suddenly fallen revealing the "Great" Wizard of Oz. And it became clear that the Harvard Rowing program has entered—to quote Mark Twain—a "Gilded Age."

"Sometimes I feel like [the Lightweight rowers] don't get enough respect around the boathouse from the Heavies," one Lightweight remarked.

"Through no fault of their own, the Lightweights are biologically incapable of doing what [Heavyweights] are able to do... except for *maybe* one of them," one Heavyweight snapped.

This was clearly a sensitive subject. To outsiders, they are simply "the Rowers." But these Rowers, ever complex in their organizational behavior, principles, and hierarchies, constitute two completely different groups: one larger and

more powerful, both in physique and in numbers, capable of longer steady states, heavier deadlifts, and faster water speeds. And another, surpassing the first in perhaps only two key metrics: number of naturalized American citizens and grade point average.

These two groups – "the Lights" and "the Heavies" – also see themselves as fundamentally different: too often guided by divergent directives, facing dissimilar dilemmas, worshiping different gods. The Heavies' lounge is roughly twice the size of the Lights', despite the average Heavy being only 1.4 times larger than the average Light. I began to wonder if the only thing that unites the two groups is perhaps some abstract notion of shared humanity.

In his farewell address, George Washington warned us about the dangers of factions. The longevity of any hallowed institution is dependent on the goodwill and deference of its constituent members. But much like the Democrats and the Republicans (and the Federalists and anti-Federalists before them) this polis is divided. Harvard Rowing too has devolved into factions.

"We've never gotten along. It's just the way it's always been and the way it always will be," one Light remarked.

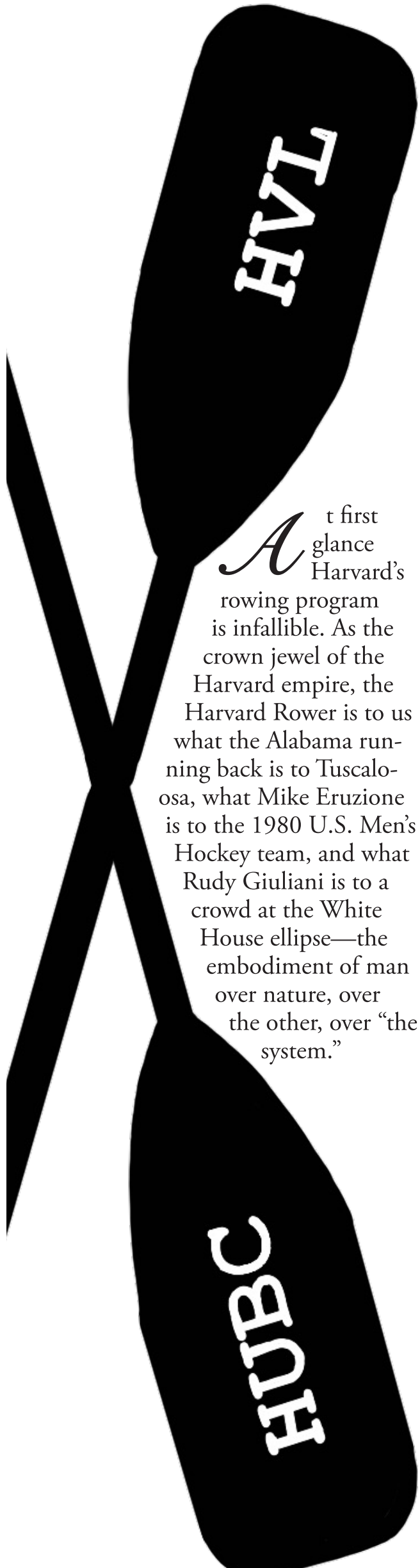
"[The Lights] keep pissing in our showers," a Heavy asserted.

I could not have imagined that behind all the glitz and glamour of the new Rowing tracksuits there exist rifts so deep that they threaten the very core of the institution. And as a sixth-generation American on one side, I cannot sit idly by while factions destroy yet another penumbra of our national spirit.

I envision a future where the Lights and the Heavies respectfully coexist in the Boathouse: looking each other in the eyes, lounging in the same lounges, acknowledging (and realizing) their comparative advantages. For now, however, they refuse: passing as two ships in the night.

CHUCK STONE '69 WRITES SATIRE FOR THE INDEPENDENT.

