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# MASTHEAD

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# BRACING FOR THE SUMMER AT HARVARD

*Harvard students' take on the summer recruiting process.*

BY NATHANAEL TJANDRA '26

The word “summer” often garners a variety of emotions. While for some Harvard students, the word might represent sunbathing on beaches and surfing on beautiful blue waves, for others, the word “summer” comes with a much more daunting connotation: internships.

When it comes to internships, certain fields of interest require recruitment processes that vary heavily in terms of difficulty. This is especially true for two of the most popular industries for Harvard undergraduates: finance and consulting. To understand what summer entails for hopeful Harvard finance and consulting pre-professionals, the *Harvard Independent* interviewed three students about their experiences recruiting for summer and full-time positions. All three students requested anonymity.

A sophomore concentrating in economics and computer science explained how many students struggle to find employment with little on their resume. After working at a hedge fund during the 2022 summer, he will be joining a private equity firm for this upcoming summer. Both job searches posed the dilemma: “You need experience to get more experience.”

“If you want to get a job at a company after graduation, you often need to work there the summer before,” he said, in regards specifically to finance and consulting jobs. “If you want to do that, you often need to apply during January of your sophomore year. So, the recruiting process is very accelerated.”

Another sophomore studying applied mathematics and economics voiced the lack of guidance on campus in finding available internships, specifically noting how much he wished he had an upperclassmen mentor. He will be working as a business analyst at McKinsey this summer. “I wish I had someone who had gone through similar positions that I did,” he said. “As a sophomore I tried to make sure I was talking to the freshmen I know about the opportunities and what they should do.”

“I think freshman summer is a stepping stone to sophomore summer, and sophomore summer is a stepping stone to junior summer,” he continued. “So, if you didn’t do anything freshman or sophomore summer, you’re behind.” He added, “What you do freshman summer is not going to be important for the rest of your life, but it is important for what you put on your resume to get that sophomore summer internship.”

The Economics and Computer Science concentrator also said he feels disadvantaged by the lack of Harvard finance programs or business classes compared to his competitors for internships. “The reality is that there is a very high prerequisite level of knowledge that’s expected, and you’re expected to be able to compete with kids who have gone to Wharton or these other undergraduate business schools even if you don’t necessarily get to learn that in the classroom,” he said. “If you want to be competitive for a lot of these jobs, you need to spend a significant amount

of time outside of your schoolwork.”

“Harvard’s mandate is not to provide a technical education ... It’s not pre-professional,” he added. Unlike other undergraduate institutions that offer specific finance majors, business schools, or more technical curriculum, Harvard College implements a liberal arts and science approach that gives students the “intellectual foundation for the tools to think critically, reason analytically and write clearly,” as reported on the Harvard College website.

To compensate and prepare both themselves and their resume for the summer recruitment process, many students chose to join a finance or consulting club on campus. These organizations often teach students invaluable lessons on necessary interviewing and pre-professional skills and provide a community and mentorship. Of the over 500 student organizations that Harvard boasts, nearly 80 clubs focus on pre-professional endeavors. These organizations may have exclusive and high-demanding admissions processes or a more casual, education-based curriculum.

**“I REALLY DON’T THINK HARVARD AS AN INSTITUTION PROVIDES A LOT OF RESOURCES BOTH IN TERMS OF TRAINING AND TANGIBLE KNOWLEDGE THAT YOU NEED TO GET THESE JOBS, AND IN TERMS OF BEING CLEAR IN TERMS OF SAYING ‘HERE IS WHAT YOU NEED TO DO, HERE IS WHEN YOU NEED TO DO IT.’”**

When asked how students from underrepresented communities face challenges in the summer recruiting process, the Economics and CS concentrator said, “freshman and sophomore internships are really hard to get, and a lot of people, if they’re privileged enough...get jobs through connections. Oftentimes that’s what you see happening at Harvard.”

He continued, “But that really puts people at a disadvantage if they come from an underserved community or if they come from a place where they don’t have a lot of connections.” Nevertheless, he pointed out that several selective pre-professional clubs already have mentorship programs and diversity initiatives to help people who may not have the opportunity to get exposed to these opportunities before college.

Pre-professional clubs do not always play a necessary role on campus. One senior concentrating in Mathematics and pursuing an AM degree in Statistics, approaches the applications by leaning on his peers. He prepared for his quantitative finance interviews primarily by working with friends in his class who are also undergoing the application process. “I did not have any upperclassmen mentor, and lots of my friends didn’t either. However, I do have lots of friends who are going through the same process, and I think that is very important,” he said.

Harvard’s Office of Career Services, Harvard’s primary resource for undergraduate and graduate students to help them prepare for life after graduation, is helpful for many reasons.

While it often provides resources on how to build a proper resume or cover letter, OCS fails to help students prepare for the most competitive, smaller access internships—the ones most people are after.

“The people who do well in these [application processes] either have support from the clubs and the extracurriculars they’re in, and people telling them what to do. Or if they’re lucky they might have an older sibling who has gone through the process,” the economics and CS concentrator said. “I really don’t think Harvard as an institution provides a lot of resources both in terms of training and tangible knowledge that you need to get these jobs, and in terms of being clear in terms of saying *‘here is what you need to do, here is when you need to do it.’*”

The other sophomore noted an alternate opinion. “If you talk to [Office of Career Services] advisors, go to the summer fairs, it seems to be helpful,” he said. “I just wish they had more opportunities per se. I wish Harvard had more funding for example. It would be great if summer funding were guaranteed. It would take so much stress out of the process and make sure that

low-income students could participate in the opportunities they want,” he said.

Despite the often-high number of qualifications that Harvard students offer in the application process, the reality is that most employment attempts will result in failure. Despite being offered a full-time job at a top

quantitative trading firm, the senior described the process of recruiting as “mostly rejections,” and that it is important to not give up or be discouraged from failure. As an international student, he also described how getting job offers is harder in certain smaller, less streamlined industries, such as start-ups, as these companies will need to sponsor your visa. Larger companies, alternatively, are often able to provide legal help and onboarding precedent, making the process for international students much smoother.

Springtime often breeds anxiety over summer plans, and Harvard students are no exception. Summer plans, like most academic and extracurricular experiences at Harvard, are often taken advantage of as opportunities to build resumes and gain experience. Yet does the culture of summer internships really improve our qualifications as students? Or does it just contribute to the never-ending rat race of surface level success? By viewing summer opportunities as an opportunity for self-development instead of stressing out and comparing activities with others, the summer can really be a time of enjoyment, exploration, and a steppingstone for greater things in life.

*Nathanael Tjandra '26 (nathanaeltjandra@college.harvard.edu) writes News for the Independent.*

# SOUR BUTTER, 300 YEARS LATER

*How Harvard's dining created rebellions, elitism, and the most equitable place on campus.*

BY KATY LIN '26

The nation's first-ever student protest sparked from rancid dairy. According to the *Harvard Gazette*, a decade even before the American Revolution, Harvard's "Great Butter Rebellion" of 1766 was perhaps the first sign of America's spirit as united in civil disobedience—and it started from a Harvard dining hall. Despite the strangeness of this origin story, student alliance from bad food is a trend continuously found throughout the University's long history. Since the 18th century, students have continued to form new communities as an escape to Harvard's dining offerings—and as a byproduct, paradoxically creating both the very foundations of Harvard's elitist social landscape centuries ago and its remedied equalizing landscape today.

