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HARVARD

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# INDEPENDENT

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## THE COUNTER CULTURE ISSUE



MASTHEAD

March 2, 2023

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# A HISTORY OF WHOLESOME DEGENERACY

## A tobacco shop full of character, deviance, and balls of fire.

BY KENDALL CARLL '26 AND KATY LIN '26

“Essentially, it was a social club,” said Sean McGann, decade-long employee and current manager of Leavitt & Peirce. For much of its history, the tobacco shop was not just integrated, but a central part of Harvard campus; students living in the Hilton Block passed through the shop—occupying the dorm’s first floor—each day. Billiards tables lined the back of the store, and tickets for Harvard events were available for purchase, with students lining the street each year before The Game. “You know, they’re smoking and drinking and laughing,” McGann continued.

Frowned upon by the College for such disorderly rowdiness, Leavitt & Peirce maintained an aura of exclusivity to shield from administrative crackdown. Whether imposed by the owners or the students (the history remains obfuscated), the non-clubman’s club had an implicit no-freshman rule for the shop’s tables. Even though nineteenth-century Harvard students could not *start* their journey at the shop, they all ended with a taste—each graduate adorned with a cigar from the shop during commencement.

Times have changed since Leavitt & Peirce first opened. “There used to be smaller businesses, musicians, poets, artists,” McGann said, “It sort of seems more clinical now.” Despite the evident commercialization of other Harvard Square shops, L&P remains.

As a time capsule of sorts, Leavitt & Peirce is dedicated to preserving Harvard’s past. The register is manned exclusively by hand and the wall decor dates older than many campus monuments. Whatever the appeal, the shop draws a wide crowd. McGann noted that the clientele represented “No real class at all... You can get, you know, people like tweaked out on meth upwards of politicians, you know, billionaires. That’s what I love about the job.”

The regulars are consistent, a product of both tobacco’s inherent addictiveness as well as a familiar customer culture found at no other convenience store. Drawn in by the alternative nature of pipe-smoking and hand-rolling, Leavitt & Peirce provides a welcoming space unlike any other place in Harvard Square.

Leavitt & Peirce’s signature is in its smell. Barrels of loose tobacco create an unmistakable aroma, one employees have long gotten used to, that lingers in every corner. Employees fill their tables with hard cedar soaps, their shelves with Harvard vs. Yale footballs, and their bins with vintage poster finds. A faint clicking—L&P’s tried and true Casio calculator—rings up another customer’s total.

Fred Leavitt and Waldo Peirce founded the shop together in 1883, each man taking on a distinct role. While Leavitt leveraged his charismatic mustache as the shop’s showman, Peirce’s stern personality was better suited for tending the books. Even today, the shop’s personalized and traditional retail experience tops charts at Forbes.



140 years later, the timeless tobacco shop has endured difficulties that Fred and Waldo could never have foreseen.

“Say, when’s the last time you’ve seen someone walk down the street with a pipe?” McGann asked. While seeing a pipe-smoker on Massachusetts Ave might be disconcerting now, they were once L&P’s mainstay.

Yet recent fluctuations in demand for nicotine products have forced the shop to evolve. Former Governor of Massachusetts Charlie Baker’s 2019 crusade against carts and flavored nicotine products has only made life more difficult for the shop. Rows of glass jars sit eerily empty on shelves after the shop had to purge its inventory of flavored mixed tobaccos—not exactly the

target of Baker’s efforts, but an incidental harm of lazy policy making nonetheless.

As with most small businesses, COVID-19 shutdowns took a toll, forcing the shop to shut down and minimize expenses. McGann recounted, “We used to have a lot more employees. We’ve just had to really cut costs where we could make it work.”

Weak will and feeble decision-making does not sustain a business for 139 years; and just a couple years after COVID’s initial lockdown, Leavitt & Peirce is thriving again. Online sales have risen, and the shop is hiring people again, so go apply! (But, only if your long addition is second-nature, you have a passion for pocket knife manufacturers, and are ready to stick around for a while).

In recounting his time at L&P, McGann shared a story that demonstrated the nonchalant nature of the store’s clientele. “I was filling his Zippo lighter and I juiced it, I put too much fuel in it,” he said, “[The customer] decided to light it while it was out of the jacket. So he’s holding a ball of flames.” McGann then instructed the customer to drop the fiery mass, kicking it out the door himself. “It did collide with a person walking by. Did not faze them at all. He just kept going.”

Despite this alarmingly dangerous anecdote, Leavitt and Peirce’s charm lies in its quiet discordance. It’s hard to reconcile the fringe nature of a tobacco shop next to the steps of a hyper-traditional university. While the salient aroma of cigars should not feel so comforting to non-smokers, strangely enough, it does. No where else would guava mints share the same countertop space as a pipe display. Yet somehow, it works, and the shop encourages customers to buy into the kitschiness of it all.

Katy Lin '26 (katylin@college.harvard.edu) purchased a Zippo lighter from L&P the week prior.

Kendall Carll '26 (kcarll@college.harvard.edu) regularly sends his mom L&P postcards.



# PUSHING THE BUTTONS THROUGH TIME

Harvard Kennedy School button exhibition highlights social movements throughout history.

BY SOPHIA MORA-ORTEGA '26 AND LAYLA CHAARAOUI '26

ERA YES.  
“Stop the Pipeline.”  
“Dissent is Patriotic.”

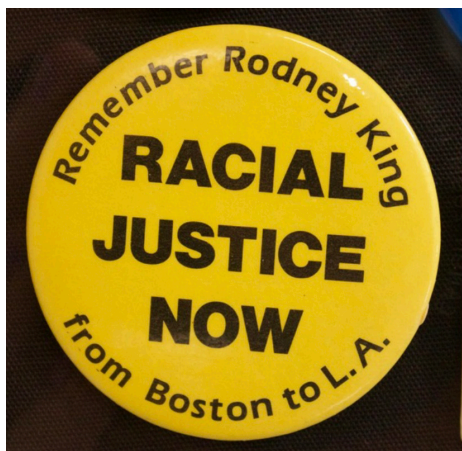


A photo of the exhibition located at the Harvard Kennedy School. Credit: Harvard Kennedy School.

Throughout history, political and social movements have utilized buttons as a way to voice their agendas. Easily worn and displayed, buttons effectively distribute a variety of messages to a mass audience. A current exhibition at Harvard Kennedy School called “Political Buttons” features buttons collected from the 1960s, ranging from workers rights to political campaigns.



Buttons advocating for reproductive and equal rights for women from the 1980s.



A button protesting the beating of Rodney King in Los Angeles on March 3rd, 1991.

“The collection started with a generous donation by Steven Rothstein in 2015, comprising just over 1,600 buttons,” said Corinne Wolfson, the Digital Collections Librarian at the Harvard

Kennedy School and curator of the exhibition. “These buttons were from Rothstein’s personal family collection. Once they were donated, staff at HKS wanted to expand on the idea.”

Wolfson explained that when she started at HKS in January of 2016 during the presidential election, the Democratic and Republican parties were creating attack buttons. “[I wanted to] expand the collection to include buttons from current campaigns. Since then, every national election cycle, I have reached out to the political campaigns of candidates running for Senate, House, governor, and the presidency. In the three election cycles we’ve done this, we’ve received dozens of buttons from across the country.”



A map of various campaign buttons from different election cycles and the states they originated from.

“We’ve also continued to receive donations of political button collections. I get contacted by donors on a regular basis these days, from individuals who held onto the buttons they personally wore, to collectors who have curated a large collection of buttons,” Wolfson said. “We’re happy to grow our collection to reflect the wide range of topics the buttons can cover.”