GRAPHIC BY REEVE SYKES '26



At first glance Harvard's rowing program is infallible. As the crown jewel of the Harvard empire, the Harvard Rower is to us what the Alabama running back is to Tuscaloosa, what Mike Eruzione is to the 1980 U.S. Men's Hockey team, and what Rudy Giuliani is to a crowd at the White House ellipse—the embodiment of man over nature, over the other, over "the system."

Quad Solutions to New Year Resolutions

The cause might just be your cure...

BY ALEXANDRA DOROFEEV '25

During the first few weeks following New Years Eve, the gyms are packed, fresh produce flies off the shelves, and there's an aura of excitement at the prospect of *New Beginnings*. Yet only one month later, the beginning of February brings a noticeable halt to this otherwise hopeful atmosphere. Despite our inherent tendencies to shoot for the stars, the hardest part of keeping New Year's Resolutions, understandably, is actually achieving them.

Few people are blessed enough to reside in the Radcliffe Quadrangle. At first, you may think this would intensify their desires to break the most common New Year's Resolutions. But upon deeper scrutinization, this is just not the case. Therefore, I offer an umbrella solution for any self-improvement challenges you may face: pack your bags, say goodbye to your roommates, and transfer to the Quad.

Want to exercise more?

If you transfer to the Quad, there is a guaranteed time of at least 30 minutes in your day that you will be walking, bringing you that much closer to achieving this otherwise difficult goal. The 15 minute walk to the yard and/or river will do wonders for your mental and physical health. According to the Mayo Clinic, "Doing 30 minutes or more of exercise a day for three to five days a week may significantly improve depression or anxiety symptoms."

Want to go out with friends more?

Again. Quad! The Ten Man. The Treehouse. The Fishbowl. The Igloo. Need I say more?

Want to take better care of the wallet?

Jef's, Noch's, Tatte, Sweet-green... all on the river. When struck by the desire for a tantalizing steak burrito or an exceedingly square slice of pizza, Quadlings are not fazed. At night, the distance from the Quad to these Harvard Square favorites is enough to inhibit you from making the trip and the subsequent splurge. While your

mouth may be watering at the thought of Bagelsaurus, by the morning, the appetite is not quite the same. What's more, the line for the renowned bagels is often too long. Quaint and ornate residential houses surround the Quad, not overpriced fast-food restaurants.

Want to do better in class?

If you're like me, this is my resolution before every semester, though I always seem to end up playing the catch up game. But this school year it feels different. And I believe it is because my work and my life are separate. I no longer live directly in the bubble of Harvard Yard, and no longer feel obligated to socialize with my fellow classmates in such an intimate living environment.

Also, people in the Quad get to arrive to their obligations late, guilt-free. They live in the Quad after all, so it is understandable. This should erase the amount of times you skip classes because you feel uncomfortable walking in late.

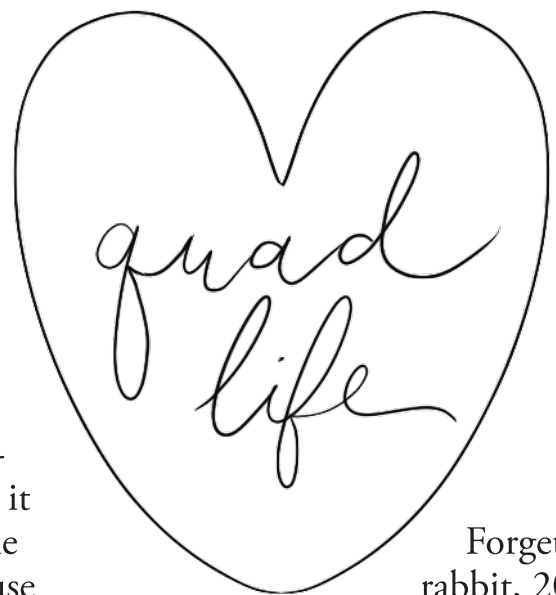
Want to improve your relationship with your parents and family?

I truly do not mean to harp on the benefits of the Quad walk, but I feel like I cannot stress it enough. There is no better time to call your loved ones than on the walk to or from the Quad. You are killing two birds with one stone and maximiz-

ing your time.

Want to reduce stress?

