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The  
Women's Issue

Inside: A Discussion with Professor Alan Dershowitz  
Regarding the Recent Winthrop House Controversy

# The Harvard Independent

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The Indy wants every woman to show her true colors!

Cover design by Natalie Sicher '21

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

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

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## The Side of Justice

*A Discussion with Professor Alan Dershowitz  
Regarding the Recent Winthrop House Controversy*

By JILLY CRONIN &  
EVELYN GRAY

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Over the past few weeks, the Winthrop House Dean, Ron Sullivan, has received major backlash over his decision to join the legal team representing Harvey Weinstein. Since Dean Sullivan has announced that he will represent Weinstein, a student group named “Students for the Removal of Winthrop Dean Sullivan” has led numerous protests. In addition, there has been an incident of vandalism with graffiti demanding that Dean Sullivan step down as Winthrop Faculty Dean. The spray painted messages were written outside the Faculty Deans’ residence where they live with their two children.

Thus far, student voices calling for Dean Sullivan’s removal have predominated, even though only 298 students out of the 6,699 undergraduates at Harvard have signed the petition circulated by the student group (as of March 10, 2019). To better understand the role of a defense attorney, *The Independent* reached out to the renowned civil liberties lawyer and Harvard Law School Felix Frankfurter Professor of Law, Emeritus, Alan Dershowitz.

Professor Dershowitz is widely known for his work in civil rights and civil liberties, comparative and foreign law (particularly Jewish law), and trial practice. Though Professor Dershowitz has received criticism over his recent statements, he remains highly esteemed in the legal realm and has been presented with many accolades for his commitment to human rights including, in 1983, the William O. Douglas First Amendment Award.

Upon hearing the details of the recent

student activism and incident of vandalism, Professor Dershowitz was immediately reminded of his college years – a time when the country was embroiled in debate over Communism and when McCarthyism was at its peak. He observed that if “in those days [a Dean] had represented a communist, [students] would have [made] tremendous efforts to try to remove him, and he probably would have been removed.” He expands on this line of thinking, stating that if “25 years ago they had appointed a gay man or a lesbian woman to be a Dean there would have been students saying ‘we don’t feel safe’ and ‘we don’t feel safe in their presence.’ [...] If 10 years ago they had appointed a Muslim Dean who wore a burka students would have decided ‘we don’t feel safe.’”

Professor Dershowitz pointed out that “we are not talking about Harvey Weinstein” as a source of fear, “we are talking about Ron,” characterizing Dean Sullivan as “the safest guy in the world.”

Professor Dershowitz believes Dean Sullivan’s representation of such an unpopular man offers “a good educational moment.” Professor Dershowitz encouraged students to understand that just because Dean Sullivan, as a mentor in the community, is representing somebody, it does not mean that he endorses the actions with which the client is being charged. Rather, it is a matter of the principle of due process. Dean Sullivan has dedicated his career to ensuring that every person – regardless of race, class, gender, or any other identifier – receives the protections of the Sixth Amendment.

Dean Sullivan has been recognized for

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having secured the release of over 6,000 wrongfully incarcerated individuals – more than anyone in US history – especially through his work in the wake of Hurricane Katrina. His representation of Harvey Weinstein does not represent a break from those values just because Weinstein is unpopular. Rather, it is the mirror image of the same fight for due process and justice for all. These aspects of his work are two sides of the same issue and cannot be separated.

It would be preposterous to suggest that his work be solely reactionary, rather than preemptive. Dean Sullivan is working to guarantee that those who are convicted are punished only for the crimes that they have undeniably committed, and that the punishment is consistent regardless of the background of the accused. Professor Dershowitz specifically asked *The Independent* to note that “the leaders of the campaign at the Harvard Law School to support Ron haven’t been people like me or Larry Tribe. It has been the women on the faculty – Janet Halley, Jeannie Suk, and Betsy Barthel.” He believes that the women at HLS “have been terrific on this issue”.

Professor Dershowitz, though disappointed, was not surprised by some students’ reactions to Dean Sullivan’s legal representation of Weinstein. He stated that, “We live in an age where free speech and due process are subordinate to end results. People don’t care about due process or the presumption of innocence – they know the truth and the truth is that Harvey Weinstein is

## The Side of Justice, continued.

guilty. Anybody who is accused of anything that they don't like is guilty. But that's just not the way the system works.”