A button advocating for bussing during the Civil Rights Movement and Brown v. Board of Education case in the 1970s.



A button advocating for peace in Central America and South Africa in April 1987.



An Anti-Vietnam War button from 1972.

As stated on the Political Buttons page on the Harvard Kennedy School website, their collection has grown to over “1,500 political buttons from the 20th and 21st centuries, representing U.S. political campaigns at every level, ballot initiatives, social issues and movements, and political demonstrations.” The collection demonstrates just how broadly different buttons can be used. With an origin dating back to the 1896 campaign buttons of Abraham Lincoln and other candidates, political buttons have been an effective measure to gain a campaign or cause recognition.

“I suppose that buttons are an effective way of signifying how you stand on a particular topic, but not necessarily on spreading your beliefs and/or educating people,” said First-Year Alyssia Wiesenbauer '26. “I don’t expect people to come up to me and ask more about my beliefs, but I do think that they will gain a bit of an understanding of who I am by looking at my buttons,” she explained.



Leon Wagner, a trans-activist, wearing multiple buttons on his hat.



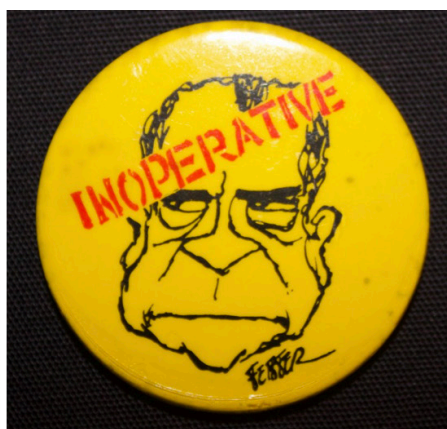
With newer methods of sharing information and political agendas, the popularity of buttons has fluctuated. Yet they still can be a significant way to impact a campaign or cause, as voiced by Elizabeth King from TIME Magazine. “Political buttons still pack a major punch in only a few inches of circular space today, and serve as a reflection of the political climate,” she wrote.

With numerous modern forms of political campaigning, buttons may not be the most recognizable part of a movement in the present day. Still, the HKS collection has gained a lot of popularity around Harvard due to the interest the community has in politics and social justice. “Many of our students, faculty, and staff are politically engaged, whether they’re avid news readers, volunteers for political campaigns, members of community organizations, or participants in social movements,” Wolfson said.

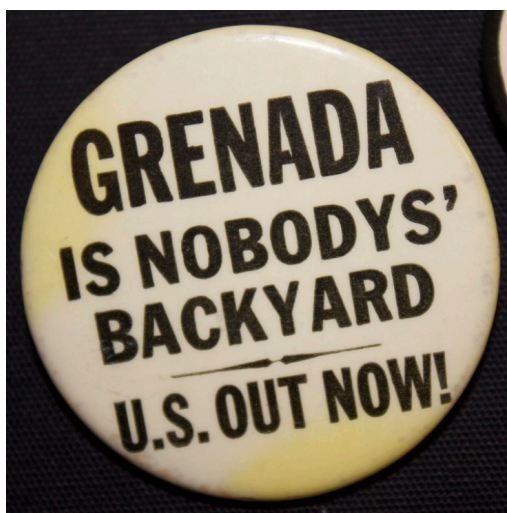
Furthermore, the collection can also be utilized for education, social or political representation, or a Sunday past-time. We’ve seen a lot of enthusiasm for the collection within the Harvard community and beyond—whether someone is learning about the history of a political cause, excited to see a candidate they love represented in the collection, or even laughing at a particularly snarky button.”



*An anti-nuclear war button from 1978.*



*Two buttons depicting politicians: on the left, a pro-Barack Obama campaign button in 2012 from Illinois, and on the right, a 1974 Nixon button exclaiming “INOOPERATIVE.”*



*A button against the United State’s invasion of Grenada, ordered by Ronald Reagan in 1983.*



*A button from the 1974 Civil Rights movement march in Boston.*

Wolfson explained that political buttons provide social movements with a visual way to express their cause or support a candidate. “They help to build both visibility and solidarity—showing the world your support for the candidate or cause, and building connections with those who support them, too. Buttons (and stickers) are tangible evidence of the ways in which both the makers and their wearers engage with the wider world.”

People also enjoy wearing the buttons because it gives them an opportunity to share the causes or campaigns that they support and want those around them to recognize. “I would say that I wear buttons because they are an outward expression of the things that I believe in. While I don’t have many, the ones that I do have reflect what is most important to me,” Wiesenbauer said.



*A button advocating against draft laws and the at time age 21 voting requirement.*



*A button from the Coalition of Labor Union Women from the 1970s fighting for women’s rights.*



*A button from the Anti-Apartheid movement calling for the boycott of Shell Oil.*

Harvard Kennedy School hopes that the collection can be used to help teach those learning about political history and aid researchers in their work. “We hope the digitized images and original source material of these buttons will be used for educational purposes in the fields of politics, government, U.S. and world history, sociology and beyond. We also hope researchers will take advantage of them for scholarship around 20th-century politics, electioneering, political Americana, and social, political, and cultural issues and movements of the 20th century,” they state.

Those who’d like to see the archive can go to the Harvard Kennedy School, or visit one of the two digital exhibits, “Redefining the Table: Diversifying US Elections” and “Decades of Resistance: Political Movement Pins.”

Sophia Mora-Ortega '26 (sophiamoraortega@college.harvard.edu) loves to push buttons.

Layla Chaaraoui '26 (laylachaaraoui@college.harvard.edu) favorite button is “I am a Shameless Agitator.”  
News | 5



# THE TAINTING OF TATTOOS

How our generation can dismantle the unprofessional stigma of tattoos.

BY KATE OLIVER '26

**M**y whole life, I have been told that under no circumstances would I ever be allowed to walk into my parent's house with a tattoo.

They did not care about the color of my hair or where I chose to pierce my body, but any type of ink was and continues to be non-negotiable. When I got a temporary tattoo of "upward and upward" and placed it on the side of my ribcage, my mom almost fainted. Yet despite traditional tropes about the nonprofessional nature of having tattoos, I believe they are expressions of identity that tell a unique story to the world.

Even if they might feel extremely outdated, I see merit in my parents' points. None of the CEOs I would look up to in business have tattoos, regardless of their gender identity. During the short period of my life when I wanted to be president, the only example I could look to ever admitting to having ink was Mr. Theodore Roosevelt. In all corporate or political professional fields, industry leaders either typically choose to hide the existence of their tattoos or elect to never get one at all. It's time to shatter that stereotype.

What prompts this culture of hiding the personal details we chose to share with the world? Tattoos hold a connotation traditionally associated with incompetence. Initially public markers of prisoners in 5000 BCE Japan, the initial connection of tattoos to criminal activity has managed to permeate modern-day corporate America. Yet I refuse to believe that competency has anything to do with how or what individuals choose to express on their bodies. I can still be the president of the United States and have a tribute to my uncle on my back. I am still just as qualified to fit into clean-cut, corporate America.

Nothing disproves the theory of tattoos questioning competence more than the United States Armed Forces. Kevin Fischetto '26, a former member of the U.S. Special Forces sports a full sleeve, stomach, and ankle tattoo. "The guys [I] used to work with are the most competent guys," Fischetto said, many of which, like him, have multiple tattoos. Although the military demands a certain set of skills distinct from the corporate world, they must display respect, integrity, and quick decision-making that unarguably measure their high levels of competence. Rather, Fischetto described his and his peers' tattoos as "an expression" and "a work of art."