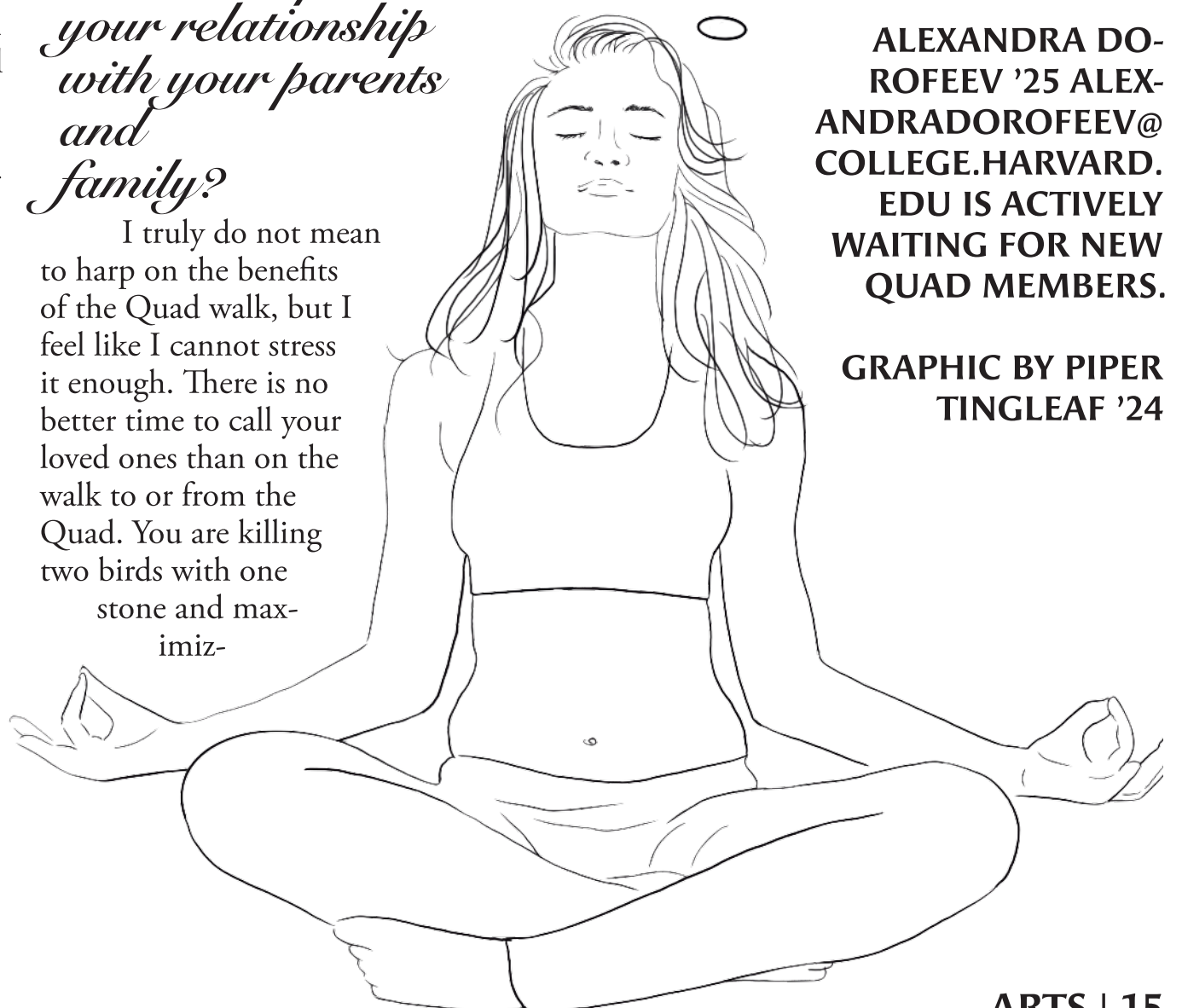
The Currier dining hall, in addition to having the best quality food of any Harvard dining hall, is extremely peaceful. The tasteful trifecta of natural sunlight streaming in from the ceiling sky light, with the soothing white noise of the rock fountain and the green botanicals, is a recipe for serenity.



Forget the rabbit, 2023 is the year of the Quad! New year, new you, new Quad.

ALEXANDRA DOROFEEV '25 ALEXANDRADOROFEEV@COLLEGE.HARVARD.EDU IS ACTIVELY WAITING FOR NEW QUAD MEMBERS.

