

Art exhibition by UConn seniors on display

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Senior art pieces from the University of Connecticut's Bachelor of Fine Arts program are on display in the UConn Art Building from April 19 to April 26 for the 2024 BFA Senior Exhibition. The final projects are on display for viewers to explore and interact with throughout the week.

The exhibition held an opening reception on Friday, April 19, from 6 to 8 p.m. The exhibition will remain open to members of the public from 10 a.m. to 4 p.m. from Monday to Friday.

A letter of invitation to the public from the Bachelor of Fine Arts program said that the department was excited to once again be able to share the graduating seniors' art in person.

"Though diverse in subject matter and chosen media, the exhibition is unified through the dedication and passion we share for our respective studio practices," the letter said.

The senior projects take on a variety of mediums, including woodcutting, virtual reality and textiles. The exhibition also includes multiple projects in book form, exploring themes such as human features, growing up bicultural and feminism.

In addition to the displays, some of the artists had copies of their graphic stories available for attendees. There were also business cards of the artists for anyone interested in further exploring their works.

The opening reception was attended by many students, profes-

sors and family and friends of the senior artists. Grace Kennedy, one of the artists featured in the exhibition, said that she was happy to see all the public support for the arts.

Another featured artist, Caroline Strapp, created a book exploring feminism and her personal relationship to it as her art piece. Strapp said she was pleasantly surprised by the way people fully engaged with the pieces.

"It's something I put a lot of time and effort into, so it's really rewarding to see how much people actually care," Strapp said.

Senior artist McKenna Gagnon said that their professors were very helpful in ensuring that each artist could make the most of the space the seniors were sharing in the exhibition.

"Especially being in a space where we're all sharing one thing, it's kind of hard, and I think they did a really good job of making sure that everyone had space to show their work, and everyone's really happy," Gagnon said.

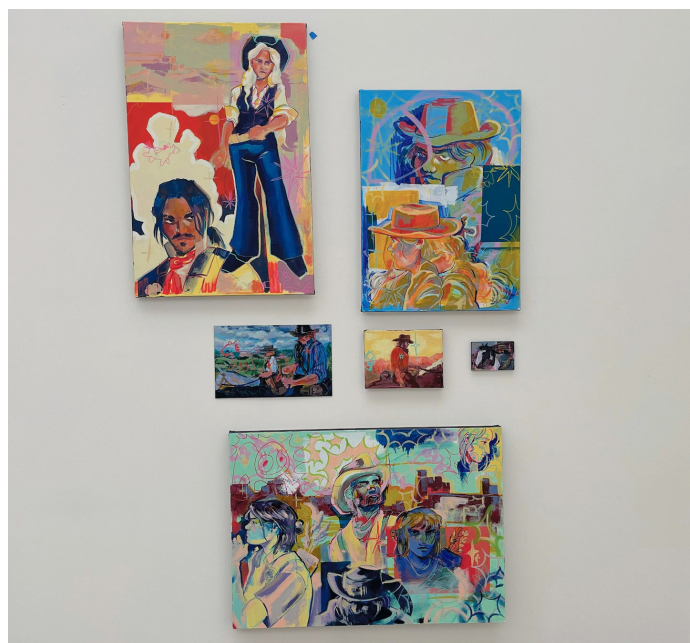
Strapp said that it meant a lot to the artists to see fellow artists and members of the public exploring their art at the exhibition.

"I think it's awesome to see so many people here," Strapp said. "A lot of times, it feels like the art department is sort of its own little unit operating on its own little UConn island, but when we get to have a show like this, it's really nice to see people come out and appreciate our work."

The exhibition is at 830 Bolton Rd in Storrs, CT. The art can also be viewed on the UConn BFA Exhibition Instagram for those who cannot make it to the exhibition in person.



Eight-semester fine arts student Van Nguyen displays her senior project titled "Saigon oi" at the School of Fine Arts exhibition on Friday, April 19, 2024. UConn SFA hosts an exhibition each for seniors to showcase their projects. PHOTO BY VAN NGUYEN, ARTIST EDITOR/THE DAILY CAMPUS



Eighth-semester fine arts student Haleigh Schmidt displays her senior project titled "You'll See It When You Know It" at the School of Fine Arts exhibition on Friday, April 19, 2024. Schmidt's inspiration came from video game worlds and characters. PHOTO BY HALEIGH SCHMIDT, ASSOCIATE ARTIST EDITOR/THE DAILY CAMPUS

The muddiest tournament of the year made its way back to Storrs

by Molly Moriarty | CAMPUS CORRESPONDENT | SHE/HER/HERS | molly.moriarty@uconn.edu



UConn's Student Alumni Association and UConn Recreation hosts their annual Oozeball tournament in Storrs, Conn. on Saturday, April 20, 2024. This is the 41st year that the school has celebrated this tradition. PHOTO BY EMMA MEIDINGER, GRAB PHOTOGRAPHER/THE DAILY CAMPUS

On Saturday, April 20, the most intense tournament of the year made its way back to campus. No, not March Madness, but the 41st annual Oozeball Tournament. Hundreds of teams competed to be 'Masters of Ooze' but only one team, 'The Bidet Boys,' came out on top.

Oozeball, which was first started by the UConn Student Alumni Association (SAA) in 1984, has been a favorite tradition amongst the student body. It's a competitive volleyball tournament that can get a little messy as it is played in muddy fields rather than sandy beaches.

For the past number of years SAA, the Alumni Association, and UConn Recre-

ation have teamed up to make this event possible. Each year, SAA decides on the theme for the tournament, and this year it was Barbie.

The day was filled with determined Barbies and Kens who fought valiantly to take home the coveted first place trophy. This year, over 304 teams made up of students, staff and alumni came together to compete.

The Championship Match came down to two teams: 'Muddy Buddies 1' and 'The Bidet Boys'. What was once thick mud at the beginning of the day, had turned into murky water that splashed everywhere during the final match.

With an unlimited amount of time on the clock, the first team

to reach 25 points would be the one to take the grand prize. The points seemed never-ending as these Kens were determined to win each one, refusing to let the volleyball hit the water. After hours of playing through blood, sweat and mud, 'The Bidet Boys' rose from the ashes and took home the most sought-after award in collegiate sport.

Liam Wilson, an eighth-semester mechanical engineering major and member of 'The Bidet Boys,' was proud of his team following the win.

"It was a great performance by the team, Oozeball is really fun... A lot of hard work went into it... we didn't practice but it was a great team effort all around, a fun environment, and we're real-

ly looking forward to the prizes and whatnot," said Wilson.

Another team member, Ryan Zimmerman, an eighth-semester actuarial science major, was at a loss for words. He only had to say, "I feel great...I feel like we earned it."

Robin O'Brien, the Assistant Program Director of UConn Recreation, had been hard at work for months to make sure the event ran smoothly. She was very happy with how the day ended.

"I have to say I am glad it's over, it's a very long day and it started out cold and wet and rainy, but it was a great day... The sun came out for about an hour at the end of the day and dried some things out, so all in all another good Oozeball," O'Brien said.

UConn Give and Go

to collect donations for community organizations

by Sara Bedigian | STAFF WRITER
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University of Connecticut Give and Go will provide students moving out with an easy and accessible way to donate the items they no longer need.

Students can drop off items they were planning on throwing out to collection spots, located in all the residential hall areas from May 1-4 from 9 a.m. to 5 p.m. Off campus students can drop off their donations at the Ratcliffe Hicks Arena, located off Storrs Road at the same time. A map of all drop off locations can be found on their website.

Community Outreach has hosted Give and Go each year since it began in 2009 until the COVID-19 pandemic as a part of a campus wide effort to increase institutional sustainability initiatives. This year, the program returns following a couple years off, and will continue to divert waste from landfills and provide community organizations with donations they need.

Sydney Seldon, a junior majoring in environmental science and sustainable communities, decided to bring back the initiative this year, becoming the program director. Seldon said about 300 volunteers are needed to assist with donation collection, sorting and other tasks, and anyone is welcome to sign up to volunteer.

"This is a massive effort with collecting donations from across campus, and sorting new donations, it takes a village, so yes we are actively recruiting volunteers," she said.

Seldon said anyone can volunteer whether it be students, faculty and community members. Volunteers can sign up to work as collectors, who will be stationed at the locations to help students bring items to the tents, or sorters at the Ratcliffe Hicks arena to organize donations by category. Volunteers can also work to set up the equipment at the beginning of the day and disassemble the tents and signs at the end of the day.

In 2018, UConn students donated 5,423.15 lbs. of goods to local community agencies. This year, Seldon said she hopes to get as many people involved as possible.

"The goal this year is to just get it on people's minds again and to reinstate into campus culture again," Seldon said.

This year's community partners include Opportunity Works, Covenant Soup Kitchen, Windham Area Interfaith Ministry, Journey Home, Midnight Run and Holy Family Home and Shelter.

"A big intention of this was at the end of the year, so many valuable items are thrown out for so many reasons, [whether it be], students live out of state and can't ship them back or students are moving somewhere else," Seldon said.

Seldon said it is a great opportunity to refurbish valuable items that would have been thrown away in dumpsters as thousands of students clean out their dorms and apartments for the summer.