Although Cambridge presents few barriers to actually getting a tattoo, students seldom display any form of body art. Hourglass and Chameleon are two

Forum | 6 tattoo parlors conveniently

located next to Harvard's campus, and there is no dress code that prohibits the display of body ink. However, I still have to actively search for classmates and faculty members with tattoos.

I believe that the standards I set for myself in getting a tattoo would make me proud to show it off, and I think that our generation approaches tattoos sincerely. People will always have impulses to get tattoos they will later regret. Yet every person I have met on campus with a tattoo has a story behind it.

Do tattoos signal incompetence? No. Will people probably still make baseless assumptions about you? Probably. But tattoos do not need to be justified to anyone but ourselves. Even if it might anger my parents, getting a tattoo is still ultimately up to me.

**Maddy Miller '26:** "I have a tattoo of my guinea pig Mac who died at 2 and 1/2 years old. Animals are such a small part of your life, but we know the entirety of their life. I have him with me forever so I will always remember him and know he is with me."



**Olivia Berreby '25:** "My dad and I ran the NYC marathon together in 6 hours, and then got matching snail tattoos to celebrate."



**Arthur Macedo '24:** "I got this tattoo two years ago because I wanted my first to represent my background and thus the outline of my parents home country (Brazil) and a rosary wrapped around for my Catholic upbringing and reminder of faith in general."

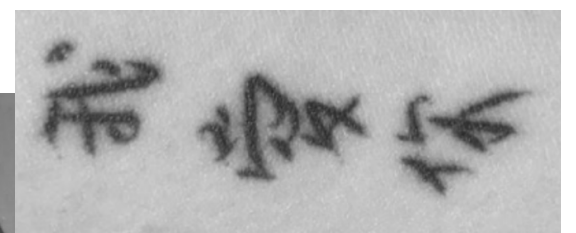


**Emily Launderville '24:** "The loon is the state bird of Minnesota, and all of my childhood friends got their own variations of the bird the summer after graduation. The storm clouds represent wind and weather, and are significant from my childhood because growing

up the brush of the wind was a loved one saying hello. The red tailed hawk is from a family friend's hawk I knew when I was young. The knife was my first tattoo and a reminder of people or things we interact with domestically everyday can be dangerous. And the olive leaves around my thigh were from when I entered a stage in my life where I was at peace and had made peace with my past and where I was at in life."



**Corinne Lee '24:** "My tattoo is 'I love you' in Mandarin in my grandfather's handwriting."



Kate Oliver '26 (koli-ver@college.harvard.edu) writes Forum for the Independent.



# JASON REZAIAN, AN EMBODIMENT OF COUNTERCULTURE

## An interview discussing counterculture, journalism, and the future of free speech.

BY ALICE KHAYAMI '25

If anything, IOP Spring Fellow Jason Rezaian is the definition of counterculture.

"I was constantly wondering, 'is this the article that is going to get me thrown in jail?'"

Rezaian, *The Washington Post* journalist who led the Tehran bureau from 2012 to 2016, is famously known for the 544 days he spent as a hostage of the Iranian regime. Arrested on four counts, Rezaian was accused of "espionage," "collaborating with hostile governments," and "propaganda against the establishment." Unjust imprisonments are commonplace in Iran, where foreigners are often arrested simply for being there. In such a strict and intolerant environment, it is not difficult to be contrarian.

As a journalist in Iran, Rezaian brought a democratic perspective to a suppressive regime. Even if his articles were not directly dissenting to Iranian politics, Rezaian brought an external voice to Iran and provided Iranians with a relatively foreign perspective.

Counterculture is the principle of going against the tide; it can take the form of speaking out with a differing opinion, breaking free from traditional perspectives, and bringing a refreshingly distinct take to society. For Rezaian, counterculture "is like swimming upstream." If there is a prevailing wisdom or status quo you do not sit well with, Rezaian recommends that students should, "push back against them." That is exactly what he does.

In his life and career, Rezaian commits himself to avoiding the things that he does not sit well with—whether that means not joining a fraternity, not following a secure corporate job path after graduation, or being told not to pursue a certain story. As a journalist, he probes into countercultural angles by digging deep into his investigations and writing stories that provide insights into people, places, and current events.

At *The Washington Post*, Rezaian is a writer for Global Opinions, specifically including portfolios that focus on Iran and American foreign policy. In a conversation at the JFK Jr. Forum, Rezaian discussed how much he valued covering what was important to him.

The last piece he wrote in Iran before being arrested covered the rising popularity of baseball in Iran. Rezaian reflected positively on the article, noting how much fulfillment he derived from it because of his own interests with the subject. Rezaian uses his experiences in all of his articles to enhance his reporting, whether it be as an Iranian, American, a baseball fan, or a political prisoner. Doing so provides his pieces with an additional dimension; as he put it, "telling human stories is a better and more effective way of communicating an idea."

Indeed, news isn't just headlines and quotes. News can and should be a portal into a different world, offering readers the opportunity to learn about others' lives. His time in Iran



is a prime example of this. When writing news in Iran, he continuously asked himself, "how am I going to take this place that we are told is unknowable and make it accessible to somebody in the middle of the U.S.?"

This endeavor certainly came with challenges. Before he was put in jail, Rezaian's credentials—the privilege to write articles in Iran—were revoked. Six or seven times, for anywhere from a few weeks to a couple of months, he would be prohibited from publishing an article, oftentimes not knowing which words triggered the negative backlash. Rezaian's experience in the stifling environment, coinciding with his efforts to continuously write and publish information, demonstrates counterculture insofar as his commitment to forging a path in a hostile setting.

Bringing media coverage to Iran provided Iranians with a platform to voice their own opinions, as well as providing them with access to an outsider's perspective. In today's Iran, where nation-wide protests are fueled by citizens' desire for regime change, the media makes change and the development of a counterculture movement possible.

With that said, free speech is still increasingly suppressed. Rezaian voiced his fear that "journalists are increasingly not able to survive," especially in countries such as Iran, Russia, China, and Venezuela, where authoritarianism rules everyday life. He believes it is "really important that the U.S. and our allies become recommitted to the idea of free expression, but in a responsible way." There needs to be a better future for journalism and democracy, and the U.S. can be a critical actor in providing this pathway. "The U.S. is not willing to adamantly stand up for the values that make our society free," Rezaian noted. American foreign policy

is centered around the attempt to assimilate other countries to democratic values; but the U.S. cannot flaunt its commitment to the First Amendment regarding free speech if they are unwilling to come out against the governments that suppress these rights.

When it comes to the future of journalism, I asked Mr. Rezaian about his perspective on the role of social media, which has become a crucial part of information sharing in contemporary society. "So much gets thrown out on social media and a lot of what is said by officials is not true. It has become one replacement for news, but it has also become grounds for so much other bad stuff," he said. Social media is a tool to greatly empower and influence future generations, but social media also becomes a great challenge when influential people take to social media without any desire to tell the truth.

After a seemingly gloomy conversation about the future of journalism, I remained far from dismayed. Rezaian inspired me, reiterating the most important advice he could give: stick with it. Our generation has a multitude of tools at our disposal to share and distribute diverse news and perspectives, and if we use them correctly, we can create positive lasting impacts.

Our slogan at the *Independent* resonated with Rezaian and he believes we should remind ourselves everyday that "we belong to no one." Now, I'm reminding you too.

Alice Khayami '25 (alicekhayami@college.harvard.edu), is optimistic for the future of journalism.