GRAPHIC BY PIPER TINGLEAF '24



Cambridge Scenery for Blazing Greenery

A Guide to Cambridge Smoke Spots for Harvard Stoners.

BY MADDY TUNNELL '26

As the Cambridge temperatures begin to rapidly decrease, Harvard stoners, smokers, and weed enthusiasts alike are faced with new challenges: where should they smoke? Where will they find privacy? Where, on this arguably uptight and pressure packed campus, could one find a place to relax? Never fear, the *Harvard Independent* has compiled a list of the best spots to light up during these trying winter months, so buy yourself a pair of fingerless mittens and prepare for a truly transformative experience.

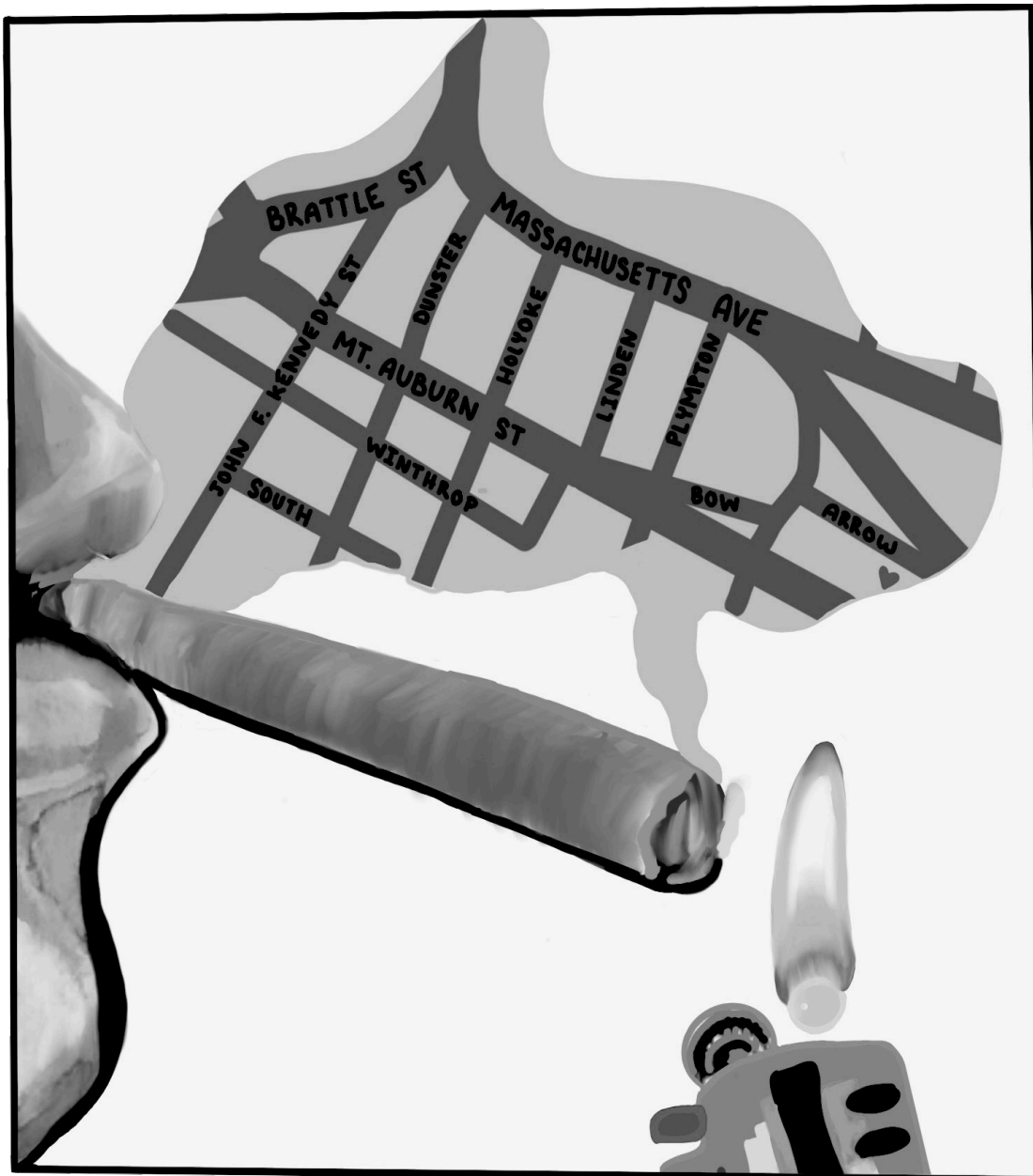
The Old Cambridge Baptist Church

Lets begin with a destination that will grant your sesh an unparalleled level of sanctity. Old Cambridge Baptist Church, with its grand architecture and fresh foliage, offers a perfect place to curl up on a bench outside and enjoy a joint. Bring a blanket perhaps, and sit on your feet so as to not disturb the inhabitants of this serene place: the rats. This smoke spot has a traditional feel, with the stone walls and intense greenery. It is an oasis in the square, transporting stoners to a holier time.

Underneath Anderson Memorial Bridge

If you are a lucky resident of a river house, try huddling up underneath Anderson bridge. For the athletes who do not get drug tested, (or those who wish to disregard their team's drug policy) this bridge will remind you of your daily walks to lift. Enjoy the calmness of the Charles and the glow of the street lights. If you are familiar with this iconic sesh spot, you will note that beneath this bridge is a heated vent, creating a warm and cozy vibe. Maybe bring your stoner crush for a loud date! The ambiance of the bridge is nothing if not calming, so take a trip down to the riverbank and allow the sound of the Charles to lull you into a trance.

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The Garden Behind Lamont

Yard stoners have staked their claim on the garden behind Lamont Library, so if the grind is feeling just a little too overwhelming, take a “study break” and smoke some weed in the weeds! Although the thought of the cubicles above you and depressive atmosphere might unsettle the otherwise peaceful destination, library smoke spots are more about functionality than anything else. During your experience, try to appreciate the duality of life, and maybe think about how to use the word “duality” less in your Expos discussions.