All items must be clean, functional and in good condition to be donated, according to the website. Items such as clothes, rugs, bedding, towels, storage containers, chairs, microwaves, mini refrigerators and other household items will be accepted. Smaller items such as nonperishable food, office supplies, toiletries and other cleaning supplies will also be accepted. A full list of acceptable items can be found on their website.

Seldon said anyone in the UConn community can donate items, including students, staff, faculty and community members.

"We are hoping that Give and Go gets folks thinking about where their items are going and the lifecycle of those items as well," Seldon said.

Any questions about donating or volunteering can be directed to uconn.co.giveandgo@gmail.com.

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World's smallest basketball created in the basketball capital of the world

by **Pierce Colfer**
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The University of Connecticut's men's basketball team set a record this year by winning every game by a margin of 14 points during the March Madness season, but they weren't the only group setting a basketball record. UConn's Materials Science and Engineering group, led by department head Bryan Huey, created the world's smallest basketball, measuring five micrometers in width, and only five nanometers in depth.

Using an Atomic Force Microscope, Huey and his department carved UConn's logo and a basketball into a crystalline substrate. Normally, AFMs are designed to barely interact with samples to prevent any damage, and generally just measures properties of a material, such as how hard the material is or whether it's conducting or insulating. However, Huey said

in an online interview how UConn's MSE group "turned that on its head."

"We literally dig into samples with an ultrafine tip that is integral to how these microscopes work. That tip is 1000

UConn's Materials Science and Engineering group, led by department head Bryan Huey, created the world's smallest basketball, measuring five micrometers in width, and only five nanometers in depth.

times sharper than a pinpoint. This allows us to study extremely small features, or, relatively uniquely here in [the Science 1 Research Cen-

ter], we can also mill out super fine structures," Huey said. "Even more remarkable—really the big advance here—is that we control the depth to around one nanometer. That's literally just a few layers of atoms."

Their inspiration for carving out a basketball was very simple.

"It was all for fun," Huey said. "How could we not be inspired by our amazing women's and men's basketball teams? Plus, in the research community that works with imaging and patterning, it's pretty much obligatory to use your own technique to fabricate your university's logo. Isn't the basketball our logo...? Maybe it should be..."

The AFM technology that UConn's MSE group uses has various scientific many different applications in the field of science. Using a method called "Tomographic AFM," they use the ultrafine tip to shave layers off of objects, and then measure the properties of each layer and use it to build a three-dimensional map. This

technology has been used to decide on materials for future solar cells, integrated circuits, magnetic field sensors, data storage and more.

"We literally dig into samples with an ultrafine tip that is integral to how these microscopes work... This allows us to study extremely small features, or, relatively uniquely here in [the Science 1 Research Center], we can also mill out super fine structures."

BRYAN HUEY
MATERIALS SCIENCE AND
ENGINEERING DEPARTMENT HEAD

At the moment, Huey is looking toward how AFM technol-

ogy can help the semiconductor industry in the future.

"There's an inexorable march towards smaller and more efficient devices, so materials researchers are always asking questions about current, and newly invented materials, like how do we fabricate features that are so small? How do we even measure their properties when they're that small? Will their properties remain the same—even after 5 or 10 more years of continued pressure to shrink further?" Huey asked. "Usually they get worse, though certain aspects should improve—typically becoming more energy efficient. Sometimes totally different properties emerge too, like quantum effects. We're well positioned to contribute to a lot of this kind of work."

Although these techniques are primarily used at UConn, there are over 30,000 AFM systems in the world. Huey said that the methods that UConn's MSE group utilizes could be extended to other systems and organizations, and that he's "excited to see what other creative scientists and engineers do with it."

THE DAILY CAMPUS SUDOKU

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This week in:

This Week in History

(April 21 - April 27)

by Benjamin Lassy | LIFE EDITOR | HE/HIM/HIS | benjamin.lassy@uconn.edu

Hello, and welcome back to This Week in History! As strange as it may sound, writing This Week in History has become somewhat of a diary for me. Looking back at all the weekly entries, I remember finding the space over each weekend to sit down and write something about some cool little tidbit of history. This week, I want to reminisce about the history of this column, and my time writing for it.

Like previous This Week in History writer Gino Giansanti and those before him, this column has proven to be an escape, a nice little detour into the realm of history, which — believe it or not — is quite a comforting journey. Let's look at some old entries in this column.

This Week in History, on Sunday, April 22, 2019, Seamus McKeever's "This Week in History: 4/22/19-4/26/19" was published in The Daily Campus. While not the first issue in This Week in History — which as far as I can tell has roots as early as 2018 — it was written with a similar intent. Listen to this opening line,

"This week in history, we will see the anniversaries of several important events that helped shape the world we live in."

That's what lies at the heart of this column, and history itself. It takes time and some willpower to thrift through all the minutiae of history — the little details that really aren't on most people's minds but undoubtedly shape how they may think or act. McKeever's choice of events to cover was varied and well-organized. McKeever depicts the Red Army's final assault on Berlin from April 23, 1945. It's a great description of perhaps history's greatest race: Who could reach Berlin first?

McKeever went on to cover the first YouTube video and the Easter Rising in 1916. It's strange to think that the article was published five years ago. Did McKeever spend his Sunday like me, devoting a chunk of time to finding some fascinating history? How different was the campus back then? Of course, it wasn't that long ago, but consider that COVID-19 would come to the United States almost a year later. In five years,

what may change that we can't foresee?

A year later, This Week in History's author Gino Giansanti wrote and published "This Week In History: April 20 - 24" — can you see why I sometimes add in unique titles? I still keep the dates unchanged, but of course, having two articles of the exact same name can be a bit confusing even if they're years apart.

By April 2020, the looming threat of COVID-19 had become a reality, and Giansanti prefaced his article: "This week in history, we'll travel around the world to celebrate some of the brightest moments, figures and places in human history ... something I'm afraid we're all in desperate need of."

Doesn't that feel eerie to read now? It was only four years ago, but Gino retreated to This Week in History while the pandemic developed around him, presumably he found the same comfort in writing it that I do now. At that time, I was a junior in high school learning from isolation; though not published

anywhere, my COVID-19 pastime was the same: learning history.

In 2021, Giansanti — in two beautifully written articles — covered history from the American Revolution to World War II. He dove deep into both topics rather than running through a list of bullet points — a style I imitate today.

A year later, Giansanti wrote his final coverage of This Week in History for the second to last week of April, he covered history from the Tiananmen Square protests to the history of Earth Day. By this point, Giansanti truly mastered the art of a weekly history column.

Finally, we come to my first coverage of this week in This Week in

History. Certainly, in line with all the writers before me, I took some time on my Sunday to write about tanks, wars, scientists discovering solar panels and mysteries in Beethoven's "Für Elise."

So, as I take a break over the summer — there won't be another column entry until next fall — I want to share how grateful I am to have this little retreat, this series of diary-like entries that describe my journey at UConn alongside the history of our world. I'll be returning next year, so don't fret; This Week in History goes on. Yet, I can't help but wonder how many more weekends I'll have the joy of dreaming of some timely history for an hour or two...



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The Long Weekend:

'Annie Hall,' 'Curb Your Enthusiasm' and 'Black on Both Sides'

by Xander Serrano | CAMPUS CORRESPONDENT | HE/HIM/HIS | alexander.serrano@uconn.edu

As a senior, the end of my time here at UConn is approaching. Time has flown by, and looking back at how you arrived on the campus four years ago might feel weird. No matter what spot you are in, worried about not landing a job once you graduate or starting one and moving into the "real world," know that you will be okay. Here is a quote from one of the all-time great movies "Ferris Bueller's Day Off," "Life moves pretty fast. If you don't stop and look around once in a while, you could miss it."

The Movie: 'Annie Hall'

Heading back to 1970s cinema, here is Woody Allen's 1977 comedy-drama "Annie Hall." The film follows the up-and-down relationship between comedian Alvy Singer (Woody Allen) and nightclub singer Annie Hall (Diane Keaton). For any aspiring comedy writers out there, watching any of Allen's body of work like "Sleeper," "Bullets

Over Broadway," or "Manhattan" is a free masterclass in writing from a legendary artist in cinema. The audience could relate to the characters in the film because of Woody Allen and his writing partner, Marshall Brickman. The movie includes love, loneliness, insecurity and a rollercoaster of relationships. "Annie Hall" has impacted cinema,

especially comedy, with rich dialogue, witty remarks and style. Allen showcases filmmaking tricks, including splitting up the screen, adding subtitles showing the characters' internal dialogue, and characters breaking the fourth wall. The film won an Oscar for best picture, actress, director, and screenplay for Woody Allen and Marshall Brickman.

One of the most brilliant television shows, "Curb Your Enthusiasm," is comedic brilliance. It's one of those shows you watch on Sunday mornings when you can't leave the bed. The show follows the main character, Larry David, through everyday life problems.

David costars with Cheryl Hines, Jeff Garlin, Susie Esman, and J.B. Smoove, the show is famous for its improvisation, with each of the episode's plots constructed by the show's creator, Larry David. The show is in its last season after a 23-year run and airs every Sunday on

HBO Max. The jokes in "Curb" are edgy, which allows for great humor and makes David untouchable for viewers who may want to complain. It is one of the most iconic shows in television history and is on the Mount Rushmore of HBO hits and comedy entertainment.