During the country's downturn in economic stability and access to fresh goods in the years leading up to the Revolutionary War, an act of activism led to half of the student body getting suspended, as reported in the Colonial Society of Massachusetts. Harvard students grew increasingly dissatisfied with a decline in the quality of food and then-President Edward Holyoke's failure to satisfy these demands.

The Colonial Society describes that for Asa Dunbar, Class of 1767, a meal presented with particularly soured butter was the final straw. As the first student to raise conflict, Dunbar is rumored to have brought evidence of the inedible food to his senior tutor, decrying "Behold, our butter stinketh!—Give us, therefore, butter that stinketh not."

The catchiness of his phrase stuck, and soon enough, his fellow students joined in on the motto-yelling and protesting. Tensions between a haughty administration and a motivated campus grew as protests became violent and illegal. A fed-up President Holyoke eventually demanded that students turn in the leaders of the rebellion. When no names were offered, Holyoke resorted to suspending over half of the student body, as stated in a 2011 Crimson report.

Yet students remained silent. Even during the dawn of the United States' birth as an independent country, arguably one of the most politically turbulent moments of American history, Harvard undergraduates united under a common goal and refused to turn on one another despite academic threats from the University. Eventually, the Colonial Society explains that the Board of Overseers reinstated the status of all suspended students and replaced the butter. And just like that, one of Harvard's greatest showings of student solidarity started from some of the

humblest beginnings: a fight for un-sour butter.

The notoriety of Harvard as a campus with famously bad food has become an inescapable reputation, one aided by the College's own students continuing to lament—and violently protest—its offerings.

Nearly two decades later, undergraduates in 1778, similarly unsatisfied with regular dining hall offerings, formed plans for weekly group dinners. Members would rotate hosting the dinner parties, and when the turn came to Joseph McKean, Class of 1794, he presented whole roast pork. These students continued to form dinner plans, enjoying the presence of each other's company just as much as the lavish food on their plates.

These promised meetings never fully ceased. Over the last two centuries, the accurately-named Porc Club, or Porcellian, has evolved into an ever-prestigious, and notorious, Final Club. Originating as an escape of Harvard University Dining Services (HUDS) for simple mealtimes, their story is rooted in the same motivations as Harvard's Great Butter Rebellion. A group of students, tired of eating the

**"SINCE THE 18TH CENTURY, STUDENTS HAVE CONTINUED TO FORM NEW COMMUNITIES AS AN ESCAPE TO HARVARD'S DINING OFFERINGS—AND AS A BYPRODUCT, PARADOXICALLY CREATING BOTH THE VERY FOUNDATIONS OF HARVARD'S ELITIST SOCIAL LANDSCAPE CENTURIES AGO AND ITS REMEDIED EQUALIZING LANDSCAPE TODAY."**

poor-quality, tasteless food offered by the University, came up with their own crafty solutions. Protesting Harvard's dining halls has incited a dichotomy of inspired and all-encompassing student activism, as well as the birth of Final Clubs—some of the most notable examples of status divisions on campus.

Shrouded in a cloak of mystery, intrigue, and critique from the outside, Final Clubs are now often considered a notoriously exclusive and elitist part of Harvard's social scene. There is something to be said about the insular nature of the Porcellian's founding in 1791, making it the oldest Final Club at Harvard. Despite its origin as a form of student alliance and unity separate from the University, these Clubs have since become a way to partition often well-connected and wealthy students from the rest of the student body. In a way, distinct communities may be found as byproducts of opposing mainstream Harvard practices—but at what cost? In the wake of the common attempt to separate themselves from the rest of the typical Harvard experience, what communities have been lost and which on-campus traditions have withstood against Harvard's obsession with elitism?

Unique in its composition, Annenberg may be the great equalizer. The first-year dining hall is the only building on campus a whole graduating class consistently visits: made up of first-years not yet separated by clubs and all in search of a fresh start in a new environment. Walking in is equally both intimidating and welcoming. The cavernous ceilings do not make up for how packed the seating often gets during peak hours. Sharp bursts of laughter break up a familiar clanking of green trays and silverware. Despite the often-reviled vegan enchiladas and even more popularly hated fried cod, Annenberg is always full of smiles—inviting first-years from all backgrounds to eat together.

Jordan Dotson '26 finds the inclusive nature of "Berg" as his favorite part of dining. "I like to see all different students interacting and coming together. I think that Annenberg is a place and an opportunity for students to communicate and talk to people that they don't typically talk to. You know, get a feel for all kinds of backgrounds." After another bite of food, he continued, "I feel like at least every other week I'm making new friends in here."

Although, even to the most optimistic of Berg-goers, the horror stories often told of HUDS food are all true. "It's justified," said Frank Torres '26, speaking on the infamous reputation of Annenberg. "The food itself is subpar. Eggs are made out of powder."

Despite the "tastelessness" that Torres finds in HUDS meals, the bad food offered at Annenberg and campus dining halls may very well be yet another unifying story. But this time, instead of creating an altogether separate community, the lackluster dining hall offerings often bring together the entire student body. Amidst individual students' participation in a myriad of different concentrations, teams, and clubs, there is one thing nearly every Harvard student passionately agrees on. Dining (badly) remains an inescapable dialogue. It's everywhere: conversations inside the dining halls, Sidechat complaints, jokes told during Visitas. According to Dotson, "It's something we all agree on."

Harvard dining might be more successful than we give them credit for. Inspiring a historic Butter Revolution, one of the most prestigious social clubs in the nation, and fodder for beginning-of-class small talk, HUDS through the centuries has given students something to chew on.

*Katy Lin '26 (katylin@college.harvard.edu) has mastered the art of Chipotle-style Berg bowls.*

# WHEN IT FEELS WRONG TO LOVE YOUR HOME

*Keeping a name such as "Winthrop" causes a moral dilemma for students.*

BY LAYLA CHAARAOU '26

“Make yourself at home.”

Harvard's Residential Life page boasts the housing experience here on campus, professing “cozy reading nooks” and “sun-kissed lawns.” Arguably one of the most exciting and integral parts of the Harvard experience, housing assignments and the subsequent demonstration of house pride is somewhat of a rite of passage for all Harvard students. While your housing is supposed to provide an open and welcoming environment, not all students feel as if they can be connected.

Known for the Winthrop Grille, the JFK suite, and its variety of common spaces and facilities located conveniently in a central-river location, Winthrop is an appealing house to be placed in. At least on the surface. But Winthrop's history is much darker; its namesake both actively worked to enslave and oppress Black and Indigenous individuals during the 1600s and 1700s. These horrific facts have led to the “Denominate Winthrop” movement, which recently has pervaded Harvard's campus with intense jurisdiction.

“What sparked the idea was Harvard's Legacy of Slavery Report,” said Clyve Lawrence '25, one of the co-founders of the movement. Outraged by the Winthrop family's past, including evidence of slave ownership and the role in the legalization of slavery, Lawrence decided to get to work. “John Winthrop and his family were directly and intimately involved in creating, maintaining, and defending the institution of slavery in America,” he added.

Together, the Generational African American Students Association (GAASA) and Natives at Harvard College co-sponsored the “Denominate Winthrop” movement and petition, which received over 550 signatures from students and alumni, Lawrence explained. The groups created their own report emphasizing their research and demands, put together by over 30 students, and submitted their requests to FAS on March 1st. No official response has been received since.

Keeping Winthrop's name causes a huge problem for students: how can you love your House when you know its history? “We quoted a dozen students who told us that learning about the history of the Winthrop family created a sense of discomfort,” Lawrence said, citing a survey within the final re-

port filled out by current Winthrop students. The predicament heightens for students who are directly impacted by the Winthrop family's outrageous actions. “Black and Indigenous students obviously would rather not live in a house that is named after their oppressor,” said Chaelon Simpson '26, first-year representative of GAASA.