Dean Sullivan has proven his commitment to protecting this system and making sure that it is applied to everyone regardless of their background or public image. Only by taking on unpopular or “impossible” cases can he expose flaws in the system as it currently operates and set the precedent of change. Dershowitz concurs, stating that “somebody like Ron who has tenure has to be the one to defend the most unpopular people. If he won't do it, nobody else will. That's why it's so important.”

Professor Dershowitz points to the founding principles of this country and the fact that “our constitutional Founders believed ‘better ten guilty go free than even one innocent be wrongly confined.’ I think most of these students don't believe that. They think it is better for ten innocent people to go to jail than for one potential sex offender to not.”

In regard to the climate review led by Dean Khurana, Professor Dershowitz deemed it “a cowardly reaction” and “a soft form of tyranny.” Dean Sullivan pointed out in his interview with *The New York Times* that never before has a Faculty Dean been subject to a “climate review” amidst controversy.

Professor Dershowitz asked if another service professional would have been similarly crucified. To compare, he posed the hypothetical of a rabbi or priest giving Weinstein a blessing or a sense of worthiness. Or, in the case of an emergency room doctor, “would the students say, ‘Oh no, he should have killed him,’ or, ‘You should have refused to treat him?’” Would there have been call for a climate review then? He thinks not. It is absurd that Dean Sullivan

is being subjected to this type of scrutiny when he has never been accused of any type of misconduct. Sullivan's engagement in the American tradition of due process in no way equates to an endorsement of Weinstein or his alleged crimes. The climate review is a grossly inappropriate response to the situation at hand.

Dean Sullivan's significant experience in the legal system and his impressive record of representing survivors of rape makes him an invaluable resource to students on this campus. He is able to support and advise students who may be unsure if they have a valid legal case or how to go about making it. Dean Sullivan has the ability to answer these questions with a singular level of knowledge and expertise. There simply are no other adults in a similar position on Harvard's campus who have this combination of kindness and respect with a real, actionable competence in the legal realm. He can truly

change outcomes for survivors and has done so time and again. To put it simply, Dean Sullivan is an irreplaceable resource to students because he can help them in ways that others cannot.

To suggest Dean Sullivan's removal from the position of Winthrop House Faculty Dean is an affront to the basic principles of due process in this country. If Harvard believes in its guiding motto of *veritas*, it will stand with Dean Sullivan. Harvard should not allow one of its most beloved faculty members to be bullied for taking seriously his obligations under the Sixth Amendment. Dean Sullivan is a model in his integrity, and Harvard should take note.

*Jilly Cronin '21 (croninj@college.harvard.edu) and Evelyn Gray '21 (evelyngray@college.harvard.edu) stand by their Faculty Dean.*



**Andrew Haimovici '21**

## Spring Forward

*The Fourth Installment of Fashion Advice  
Column for Busy College Students*

By GRACE TWOREK

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**H**ave you ever looked back at one of your favorite memories and for some odd reason been able to remember exactly what you wore that day? And no, I'm not talking your communion, prom, or even wedding, but that one time you went out to dinner for your 13th birthday and you can vividly remember the True Religion, low-rise jeans and Abercrombie sweater you wore. This is one of favorite things about fashion... the ability it has to hold lasting memories in your brain and how you can make connections of your past through a simple memory of what you wore.

For me, spring break is one of my favorite times of the entire year as it withstands as one of the most important

times of the year that my family and I get together. Ever since I was just a baby, we have spent every single spring break in Boca Grande, Florida. Some of you may have heard of it, some of you have not, and some of you will just assume it is the same as Boca Raton, Florida. But, it's not. Boca Grande is one of the most special places to my family and it is a true symbol of old school Florida. And one of my absolute favorite parts of Boca Grande is that it might be one of the only places in the whole universe where you can sport Lilly Pulitzer every day and it is completely acceptable. When you think of Lilly Pulitzer, the first thing that might come to your head is your grandma and what her and her friends wear as they head over for Sunday tea at the country

club, and you're not wrong. But to me, Lilly Pulitzer is much more to me than just a bright, paisley pair of palazzo pants. It is a memory of my mother buying me my very first Lilly dress and me wanting to wear it every single day of my spring break. It connects me to my favorite week of the year spent on the beaches of Boca Grande with my entire family.