Photo taken by IOP photographer Martha Steward



# THE FLIP SIDE OF PHONES

## Living with a flip phone for forty days and forty nights.

BY MCGAVOCK COOPER '24

I'm not Catholic. But when a few of my roommates got flip phones for Lent in an attempt to decrease their screen time, another roommate and I joined them in a secular attempt to do the same. We couldn't wait, so we started way before Lent. We ordered five Nokia flip phones, each bought a \$10 per month unlimited plan from tracphone.com, and began the experiment.

We would often leave our iPhones in the room, sometimes just keep them in our backpack, and occasionally relapse to full iPhones on the more complicated PSET/paper days. If we went out, we would only bring flip phones, which made coordinating plans chaotic but saved us from having to call many Ubers home.

The original goal was to decrease iPhone screen time, which it did by about 90 minutes per day, but I soon realized there were more rewards for using this flip phone than just increased productivity. These rewards were not obvious in the several hours it took to set it up and get the new number, and copying over my contacts with a keypad seemed a daunting task.

But this inconvenience surprisingly became a pleasure. People loved clumsily typing their number into the flip phone - many using a keypad for the first time. They seemed to enjoy putting their contact in a place as physical as digital can be. That

number was in for good, clicked out on heavy keys, and needing many, many more of such clicks to delete; we both clearly really wanted that number in this phone. This telecommunication-ally intimate process made the flip phone feel personal, even local.

This personal touch was enhanced with each contact's absurdly distorted selfie, taken by the low-quality camera, a pleasant surprise in a \$25 flip phone. Everything is funnier in 480p. Taking pictures felt like the digital equivalent of painstakingly loading, aiming, and firing a revolutionary war musket, complete with the crack and flash.

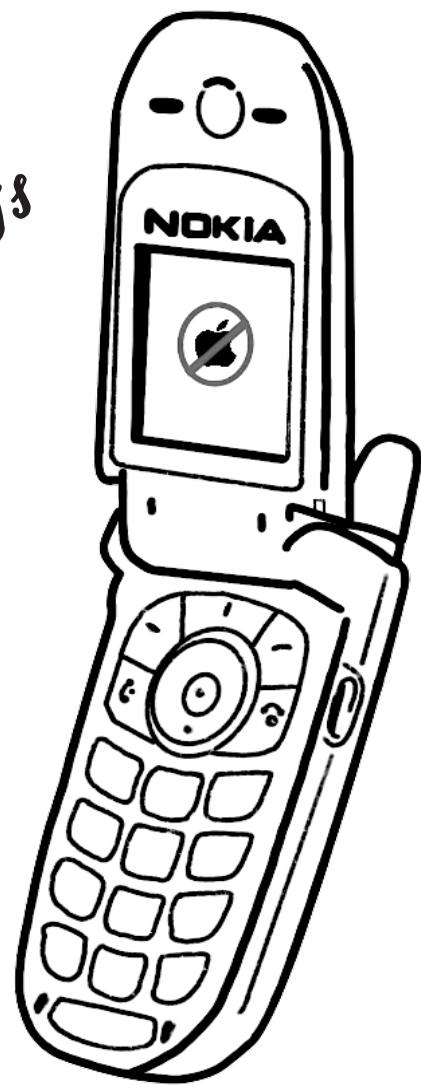
Modern iPhones take pictures sneakily, seamlessly, and people often either don't notice or don't appreciate the creation of the permanent digital image. But the flip-phone-camera-musket makes everyone pause for several uncomfortable seconds, as if they were posed in a civil war era photography studio, while they wait to be flashbanged for that low resolution picture. Nobody seemed to mind; they enjoyed being truly *photographed*, even in lower quality.

The camera was one of the many clumsy and conspicuous, yet entertaining, features of the flip phone. Personal ringtones, and calling in general, are too rare with iPhones today. "Teach Me How to Dougie" blasting through your pocket, ending all nearby conversation as it proclaims a call from "MOM," is a much better way to take a call.

But to reach such advanced technology on a standard flip phone takes lots of work. Getting a phone with a 3 sq-inch screen and a keypad on Harvard Secure wifi, to Google, to YouTube, to finding Cali Swag District's aforementioned smash hit, to an MP3 converter, to an MP3 cutter, and finally to my ringtone took several hours. I'd do it again.

That "ordeal" was a powerful reminder of how cushy the modern user experience has become; I get frustrated when the paranoid HarvardKey sign-in takes more than thirty seconds. With the instant gratification of a seamless iPhone, your mind races for infinite stimulation. With such activity right there in your pocket, who wouldn't spend hours engaging with their iPhone every day?

But the flip phone lacked that



ability, slowing everything down in a debilitating yet relaxing way. It practiced patience. You can't do much, so you only do what you *need* to do—including downloading ringtones. You stop wasting time on it when you study. You stop pointlessly checking it at parties. When you do finally decide to flip it open, you appreciate it much more than your iPhone. I especially enjoyed hanging up by slamming it shut, unironically using severe text shorthand, playing analog Tetris, and downloading an entire app just for more wallpaper.

This was never the most serious experiment. It may have started as part of the Catholic tradition of Lent, but it was never religiously followed. Yet the flip phone trial still dramatically improved my habits with my iPhone. Additionally, as members of the last generation that didn't have iPhones before we were teenagers, my roommates and I appreciated the nostalgia. That's an important generational difference—while we might still use the thumb-and-pinky-next-to-the-ear to mime a phone call, younger kids today pretend to clutch an iPhone.

Such differences in technology have a deep impact on even the smallest social interactions. When the lack of a keypad can tangibly alter our relationships, we should be deliberate in choosing what technology we use. Obviously iPhones are here to stay, and I'll still use mine, because the flip phone is objectively an inferior product. But try it sometime—you may enjoy a worse phone.

McGavock Cooper '24 (mcgavockcooper@college.harvard.edu) had a very dry iPhone already.

Graphic by El Richards '26





# THE COUNTERCULTURE OF CANCEL CULTURE

## The international perspective on counterculture at Harvard.

BY MAGGIE BUCKLEY '25, ALEXANDRA DOROFEEV '25, AND ALICE KHAYAMI '25

**I**s counterculture universal? Culture is by definition unique to a certain country or community. As a result, communities around the world each breed behaviors or topics that go against their unique status-quo. But perhaps there are countercultural trends that stretch beyond geographical borders. We set out to understand how counterculture is perceived around the world, through the experiences of international Harvard students.

The most striking difference between international norms and those of the U.S. lies in how much more prevalent cancel culture appears in the States. In the U.S., counterculture often leads to products of cancel culture.

“Cancel culture here was definitely a big culture shock,” one Irish student said, wishing to remain anonymous. Appearing counterculture—permitting yourself to share an opinion different from the status quo—is almost like a death sentence. For some international students, this meant they had to readjust their vocabulary, learning what was and was not permissible to say.

Another anonymous student from the U.K. noted that this may come from the polarizing nature of the two-party system. Indeed, the American divide between Democrats and Republicans fuels a certain resentment that develops into the cancel culture movement. You

are either on one team or the other—there is no room for compromise. However, this divide does more than just create a tear in domestic politics; it lowers the tolerance we have for an open dialogue. For international students, this conflation between holding an opinion and canceling someone is one of the most striking culture shocks. Abroad, it seems students are more exposed to a spectrum of opinions, leading them to see the world with less of such harsh separation.