Simpson, who was placed into Winthrop on housing day, tried to have house pride but struggled to do so. “I can definitely see how it could dampen Black and Indigenous students' experiences. It will feel weird to live under a house that is named after a family that has committed travesties towards my community, and as a generation African-American, it hurts considerably more.”

In a school that boasts House and community pride, keeping

John, served as the President of Harvard, owned two slaves, and consistently defended the practice. Because of this evidence, “Denominate is necessary, and denominate now is necessary,” the report exclaims.

“In many ways, not denominate the house shows complacency and an inability to adapt to change as our nation, and the College, progresses,” Simpson stated. Harvard's silence on the concerns of its students and faculty, especially considering the publication of its 2022 report, highlighted the same atrocities that the Winthrop family committed. Refusing to denominate Winthrop goes against the progress the University has attempted to make, further devastating the community. Simpson exclaimed, “Harvard has made a commitment in its recent Legacy of Slavery report to address long standing issues of racism in the community, and denominate Winthrop would show its commitment.”

It is up to Harvard now to make the right decision and to denominate Winthrop. Harvard students in Winthrop have a right to feel just as proud of their House as others do yet preserving its slavery-driven

history prevents students from being able to do so. Furthermore, Harvard needs to provide truthful context to the backgrounds of people such as the Winthrops. They were not just lawmakers and professors, like the Winthrop House History page exclaims, but oppressors and bullies who made disastrous decisions. “If

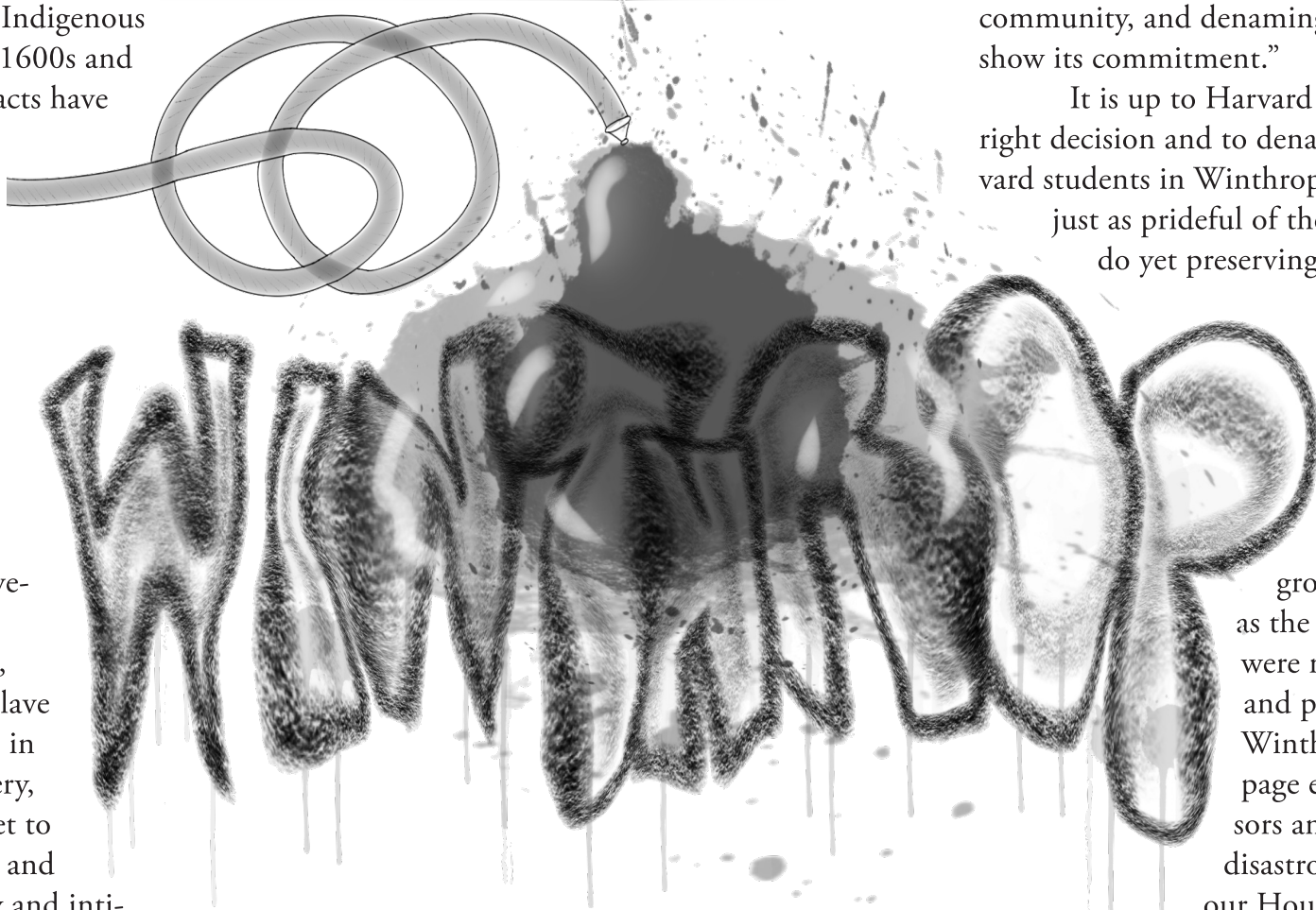
our Houses are named after slave owners, that means we're

commemorating inequality and injustice. We should take care to acknowledge our harmful history and work to make a better one,” said Lawrence.

“A century ago, our House system was created to build community,” Lawrence exclaimed. “We live in our Houses and join their stories, creating relationships with other students under a shared identity. It's disheartening that we have Houses whose namesakes are people who destroyed communities.”

*Layla Chaaraoui '26 (laylachaaraoui@college.harvard.edu), signed the Denominate Winthrop petition, and hopes one day, the demands of students will finally be met.*

*Graphic by Candace Gardner '25*



the Winthrop name ostracizes Black and Indigenous students within Winthrop and across Harvard, as they know that Harvard is willing to keep the disgraced name intact. “Black and Indigenous students are particularly harmed when we are constantly exposed to buildings and statues that commemorate slavery and its enactors,” said Lawrence. Harvard has an obligation to represent and protect its students, not continue to empower the shame that names such as Winthrop carries.

The student report explains that the first John Winthrop, governor of Massachusetts Bay Colony, led initiatives to enslave and sell Native Americans in exchange for African enslaved people. Owning seven slaves of his own, he was directly involved in the Transatlantic slave trade, and as governor, legalized slavery in Massachusetts. Generations later, Winthrop's great-great-grandson, also named

# A BROAD ABROAD, VOL 3

BY LULU PATTERSON '24

Well, my loyal fans, I'll have you know I got a whole two texts asking where my column was last week. Where was the Broad Abroad? Well, fear not, she's back—and with more content than ever.

As a college student without a dining hall, I've been doing a lot of cooking. So domestic of me, I know. But really, I am a pretty good chef and I enjoy doing it. However, in my *student accommodations*, cooking has become far less enjoyable. With a kitchen shared between only 10 people, how bad could it really be? Very, very bad.

Although the common language on our floor is English, there have been a few accents and language barriers that have given me trouble. Now mind you, I made the mistake of interacting with these people and saying "hi" too many times to only now ask for their names. Why it didn't occur to me to blurt out "I'm Lulu" on my first day is beyond me, because it would have made my interactions with the 6'8" Romanian guy a bit easier. You thought I was tall? This guy is literally huge—2 meters tall!