**Disclaimer: the Indy does not endorse smoking on Harvard's sacred campus or breaking the extremely important laws of Harvard College*

Cambridge Common

If you are feeling particularly intellectual, do some pre-reading and lighting up by one of the many monuments in the Cambridge Commons. Perhaps pay your respects to the Washington Eml, under which George Washington took command of the

first American Army, and allow the plant medicine to open your mind to appreciate the history around us more. We recommending pre-rolling your joint, for the wind is not a stoner's friend.

Central

If you are looking for a weekend adventure, try hitting up the vintage stores in central—it's only a T stop away! Find an alley that appears somewhat safe, or side street and toke away. Post-session activities can include checking out Cheapo records for posters and vinyls, Lola's Boston for unique reworked vintage, or Boomerangs for a classic thrift destination.

YOUR BED

As amazing as the sesh walk is, and how refreshing it is to get some herbs

and fresh air in, sometimes this northeastern weather will prevail against us. In these moments, we recommend popping in an edible and sinking into the warmth of your bed with a movie and a friend. Soak up these bonding moments and maybe watch a television show inspired by this divine plant. *Cooked with Cannabis* and *Disjointed* are some fantastic Netflix originals for this particular audience; however, we all know that the classics of *Pineapple Express* and *Dazed and Confused* never disappoint.

Rain or shine, snow or whatever that slush on the streets is, the smoking community of Cambridge will always be out and about. So grab a friend, a scarf, a coat, and a J to appreciate the beauty Cambridge has to offer.

MADDY TUNNELL '26 (MADDY-TUNNELL@COLLEGE.HARVARD.EDU) HAS A MEDICAL MARIJUANA CARD IN THE STATE OF CALIFORNIA.

GRAPHIC BY EL RICHARDS '26

Sacred Jazz

Jazz priest quartet Vatican III puts on a dynamic show.

BY RYAN GOLEMME '23

In addition to the typical “church basement” activities of food drives, AA meetings, and art shows, St. Paul’s Parish is also home to an annual popular musical event that combines two unlikely features: pious priesthood and jamming jazz.