The Show: 'Curb Your Enthusiasm'

The Album: 'Black on Both Sides'

One of the most influential rap albums of the 1990s, Mos Def, teamed up with producer Talib Kweli and dropped the 1999 album "Black on Both Sides." Mos Def fills the album with eclectic, showcasing his slick wordplay and rhythm. There

are the sounds of pop, funk, rap, and even hardcore rock 'n roll, with the album's centerpiece on the album titled "Rock N Roll." Mos Def addresses socio-political issues in every track, plays multiple instruments, and sings on a few songs like "Climb" and

"Umi Says." If you are a fan of laidback beats, then give "Black on Both Sides" a shuffle for these sunny day sidewalk strolls.

The works of Larry David, Woody Allen, and Mos Def - I could have recommended a Barbra Streisand album.

As my last article for The Daily Campus, I want to let readers know how much this organization has changed my life and improved my writing abilities. I stumbled into The Daily Campus, not knowing much about anything, and wrote about Golf for a few weeks (don't rush to read those). Now, I have my own column and leave this school with a body of work for The Daily Campus that I am proud of. Thanks to the editors for letting me find my writing voice and not setting too many constraints on ideas and words. For any underclassmen who are taking a break from TikTok or YikYak to read this — I'll leave you with something I wish I had known four years ago, it's cliché and what you have heard on your tours through campus. There are so many opportunities here to get better at whatever craft you enjoy — take advantage of them. Create relationships with the professors you like, surround yourself with like-minded people, and do not listen to anybody who might put down your dreams. But, at the end of the day, you have to put in the work. Remember, "A jack of all trades, master of none, though often, better than a master of one."

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'The Tortured Poets Department' is poetic and nowhere near torturous

by Raquel Montelindo | MANAGING EDITOR | SHE/HER/HERS | raquel.montelindo@uconn.edu

Picture this: Swifties are gearing up for the release of "Reputation (Taylor's Version)." The grids on Taylor Swift's Instagram are lined up. A black-and-white theme keeps appearing on her feed and her outfits. The Empire State Building posted on Instagram and X (formerly Twitter) alluding to the release of the highly anticipated album.

Sike! It's not "Reputation (Taylor's Version)," it's "The Tortured Poets Department." A brand-new album that Swift teased with the note, "All's fair in love and poetry. Sincerely, The Chairman of The Tortured Poets Department." This album is a new theme for Swift — moving away from the pop tones of *Midnights* and her recent releases, "Speak Now TV" and "1989 TV."

Swift announced the release of the new album on Feb. 4, 2024, at the Grammys. I discovered the announcement while at work at The Daily Campus. I was shocked to discover that it was not *Reputation*, but a new album.

I've been excited about this album since the news dropped that it would be released in April. I was even more excited when Swift announced the features on the album: Florence the Machine and Post Malone — two artists I enjoy and was thrilled to see how their parts unfolded.

"The Tortured Poets Department" highlights Swift's powerful lyricism.

"The Tortured Poets Department" opens with a feature from Post Malone on the track "Fortnight." It was not the vibe I was expecting, but still a good start to the album. Malone has been branching off into different genres a lot this year as he collaborated with Noah Kahan on another version of "Dial Drunk," which is phenomenal. This branching out is a side of his discography that I really enjoy.

In contrast, the second song, "The Tortured Poets Department," was exactly what I expected. The song has a softer, moodier quality and the emotional lyrics Swift is famous for. I particularly enjoyed the chorus when she sings, "Who's gonna hold you like me?" It also has one of the most heart-wrenching lyrics on the album, "At dinner, you take my ring off my middle finger and put it on the one people put wedding rings on, and that's the closest I've come to my heart exploding."

The album moves into pieces like, "So Long, London" and "Down Bad." Seeing "So Long, London" on the track list made

me immediately think of "London Boy." A track on "Lover," "London Boy" is all about her meeting a, you guessed it, London boy and falling in love with him. This track tells the story of how that relationship ended.

It has some of Swift's most heartbreaking lyrics, such as "You swore that you loved me but where were the clues? I died on the alter waiting for the proof" and "For so long London / Stitches undone / Two graves, one gun / I'll find someone." This song is slowly becoming a favorite of mine.

"Down Bad" and "I Can Fix Him" illustrate Swift's ability to include relatable lyrics in her music. Almost every person has been "down bad" for someone or thinks that they can fix the toxic "situationship" they're in. Swift capitalizes on those shared experiences and crafts absolute bops for people in those situations.

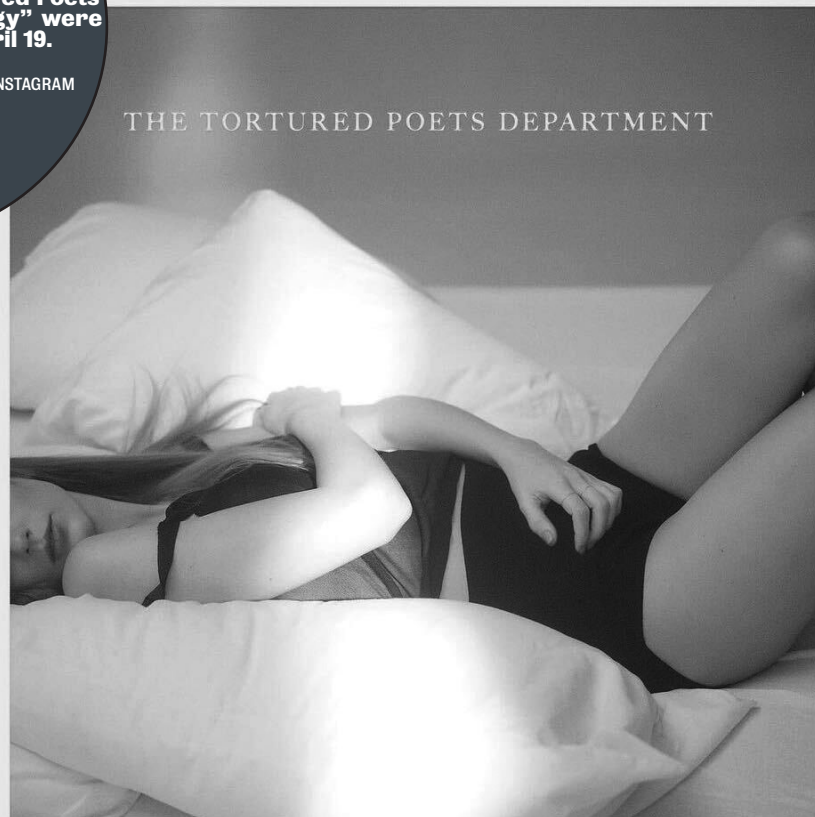
Florence the Machine's feature on "Florida!!!" combines two of my favorite artists in an awesome collab. "Florida!!!" meshes Swift's lyrics with Florence and the Machine's powerful vocals and ballad style. "Florida!!!" highlights a common theme on this album. Swift leans into her lower register and crafts stellar alto ballads to juxtapose the higher keys of many of her choruses. This experience can be seen in "Fresh Out the Slammer," "Who's Afraid of Little Old Me" and "The Smallest Man That Ever Lived" as well.

"Who's Afraid of Little Old Me?" is another stellar addition to this album. Swift uses her lower register and famous belt in haunting ways. Hearing this song for the first time sent shivers down my spine — particularly when she sings the chorus, "So I leap from the gallows and I levitate down your street / Crash the party like a record scratch as I scream / 'Who's afraid of little old me?' / You should be." This song encompasses Swift's experiences of being ostracized and hunted by the public and her pain is clear in this song. You can't help but feel her rage and take it on as your own. This track also calls back to the vibes of "Reputation," where Swift calls out all the adversity she faces and stops caring what people think.

Swift continues to showcase those dark emotions in "The Smallest Man That Ever Lived." Upon the first listen, it wasn't my favorite; but after a few more replays, it has easily become one of my favorites on the album. Swift continues to demonstrate her engineering talent by constructing

Taylor Swift's 11th studio album, "The Tortured Poets Department" is available on all music streaming platforms. Both the original album, and "The Tortured Poets Department: The Anthology" were released on Friday, April 19.

IMAGE COURTESY OF @TAYLORSWIFT ON INSTAGRAM



one of her best bridges to date: "Were you sent by someone who wanted me dead? / Did you sleep with a gun underneath our bed? / Were you writin' a book? Were you a sleeper cell spy? / In fifty years, will all this be declassified?" You can't listen to this song without joining Swift in her rage and screaming along to this bridge.

While "The Tortured Poets Department" is filled with angry songs, it also has some more upbeat tracks like "But Daddy I Love Him." The story within this song is reminiscent of one of Swift's biggest hits, "Love Story." Both songs share the story of a girl who loves a boy and wants to be with him despite what her parents and the town think. Eventually, she and her boyfriend win over her parents and they all live happily ever after.

The album ends with two phenomenal tracks, "The Alchemy" and "Clara Bow." Both songs were immediate favorites of mine and ones that I have had on a loop for the last three days. "The Alchemy" has yet another fantastic bridge by Swift and "Clara Bow" has stellar melodies that ring through the song.

2 a.m. comes around, and "The Anthology" comes with it

For an even bigger surprise, Swift dropped a second album two hours after "The Tortured Poets Department" was released. This album, titled "The Tortured Poets Department: The Anthology," continues the strong lyricism and beautiful melodies Swift began with the original album.