As I waited for the salmon I'd put in the oven, suddenly, this large (and very nice until this moment) Romanian guy comes in, opens the oven, sees my salmon,

closes the oven, and then turns the oven off. In a mix of awe, annoyance that my salmon was being disrupted, and most of all confusion at this series of events, a weak "uhhhmmmm...?" slipped out of my mouth as I approached the oven.

He looked at me: "Are you using the oven?" More confused at his bluntness, I responded, "Yes....." "But you're not using the plate right?" he said as he pointed to the tray that my salmon was on within the oven. My confusion grew, unsure what to say, I asked, "Is it yours?" in reference to the tray. Without answering me, and with increasing tension and an obvious language barrier, "You don't need the oven(?)"—I leave this question mark in parenthesis because to this day I have no idea if this was a question or a statement. With my neck tilted as far back as it could go in an effort to make eye contact, I stutted out, "I think it will be done in about 5 minutes..." I really had no idea what to say. The language barrier was also my fault. My Romanian is pretty rusty, so I was no help. I also just don't speak Romanian. My point is, English is hard, and I should learn Romanian to even the playing field.

He finally leaves, but disaster strikes. You see, there are no pot holders in a student accommodation; in fact, we only have 3 washing machines for 500 people here. Standards are low, as will be the stars in my yelp review when I can move out. In what I thought was an intelligent, innovative solution to not having a pot holder to pick up the hot pan, I reached for my fabric reusable bag.



I picked up my salmon on tin foil, moved it to a plate, and turned back around to the open oven: what was that? I looked down. The bag was plastic, made to look like fabric. The bag had melted all over the side of this cookie tray, which I now worried belonged to the big Romanian guy who was now mad at me. On top of that, the plastic bag residue coated the oven racks, oven doors, and oven walls. Nice. Worse, a girl who never says hi to me was sitting on the couch as I said "Oh shit." It was only a matter of time until the big-tall-marginally-scary-because-of-his-height man came back.

I started to get awfully close to crying at this point. I grabbed the tray and pushed it towards the sink, burning off all of my finger prints, literally. I scrubbed the plastic. I had ruined his cookie tray and more importantly, the oven was going to perpetually have plastic in it. I'm the problem, it's me. My panic mounted and a miracle struck: the edge of the plastic stood up and I was able to pull the plastic off in strips. When I tell you I ran out of that kitchen, I'm not kidding.

I haven't been back to the kitchen since.

*Lulu Patterson '24 (lpatterson@college.harvard.edu) writes Forum for the Independent.*





ORIGINAL PHOTOS FROM ALEXANDER LEE '23 (ALEXANDERLEE@COLLEGE.HARVARD.EDU),  
FOR "INTRODUCTION TO STILL PHOTOGRAPHY."





# KLEZTRONICA: HOW TECHNO RAVES MODERNIZE TRADITIONAL JEWISH MUSIC

*Student producer organizes Jewish techno raves and starts a new music genre.*

BY KYA BROOKS '25

“I think that there’s something really special about this kind of rave space, and something that’s made it such a center for queer and black people throughout the last fifty years or so,” Kaia Berman ’23-24 said.

“It’s the fact that it’s like a space of pure joy. There’s nothing in rave that’s going to hurt you. There’s nothing that’s bad. It’s only positive, only vibing with the music, only going into this kind of trans-otherworldly thing,” she explained. “I think that Jews, especially diaspora Jews, really need that right now—this kind of space to be purely joyous, away from all these pressures of Jewish identity and statehood and anti-semitic attacks.”

In December of 2022, Berman founded a new genre of music called “kleztronica,” combining the Jewish dance music known as klezmer with “electronica,” or electronic dance music. Kleztronica is a techno genre and the first form of Jewish house music.

“I thought it was going to be this kind of fringe thing—this weirdo Jewish techno, whatever. And then I threw the first rave in December, and like 300 people showed up. I was like, ‘holy shit, who are these people?’ I had never seen any of these people before, but they were all Jews who were interested in techno,” Berman recalled.

She is a multi-dimensional Jewish techno artist: a producer, DJ, singer, and songwriter.

As an Ashkenazi Jew, Berman grew up singing klezmer. She played the accordion and was involved with Jewish bands. Her father is a Jewish Studies professor, so Jewish musicians took classes at her house, and she learned songs from visiting rabbis and cantors.

Berman is now a dual degree student at Harvard and the New England Conservatory, where she gravitated towards electronic music production. Like the klezmer she grew up with, she found that techno was designed for dancing. Techno was also created as a black resistance language, similar to how the underground Jewish resistance used Jewish music to keep Jews safe. She was inspired to create techno and house music “oriented towards the Jewish Diaspora.”

“So towards solidifying Jewish homeland apart from any idea of a nation state, or any colonial forces.... For instance, the British Mandate shaped the Israeli state as we know it. But maybe these ideas of Jewish homeland are not so involved in this kind of melded nation-state. Maybe they’re more about culture, and they’re more about community,” Berman said.

She explored anti-Zionist thought in Yiddish and klezmer music, but “thought that techno was a really good way to express that kind of resistance,” because its rhythmic nature was historically used to make sense of injustices like racism, acting as “this kind of support system” for oppressed groups.

Through kleztronica, Berman wants “to assuage this kind of fear saying, ‘oh, Jews—we’re going to get killed. There’s going to be another holocaust, so we have to protect ourselves by aligning with the colonizing powers.’” Instead, she hopes Jews can say, “No, we don’t need to be afraid because there’s the rave.”

“It’s very important to me in making the space that it’s an anti-colonial space. That it doesn’t align itself with Jewish colonial forces, and instead it serves as a space of solidarity,” Berman explained. She added, “You can fight for other people’s rights. So, you can stand in solidarity with these groups, and so you can find your power from solidarity instead of from assimilation.”

Before Berman created kleztronica, a few artists had experimented with Jewish techno. “But no one’s thrown raves. No one’s developed this kind of infrastructure for this genre,” she emphasized, adding, “I’m the compiler and the publicizer of it.”

Using an SP-404 sampler, Berman uploads sounds such as drum loops, cords, house and techno rhythms, and Jewish samples to each button. She plays the buttons and sings on top of them to produce her music.

Among her samples are recordings from the Ruth Rubin archive of old Yiddish songs, historical Jewish field recordings from bell orchestras, and a 1902 orchestra recording made with the earliest recording technology ever. She also includes interviews from anti-Zionist groups like IfNotNow and historical Jewish radicals like the anarchist activist Emma Goldman.

To complement her kleztronica tracks, Berman said, “I’ve been doing video projects where I take a lot of archival footage of life in Eastern Europe, and I have visual designers make it into rave-type footage. Marleigh Belsley ’24, who goes to Harvard, made an amazing rave footage out of footage of an old Jewish town for me.”

Berman had always used traditional klezmer for Jewish storytelling, but she became frustrated that the music was not popular among youth. “It’s because of internalized anti-semitism. No one wants to play Jewish folk music, so there’s only a few people who do it,” she noted.

She then discovered a high-energy storytelling medium in techno tracks due to their “intentional richness,” and the rave environment attracted young people.

In December 2022, Berman contacted Pete Rushefsky, the head of Yiddish New York, which is the largest Jewish music festival in the world. She convinced him to sponsor a kleztronica afterparty. Berman is also in a traditional klezmer band signed with Jewish record label Borscht Beat, which is producing their album. Aaron Bendich, the head of Borscht Beat, agreed to promote her kleztronica afterparty.