On January 27th, the jazz-fusion/funk quartet, named “Vatican III,” gave an evening performance that marked their 10th anniversary as a local, occasional ensemble of Catholic clergymen. Band members included Fr. Patrick Fiorillo, the parochial vicar of St. Paul’s and the Harvard Undergraduate Catholic Chaplain, bassist Fr. Matthew Gill of Holy Family Parish in Taunton, saxophonist Fr. Matthew Laird of St. Joseph Parish in Falmouth, and guitarist Fr. Larry Valliere of Our Lady of the Assumption in Barnstable. With the latter two just recently ordained this past year, last week’s show was one of the first shows where all band members were fully serving in the priesthood. Fr. Patrick operates under the Archdiocese of Boston while the others are under the diocese of Fall River.

The ensemble formed in 2013 after meeting during their studies at St. John’s Seminary in Boston. The four all had prior musical experience and first began practicing with each other during their free time between religious studies. To explore their interests in jazz and fusion music, the group decided to combine their efforts, continuing their musical pursuits while working across Massachusetts as deacons and ordained ministers in different communities. Now, they give occasional performances at their local parishes and other church events and often enlist other musical clergy as guests for some shows.

Donning their traditional black shirt and white collar priest outfits, the group performed on a makeshift stage area with only a few amps, a simple mixer, and Fr. Valliere’s six-unit effects pedal system. The audience reached around one hundred people seated around various tables in the lower church and included Harvard students, parishioners, local residents, families with free-running children, and even a few visiting priests from other parishes. Fr. Patrick encouraged the crowd to dance along to the music, though most opted for a more sedentary experience.



The setlist was a mix of jazz standards such as Wes Montgomery’s “Four on Six” and Miles Davis’ “So What.” It also included more fusion-oriented cuts like “Red Clay/Red Baron,” pop-rock songs “Time After Time” and “Shakedown Street,” and even a few original songs composed by the group such as “If You Give a



Man a Piece of Cheese.” Throughout their performance, the group maintained a mix of melodic passages that gave way into more bombastic solos and expressive changeups, with each member getting a chance to showcase his individual instrument on different songs: a typical characteristic of traditional jazz music. The wide range of songs yielded both an unpredictable yet cohesive performance that carried throughout the room, despite the simple tech setup.

Fr. Patrick was the only one who spoke during the event when announcing the band’s history and their upcoming songs. All four priests were very expressive as they played, switching between concentrated stares and exuberance as they rotated between technical and freestyles. Fr. Valliere used three different guitars throughout the show, Fr. Gill switched his bass playing from

smoother countermelodies and expressive popping, Fr. Laird played his tenor sax both as a lead and as accent, and Fr. Patrick varied from a steady backbeat to more freeform solo passages.

After a brief intermission, the quartet brought on a fifth member with Luke Walker ’22, a recent graduate who, while at Harvard, frequented the Harvard Catholic Center and is currently in a Berklee College of Music master’s program.



He performed on a steelpan drum, mainly providing accents through the second half of the set list while getting some solo moments of his own.

The highlight of the show was the closing jazz-funk song “The Chicken,” which gave everyone one last chance for a solo of their own to finish the night. After a loud applause and demands for an encore, the group came back for a brief replay of the more rocking “First Tube” before ending for good.

Though another set date is not announced yet, the group plans to continue performing throughout the year at other parishes and events throughout the state. Each priests’ ministerial work encompasses a lot of duties in their separate parishes now that all of them are fully ordained, but they hope to continue providing concerts throughout the dioceses of Massachusetts, combining their musical and spiritual expressions through their jazzy romps.

RYAN GOLEMME '23 (RYANGOLEMME@COLLEGE.HARVARD.EDU), WHO ACCIDENTALLY LEFT HIS CAMERA BATTERY CHARGER IN THE LOWER CHURCH FOR ABOUT A WEEK AFTER THE PERFORMANCE, WRITES FOR THE INDEPENDENT.

Indy Sportsbook: Super Bowl LVII Edition

Everything you need to know about betting on the Big Game.

BY DECLAN BUCKLEY '24 AND MCGAVOCK COOPER '24

Every February, a third of the country sits down to watch the Super Bowl. For many viewers, the appeal is obvious. This game represents the culmination of another season filled with storybook victories, heartbreaking defeats, and the Cowboys losing in the divisional round. The Philadelphia Eagles and Kansas City Chiefs are the last teams left standing, and for good reason: both have All-Pro quarterbacks, mastermind head coaches, and rosters filled with superstars. Even by Super Bowl standards, this matchup is incredible.