I am not here to tell you that Lilly Pulitzer is trending this spring, but to rather get you to think of some fashion staples that you can connect to your favorite memories. Spring fashion is one of the most exciting style transitions of the year as the weather begins to get warmer, the sun gets brighter, and all of a sudden you suddenly have this greater urge to dress a little more stylish for class. This upcoming spring is all about experimenting in your style, stepping out of the box a little. Whether that means incorporating some pastel tones into your wardrobe, rocking a pair of platform sandals, or wanting to test out a wild print, spring style comes down to having fun and making your style match your mood. It is all about individuality this spring and making the most out of your look, according to you. And to me, during the seven days of spring break I will be spending in Boca Grande, Florida I will MOST DEFINITELY be rocking a full fledged, paisley outfit from Lilly Pulitzer.

*Grace Tworek '21 (gracetworek@college.harvard.edu) loves giving fashion advice.*



Isabelle Blair '21

## This Movie Had Nothing to Prove, But it Did it Anyway

*A Captain Marvel Review in Light of  
Recent Events at Harvard*

By ALAYA AYALA

In recent years, the film and entertainment industry has slowly become more diverse as minority populations fight to see representations of their experiences on the big screen. This fight is an important one in a lot of ways, especially since movies and TV shows are probably some of the most consistent exposure to society that the younger generations are getting as they grow up. The more that diversity is shown in a positive light on T.V., the better for marginalized populations.

In the past 20 years or so, Harvard has come a long way in fighting the same battle that the entertainment industry is fighting. It was only in 1999 that Radcliffe and Harvard officially merged, and recently Harvard students have pushed for changes in the campus community that respect the needs of marginalized students. From fighting for free menstrual products in House bathrooms to pushing for mental health destigmatization through CAMHS, to advocating for DACA students and protesting against transgender rights violations, some Harvard students seem to genuinely care about standing up for those that don't have to opportunity or ability to do it for themselves.

It's only fitting, then, for us to take a look at recent films that speak to the goal that so many Harvard students are fighting for, of seeking equal

representation for everyone.

In particular, I want to talk about Captain Marvel. The movie was officially released on March 8th, which was also International Women's Day. Last week the Harvard College Women's Center celebrated Women's Week leading up until Friday, which honestly served to get me even more excited for the film which I had the opportunity to view at a fan event on Thursday.

One particular aspect of the movie that I feel obligated to commend is its timing. Marvel really couldn't have picked a better day to release a movie like this, which essentially boils down to one essential premise:

Two women who were never allowed to fly saved the world in a flight mission that no one will ever hear about.

Of course, the plot of the film was a bit more complicated than that. At times it was predictable, especially when it came to the two end credit scenes. At others, it really took you by surprise through the development of key characters and connections to the MCU at large. However, when you think about it, a lot of the strength of this movie rested on the shoulders of its female characters, both hero and non-hero. This, to me, really speaks to the initial motivation that inspired the Marvel Universe, which was that anyone could be heroic, even without superpowers.

There are several tropes about women that appear in cinema even to this day. They're too emotional, too weak, they lack control. Initially, this film seems to be no different as several of these tropes are consistently thrown in the face of Vers (a.k.a. Captain Marvel a.k.a. Carol Danvers). She's a wild card with too much power and not enough control, and even worse? She's a woman, with emotions. By the end of the film, it is revealed our hero can only win by letting her emotions take over, and letting her passion for what's right fuel her seemingly endless powers into a weapon worthy of protecting the world. Thanos really doesn't know what's coming for him, and if you don't believe a female hero is worthy of that description, you really need to just go see the movie for yourself.

If fans don't go see this movie because of the strides it makes towards giving women representation in the MCU, they should at least see it for the way it moves forward the overarching plot of the Avengers films while also raising questions about previous assumptions about the Marvel Cinematic Universe. There were several unexpected connections to phase one of the MCU that may create plot holes if not addressed in future movies. One in particular has ties to Captain America that had me debating the timeline with my viewing partner for several hours.

The film's special effects and cinematography was incredibly pleasing for me, the average viewer to see. The

## This Movie Had Nothing to Prove, But it Did it Anyway, continued.

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CGI that went into the transformations of the Skrull characters in particular was a bit gag-inducing, but in a good way. It's so organic and realistic and frankly gross-looking that I couldn't take my eyes away. That's on top of the excellent work that went into the costuming for the film's extra-terrestrial characters and the set design that yanked the audience straight back into the 1990s.