The Yiddish New York afterparty rave that Berman organized was wildly popular, so she threw another rave. As founder of the kleztronica movement, she will lead a Berlin rave in May, then a New York rave in July.

By founding this novel genre, Berman has followed in the footsteps of Hankus Netsky, her mentor at the New England Conservatory, who initiated the international klezmer revival post-Holocaust. “He thinks

it’s crazy. He thinks I’m out of my mind,” Berman laughed, referring to kleztronica. She added, “He supports me but begrudgingly.”

“It has taken off since December. I’m leaving school because of it. I’m taking indefinite leave to pursue this genre,” Berman declared. Her parents are deeply supportive, even contributing to kleztronica without their knowledge.

Her tracks are inspired largely by the oral history from her mother or the lectures her father gives on Jewish Studies, most of which involve questioning Zionism. “I really want to collaborate, where he’ll give a talk about all these ways in which Zionism leans on these colonial systems, and then I’ll do a track that will be about that, and it will be a combined rave/lecture. That’s my dream,” Berman said.

Berman’s father is also an expert on Jewish mysticism. He taught her about Jewish mythical imagery as a child, and her songwriting lyrics incorporate Jewish mythology. “That’s where the whole songwriting comes into everything. I sing a song that’s Jewish mythology, and then I have Jewish samples, and then it’s techno, and it’s all in one thing,” she noted.

For Berman, Judaism is more about practice than faith. “It’s almost not relevant if I believe in God or if I don’t,” she said.

Berman believes that universal Jewish homeland is realized through the continuance of Jewish culture and community worldwide, not through any Jewish nation-state. This is her motivation for both lighting the synagogue candles and founding kleztronica. “It’s beautiful. I’m tied to my ancestors. And it’s a community. I’m tied to my ancestors is the biggest thing, and tied to all Jews all around the world,” Berman said.

*Kya Brooks '25 (kyabrooks@college.harvard.edu) is excited to attend a kleztronica rave in the near future.*

*Poster by Janet M. Fearth*



# THE END OF THE FUCKING WORLD IS NOT AS BAD AS YOU THINK

*A review of an undeniably binge-worthy TV show.*

BY AISSATOU DIALLO '25

**T**he *End of the F\*\*\*ing World* is the twisted romance you never knew you needed in your life. It is a darkly comedic coming-of-age story that was first released on Netflix in 2018. The limited series follows two misfit teens, James (Alex Lawther) and Alyssa (Jessica Barden), as they embark on a road trip in search of Alyssa's estranged father. James, a 17-year-old who believes himself to be a psychopath, decides to use the road trip as an opportunity to fulfill his desire to kill someone. He believes that Alyssa, a rebellious and outspoken classmate, would be the perfect victim. As they travel further away from their small town, the two teens begin to form a deep emotional connection. Their journey is filled with a series of increasingly dangerous encounters, including car theft, a gas station robbery, and a run-in with a psychotic killer. With a sardonic sense of humor and a penchant for pushing boundaries, the show explores themes of love, loss, and the complexities of growing up. It's a crafty feel-good watch.

The Netflix series, adapted from Charles Forsman's graphic novel of the same name, stays true to its comic book roots. The short and poignant dialogue between James and Alyssa mimics the brevity of comic book panels, while the saturated colors and earthy tones used in emotional scenes evoke the same sense of melancholy and foreboding found in graphic novels. Despite the grim subject matter, the show never loses its humor. At the show's climax, a tense police chase where James risks his life for Alyssa, James delivers a monotone voiceover: "It was a fitting end, a doomed love story, a perfect tragedy." By having the characters narrate their own story in a bizarre and often sarcastic way, the show maintains the same level of intimacy and introspection found in the original comic book.

Don't expect to engage with the age-old trope of a dangerous boy who needs a woman's touch to save him from his darkness. While James does get better, it's not simply because of Alyssa's influence. Throughout the series, we see glimpses of the abuse James suffered at the hands of his father—the exact factor that shakes him out of his emotional detachment and forces him to confront the pain and grief he has been repressing.

Alyssa helps him, but her own experiences prove that she is not merely a love interest; when Alyssa's father shows up unexpectedly at her wedding reception, she unabashedly confronts him about his absence from her life. Despite his dismissive and callous behavior, Alyssa insists that her father acknowledges the pain he caused her. Her fierceness is exalted by her vulnerability and deep-seated desire for connection and validation. She chooses to have this confrontation on her wedding day,

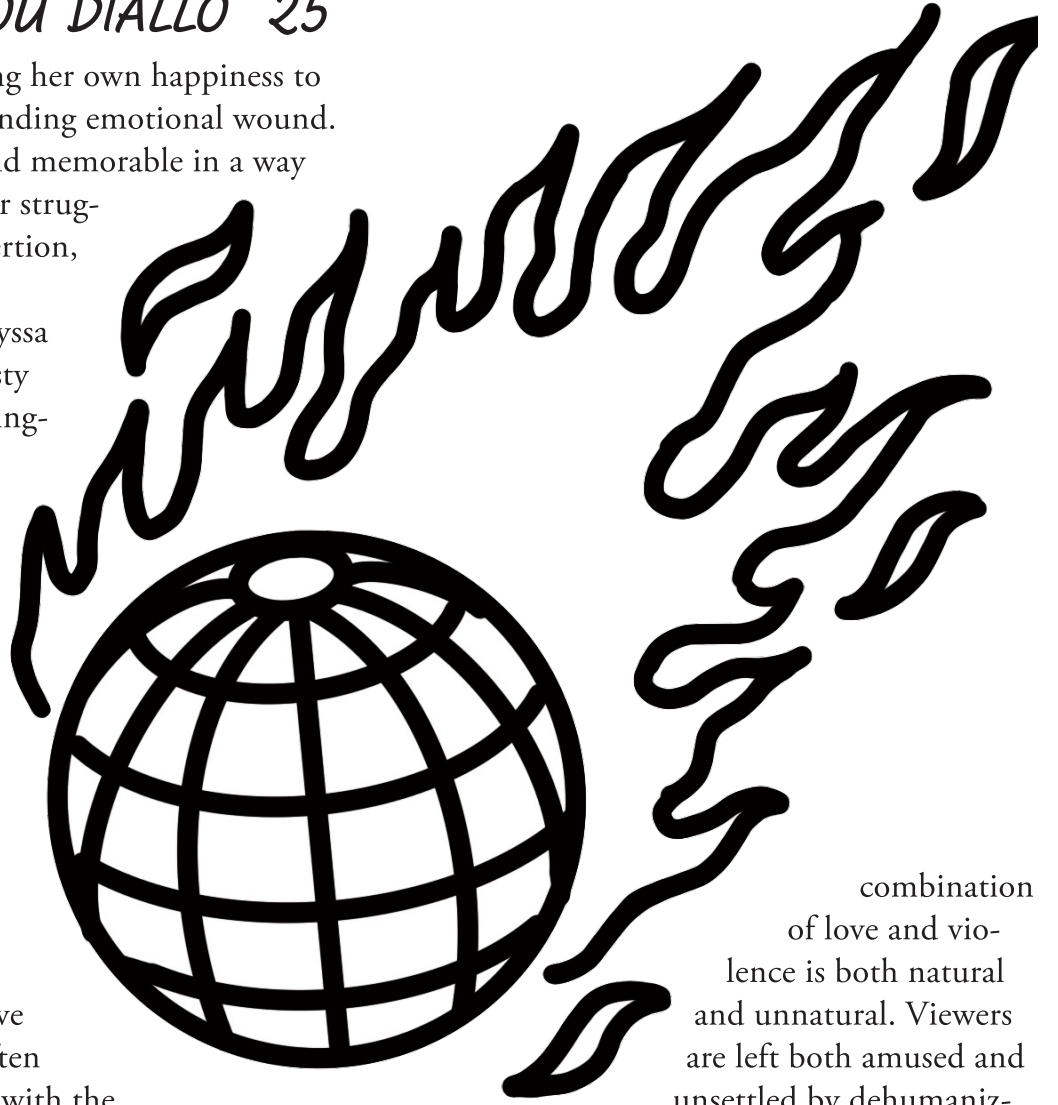
willing to risk ruining her own happiness to address this long-standing emotional wound. She is compelling and memorable in a way that James is not: her struggles result in overexertion, not numbness.