One anonymous sophomore noted that one of the biggest distinctions she noticed about American cancel culture stemmed from humor, and that it was difficult to adjust from her British humor back home. “In the U.K., self-deprecation is a lot larger, and there is a bigger distinction between making a joke about something and making fun of something,” she said. Conversely, in the attempt to be more inclusive and aware of diverse identities, American culture often disallows light-hearted jokes. Joking about contentious issues can make people upset or come across as rude. This movement away from free speech may be a tide American students are getting used to, but for those coming from abroad, the U.S. environment appears to be more stifling, especially when it comes to potentially controversial topics.

Another anonymous French sophomore reiterated this feeling and highlighted that while cancel culture can exist in France, what makes it distinct from that in the United States lies in its lengthy duration. She explained that in France, being canceled is more synonymous to being reprimanded or temporarily called out in the media. Whereas in the U.S., being publicly canceled or shamed can frequently terminate one’s public reputation.

The media landscape is a critical factor contributing to the differences between cancel culture in the U.S. and abroad. The U.S. media is often divided along ideological lines, perpetuating the polarizing and less tolerant culture.



Meanwhile, in France there is a more diverse media landscape that allows for a variety of opinions and perspectives.

Whether in the U.S. or abroad, counterculture exists. What’s clear, however, is the striking difference in both how counterculture movements or individuals are treated, and to what degree. The U.S. might have something to learn from our international students. Sometimes, contrast is necessary.

By learning from our international peers, we can strive to strike a balance between countercultural expression and the respectful exchange of opinions and ideas. International perspectives provide a valuable opportunity to broaden our understanding of counterculture and to appreciate the diversity of perspectives that exist at Harvard and around the world.

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Graphic by Isabel Eddy '24  
Forum | 9





# HISTORY IN ART

## A Review of the Harvard Art Museums' *From the Andes to the Caribbean*.

BY ADEDOYIN ADEBAYO '26 AND WILL GOLDSMITH '24

Early American history is saturated with imperialism: a reality that stokes discomfort and denial in many contemporary Americans. The art of early America is itself an implicit—and occasionally explicit—testament to the intrinsically imperial nature of the country often celebrated for its ostensible opposition to empire.

*From the Andes to the Caribbean*, the first major exhibition curated by Horace D. Ballard, the Harvard Art Museum's Theodore E. Stebbins, Jr. Associate Curator of American Art, deftly recenters American art—and American history in general—from its oft-discussed Anglosaxon foundation. Departing from standard depictions of America's past that tend to focus on supposedly landmark events like English settlements at Jamestown, Virginia, *From the Andes to the Caribbean* interrogates the Spanish empire's role in America's early years. A new picture of early American history emerges out of the radiant Spanish portraiture of the exhibition—a picture bound up with imperialism, not one involving breaking free of imperialism's yoke.

"It was deeply important for me to reframe the [standard] understanding of American art as not beginning with Jamestown and the pilgrims in 1620 but beginning with the Spanish empire," said Ballard.

In addition to refocusing the history of American art away from its traditional associations with England, the exhibition also raises questions surrounding power imbalances and philology. Specifically, the exhibition includes things like written descriptions of works in the presumed artists' native tongues directly alongside translated English descriptions of the works, infusing the exhibition with an aesthetic suggestive of a level of agency balance and equity between the cultures out of which these languages emerged.

"As a teaching museum, and as one of the great collections, encyclopedic collections, not just in the country, but the world, we are beginning to think holistically about what it means to be in service of artists who are with us, and who have preceded us," said Ballard.

*From the Andes to the Caribbean* does more than didactically challenge standard Anglophilic conceptions of cultural exchanges between early Americans and their European counterparts. It also aims to rupture cursory geographic binaries, imploring contemporary viewers to consider the interconnectedness of seemingly disparate geographic areas like the Atlantic and Pacific Oceans. Inclusion and connection are the core of the exhibition, and such inclusiveness involves geographic, racial, ethnic, and religious facets of identity. Consequently, the exhibition is, as a whole, illustrative of the multidimensional nature of identity—both historical forms of identity and con-

temporary ones. Ballard remarks, for instance, that "by mixing Venezuelan Peruvian, Bolivian, Ecuadorian works together, [the exhibit] help[s] us remember that in our present moment, ethnicity and race often get [conflated,] but they're very different things ... to different peoples across the Americas."

The color and style of each wall that displays the exhibition's works are also marked with intentionality.

Indeed, according to Ballard, "the red walls both bring out those beautiful swaths of cochineal in the adornment and self-fashioning of these icons and portraits.... It was also deeply important for the section on religion and politics to have red to connote the blood, to connote the pain, to connote the families that were split." He continued, "hybrid and syncretic identities [are] on white walls. This was the moment when whiteness was becoming a construction. And one of the great gifts of working on this show is to antagonize that construction of white supremacy through a different lens, not just an Anglo American or Anglo colonial lens but through a Spanish lens."

While doubtlessly emotionally evocative, *From the Andes to the Caribbean* also demonstrates how the politicalization of religion served as a tool for defending imperialism and exerting social control over American populations. One painting that stands out in this vein is "Nuestra señora de la merced con los cautivos/Our Lady of Mercy with Captives." Centered in this piece is "Our Lady of Mercy," selected as the patron apparition of The Order of Mercy—a group established to free Christians who had been captured in Northern Africa. Though the original purpose of this painting is not certain, Ballard suspects it may have been carried by soldiers who were sent by Spain to rescue enslaved Christians.

"Because of [the painting's] captive nature it doesn't seem like it's a devotional object.... I think that something like this would have been issued in a set of eight or twelve and would have gone to soldiers who were meant to free Christian captives, and I also think this then would have been circulated widely as a print during the times of the early Crusades," said Ballard. He continued, "In these moments

of dreariness, of being in the mud, of being outside in the weather, of being in famine, this image is meant to keep you alive, this image is meant to keep you engaged on the task, this image is meant to deter one's empathy and consciousness from those who don't look like you.... I think propaganda is the right word."

The social constructs of "race" and "whiteness" also take root as the holy patron saint and her holy family are depicted with white skin in "Nuestra señora de la merced con los cautivos/Our Lady of Mercy with Captives." Our Lady extends a hand to the top of one native's head. He, like the rest of the native people in this painting, is drawn with darker skin tones, in shackles. In such dark tones, in such shackles, contemporary onlookers are implicitly challenged to consider the individuals with whom Spanish imperialists wanted to associate with righteousness, as well as the individuals whom the Spanish viewed to be intrinsically undeserving of freedoms. In its own day, however, the painting is illustrative of division-stoking propaganda, divisions that convinced many Spaniards of the period to see their endeavors in the Americas as courageous acts instead of as crimes against humanity.

"As someone who often spends time with early modern works, it is really important that the work of talking about constructions of race and gender are not just left to modern contemporary works, ... in that construction of racial difference and variants also [involves] constructions of free and enslaved bodies," said Ballard.

*From the Andes to the Caribbean* may leave visitors questioning how their own beliefs about human agency have been shaped by art. Their minds will also likely be inundated with disillusioning thoughts over the influence of Spanish imperialism on the history and legacy of the United States. Just like the United States itself, perhaps we are all not as pristine as we would like to believe.

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# HOW TO BOTTLE

BY LEA HAN '26

## A PUP COSTS FIVE DOLLARS

BY LEA HAN '26

When Bene pushes Marc off the swing, hands  
Scrambling and accompanied by rapid gust,  
Marc falls on the mush with his shirt speared  
Open like a gutted fish, the tattered sleeves limp. Before  
That odd incident, he had undressed  
In his room alone. Was it private? Bene, at the time, was

Laboring. Marc had forgotten about  
The fermenting bird outside his  
Window as the small flies feasted.  
His hands shook as he  
Tied his shoes. I ought to remember how  
He thought that one day, he'd be a shriveled  
Husk of a man, an old man, unable to  
hunch over and put  
his shoes on. *Yes, yes*—that will happen to me!