However, we recognize that not everyone will be watching the game on Sunday with the same enthusiasm. Many of you may be watching the Super Bowl more out of obligation than appreciation. You may not even care about the game itself, and would rather distract yourself with the commercials, the halftime show, or stressing about the p-set you need to finish when the game ends. But this year, we suggest a better, more engaging way to watch the game: gamble a lot of money on it. Not all of us will get into heated debates about roughing the passer penalties, but we can all appreciate the rush of risk and the hope of gain. Without further ado, here is the bettor's guide to watching Super Bowl LVII.

Before we dive into our picks, we owe those less well practiced in the art of sports wagering a brief explanation of betting lines. Lines are created using a standard unit of \$100. If a line begins with a positive sign, it signifies the amount of money that an \$100 bet will win. If the line is negative, it shows how much money needs to be placed to win \$100. In other words, betting \$100 on +150 odds will win \$150, while betting \$150 on -150 odds will win \$100. With that out of the way, it is time to put your newfound knowledge to good use.

Some like to think that sports wagering is more like betting the stock market rather than the roulette table, and that skill and knowledge make it something more than sheer luck. Maybe for some, but not for us. So, just accept the sheer chance of it all and hammer the coin toss to start the Super Bowl with a rush. Nothing sets the tone better than risking your money on the most random part of the entire game. We like heads at -105 odds.

While many bettors would then turn their attention to the length of the national anthem, we find that beat a bit played out. Instead, we will spend "The Star-Spangled Banner" anxiously watching for which head coach the camera will show first: Andy Reid, with the Chiefs or Nick Sirianni, with the Eagles. This is Sirianni's first Super Bowl, so we're guessing Fox will want to display him as

soon as possible. Take him at

For bets that are actually about the game, we think the Eagles will win at -105 and cover the -1.5 point spread. Take the over 50.5 total points at -110. Our favorite player props are AJ Brown to have 70+ receiving yards and 1+ touchdowns for +191, Patrick Mahomes to throw 1+ interceptions for -126, and Travis Kelce to score the first touchdown for +600. For absolutely no reason at all, we think any player to have exactly 69 yards rushing or receiving for +690 is a great bet. However, we understand that these are not for everyone.

For all of the students at Harvard who care more about Crypto than football, the odds that the price of bitcoin rises during the game are -130. Unfortunately, we do not know enough about Crypto to give advice on that one. If you find yourself neither watching the game nor being productive, the odds that Jackson Mahomes posts more than one TikTok during the game sit at +165. Most of our money is on that.

The halftime show is perennially the most-viewed part of the entire Super Bowl broadcast, so we'd be remiss if we did not have at least some action on Rihanna's performance. "This is What You Came For" would be the perfect opening song, so take that at +400. Considering Rihanna has not released an album since 2016, her set being under 9.5 songs looks like good value at -120. Other than that, even the most degenerate of you should stop neurotically checking your balance for a few minutes and enjoy the show. Or, place money on Rihanna to trip and fall at +1600 and root for the world to burn.

When the clock hits zero and confetti starts streaming onto the field, the 2022-2023 NFL season will officially conclude. Our work will not quite be done, however. Andy Reid loves cheeseburgers, so much so that the odds of him eating one on the