The set up really was fun to watch, with 90s technology and style oozing from the tiny details that went into the sets for the scenes that took place on Earth. I'm talking about an actual Blockbuster store being a crash-site, payphones being wired with alien tech, and having one of the most intense scenes in the movie build up suspense because a dial-up computer

took forever to load. It's incredibly entertaining to watch and nostalgic for anyone who was even a little sentient from the late 80s to the early 2000s.

Stan Lee once said that "If kids of all types can identify with our heroes, it's the most gratifying thing I can think of." This movie certainly works toward that aim by finally giving a woman the lead role in an MCU film, inviting women from every background to feel like the MCU wants to tribute to their experiences too. It's no wonder that in this film, that is diverse for many reasons, the Stan Lee cameo features the beloved creator of the Marvel Universe as himself, grinning broadly at Captain Marvel. For the fans that care, the tribute to Stan Lee in this film got me a little teary eyed, but if I'm being fair, it didn't get me emotional the way that the Once Upon a Deadpool

tribute did.

So is a film that's genuinely entertaining, well done in respects to effects and cinematography, inherently feminist and all about further diversifying the MCU while connecting the dots for the Avengers movies worth seeing? I would definitely say so, but if that isn't enough for the Marvel Fanboys, there is one thing I'd like to leave off with.

You'll really just have to watch the movie to see if you get the "-ucker" we've been waiting for ever since "Mother F-" at the end of Infinity War.

*Alaya Ayala '21 (alaya\_ayala@college.harvard.edu) really enjoyed watching Carol Danvers kick ass during this movie.*



CAPTAIN  
MARVEL

Natalie Sicher '21

# INDY ARTS

## Baby I'm smokin' a cigarette

### *A Short Story*

By ANONYMOUS

The text glows on the screen of your phone, lighting up the dark bedroom. It's midnight—well past your bedtime before morning practice. She told you after the third Last Cigarette that this was it. She told you that she was finally ready on her own, finally ready to start good habits and be an adult.

The thing about Lennon is that she makes a lot of promises. Most promises are well-meaning and hopeful, but empty. Other promises come with a catch: after next week I'll do it, or only if things go this way. Last week she told you that she'd take you to dinner and a movie on Wednesday and you researched every movie on Rotten Tomatoes and picked a cute spot to grab sandwiches before it started. On Wednesday she told you that she had to meet with a professor. It doesn't bother you that she's busy or that she is bad at remembering her schedule. It bothers you that recently you can't rely on anything she says.

You imagine her standing on a street corner with her bummed cigarette, her lips pursed into a pout and her hand on her hip. She takes a drag, her slender fingers holding it tenderly and casually. When she inhales the smoke, the lines around her full eyebrows relax, eyes roll back into their lids, lips turn to a smirk. Slowly, Lennon breathes the smoke into the air in front of her. She smokes like she fucks: deliberately, skillfully, oozing confidence. You hate that it's attractive. You think about the people around her who double-take as they pass her in the street. The pretty girl wearing all black down to her Docs. Of course there's a cig in her mouth.

You turn over to face the wall, eyes open. The text followed a stream of others sent by her drunken fingers and received by your sober eyes. Lennon is upset and worried. She's drunk and probably high too. But she lied. Again. Eyes closing, you fall asleep with frustration burning slowly in your stomach.

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A month ago you read the first poem she ever wrote about you. Black pen on white paper—Lennon never uses blue. Scrawled

words in short lines. Stanzas creating the story you forgot. It was early on, when you were still nervous to kiss her in public. Lennon was lingering before her walk back home, her eyes pinned on you and her fingers playing with the edge of your sweater. She pulled out a cigarette and lit it up. You pulled back and inhaled. Mind spinning. She smokes? She smokes. She makes you weak, she makes you laugh, she makes you think, but she makes you scared out of your mind.

As you walk away your fingers touched the ticket inside your pocket for a train to Philly next week. Poppy is dying—he's close to his 90th birthday and you're going to his party. Your heart doesn't know yet that he'll pass on Monday, You'll never get to tell him about your classes, you never sent him that email that you meant to send. You never told him about Lennon. He died thinking you're straight.