It's noon now. A lull. Bene envisions Marc as a pitiable dog.  
A litter teeters towards thirteen, maybe more. Flick one pup sideways,  
Examine his open belly. How much should one pup ought to  
Cost? It should, Bene decides, be more  
Expensive than a cup of coffee. She despises the  
Flea market. A swarm of bodies plastered against the

Exposed bubble—panic was what her doctor planted  
Onto her body. *But a diagnosis isn't always final*, he shrugged.  
It's been half a week, yet she refuses to tell Marc. She is  
Small and short, perhaps as tall as five pups when you stack them  
Vertically like bricks and smother them with plaster. Marc doesn't  
Care that she's short, not at all.  
I think it's odd— the idea of care. Push  
Him off a swing, return with a puckered cut,  
And even now he remains silent.

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writes Arts for the *Independent*.

*step one:*

Twist the cap and place it under your shins,  
distorting the already-warped picture. Knead the bottle  
carefully, with maximum strength, and push it far.

—*two:*

The scraps from the bottle and cap are  
to be thrown away. It's nostalgic how the  
mounds are burning somehow. Didn't  
the bonfire simmer quietly, just like it is now,  
sometime last December? The heat pounds  
From every angle, but you think it's mid-winter.  
It's impossible—  
when you reach the dumpster,  
the man handling the waste has eyes that are  
too large, oddly large.

—*three:*

Hand the bottle and cap to him. Shuffle  
your misgivings into a stack of cards, and the dumpster man  
will  
sigh inevitably. No beat  
Skipped as his mouth emerges. *There's still liquid,*  
*water, day-old milk Nestled in the bottom*, he retorts.

—*four:*

I don't agree with him, and neither  
do you. But the finger reaches the rigid sides,  
lined with leftover curds, the stench pungent,  
draped over your temples. You wipe your  
finger, surprised pleasantly by the coldness.

—*five:*

"It's obscure. Too far-away."  
"No, I think you'll get there in time. Six minutes  
At most. You ought to drive with the pedal down."  
"Isn't that risky?"  
"Yes, but shouldn't that be needed in this situation?"

—*six:*

Hurriedly scavenge for a map, because the dumpster  
man's eyes still frighten you. Nausea  
simmers below your esophagus, steadily filling the  
opening of your throat, the tongue, the teeth.  
No leftovers, because  
We barely managed to finish it all. We were  
Good children, abiding by rules.

—*seven:*

She hates wasting things. Food, water,  
Clothes. On Mondays, she fasts  
Religiously. I'm impressed by her  
urgency; she always acts  
as if someone's monitoring her.

— *eight:*

"Looks quite empty. None left.  
(what is empty?)...  
*Mind handing*  
*it over ?*"



# A HOT HARVARD HOBBY

## A review of the Harvard Pole Dancing Club.

BY ILANA FEDER '26

Harvard undergraduates constantly join pre-professional on campus organizations in the pursuit of acquiring competitive jobs that can provide them financial security after they graduate. For instance, the average salary for the highly coveted position as a First-Year Analyst at Goldman Sachs is an estimated \$124,219, ergo the countless finance clubs on campus. Yet few people realize that the average salary for a top-of-the-line first-year Pole Dancer in the U.S. is \$140,802. So, who wants to join the Harvard Pole Dancing Club instead?

You read that right. The words “Harvard” and “pole dancing” seem like two things that should not belong in a sentence together, often for reasons hard to articulate. I personally am guilty of associating pole dancing with stripping, a career that few, if any, Harvard students seek to pursue. (Though I’m convinced a “Harvard stripper” would strike gold.) The Harvard Pole Dancing club is working to both abolish this stigma and encourage students to try something new and exciting.

Co-founder Heather Park '25 articulated how the initial idea for the club started in the Class of 2025 Groupme the summer leading up to their first year at school, when Abby Yoon '25 asked the chat who would be interested in putting the club together. Park and Kat Vasquez-Sanchez '25, the club's third founder, were instantly intrigued.

“Personally for me I really love dance...and pole dancing was something that always interested me,” Park said. While the club took a full year and a lot of hard-work to produce, it finally was up and running by the fall of 2022.

Even though the club is currently in full swing, few students on campus know that it actually exists. When asked how she felt about the club, one student who chose to remain anonymous said that she was “indifferent about it. It definitely takes talent. I’m not sure if I’d attend a class though because of the stigma around pole dancing.”

When asked about this “stigma”, this student explained that she felt that pole dancing would be associated with being a hooker. Another anonymous student said, “I just feel like Harvard is such a respectable name, I’d be nervous to ruin my reputation...not that pole dancing isn’t respectable.”

Park understands this initial hesitation, but encourages students to step out of their

comfort zones. “Don’t just do a club that you can put on your application.” Regardless of whether or not the Harvard Pole Dancing Club will help you get a consulting offer, students are almost guaranteed to both learn a new skill and meet a group of people with diverse interests.

A typical class starts with transporting to Boston Pole Fitness in Brighton. Before the official workout, the group will do a short warm up made up of different stretches. “Group A would have to hold certain positions on the pole and Group B would have to hold a crunch until Group A was finished,” said Park as she explained the series of exercises each class incorporates. She also noted the positive energy the club radiates during each class. “As soon as anybody gets a trick, we hype each other up. Sometimes we get too loud.” Sounds like my type of environment.

The feedback on the club has been mainly positive. Harvard students, both undergraduate and graduate students, that are a part of the pole dancing community, but have not had a place on campus to share their passions, are excited to see the uprising of the club. For those that still question how

Harvard could have given their approval for the club, Park easily explains that there are a number of dance clubs at Harvard, and that pole dancing is just another artform.

“It’s a dance form that is trying to create this warm, supportive family made up of people that want to explore this interest,” she said.

There is so much room for the Harvard Pole Dancing Club to truly take off on campus. Perhaps they can do a performance with the Harvard Crimson Dance Team, or even perform at the annual Harvard-Yale football game. I’m not entirely sure how hard it is to install metal poles in the middle of a football field, but it would be an unforgettable Harvard Yale halftime show. Alumni would surely support it.

So if you’re looking to gain a new skill, meet new people, or want to learn how to make more money than a first year Goldman Sachs analyst (and look hot while doing it), the Harvard Pole Dancing Club might be for you this semester.

Ilana Feder '26 ([ilanafeder@college.harvard.edu](mailto:ilanafeder@college.harvard.edu)) writes Arts for the Independent.





# FEAR AND LOATHING IN PHILADELPHIA

*A savage journey to the heart of the American Dream:  
Women's Squash Nationals.*

**BY CARLY BRAIL '26 AND LUKE WAGNER '26**

**W**e were somewhere around New Haven on the edge of the ocean when the drugs began to take hold. And by drugs, I mean sleep deprivation and caffeine. The road trip from Boston to Philadelphia to watch Harvard defend their title at Women's Squash Nationals had only been underway for 3 hours, but we were already irrational. After a spontaneous phone call from our companions in a neon blue Toyota Rav 4, we peeled off at exit 59 to reunite with our Yale friends and eat a traditional New Haven dinner: tacos.

The plan was for the two cars—me in a blue Kia Forte named “Cassatt” by Zipcar—to make it all the way to Philadelphia in one day. That was ambitious. We stopped for the night in Bronxville, NY, sleeping in a house with four cats who never seemed to fall asleep but climbed over our sleeping (and allergic) bodies in the middle of the night.