The first song on the album, "The Black Dog," discusses heartbreak and the aftermath of a relationship ending. Swift highlights the lingering aftereffects of a relationship such as hearing that one song they loved at a bar and not being able to enjoy it with their new person. Swift describes it as "Old habits die screaming" — an apt description of the aftermath of a relationship ending. She also ends the bridge with "Even if I die screaming / And I hope you hear it" — illustrating that not only is their relationship dying, but she is too.

The next track, "imgonnagetyouback," is a total bop. She uses both meanings of "I'm gonna get you back:" getting back together with him and getting revenge on him. This comparison makes the song even more fun to scream along to. I particularly enjoy the lyric "Whether I'm gonna be your wife or / Gonna smash up your bike, I haven't decided yet / But I'm gonna get you back." This juxtaposition between getting back together and getting revenge is an incredibly relatable part of this track. Swifties all over the Internet are freaking out over this song and the way the title of the track mirrors Olivia Rodrigo's "Get Him Back."

"How Did It End?" is another of my top songs from this album. The opening vocals are light and airy, highlighting Swift's vocal talent. Swift continues to use her lower register in this song. This track was produced by Aaron Dessner, who has been a staple of Swift's team for years since they collaborated on "Folklore." Dessner's work with Swift on this album maintains the slower melodies fans first saw in "Folklore."

Dessner also produced the next song on the album, "So High School." This song highlights Swift's ability to create music that sends you back to different emotions of your past. In

this song, she calls you back to what a sweet high school crush feels like. She plays into the silliness of a high school crush by adding allusions to high school party games in the lyrics, "Are you gonna marry, kiss or kill me? (Kill me) / It's just a game, but really (Really)."

The next song, "I Hate It Here," continues the theme of slower melodies and softer guitars we see with other works produced by Dessner. This song hits home, especially the lyric, "I hate it here so I will go to secret gardens in my mind / People need a key to get to, the only one is mine / I read about it in a book when I was a precocious child." Swift refers to Frances Hodgson Burnett's novel, "The Secret Garden" in which the main character hides away in a secret garden that no one has access to. This song emphasizes the feeling of being overwhelmed by the world and locking themselves away to avoid it all. Swift has the power to create relatable music for everyone that branches further than the breakup songs she is often attributed to.

The album continues with tracks like "The Bolter" and "Robin." "The Bolter" continues the theme of "The Anthology" mimicking the sound of "Folklore." "Robin" has a very similar sound and can be compared to a lullaby and is very soothing to listen to. The lyrics are also very lullaby-esque and highlight children's freedom through lines like "You got the dragonflies above your bed / You have a favorite spot on the swing set / You have no room in your dreams for regrets / (You have no idea)"

The last song on the album, "The Manuscript," summarizes the vibe of the album perfectly. It closes on a slower, lilting melody with powerful lyrics. It plays on the theme of being a tortured poet and how Swift shares her story with this album. She ends the final track with "The only thing that's left is the manuscript / One last souvenir from my trip to your shores / Now and then I reread the manuscript / But the story isn't mine anymore." Swift is saying goodbye to the experiences on this album and moving on from them. She shares them with her fans, so they are no longer hers anymore.

"The Tortured Poets Department" is very quickly climbing the ranks of my favorite Swift albums. This album has something for everyone and hits home for people in all stages of life.

Rating:
5/5

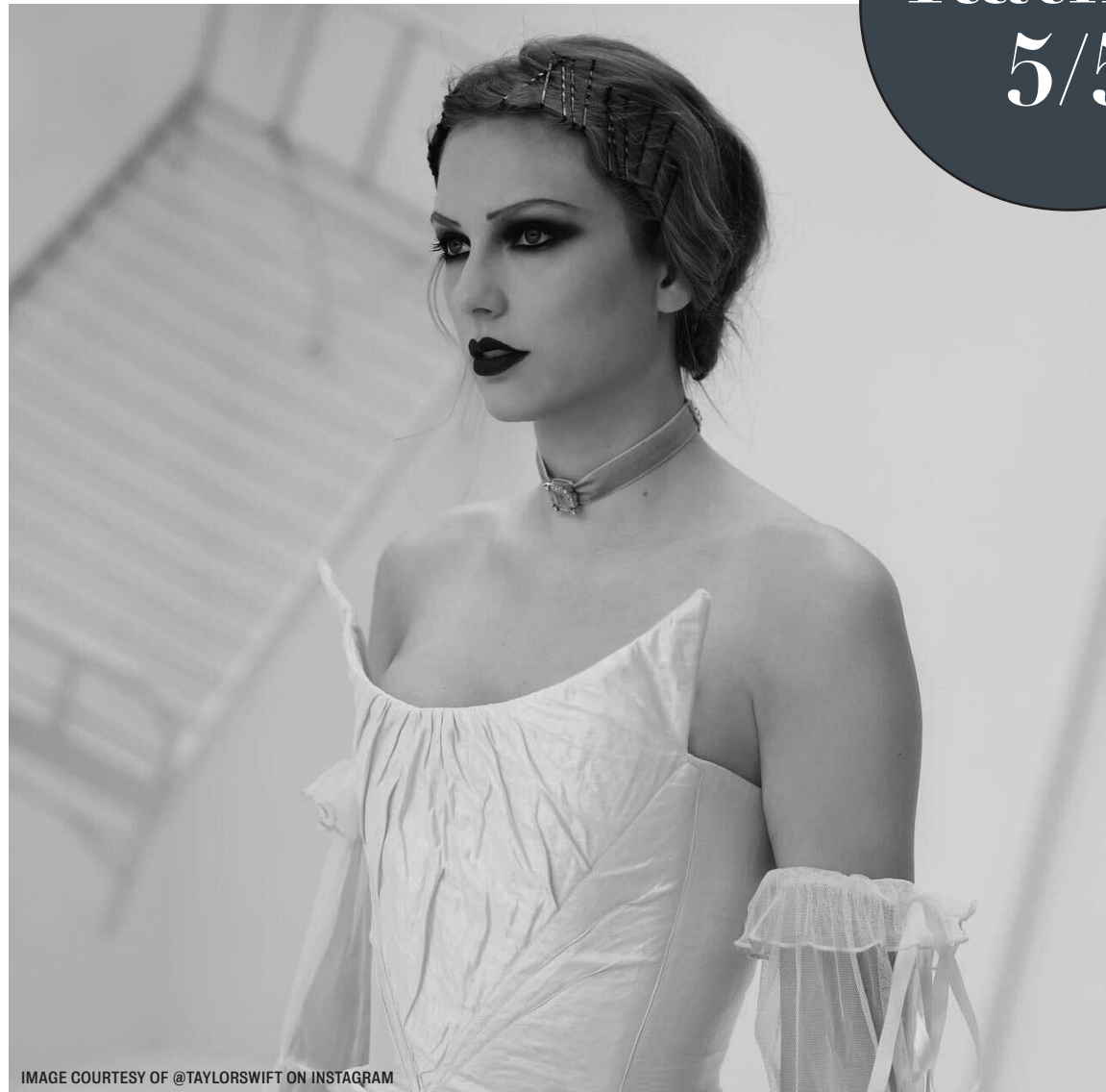


IMAGE COURTESY OF @TAYLORSWIFT ON INSTAGRAM

NARRATIVE AND TESTIMONY AS A TOOL FOR HUMAN RIGHTS

by **Desirae Sin**
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The Human Rights Institute at the University of Connecticut hosted a workshop on “Narrative & Testimony in Human Rights Research” on Friday, April 19. The workshop was online and featured five guests who spoke on their experiences in human rights research and the testimonies they’ve come across.

The first speaker was Dr. Carrie Booth Walling, the director of the Human Rights Program at the University of Minnesota. “My aim is to encourage us to think about ways that we can be ethically responsible with the difficulty that comes from listening to the human rights stories of others,” Walling stated.

She used the term “witness-survivor” throughout her segment to describe those who have experienced and seen human rights violations. Walling emphasizes the power of their testimonies and the need to not overshadow them in light of a broader, legal battle. “Testimony is helping to create a forensic truth,” Walling said.

Dr. Tricia Redeker-Hepner — a professor of social and behavioral sciences at Arizona State University — was the second speaker for the workshop. She described herself as “a cultural anthropologist and an ethnographer of the humanistic variety.” Her work had connected her with refugees and asylum seekers from Eritrea and other countries. Redeker-Hepner stated that he has participated as an expert witness in 300 to 400 cases.

“Asylum and refugee status has become more constricted,” Redeker-Hepner commented. The requirements for individu-

als seeking asylum have become more specific and more difficult. “The majority of people seeking asylum in the U.S. have no access to legal representation.”

The third speaker was Hera Jay Brown, the founder and executive director of Sanctuary which is an organization that “revolves around three key areas: advocacy with clients, researching trends in U.S. immigration affecting our clients, and training peer organizations on how to best support Transgender, Intersex, and Gender Variant (TIGV) immigrant communities,” according to their website.

“I think of my role oftentimes as a practitioner that is informed by academic rigor and insights from my own academic research and that of others as well,” Brown said. Her work has been in service to the needs of TIGV immigrant communities, focusing on providing them legal services and avenues for asylum. “Our work is wildly under served in the U.S.,” Brown stated. The narratives of these ostracized groups are crucial to understanding the human experience of surviving.