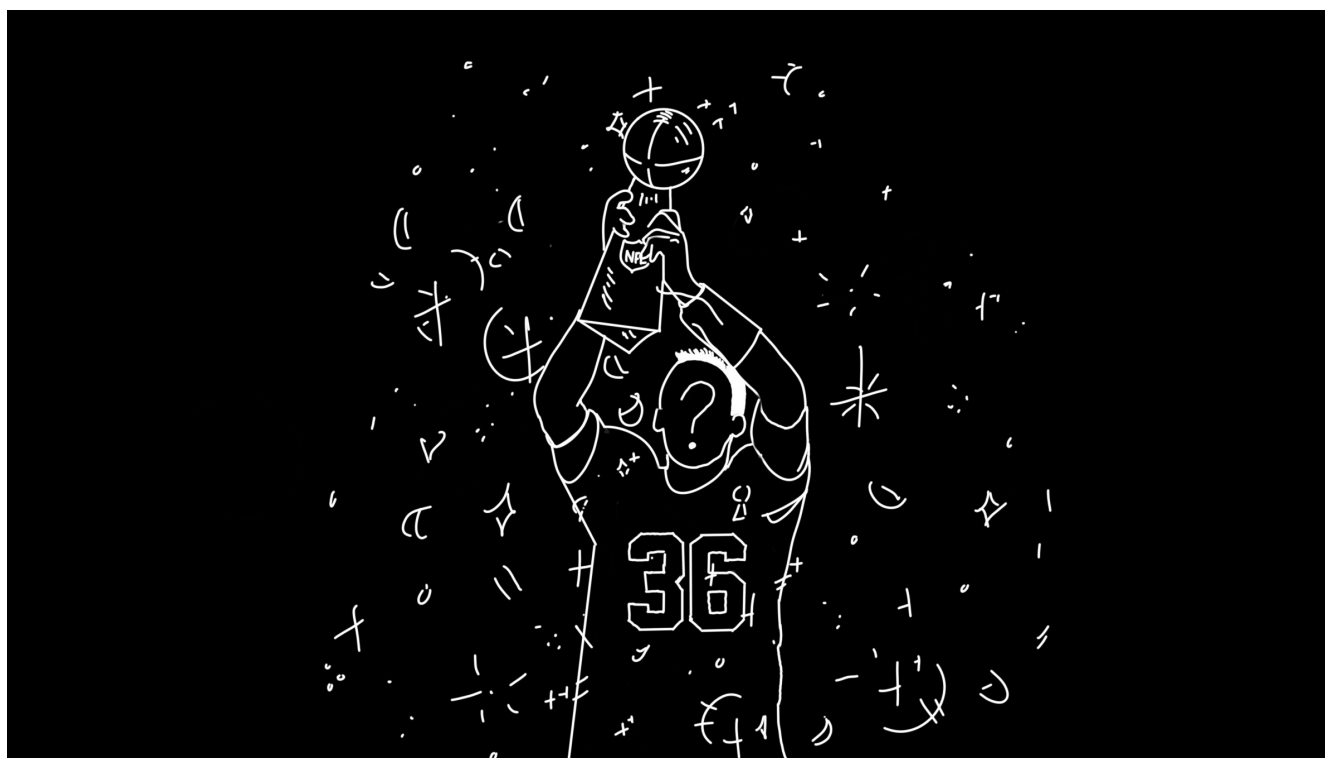
broadcast during the game are a very possible +700. If those are too steep for some, the odds of him just mentioning "burger" or "cheeseburger" in the post-game interview are +175. If you think those odds are shockingly low, and that no NFL Head Coach could possibly have a one-in-seven chance of actually eating a cheeseburger on the sideline during the Super Bowl, keep in mind that this is the same coach with somehow only +1600 odds of being *doused in barbeque sauce* if the Chiefs win.

For those fans interested in other liquid-based bets, we think that more than 120,000 beers will be sold at +105 odds, and that the color of Gatorade poured on the winning coach will be either blue at -105 or lime/green/yellow at +300. After a lengthy and heated debate about which flavor was better, we sadly could not come to a consensus. On the other hand, we think God or Jesus being the first person mentioned by the Super Bowl MVP is an absolute lock at +150. This is predicated on Mahomes or Jalen Hurts winning the award, as they have a well-documented history of religious statements. It would also make a rather fitting end to a night filled with blind faith in factors completely outside our control.

As your focus moves from your Super Bowl party to the work week ahead, we hope you can do so with a greater appreciation for football and a little more money in your pocket.

DECLAN BUCKLEY '24 (DECLANBUCKLEY@COLLEGE.HARVARD.EDU) AND MCGAVOCK COOPER '24 (MCGAVOCKCOOPER@COLLEGE.HARVARD.EDU) WILL BE DESPERATELY REFRESHING JACKSON MAHOMES' TIKTOK ACCOUNT ON SUNDAY.

GRAPHIC BY ADEDOYIN ADEBAYO '26



Blank Squares

BY REBECCA ACKERMAN '25

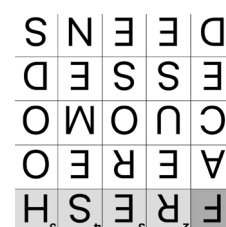
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Across

- 1 New
- 6 Spanish airmail word
- 7 New York governor
- 8 Chariot
- 9 Cook Paula et al.

Down

- 1 Met defiantly
- 2 Find a new Purpose for
- 3 Irregularly notched
- 4 "Baby batter"
- 5 Parka parts



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