We woke up at 6:45am the next morning to continue down the Wild West of I-95, pulling into West Philadelphia at 9:45am and setting up camp in the local coffee shop to grind away econ p-sets. We wandered across the Schuylkill—the local Philly river with perhaps the highest amount of Fecal bacteria in the nation—to the Philadelphia Art Museum, ran gasping up the steps like Rocky (I lost to a D1 soccer player), and explored the “Macho Men” exhibit, where our art history major friend explained the meaning behind figurines in armor. Nerd.

Our next adventure? Walking to the University of Pennsylvania to watch Harvard absolutely demolish Princeton in the semi-finals, 6-3. They beat Columbia 6-3 in the first round, and in both matches First-Year Molly Stoltz '26 took no prisoners. Head Coach Mike Way could be heard congratulating his players on their “reasonable win.” By this point, we were running on four hours of sleep, 3 hours in a car, and Dig In bowls for lunch. We journeyed to Madi's Coffee, and deliriously sat down with our matcha lattes to “work.” This was dysfunction at its highest, as I just kept trying to start a conversation with the barista.

We returned home to the hideous, fluorescently lit Airbnb to order in Chinese food, eating it on the floor with no utensils. I took a stroll through the neighboring Powelton in the dark past the rambunctious Drexel Frat Row, and called my parents to find out that the neighborhood we were in was actually dangerous. Oops. I guess that's why rates were so low.

The Airbnb was advertised as two beds and a pullout, so we naturally thought we could fit six people comfortably. The couch

turned out to be a twin sized bed that barely fit the 6'2 man we had dragged along. So three people crammed into a full sized bed for a sleepover, up again at 8:30 the next morning to eat Jerusalem Bagels and see the Liberty Bell (we cried). For more inspiring content, visit the newly created official Instagram page: @usalibertybell.

Then it was back to Penn (go Quakers) to watch the finals: Harvard vs. Trinity. Though the mighty Crimson had lost to the Bantam (what a lame mascot) 7-2 earlier in the season, they pulled ahead with a close 5-4 win. In one of the deciding matches, Harvard's 1-seed Marina Stefanoni '24 came back from losing the first two games to clinch the match 3-2.

To fuel up for the 300 mile journey, we of course needed gas! I wanted to wait until we reached New Jersey because they pump it for you there—yay for archaic laws from the 40s—but 30 miles left in the tank forced us to fuel up in the City of Brotherly Love and Sisterly Affection. This led to a tantrum on the floor of a Sunoco, because apparently you don't know how to back up when you failed your drivers test two times and ultimately dent and scratch a Zipcar on a stationary pole. My bad. I felt like a monster reincarnation of Hunter S. Thompson—a Man on the Move, and just sick enough to be totally confident.

At least those Ec10a lectures had taught me to be risk averse and I had signed up for premium insurance. Hooray for David Laibson! The ride home was quiet and sullen as the entire Zach Bryan discography played through the speakers. I was on aux. We returned home to the Pennypacker parking lot, filed our lovely Zipcar incident report, and ran into the Women's squash team leaving for their championship celebration. They beat us home because they flew, but missed the pure adventure of driving for hours straight

Carly Brail '26 (carlybrail@college.harvard.edu) quit squash at age 12

Luke Wagner '26 (lukewagner@college.harvard.edu) did not quit.

Graphic credits to Ralph Steadman in *Fear and Loathing in Las Vegas* by Hunter S. Thompson





# INDY SPORTSBOOK: THE GENDER BETTING GAP

Our picks and thoughts on gambling on women's sports.

BY DECLAN BUCKLEY '24 AND ANDREW CHRISTIE '26

**I**t goes without saying that the sports gambling industry has experienced a meteoric rise over the past few years. Widespread legalization has made wagering more accessible than ever before. A Harvard student will soon be able to bet on events as obscure as second-division Australian soccer (we like West Adelaide at +130) from the comfort of their dorm room. There are podcasts, TV shows, and columns such as the *Indy Sportsbook* dedicated to covering the topic. However, all of this content—including our own—is often exclusively focused on men's sports.

Like many other disparities of this kind, this one stems from a lack of attention and resources. Despite comprising around 40% of professional athletes, women receive 4% of all media coverage. Bettors are much less likely to place money on something they never hear about. Sportsbooks also rely on a wide range of statistics to construct their lines and bettors subsequently use them to make their picks. Collecting this data is often too costly for women's sports organizations, meaning there is less to place a bet on. This "data gap" is well documented and is closing, but for now remains substantial.

Nevertheless, the *Indy Sportsbook* is determined to not let gender inequalities get in the way of telling you where to risk your hard-earned money. There are thankfully still markets in the more broadly covered women's sports, such as basketball and tennis. For the latter, we're looking at Danielle Collins to win the ATX Open this weekend at +500. If you're looking for more of an outsider, Alycia Parks is a promising young player with a potential high payout at +1200.

This weekend also brings an exciting slate of UFC fights featuring Valentina

Shevchenko, the #2 ranked pound-for-pound fighter in the world. While we think picking Alexa Grasso to defeat her at +450 is extremely bold, betting on the fight lasting over 4.5 rounds at +120 is much more reasonable. In terms of the undercard, we think Amanda Ribas will beat Viviane Arujo at -120.

It is never too early to start looking ahead towards arguably the greatest time of the year for sports bettors: March Madness. We don't mind Indiana +800 or Iowa +5000 at all. Iowa has Junior Caitlin Clark, whose limitless range poses a problem for any defense she comes up against. Indiana—despite falling recently to Iowa with a Caitlin Clark buzzer-beater three—are one of the top teams in the country and are a force to be reckoned with.

While all of these lines are worth your attention, we are admittedly in a natural lull when it comes to women's sports. That will change completely when the WNBA season and FIFA Women's World Cup begin this summer. As the only major men's event to bet on will be regular season MLB games, we suggest putting your internship paycheck towards this instead.

Looking at the Women's World Cup, you would be remiss in looking past the favorites, USA at +300. Coming off their fourth-straight She Believes Cup title, the USA is in form and looking to make it a three-peat in Australia this summer. If you are hoping to bet elsewhere, there are a lot of teams that come tournament time could put together a run for the title. The 2022 European Champions England at +340 are one of such contenders. The Lionesses are hoping that Golden Boot winner Beth Mead will be available after recovering from a torn ACL suffered in November 2022,

which would greatly improve their odds of victory.

Additionally, it is hard to ignore Spain at +650 if superstar Alexia Putellas is able to return from injury. As the back-to-back Ballon D'or Feminin winner, her availability would greatly increase La Roja's chances of victory. Taking them now could be a great value play. If you are searching for someone with slightly longer odds, then look no further than Sweden at +1600. While they suffered a heavy loss to eventual champions England in the Euro 2022 Semi-finals, Sweden is not a team to be ignored when it comes to tournament play. A silver medal in the 2020 Olympics and 3rd place at the 2019 World Cup show that Sweden is always a threat for the title.

The deserved favorites for the WNBA title are the defending champion Las Vegas Aces at +135. They are coming off an absolutely dominant season and have a roster full of stars including two-time MVP A'ja Wilson. Expect reigning Coach of the Year Becky Hammond to ensure her team shows no rust when their season tips off in May. However, they face major competition from the New York Liberty at +150, who just signed two of the best players in the game. New signings Breanna Stewart and Jonquel Jones promise to make the Liberty a worthy adversary.