The fourth speaker was Michelle Jurkovich, an associate professor of political science at the University of Massachusetts Boston. She worked for the U.S. Agency for International Development Office for Food for Peace and the U.S. Department of State Office of Global Food Security.

Her research was geared toward ethical concerns over food aid, specifically asking the question, “How do you ensure you do not cause harm?” The main way she tackled this was to collect interviews from refugees and those living with food insecurity. “Asking questions

to people in a highly vulnerable position about traumatic experiences, in a realm of power asymmetries, is about the most horrifying thing you can imagine,” Jurkovich stated.

The fifth and final speaker was Erica Laplante, the director of the Human Rights and Research DataHub. Her research around the accounts of sex workers provided various examples of narratives and testimonies as forms of solidarity. Laplante’s research includes various accounts from sex workers in Nevada and New South Wales. She found that the rights these workers claimed “framed sex work within a labor rights frame. And then secondarily in their solidaristic allyship with other marginalized movements such as the disabilities rights movement,” Laplante stated.

The testimonies of sex workers revealed that they treated it just like any other job, although it can come with more flexible hours which allows them to spend time with their families. They also viewed it as care work, specifically for the elderly and disabled people. Some quotes from sex workers revealed that they would notify families if their elderly clients weren’t receiving ample care, and that they provided a gratifying sexual experience for those who cannot have a meaningful sex life.

Following the talks, the audience asked questions to each of the speakers, giving each one time to elaborate on their work and what it showed about the power of narrative and testimony. Overall, accounts of the human experience tend to be the most valuable piece of evidence and information, what matters is making people listen.

PEARL JAM PROVES IT'S STILL GOT A GRASP ON GRUNGE-ROCK WITH THE ALBUM "DARK MATTER"

by **Grace Jos**
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As grunge rock rose to fame in the early 1990s, Pearl Jam out-sold and outlasted many of its contemporaries and is considered one of the most influential bands from that decade. Mainly gaining its devoted fans from the album “Ten,” Pearl Jam broke into the mainstream and became one of the best-selling alternative albums. The band’s lineup consists of founding members Jeff Ament (bass guitar), Stone Gossard (rhythm guitar), Mike McCready (lead guitar) and Eddie Vedder (lead vocals and guitar), as well as Matt Cameron (drums), who joined in 1998. The Seattle

Grunge Veterans choose to abandon the pursuit of something timeless and explore the musical relevance of today in their new album released last Friday.

“Dark Matter” releases on April 19, 2024, and fans have been waiting with anticipation to check out the band’s twelfth studio album. On this aging (yet vibrant) rockstar album, Pearl Jam attempts to prove itself in a revolving musical industry with punk-rock as a dying art.

“Dark Matter” takes its listener on an hour and five-minute journey made up of 11 songs. Pearl Jam’s albums normally consist of 11-15 tracks, but this new spiky, punky album is as guitar-gnashing as ever. Little on “Dark Matter” is likely to enchant Generation Z, but it’s more appropriate

to anyone who musically came of age around 1991 and fancies a mash of 80s sci-fi keyboards.

The album opens with traversing alt-rock sounds with “Scared of Fear.” The sharp and scratchy guitars that tear through the album opener kick off “Dark Matter” with an amazing start. As listeners make their way through the eclectic water that Pearl Jam provides, it seems to have mellowed its funk tendencies slightly while still providing nostalgic echoes from the 90s. The similarly heavy tracks “React Respond” and “Running” elicit the same feelings of bland anonymity that plagued Gigaton. Though

there are moments during this journey where listeners are confused by such extreme tones, the album in its entirety exudes a balanced rhythm that reeks of sentiments given in early 2000s mid-tempo pop rock.

“Wreckage,” the album’s angsty but layered third track, veers into tuneful, Americana-adjacent territory, becoming ever so slightly muddy. With the use of gentle compositions by the electric guitar to construct an infectious melody, Pearl Jam plays with expressions of the unfamiliar and emphasizes familiarity.

they still have plenty left in the tank despite the constant alterations to the music industry.

Though not the most appreciated by Pearl Jam fanatics, “Something Special” pulls a slower and softer spin on the rest of the album as it is juxtaposed with songs such as “Won’t Tell” or “Got to Give.” “Something Special” is a cross between the band’s cover of “Last Kiss” and Vedder’s work on the “Into the Wild” soundtrack. McCready rips off furious guitar solos throughout the album, but his work in “Something Special” is a gust of tenderness like a raw wound just brushing across the surface.

“Waiting for Stevie,” is as anthemic as anything the band has put out in the last 30 years. Vedder’s singing on the contradictions of love and stardom are given propulsion by Cameron’s drums and makes way for McCready’s muscular guitar outro. While the song doesn’t break new ground in the band’s oeuvre, it’s a stirring reminder that these old guys can still make your heart beat a little faster.

Indeed, much of the record has this feel of elegy. The songs cover broken relationships and are steeped in the innermost thoughts of broken people. It can be uncomfortable to hear such lyrics emanate from a band whose members are now in their early 60s, but Pearl Jam has never been a group that strove for comfort. If you love swarming and sprawling ‘90s hard rock jams, Pearl Jam is for sure the band for you. But if you’re raring to be aurally bearhugged and beset by a hard-won attack of sentimentality — “Dark Matter” is for you.



Pearl Jam’s 12th studio album, “Dark Matter” is available on all music streaming platforms. The album dropped on Friday, April 19, 2024. IMAGE COURTESY OF @PEARLJAM ON INSTAGRAM

RATING: 3/5



Life

@dailycampuslife

von der Mehden hosts a chamber music concert with many musical talents

by **Lilith Rampertab**
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On Friday, April 19, von der Mehden Recital Hall hosted a classical chamber music concert. The first performance began without an introduction: “Galliard Battaglia, SSWV 59” by Samuel Scheidt, edited by Robert King. The composition called for two trumpets played by Ashton Tyler and Aiden Thompson, a French horn played by Nathan Michaud, a trombone played by Andrew Rozzi and a bass trombone by Benjamin Burnham. The piece sounded like something you might typically hear in a royal court. Despite the general elegance, the blaring on the trombones added an underlying sense of abrasiveness which was unexpected. It was a short and sweet piece, not overstaying its welcome but instead welcoming the audience to the night.

The next two pieces, the “Waltz” and “Romance. ‘Andantino’” from Sergei Rachmaninoff’s “Suite No. 2 for Two Pianos, Op. 17,” were played by pianists Grace Nieh and Thomas Tarutin. It began as a detailed cascade of notes, where you could track the main melody but there were many confounding notes which added a layer of unpredictability. Later on in the composition, there was a part where an extremely high note pierced through the air, expanding the melody even further. The rendition of the waltz was entrancing.

There was a short pause for the “Romance. ‘Andantino’” portion so that the pianists could get to the next page. It started off softly but drifted away into somberness. Midway through the second part, the piano playing was both heavy and light simultaneously. The music shifted between somberness and joy; but, after an incredibly moving moment — that couldn’t

be done justice in words without listening to the piece yourself — it became apparent to question what the composer was going through while writing this piece. It certainly didn’t sound like the contemporary sense of the word “romantic,” but perhaps rather losing someone you loved. The piece ended solemnly but also triumphantly, leaving the audience to piece together the loose ends.

The next composition performed was “Piano Trio No. 5 in C Major, K. 548” by Wolfgang Amadeus Mozart. The trio consisted of Tony Daise on the violin, Miranda Hodgkins on the cello and Noah Medina-Pinango on the piano. Similarly to the opening performance, this piece began sounding like something you would hear in a royal court. The violin was like a leaf elegantly fluttering in the consistent wind of the piano, and the cello was like a small tree swaying along. There was a sinister moment, however, which ended the bright and cheerful sound of the beginning. There was then a part where the violin, cello and piano repeat the same leitmotif, or recurring progression of notes. The violin eventually becomes the center of the performance while the piano and cello lay the foundation. The piece ended cheerfully despite the eclipse of the sinister moment.

The next piece was “Piano Quintet in E-flat Major, Op. 44” by Robert Schumann. Krystian Pawłowski and Antonio Avilés Figueroa were on violin, Adrian Yemin played viola, Lucas Flood played cello and Nieh played the piano. There was a beautiful moment before the rendition of the composition started where the instruments harmonized in key. The violins, viola and cello work well as a single stringed unit, the body of sound juxtaposing the timbre of the piano successfully and pleasantly. There were intense moments where the piano led the other instruments into heaviness and

harshness, but then the composition found a middle ground between elegance and harsher tones. Despite the saddening development in the composition later on, it ended positively.

Eric Ewazen’s three-movement composition, “Roaring Fork,” was the final performance of the night. Sarah Swenson was on the flute, Nina Montague was on the oboe, Abigail Levine was on the clarinet, Alexander Molina was on the bassoon and Nathan Michaud was on the French horn. They were standing instead of sitting like the other performers. The performance was also prefaced by a harmonization. The bright oboe and French horn usage in the first part, titled “Maroon Creek,” gave each of the instruments their own time in the center of the movement.