James and Alyssa are beacons of honesty in the world of coming-of-age stories. They are outcasts from the beginning of the show, which features a vintage soundtrack of 60s music—perhaps alluding to a modern-day Bonnie and Clyde. Viewers can assume the couple's fate, but the moments in which they fall in love still resonate, and often even resonate more, with the knowledge that it will all come crashing down.

In one scene, Alyssa talks about her past experiences with men, including an instance of sexual assault. She tells James that she doesn't want him to touch her unless she asks him to, highlighting the show's commitment to portraying the realities of adolescence, and not shying away from topics that are often stigmatized or ignored in other coming-of-age stories. But it is made more complicated by James' internal monologue, through which he consistently admits to having violent urges and struggling to connect with others. Despite the absurdity of some of the show's elements, *The End of the F\*\*\*ing World* remains grounded through its honest portrayal of difficult topics. James and Alyssa are ultimately deeply traumatized and do not respond to their trauma healthily. The script admits this, encouraging viewers to rethink the seemingly endearing aspects of the story.

Above all, *The End of the F\*\*\*ing World* is a masterful display of dark comedy, where viewers find themselves both laughing at and with the characters. The show cleverly blurs the lines between youth and violence and forces the audience to confront the harsh realities of growing up. While we root for the protagonists to find love and a solution to their problems, the happy moments are cut short by absurd and abrupt violence, circling back to the show's overarching emphasis on the inevitability of violence. Death arises commonly, yet James and Alyssa, despite facing countless dangers, never die.

The dehumanizing shots of the characters in nature reinforce the idea that the



combination of love and violence is both natural and unnatural. Viewers are left both amused and unsettled by dehumanizing

shots of the characters in nature, including a gallop through the woods 30 minutes into their adventure—yet the show consistently manages to be genuinely *funny*. What are audiences meant to make of the joy they feel in watching it? Or of the fact that the love between these two characters ultimately helps them heal? *The End of the F\*\*\*ing World* posits that although the promise of love and comedy is contained in coming of age, so are pain and nothingness.

Toward the end of the series, viewers accompany James and Alyssa to a dull setting: the underpass of a highway, a clear allusion to the fact that their fast-paced journey is coming to an end. James chooses this secret, desolate spot to spread his father's ashes. And in a deadpan tone, Alyssa addresses his death: "It's shit being dead, isn't it? Yeah."

Maybe she means to say that only death marks the end of the world, that their love story and coming-of-age were as comically pointless as they were excruciating. But maybe Alyssa is just pitying James as he grieves his dead father. Either way, their relationship is honest and dramatic without being excessively unrealistic. If you plan to judge James and Alyssa for their misspent youth from the comfort of your Harvard dorm room, be prepared for *The End of the F\*\*\*ing World* to deliver a gentle rebuttal: Nobody knows what the end of the world looks like, so it might as well be a gray landscape permeated by sullen teenagers.

*Aissatou Diallo '25 (adiallo@college.harvard.edu) can't stop watching TV.*

*Graphic by Reeve Sykes '26*

# REVIEW: YVES TUMOR'S *PRAISE A LORD WHO CHEWS BUT WHICH DOES NOT CONSUME; (OR SIMPLY, HOT BETWEEN WORLDS)*

*Yves Tumor's new album is an esoteric mixture of evocative nostalgia and visions of the future.*

BY OLIVER ADLER '24

Sean Bowie's musical career has been characterized by change and experimentation, a hard break from the 2000s Knoxville, Tennessee in which they grew up. Bowie told *Dazed* in 2018 that the "very conservative, racist, homophobic, sexist environment... wasn't very constructive growing up and trying to be creative." Instead of experimenting with drugs and getting high with their peers, Bowie taught themselves to play the guitar, piano, drums, and bass.

Bowie's music and persona has shifted with their penchant for a new, unique sound. Originally performing as Teams and releasing music that *AllMusic* called "post-chillwave," Bowie's career trajectory changed after meeting the experimental hip-hop artist Mykki Blanco in 2012 and then joining Blanco on tour for two and a half years. In 2015, Bowie released two EPs under the name "Yves Tumor," one of which came through Blanco's label, Dogfood MG. In the years since, Yves Tumor has signed with two record labels and released four studio albums. While the music has jumped from sound to sound, Yves Tumor has had one growth: increasing critical and commercial success.

Yves Tumor's latest album, *Praise a Lord Who Chews but Which Does Not Consume; (Or Simply, Hot Between Worlds)*, mirrors the artist's crescendo across their career with a bold combination of sounds across time. With *Praise a Lord*, Tumor and co-producer Noah Goldstein have invited some of their favorite artistic influences to a potluck and have each sprinkled a bit of their homemade sauces into each dish. The result is an esoteric mixture of evocative nostalgia and visions of the future.

The album's opener, "God Is a Circle" is a haunting harbinger of the tracks to come. In the opening verse, Bowie sings "There's places in my mind that I can't go / There's people in my life I still don't know." With backing vocals from hyper pop artist Ecco2k, *Praise a Lord* signals that just as much as it will look backwards, it will attempt to hold its ground in the wave of hyperpop that is taking over the minds and blogs of critics (thank you, 100 geecs).

While "God Is a Circle" is a strong thesis statement for the album, the

front half of *Praise a Lord* does more work in creating a simple story for Yves Tumor's ill-fated love than it does in pushing the boundaries of lyrics, instrumentation, or production. The front half of *Praise a Lord* follows the descent into the toxic and all-consuming relationship (in the "Lovely Sewer," as it was). By "Metora Blues," Yves Tumor is fully in love, singing "Red cherry lips / Thought I found you in my dream." But these tracks are child's play compared to what Tumor has in store.

The album takes a turn at "Parody," a song with a name fitting for the experimentally imitative nature of the album. Here, Tumor realizes that their lover is a "parody of a popstar" who "behaved like a monster": the first



sign of the troubles of their relationship. Perhaps the clearest of influences comes on "Operator," when even the most casual of Prince listeners cannot mistake the spoken word intro as something other than an ode to the late rock legend. How Yves Tumor manages to employ Prince's crooning so smoothly throughout the jam should not be overlooked considering artists who have been less successful at doing so. (Sorry Kevin Abstract, your Andre 3k voice on "Georgia" stuck out like a sore thumb.)

The shoegaze rock influence shines through equally brightly, helped by production from legendary rock-producer Alan Moulder. Moulder, having worked with shoegaze studs like My Bloody Valentine and Ride and eventually some of the 90s rock artists who

overtook them, knows just as well as anyone how to mix the sounds of the rock past with those of the future. On "Fear Evil Like Fire," Yves Tumor blurs the line between vocals and instrumentation with grinding guitars and vocals. By the time they sing "Can't tell the difference," it's unclear if it's Yves Tumor or their guitar singing about the gray between life and heaven.