These picks may be unfamiliar to many—and admittedly some are to the *Indy Sportsbook*—but they will hopefully increase as time goes on. After all, what's not to like about twice the games to win or lose money on?

Declan Buckley '24 (declan-buckley@college.harvard.edu) and Andrew Christie '26 (andrewchristie@college.harvard.edu) would love to find lines for second-division Australian women's soccer.

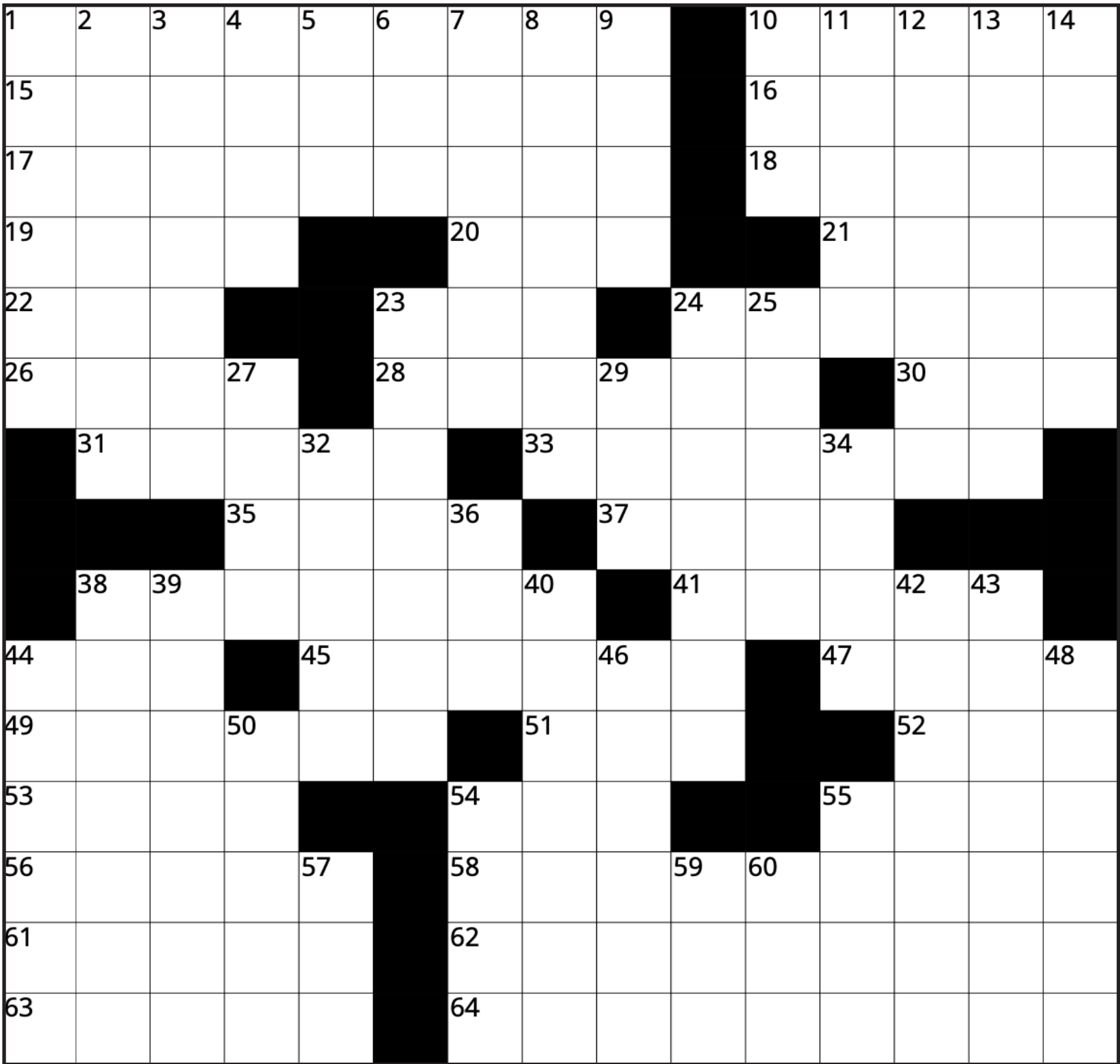
Graphic by Isabel Eddy '24





# LIFE'S A TRIP

BY ANDREW PORTER '25



## Across

- 1 Lost on Purpose  
10 Quaint exclamations  
15 Not yet mature  
16 Beats creator  
17 The best chicken HUDS makes  
18 Concentration, outside of Cambridge  
19 Russian refusal  
20 Ending with honor  
21 Apartment VIP, familiarly  
22 Anthem contraction  
23 \_\_\_\_ Lanka  
24 What I should have learned after writing an essay two hours before it was due  
26 D.C. baseball team, for short  
28 Think in French, literally  
30 Wed. predecder  
31 Helicopter part  
33 Slept well  
35 Tiger's ex-wife

- 37 Potential bingo call  
38 With 41-across, former Harvard professor fired for dropping acid with his students, and the coiner of the phrase found by combining 1-, 46-, and 13-down.  
41 See 38-across  
44 Bengals, on the scoreboard  
45 Italian frozen treats  
47 Fannie \_\_\_\_ (securities)  
49 Monks' homes  
51 Clippers' Head Coach  
52 Prime meridian std.  
53 Noble gas  
54 Rep.'s counterpart  
55 Music video company  
56 German town  
58 Like cream cheese  
61 Keep an \_\_\_\_ the ground  
62 Say again  
63 Fund  
64 Creates something new

## Down

- 1 Attractive quality  
2 Two semesters  
3 Bring \_\_\_\_ (settle down)  
4 Sun-\_\_\_\_ (orange soda variety)  
5 Phone download  
6 Opus \_\_\_\_  
7 By way (of)  
8 Going off-course  
9 Whirlpool  
10 Rave music  
11 Weed synonym  
12 Makes changes  
13 Fail to finish school  
14 Calm  
23 Pepsi alternatives  
24 Accidentally reveal  
25 Spooky  
27 Flower part  
29 Cry heavy  
32 Science suffix  
34 Final, e.g.  
36 Bruins' org.

- 38 Person living in the Himalayas, perhaps  
39 Boat motor type  
40 Possessors of an inferiority complex  
42 Cussed out, say  
43 Legislative affirmative  
44 No longer blindfolded, say  
46 Listen to, as a radio broadcast  
48 Sticks' partners  
50 Put an \_\_\_\_  
54 Type of antidepressant, for short  
55 Wang of fashion  
57 Drag along  
59 From \_\_\_\_ Z channel  
60 Gun, as an engine



COVER ART + LAYOUT BY PIPER TINGLEAF '24

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OFFICE HOURS, A HARVARD INDEPENDENT PODCAST

EPISODE 1: JOSH LERNER

JOSH LERNER, HARVARD BUSINESS SCHOOL PROFESSOR AND ENTREPRENEURSHIP ENTHUSIAST, IS A TRAILBLAZER BRINGING THE HBS ENTREPRENEURSHIP CURRICULUM TO HARVARD COLLEGE STUDENTS. PROFESSOR LERNER HOPES HIS STUDENTS WILL TURN AWAY FROM THE WORLD OF FINANCE AND CONSULTING AND EMBRACE ENTREPRENEURIAL ROLES. HE IS GOLDMAN SACHS' AND MCKINSEY'S WORST NIGHTMARE. TUNE IN TO LEARN MORE.

P.S. DON'T BOOK AN OFFICE HOURS APPOINTMENT JUST TO ASK HOW TO GET A JOB AT SEQUOIA CAPITAL.

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