The second movement, “Columbines (Snowmass Lake),” sounds like the musical equivalent of winter. It’s incredibly ominous and foreboding compared to the first part, which was relatively cheerful. At one point, the flute sounded a bit like the flute from “Morphogenetic Sorrow” by Shinji Hosoe for the visual novel series “Zero Escape.” The movement ended softly and bittersweetly.

The third and final movement, “At the Summit (Buckskin Pass),” began with the French horn sounding like a straight trumpet played during a war in the Middle Ages. The bassoon was sometimes very heavy, even heavier than the French horn. This piece is an odd middle ground between the first two parts since it’s more cheerful than the second but more dismal and grounded than the first part. This composition is like an emotional journey and may have been composed to represent a physical journey from one place to another. After the piece concluded, the audience applauded all of the performers.

For more of the story visit DAILYCAMPUS.COM



CLIPART COURTESY OF WANNAPIK

by **Karla Perez**
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This past weekend, the Ballard Institute and Museum of Puppetry showcased “I Am the Village: A Puppet Pageant Celebrating the Life and Art of Marc Chagall,” a work written by Alyson Doyle, a puppet arts MFA candidate at the University of Connecticut.

“I Am the Village” was inspired by the life and work of Marc Chagall, a Russian-French artist and early modernist. Doyle explained that she decided to base her performance on this individual because she admired how Chagall’s work highlighted finding the light in tumultuous times.

“Trauma is ubiquitous in the world ... His kind of word gives us hope for renewal,” she said.

The event spanned both Saturday, April 20 and Sunday, April 21. Both days offered free workshops at which visitors could create their own “emotive umbrella or fish.” Those who did not participate in the workshop or completed their projects early were able to observe Doyle’s exhibit in the Ballard Institute Theater, which showed art pieces created by Doyle herself and bits of written history about Chagall’s life.

Following the workshop, participants showed off their creations at a brief parade on Betsy Paterson Square in Downtown Storrs. This parade kicked off the “I Am the Village” pageant.

The performers in the pageant were undergraduate puppet arts students, Lily Rose Mindenhall, Sol Ramirez and Vincenzo Faruolo, as well as third-year MFA student, Carrie Fowler. They all expressed appreciation for the Ballard Institute and the enjoyable process of working with Doyle.

“There’s a good energy at all the gatherings. It’s a very collaborative effort. She comes in wanting a piece of us in her shows,” Ramirez said.

In her opening statement, Doyle said that she hopes that the performance will inspire a love for Chagall.

The pageant depicted Chagall’s story through cardboard and paper-mâché props. The storytelling was enriched through a combination of dance and acting by the performers and narration by Doyle.

Doyle and the actors encouraged audience members to participate in the performance. Children and adults were invited to dance on the field and bring what they created in the workshop onto the set. Whether or not they decided to participate, these surprises brought smiles to every audience member’s face.

As the event was advertised and free for the public, people of all ages and backgrounds attended. Puppetry enthusiasts and children who did not entirely grasp the story of Chagall alike watched the pageant. Doyle understood this and explained how various aspects of the presentation as a whole would get anyone engaged. She said that the visuals from the pageant and the workshops were meant to keep the kids engaged, while the exhibit was aimed towards those more interested in the academic aspects.

Pat Shichick, a puppetry enthusiast, attended the event with her husband and daughter. She explained how much she enjoys puppetry and all that the Ballard Institute has to offer. She noted how she tries to attend as many of the Ballard Institute’s events as possible. As someone who is fond of puppetry, she emphasized how the art is for everyone to enjoy.

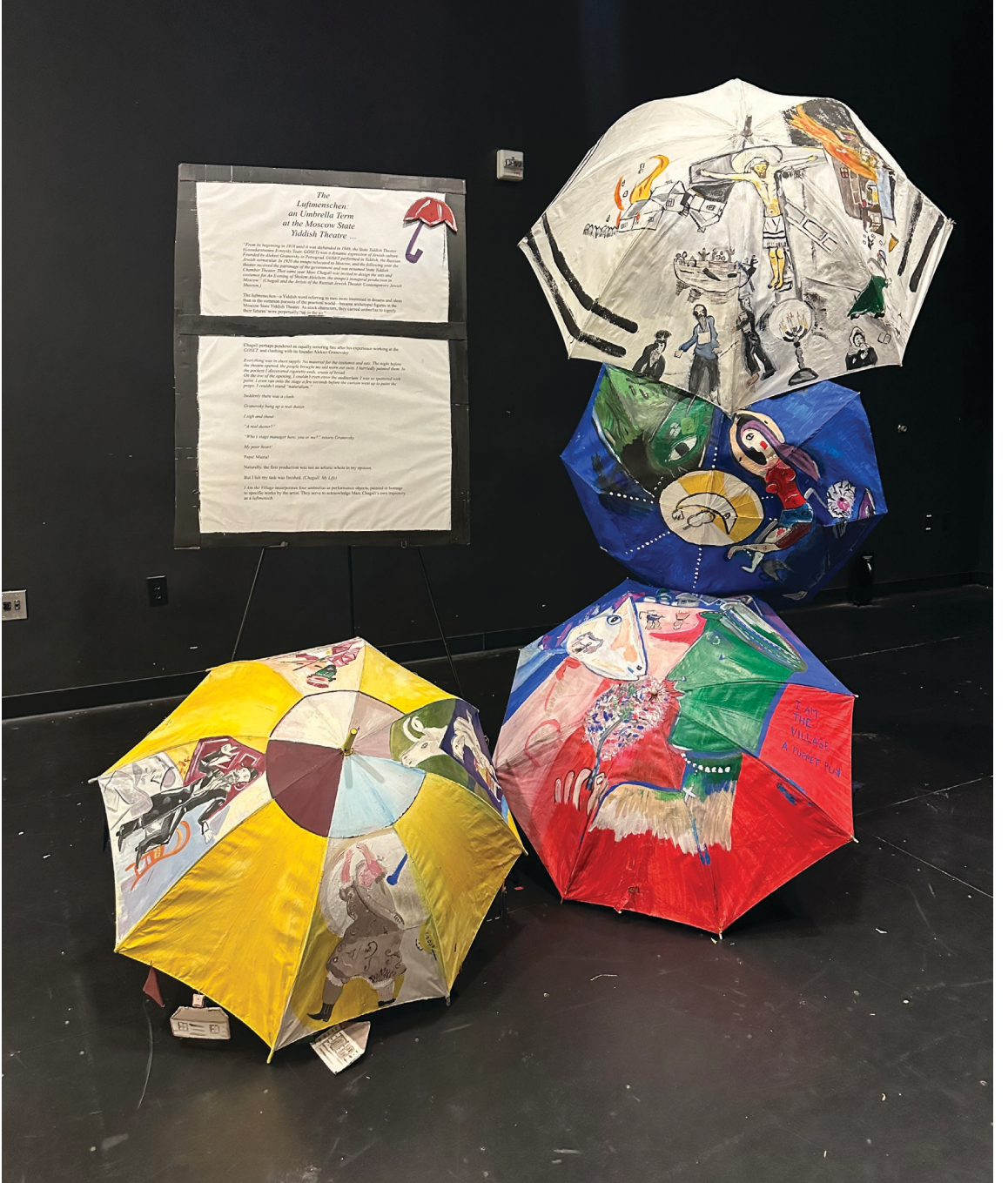
“These events are not well-attended. It’s a real shame because they’re joyful, they’re fun and they’re also serious,” said Shichick. That seriousness is a result of how puppetry can be a tool used to convey greater messages for humanity and history — like what was presented at this pageant.

According to the performers, all information about the Ballard Institute and the Puppet Arts program can be found on their respective websites and social media profiles on Instagram and Facebook.

‘I Am the Village’: Capturing the life of Marc Chagall through puppetry

Pictured is an exhibit that showcases the history and poetry of Marc Chagall alongside art pieces by Alyson Doyle. The Ballard Institute and Museum of Puppetry hosted this presentation from April 17 to April 21.