The poem is beautiful and you hate that you love it. She's addicted and she needs it—but it's not the nicotine she wants. When she tells you she chain smokes and listens to Odis Redding as she writes about you, you ask yourself if dating you makes her want to smoke.

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Lennon calls you the next morning, her breath slow and steady through the phone as she lays in her bed hungover. Does she even remember the cigarette? You can't feel your anger, but your sadness seeps into your lungs. You breathe deeply. You hold the tears in. You won't ask her why. You know she doesn't get it.

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When you're lying next to her in bed, Lennon's fingers trace the curve from your ribs to your hips, tiptoeing across your skin. Fingers become a hand, ribs rise as the hand moves across your stomach. When she touches you your skin comes alive, goosebumps standing in attention to every stroke of her fingers. Skin on soft skin, bodies turn into one breath—inhalation, exhale, blood filling veins that scream for the drug of choice.

You lay with your eyes searching the ceiling, your heart pounds as you try to slow the pace

of the air leaving your lips. Lennon swings her leg over yours, her head rising with your chest. When she exhales it tickles your neck. When she looks at you it's hard to look back.

One long second. One more inhale—it catches in your throat.

"I can't ask you to quit smoking. But I can't be with you if you do."

Your mouth opens and the words run out. You tell her about your grandpa who died because he couldn't breathe. After 50 years the cigarettes burned down and the emphysema stayed. You tell her about alcohol. You tell her as you've told her before that your dad is an addict. This time, you tell her about your mom. How she has lived with the pain of addiction every day, how she stood by your dad until it just about broke her. You tell her about the genetics. The addiction in your blood and the compulsion in your brain. You tell her you're scared.

She listens. She breathes. She looks at your eyes—they are filling with the first tears they've shed since Poppy passed. Fingers grasp yours and her body inches closer and she's holding you.

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The next night, Lennon changes into your t-shirt before climbing into bed. When she lifts her blouse up, her starfish tattoo is covered by a tiny tan patch. When she slides in next to you she grins. Her lips meet yours in a lingering kiss. When they part, you taste her chapstick. When her head is under yours, her hair smells like clean shampoo. When her hand meets yours you hold out your pinky. Eyes wide she promises with hers, the kiss of the thumb sealing it.

When you put your head back on the pillow, you pull air into your lungs as deep it'll go. Inhale. Exhale. You breathe as one.

## For Your Sake

*A Poem*

By JOSE ESPINEL

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For your sake,  
Child of present Troubles,  
Those - from kind intent refracted,  
An aberration or malpractice of  
That impulse to live,  
I wish you would know this:

That in the parent's absence peace persists  
Pressed as blissful comfort into lifeless things;  
The afternoon's warmth,  
The melody's trill,  
The lambent voice's call  
Communing heartfelt dreams.

That where shields have sounded  
Hate's telltale call  
Marking souls withered by  
A brutish scornful root -  
Some orchards since sown  
Nest warblers who sing  
Without fear of the blue-jay.

That Time, the passive fellow  
Who inherited his appointment -  
Is disinclined to catch spears:  
So falls to us this thankless post.  
Uneasy are we, and question  
Whether mortal hands ought -  
Or can - shape mortal lives.

That the answer is told  
At close of day,  
When with curtains drawn  
And scripts run through,  
Nothing remains but lonesome review:  
And in dreams we meet our past  
And wish to dream again!

*Jose Espinel '20 (espinel@college.harvard.edu) writes poetry for the Indy.*

## Jumping into the Record Books

*Simi leaps up a storm at the Indoor Championships in Birmingham, AL*

By ELIZABETH GUMMER

Simi Fajemisin took down both competitors and records as she hopped, skipped, and jumped her way to the NCAA Indoor Championships at Birmingham CrossPlex in Birmingham, Alabama this Saturday. The Oxford native triple jumper joined the Crimson team in 2016 and has been crushing records since her arrival. Originally a long jumper, Fajemisin had never focused on the triple jump before coming to Harvard.

In her first season as a triple jumper, Simi took down a 16 year old record with a jump of 42' 6.25" at the Ivy League Indoor Championships, earning her a second place finish. At the same meet, Fajemisin jumped 19' 11.75" in the long jump to take down her second record of the day, and with it claiming another silver medal. In her outdoor season Fajemisin jumped 20' 2.25" in the long jump, which would have been another record shattered had her teammate not jumped a 20' 7" in the same meet. Outdoors, Fajemisin was Ivy League champion in the triple jump.