In an album with low lyrical density and underwhelming depth, the punk-rock "In Spite of War" carries the most lyrical weight. Tumor sings "Your beauty blooms in early day / In the fall, I smell decay." Tumor sees the writing on the wall of the evil in their once-promising partner and, ultimately, the downfall of their love. Tumor does not tell the story of love gone wrong in any particularly novel way, but on "In Spite of War," it is more succinct than any song that comes before it.

The album's final two tracks are its best. Truthfully, by the time that I heard "Purified by the Fire," I thought the album was finished and that I had begun listening to a beat from *The Alchemist* (half-expecting to hear Freddie Gibbs start rapping). It is a soulful crash that emerges, diminishes, and returns over 3.5 minutes, making you question if you even needed to hear Yves Tumor's vocals for *Praise a Lord* to be the incredible work it is. The ultimate track "Ebony Eye" shows that this thought is wrong. On the psychedelic track that calls to mind Tame Impala, Tumor has their most fruitful combination of sound, word, and feeling. The futuristic sound of rock that Tumor brings to the table on this track doubles the unsettling nature of Tumor's acceptance of paralysis at the gates of heaven.

Tumor has proven yet again that their music can go in any number of directions and still feel calculated and novel. "There's parts of me I don't even know yet" they sing on "God Is a Circle". After listening to *Praise a Lord*, one can only hope that Tumor will share these findings with the rest of us.

Oliver Adler '24 ([oliveradler@college.harvard.edu](mailto:oliveradler@college.harvard.edu)) writes album reviews for the *Indy*.

Image Credit: Pitchfork, 2023

# INDEPENDENT THOUGHTS: VOL 2

*Indy staff members' recommendations—and criticisms—of the week.*

## **E**arbuds Supremacy

It seems that recently we've been turning fads that were shameful into things that are both "trendy" and "fashionable." We blinked and suddenly the New Balances worn generations ago are the new shoes selling out. This recycling of styles has taken the ear accessory department by storm. Now, it seems that headphones are becoming popular and are on the rise to AirPods' status. This raises an important question. Is it weird to be seen with wires hanging from your head? Short answer: no. We will always be earbuds supporters and here are a few reasons why.

1. **You never have to charge earbuds.** There is simply nothing worse than being in the middle of a work out, study session, or car ride with someone who doesn't shut up, and you hear the sound indicating your AirPods are on the verge of running out of battery. With no charger in sight, you're forced to suffer through the pain of utter silence.

2. **Earbuds are comfortable.** We know your heads are not resting gently on your pillows if you're wearing huge headphones. With AirPods, you live with the constant and absolute threat of having them fall out of your ears. But with earbuds, you can sleep soundly, nestled up with a bud in your ear, not fearing it getting lost on the streets or in your bedsheets. What more can you ask for?

3. **Earbuds are just simply cooler.** People will ask themselves, "Who's

that mysterious girl with the earbuds?" as you walk through the Yard blasting My Chemical Romance's "I'm Not Okay (I Promise)" into your ears.

So stop trying to fit in and let those wires dangle.

## **Crying by the River is Better than Crying Elsewhere**

People, generally, opt to cry in their rooms (facing away from their roommates), in front of Science Center Lecture Hall B, or in their communal showers. We think these are objectively the wrong choices. What is more cathartic than staring at the geese and making eye contact with the Men's Heavyweight coxswain, as you let those tears go? There is a certain anonymity to the River. Somehow you see a hundred people, but never any of your friends. This makes it the perfect place to let it all out. There are also several benches, and your tears can flow right into the Charles (convenient)! Bonus points if it's raining, and you can romanticize your way out of the crisis.

## **Everything, Everywhere, All at Once is a Must See**

The movie won seven awards at the 2023 Oscars for a reason. With a starring cast of Michelle Yeoh, Jamie Lee Curtis, Ke Huy Quan, and Stephanie Hsu ( $\frac{3}{4}$  took home Best Actors awards), *EEAO* (which won Best Picture) immerses viewers into an interdimensional experience, filled with action, chaos, humor, and plenty of plot-twists. Pay attention to all 2 hours and 19 minutes or you might miss something, or everything. From the actors' captivating performances to the special effects and creativity, the film somehow

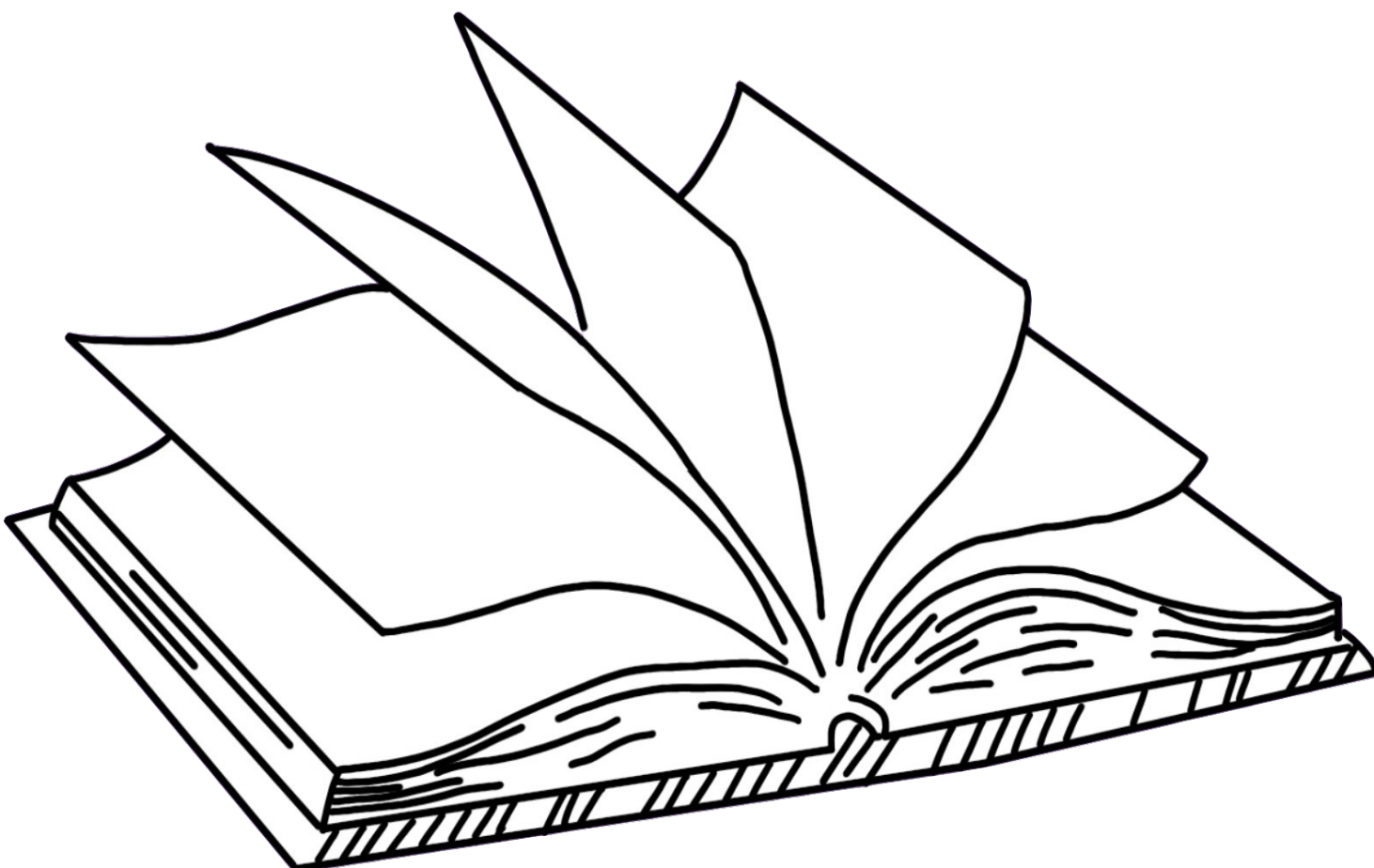
manages to make you laugh, cry, and rage all at the same time. Its creation is important for more reasons than one; not only is the movie extremely entertaining, well-written, and produced, but its predominantly Asian cast follows a trend set by the 2018 film *Crazy Rich Asians*, in which Yeoh was also a part of: a push for Asian representation within movies and television. The film tugs the heart-strings of those watching, who follow the familial dynamics of the Wang family shift, and ultimately, almost crumble. Throughout this journey, expect taxes, hot dogs, and a fight to save the world. If you have not watched the movie already, give it a chance. You will **not** be disappointed.