PHOTO COURTESY OF AUTHOR/THE DAILY CAMPUS





Opinion

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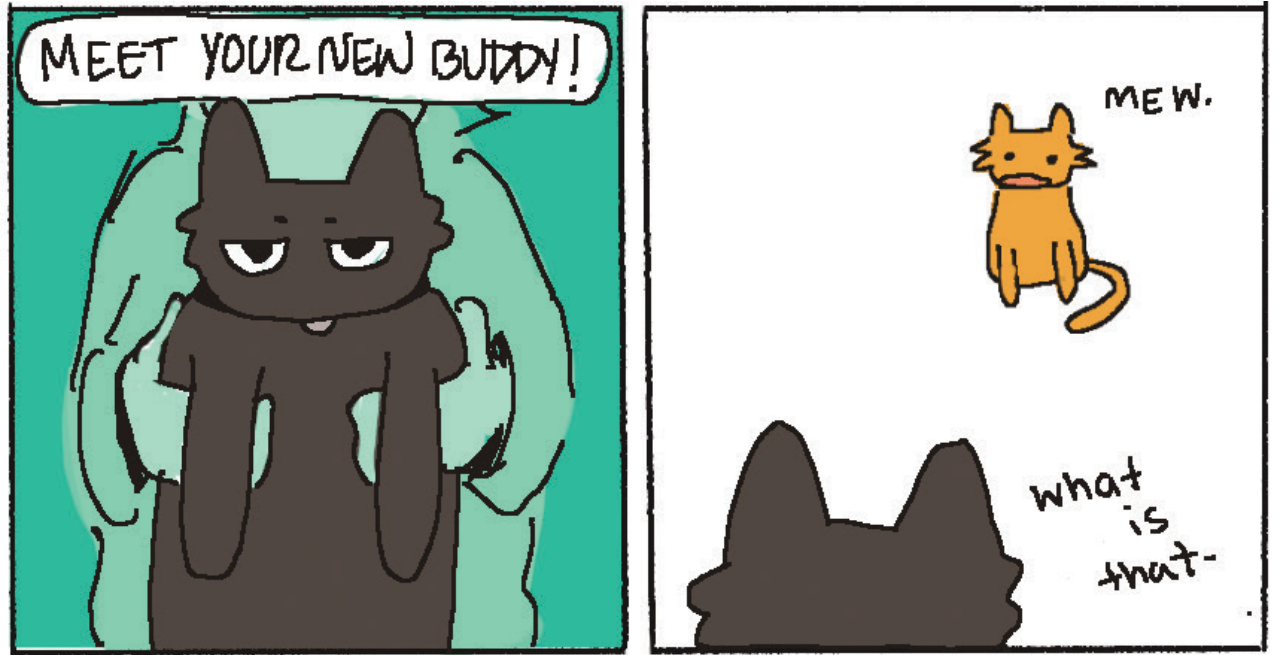
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CARTOON BY SARAH CHANTRES, STAFF ARTIST/THE DAILY CAMPUS



► Editorial

READ BETWEEN THE LINES:

UNPACKING 'UConn TODAY'

A major point of pride for The Daily Campus is that we are the only editorially independent, student-run daily newspaper at the University of Connecticut. An independent newspaper is an invaluable resource to university students, faculty and staff, as our reporting and opinions are not motivated by the desire to be a public relations outlet, but to hold administrators accountable, unveil the power structures governing this institution and shine a spotlight on issues that students care about. We have no vested interest in bolstering UConn's public image and, in doing so, distracting from decisions and actions by this institution that harm students, university employees and the planet.

However, one major, widely read source for UConn news does not share this desire for truth and accountability.

UConn Today is a daily news outlet run by the UConn Department of Communications in addition to UConn Magazine, a seasonal publication with circulation of over 250,000 "alumni and friends of the university," according to the magazine's website. The stated goal of the magazine — and transitively, UConn Today — is to "inspire pride in our institution, encourage dialogue on a variety of issues, and present diverse viewpoints and stories highlighting our alumni, faculty, and students." In other words, UConn Today includes stories written by Communications staff, students and alumni to share the accomplishments of UConn

CARTOON BY SARAH CHANTRES, STAFF ARTIST/THE DAILY CAMPUS



community members, developments in research and scholarship and advancements in the university's overall prestige.

As a media outlet for UConn Communications, UConn Today will necessarily produce positive coverage of the university and will not platform dissenting views that might damage its reputation. The Daily Campus Editorial Board understands that this is common to most corporate entities and that UConn is far from unique in having a PR outlet. The Daily Campus is not asking that university communications comport themselves like a legitimate news organization. Rather, the Editorial Board wishes to communicate that UConn Today is not a publication that should be read at face value; its coverage pushes red herrings to the UConn community that seek to misdirect attention away from institutional problems and distorts facts to improve the standing of the university in the eyes of the reader.

A typical UConn Today piece might look like a recent article, published April 16, 2024, titled "Engineering Entrepreneurship: Hacking for Defense." The article covers a Fall 2024 course offering for engineering students called "Innovation and Entrepreneurship for Defense." The course, according to the article, "encourages dynamic student teams to develop solutions to critical United States Department of Defense and Intelligence Community problems that have been submitted by various sponsoring organizations." It continues that the course would directly aid the U.S. military and government intelligence agencies by "[increasing] the speed at which their organization solves specific, mission-critical problems."

See EDITORIAL, p. 8

POINT-COUNTERPOINT: WHAT'S BETTER? RAP BEEF OR COLLABORATION?

by Tomas Hinckley, WEEKLY COLUMNIST HE/HIM tomas.hinckley@uconn.edu and Luke Feeney, WEEKLY COLUMNIST HE/HIM luke.feeney@uconn.edu

It's no secret that right now the rap scene is exploding with an incredible amount of beef and straight dissing after Kendrick Lamar took a shot at Drake on Future and Metro Boomin's new song "Like That". Now, this chaos that has roped in artists from across the industry is the latest in a long line of historic rap beefs, a unique concept within the music industry to this specific genre. Although we've already gotten great music from multiple artists in such a short amount of time, it seems like things are only just getting started. So, two opinion writers take stances on the question, what's better for the genre? Competition or collaboration?

POINT (LUKE):

Historically speaking, teamwork makes the dream work.

But in a genre of music as diverse, popular and polarizing as hip-hop, it's much better when the top players are going at each other. Competition brings out the best and drives up popularity. Take the newest beef: everyone v. Drake.

Like any other major source of entertainment, hip-hop is full

of competitive and egotistical personalities. Just like in sports where individual rivalries such as: Bird v. Magic, Brady v. Manning, Ovechkin v. Crosby and Clark v. Reese fundamentally pushed the interest in their respective sports to all-time highs due to their battles.

Everyone pretends that we want to see collaboration and good sportsmanship at the very top of these fields, but that's not really the case. There's a reason that this year's NCAA women's tournament had so many viewers, and why a verbal beating of one of the most commercially successful hip-hop artists of all time spread like wildfire. Tension creates wonderful entertainment.

"Like That" by Metro Boomin and Future featuring Kendrick Lamar has produced unparalleled commercial success. Upon its release, "Like That" sat atop the Billboard Hot 100, with four other songs from the project also entering the chart's Top 10. The song debuts with 59.6 million streams, the top mark for 2024 so far, with interest in it largely driven by Lamar's fiery verse, which was a complete dragging of Drake.

It's like what LeBron James (someone who knows a thing or two about competitive individual rivalries) said, "Nothing like 2 heavyweights doing What They Do Best! For the love of the sport."

I'm not necessarily a Drake fan but he is commercially smart enough to have capitalized on all the negativity surrounding his beef. Likewise, everyone will be waiting for a response. The commercial success of rap beefs is good for the genre overall, plus it's more entertaining watching dysfunction than function.

COUNTERPOINT (TOMAS):

A small disclaimer before I actually make my case: I love what's happening in rap right now as I am a huge Drake hater and Kendrick fan. There is an easy appeal to seeing your favorite artists at their best, just trying to take each other down with a personal viciousness that doesn't often appear in normal releases.

Still, this only applies to a very selective group of famous artists whom people already strongly identify with and follow. If you're a small artist, you know who doesn't care about problems you have with other people or artists? The vast majority of people. A major part of the reason that huge rap beefs like Kendrick v. Drake can attract so much interest is because people already love them, and their lives are so talked about already in the public eye.

See RAP BEEF, p. 8

ARE GAP YEARS A GOOD OPTION FOR STUDENTS?

by Aastha Gupta | STAFF WRITER | SHE/HER | aastha.gupta@uconn.edu

The path for most students is relatively clear, especially if they are pursuing higher education: Go to high school, get good grades in high school, apply for college, do well in college, perhaps sprinkle some internships in between and then get a good job. But this is not the path everyone takes anymore.

Around 3% of Americans, which is much lower than the statistic for Australians and Europeans, take a gap year now. The benefits of taking a gap year have been well-studied and ascertained; yet only a small percentage of Americans venture out to take this option, especially in the duration between high school and college. The number of people who take a gap year between college and entering the workforce is harder to determine, but still not very large.

The "gap year" as it is known now began as a British tradition in the 13th century: a way for students to experience the world more before resuming their studies or professional careers. This is a likely contributor

to why more European students take gap years compared to students from the US; however, this is not the only reason. For one, traveling to different countries and seeing new things is far less costly and difficult for European students than it is for Americans; the cost of traveling and the amount of planning

Additionally, the rarity of taking this path creates certain stigmas and peculiarities around it which generate dialogues that make people think that gap years make it more difficult to get into college. But if you can explain why you are taking a gap year and how the experience garnered during the year would assist you, colleges don't usually view them as unfavorable. It can also be difficult to choose this path when most of your peers are choosing to go to college.

There are but some challenges—in the costs that sometimes arise, in trying to figure out how to navigate a path that is less straightforward—and obstacles that often lie in the way of those who wish to take a gap year. But opportunities to overcome them do exist. And when observing the benefits of gap years, taking them should be encouraged and supported no matter the field you wish to enter. Indeed, studies have found that students who take gap years commonly graduate with higher grade point averages.

See GAP YEAR, p. 8



CARTOON BY KRISTA MITCHELL, STAFF ARTIST/THE DAILY CAMPUS

Opinion

Photo of the Day | Graduation is coming!



A UConn senior, Sophie Lesko, celebrates graduation outside of Wilbur Cross Building on the UConn Storrs campus. Graduation season is quickly coming up with many seniors preparing for their last moments at the University of Connecticut. PHOTO BY SIHAM NEDLOUSSI, STAFF PHOTOGRAPHER/THE DAILY CAMPUS

READ BETWEEN THE LINES: UNPACKING 'UConn TODAY'

EDITORIAL, cont. from p. 07

The Editorial Board wishes to reframe the message so casually conveyed in this UConn Today article: Through this course, student labor will be funneled into the U.S. military more than it is already through the university's myriad military- and weapons manufacturer-funded research centers. The neutral framing of the militarization of academia is what makes UConn Today so problematic; it should not be encouraged, let alone considered normal, for our education to be used for war-making.