Sophomore season brought the same success to Simi. Again bringing the heat for the Ivy League Indoor Championships, Fajemisin jumped 43' 0.25" in the triple jump, this time taking gold as well as improving her own record. Missing the NCAA championship by

less than an inch, Fajemisin went into the outdoor season hungry for victory. She again earned gold outdoors at the Championship with a jump of 42' 8". Fajemisin went on to qualify for the NCAA Outdoor Championships where she jumped against the nations best.

Fajemisin began this season with her farthest opening jump in her career thus far, setting her on a path for success. Never placing below 3rd place in any meet of her indoor season, Fajemisin was ready to fight for a back to back title as Ivy League Champion. With a jump of 43' 6.5", she broke her own record, took gold, and qualified for the NCAA Indoor Championship for the first time in her career.

Simi was the sole representative of the Harvard Women's Track and Field Team in Alabama this weekend. Though her teammates were unable to be at her side cheering her on, they watched live from Lowell House, cheering loudly for their triple jumping teammate.

Fajemisin jumped a solid 41' 11.25" to place 14th amongst an incredibly competitive field of athletes. Her finish earned her the title of second-team All-American. Outdoor season begins for Fajemisin March 22nd at Rice University with the Victor Lopez Invitational Meet.

*Elizabeth Gummer '21  
(elizabethgummer@college.harvard.edu)  
looks forward to seeing what Fajemisin has  
coming outdoor season.*

## Courtside Reflection

*A Spotlight on Women's Basketball Captain  
Madeline Raster*

By ELIZABETH GUMMER

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Senior Basketball Captain Madeline Raster took to the court at Lavietes Pavilion for her last home game as a Harvard athlete. For seniors, their final home game is deemed Senior Night, and the matchup featured a starting lineup highlighting Raster and her 3 other senior classmates. Playing for 31 minutes of the 40 minute game, Raster scored a double-digit 14 points, sinking two 3-pointers and recorded 11 rebounds.

Raster's career began in her hometown of South Bend, Indiana, where she joined a team in the 5th grade. Raster's first years on the court were coached by her mother and idol, a former player at Saint Mary's College. Raster remembers how she loved the way her teammates looked up to her mother in the same way she did, and how she always wanted to be just like her mother.

A starting guard all 4 years of her high school career at St. Josephs, Raster was named an Indiana All-Star, and twice named first team All-Conference. The next step was to find an NCAA team where she could continue. As second oldest in a family of seven children, finding a team that felt like family was top priority for the graduating senior when looking for a team to call home. Raster notes that one of her motivating

factors for choosing Harvard was the head coach Kathy Delaney-Smith, who has been with the team since 1982 and was known by Raster to be an incredible leader for women. Raster shared that she felt empowered to be a part of the culture Delaney-Smith had built, as she had spent her entire career fighting for equality.

The Harvard Crimson welcomed Raster to the class of 2019 where she was played in the starting lineup 25 of the 28 games in her Freshman season. As a sophomore, Raster started for all 30 of the games played by the Crimson. A force to be reckoned with, Raster's teammates saw in her a quality that could make for a fearless leader.

Elected co-captain alongside Kirby Porter ('19), Raster set out for a 2 year captainship of the Women's team. The newly elected captain said she remembered feeling somewhat overwhelmed by the prospect of guiding her team through vocal leadership, a task she was initially uncomfortable with. Elected again for her senior season alongside Sydney Skinner ('19), Raster reflected on the growth she has seen within herself due to her captain position. The role forced her out of her comfort zone, and helped her contribute to her team in a new way. Raster expressed that she feels "so

blessed to have the opportunity to lead an incredible group of women who inspire and push [her] daily" and that "It has been a wonderful blessing to be a member of this team and [to] learn from everyone in the program".

Raster will play in her last Ivy League Tournament March 16-17, which will take place at John J. Lee Amphitheater in New Haven, the home of the Yale Bulldogs.

*Elizabeth Gummer '21  
(elizabethgummer@college.harvard.edu)  
wishes the women luck at the tournament  
this weekend.*

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# the independent



## Anywhere but Cambridge

By FRANCESCA CORNERO