## **Starbucks (or Dunkin') Egg Bites**

It doesn't matter if the eggs used in the Starbucks Bacon & Gruyère are from a free-range farm or from a suspicious carton of pre-cracked egg liquid, these egg bites are certain to change your morning routine. Essentially just patties of cooked egg, (or egg whites), egg bites can pose as a protein-style breakfast sandwich or as an afternoon snack, packed with questionable chemicals in aesthetic packaging. Not only are they a fun take on traditional scrambled eggs, but they also offer an unpredictable game of Will-This-Gross-Out-My-Friend? Starbucks, in its minimalistic and recognizably pretentious brand, can often get away with throwing egg mixture in a ball and calling it a healthy breakfast. They've even managed to make a *kale and mushroom* option without entirely turning off its loyal fanbase. Yet Starbucks' older, crasser, slightly unkempt sister coffee shop seems to be struggling to keep up with the egg-loaf wave. Dunkin's Bacon and Cheddar Omelet bites, in its peculiar bundt-cake shape, pose no threat to the slick Bacon & Gruyère bites. Though a fair comparison, and an ultimately identical taste, there's something about eating a ball of cooked egg in the shape of a donut that just doesn't cut it. So give the Starbucks Bacon & Gruyère a try. You'll (probably) love it.

*Independent Thoughts is the inaugural culture and lifestyle column, reflected by opinions of those in the Independent. Please contact (editorinchief@college.harvard.edu) if you wish to submit any content.*

*Graphic by El Richards '26*



# INDY SPORTSBOOK: WORKING FOR THE WEEKEND

Highlighting the most exciting things in gambling for your days off.

BY DECLAN BUCKLEY '24 AND MCGAVOCK COOPER '24

**T**hroughout the entirety of *Indy Sportsbook's* (albeit very short) history, we have prided ourselves on our commitment to each issue's theme. Whether we are making puns about love and sex or examining how gambling can fit into the counterculture, we strive to make our degenerate musings a worthy inclusion. For the first unthemed issue of the year, however, the guardrails are off. There is no way to package this week's edition as anything but a pure gambling column, so here is where we think your money should be going this weekend.

The most notable sporting event happening this weekend is undoubtedly the Final Four of March Madness. It has been a historically wild tournament with a #4, two #5, and a #9 seed being the only teams remaining. Yet despite UConn, Miami (FL), San Diego State, and Florida Atlantic busting brackets all the way to the semifinals, our colleague Andrew Christie still gave us an insightful tournament preview. He identified Purdue and Kansas as #1

seeds that could fall early, and correctly predicted the remarkable upsets



by Furman (#13) and Princeton (#15). Andrew is unfortunately not writing this today, so you will have to put your faith back in us.

For future tournaments, the *Indy Sportsbook* wonders why bettors do not just bet on lots of upsets, as they seem to always happen. This year more than most however, as no #1 seed made it to the Elite Eight and no top three seed made it to the Final Four. Three of the remaining teams have never won a national title before.

We are willing to bet that remains true and are counting on 2014 champions UConn to defeat SDSU in a close National Championship. SDSU is favored at -134 in their semifinal against FAU and UConn is a -240 favorite in their game against Miami. Expectations have been defied every round, and these money lines seem abstract at best, but things have to even out at some point.

Perhaps the maddest moment of the month was Princeton advancing to the Sweet 16. On one hand, it was nice to see them beat Yale in the conference championship to take the spot in the tournament. Furthermore, it's always good to show the rest of the country that the Ivy League can compete on the national stage. However, Princeton benefits from this run too much for our tastes; since both Harvard and Princeton recruit from basically the same pool of athletes, this will likely hurt our program for the near future. The *Independent* Urges NCAA boss Charlie Baker to add another tournament bid to the Ivy League.

While it will receive very little attention stateside, there is another major competition occurring on Sunday: the Tour of Flanders.

While we touched on it briefly in last week's column, it deserves a deeper dive. It is the oldest and most popular cycling race in Belgium, and is arguably second to only the Tour de France in prestige worldwide. The 265 kilometer route consists of numerous short, steep climbs up the iconic cobblestone streets of the

Flemish Ardennes. It is on these pitches that the defining moves of the race will occur.

This year, the three main favorites are Mathieu van der Poel (+250), Wout van Aert (+300), and Tadej Pogacar (+350). While another winner is possible, it is extremely likely one of these riders ends the day on top of the podium. At the E3 Saxo Classic—which is a key warm up race for Flanders and features much of the same route—they finished in their own group comfortably ahead of the field, with van Aert winning the sprint for victory. Each of them are superstars of the sport and bring something different to the table.

Van der Poel has the lowest odds for a reason. He is the only former Flanders winner of the three, having done so in both 2020 and 2022. His short-term power and tactical acumen are unmatched by any other rider, and the course suits him very well. He has a history of winning the biggest races and already has one such victory to his name in 2023 with his remarkable performance in Milan-San Remo.

Van Aert is the hometown favorite, and will be desperate to finally add a Flanders win to his resume. He is extremely versatile and would be the favorite if the race came down to a bunch sprint. He is also on the best team in the world, as Jumbo-Visma boast a roster stacked with elite talent. They have been utterly dominant all year and give van Aert a remarkable advantage.

Despite the immense ability of his two rivals, we think Pogacar is the man to pick. In an era of intense specialization, he somehow manages to win the Tour de France and compete in cobbled races like Flanders. In his debut appearance last year he nearly left van der Poel behind on a climb before ultimately being outwitted in the final sprint. If he can get more separation this year he will be almost impossible to catch. We are looking for history to be made.

Declan Buckley '24 ([declanbuckley@college.harvard.edu](mailto:declanbuckley@college.harvard.edu)) and McGavock Cooper '24 ([mcgavockcooper@college.harvard.edu](mailto:mcgavockcooper@college.harvard.edu)) each know a lot more about one of these sports than the other.

Graphic by Seattle Hickey '25

# MENSCH

BY BECCA ACKERMAN '25 AND ANDREW PORTER '25

1	2	3	4	5
6				
7				
8				
9				

## ACROSS

**1** Puzzles like this one

**6** How to serve an Old Fashioned, perhaps

**7** Mopes

**8** Extra

**9** Printer essential

## DOWN

**1** Unpopular adjective

**2** Influence, slangily

**3** When 5Down takes place

**4** 'This is important to me'

**5** A meal without bread

R	E	N	O	T
E	R	V	P	S
D	V	S	S	I
E	C	I	N	O
S	I	N	I	W

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