On April 10, 2024, UConn Today published an article by university spokesperson Stephanie Reitz advertising the long-awaited Sustainability Action Plan released by university President Radenka Maric in late February. As the Editorial Board discussed upon its release, the administration failed dramatically to present a framework that could meet the challenge of climate change, proposing only greenwashing half measures and exalting past sustainability action at UConn without providing a comprehensive plan to achieve carbon neutrality by 2030 and carbon zero by 2040. Reitz's article,

coming out over a month after the plan's actual release, takes the same tone, claiming the plan "delineates specific actions to achieve carbon neutrality by 2030" contrary to the plan's ambiguity.

UConn Today's preferred practice of showcasing the university's national rankings and accolades — most of which are completely arbitrary — best epitomizes how it heralds academic achievements while committing to policies that undermine students and academic departments. An article published April 15, 2024, announcing that graduate education at UConn is rising in national rankings across the board stands in stark contrast with the UConn administration's intentions to slash academic department budgets by 15% over the next five years — but this is not a convenient truth for university communications. That UConn can celebrate its academic programs on one hand and cut their budgets on the other shows that students need to read university communications with a critical eye — or read Editorial Board coverage — to understand the true story of what is happening at this institution.

POINT-COUNTERPOINT: WHAT'S BETTER? RAP BEEF OR COLLABORATION?

RAP BEEF, cont. from p. 07



Metroboomin and Future pose for their cover art on the 'We Don't Trust You' Album. The duo dropped a sequel album only a few weeks later titled 'We Still Don't Trust You.' PHOTO COURTESY OF @METROBOOMIN AND @FUTURE ON INSTAGRAM

For smaller artists, and this is just a general truth across the music industry, working with others in collaboration helps to boost your efforts to a wider audience and makes the process/career of music making into a sustainable career. Specifically in rap music, feature verses have been huge to the careers of

many artists who needed a bigger platform to promote their music. Record companies run by artists can also be a form of collaboration, like with J.Cole's Dreamville, which helped advance the careers of some now huge artists like JID.

At the end of the day music is an artform that comes from perspective, and having

more people in the room able to input their style and talent into a project makes for incredible tracks too. I think the Freshman XXL cyphers are a big example of this. The emotion and creative juice that can come from absolutely ripping into someone else is equaled by the combination of great artists working together.



ARE GAP YEARS A GOOD OPTION FOR STUDENTS?

GAP YEAR, cont. from p. 07

Gap years have also been to show a general positive impact on the careers and education on the life of those who take them. From a broader perspective, gap years allow you to sometimes take a much-needed break to gain important life experience you may not be able to attain in any other portion of your life. And for those who didn't take one after high school, you could take one after college.

Taking a gap year, especially to do something that may be seen as relaxing, may seem especially daunting in a culture that has taught us to always be working. And though they've become common before graduate school for medical students they remain the path less taken for many students. But its benefits make it evident that gap years should be more considered as a path that students take and moreover, and one that can prove to be incredibly rewarding.

Study Break

THE DAILY CAMPUS

CROSSWORD

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- 12 People who are not prone to infatuations, informally
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By Agnes Davidson & Zhouqin Burnikel

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Saturday’s Puzzle Solved

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Sports

Photo of the Day | Keep your head in the game.



The UConn Baseball team takes on the Kansas State Wildcats at Elliot Ballpark on Tuesday, April 16. The Huskies grabbed the win over the Wildcats, 4-0.

PHOTO BY EVAN RODRIGUEZ, ASSOCIATE SPORTS EDITOR/THE DAILY CAMPUS

Women's Soccer:

Huskies blank Sacred Heart behind consistent offensive pressure

by **Brayden Gorski**
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Sacred Heart received the opening possession to start the game on Friday evening, and that proved to be one of the best goal-scoring opportunities they had all day.

Once the Huskies gained possession of the ball, they never looked back. The second minute saw the first of many chances for the Huskies. Chima Okafor pushed the pace and sent a pass to the middle of the field, which was headed by a Husky in the direction of the goal, but did not cross the line. Lucy Cappadona, the newly elected captain for the 2024 fall season, also had a shot in the second minute of play.

The next opportunity for the Huskies came in the seventh minute, as a header by Okafor was saved by Kyran Thievon, Sacred Heart's goalie. The Huskies looked to be building something in the ninth minute, but a miscommunication led to an out of bounds turnover.

Sacred Heart got their first shot attempt just a moment later from junior Jaci Budaj, but the shot was wide and ended up out of bounds.

The next 20 minutes of play saw the ball on Sacred Heart's side of the field nearly the entire time. UConn looked to be in a prime position for a score in the 13th minute, however the referee signaled for an offside penalty. The turnover woes continued for the Huskies in the following moments, as Okafor was whistled for a foul, nullifying a possible UConn shot attempt. Only a minute later, Thievon squandered a goal opportunity off a cross pass from freshman Lydia LeBlanc.

Anaya Johnson had her first of many good looks at the net in the 19th minute, but her shot was altered by Kelly Medeiros of Sacred Heart. Johnson then crossed the ball to Okafor, who got a decent shot off, but it was deflected out of bounds. Okafor had another shot on goal in the 23rd minute but it was too high and soared out of bounds. A few ticks later, Alexandra Taylor reared back for a shot, but it did not have enough power and was grabbed by Thievon.

Sacred Heart finally got the ball into UConn's side of the field six minutes later as Grace



University of Connecticut women's soccer faces off with Sacred Heart University at Morrone Stadium on April 19, 2024. This game brought UConn's spring season to a close.

PHOTO BY EMMA MEIDINGER, GRAB PHOTOGRAPHER/THE DAILY CAMPUS

O'Hara charged up the field and crossed the ball to Shea Kelleher. However, she collided with a UConn defender and the ball was knocked out of bounds.

Maddie Carroll took her first of four shots on goal for UConn soon after, though Thievon was able to grab the save.

UConn's best opportunity up to this point came in the 34th minute as Johnson stole a pass from Sacred Heart and went flying up the field. She was able to send a great ball to Okafor, forcing the goalie to come out in an attempt to save the ball. Okafor got a shot off and the ball was primed to cross the goal line, before it was kicked away and out of bounds in a great effort by Kelly Medeiros.

Johnson found Okafor once again two minutes later, but she had her shot deflected. The 41st minute saw another one of the newly elected captains, forward Abbey Jones, attempt her first shot by way of a header, but that was saved by Thievon.

In the 42nd minute, UConn finally broke through Thievon and the Sacred Heart defense. After the ball was crossed to the middle, a flurry of passes ensued until Alayna Taylor was able to get her foot on it and put the ball into the back of the net.

The Huskies went into half-time up 1-0 thanks to the goal by the freshman from Glastonbury, CT.

MaryKate Ward entered as the UConn goalie in the second half, replacing Kaitlyn Mahoney.

The second half was a chess match for the first six minutes. That was until Taylor set up

Jones for a perfect shot opportunity from right outside of the box which was denied by Marketa Burnett. Taylor and Chloe Landers each got shots up in the 51st and 55th minutes, but they were both saved.

The best opportunity of the entire game for Sacred Heart came in the 58th minute after a controversial foul call on Johnson led to a free kick for the Pioneers. Lindsay McShea crossed the ball to Martyna Krzysztolik, who had her shot saved by Ward.

Carroll then had three separate attempts on the goal, to no avail. An out of bounds shot, one saved by Thievon and a headbutt from the sophomore out of Manchester, CT, could not get past Thievon.

In the 71st minute, Cappadona had the ball at midfield when she dropped a beautiful pass into the box. Johnson barely grazed her head onto the ball, which was just enough to direct it into the goal for the Huskies second goal of the game.

UConn scored for the third time in the 77th minute after a corner kick deflected off the shoulder of Jones and into the net.

The horn sounded and UConn left their spring campaign finale with a 3-0 victory. The Huskies can now focus on their big fall season ahead with many positives from Friday's contest. Ryder, Lydia LeBlanc and Johnson were all over the place making defensive plays and great passes throughout the game. Coach Margaret Rodriguez can now look to learn from the spring season play and create her best lineups going into the fall season.

WOMEN'S TENNIS:

HUSKIES OUT IN THE SEMIS AT BIG EAST TOURNEY

by **Caleb Cook**
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The time has finally come for postseason tennis. The UConn women's tennis team was the No. 4 seed in the Big East tournament in Cayce, SC this past weekend after finishing with an overall 13-7 record (4-3 Big East). Their first match was against the No. 5 seed, Creighton, and after a resounding victory, they got to face the No. 1 seed, Xavier, in the following round.

Vs. Creighton

Juniors Olivia Wright and Maria Constantinou kicked things off with a big 6-1 win in the first doubles match against senior Malvika Shukla and junior Valerie Negin. In the second doubles match, with the lone doubles point on the line, UConn secured it thanks to junior Isabel Petri Bere and freshman Caroline Hinshaw. The Huskies got the better of senior Bianca Rademacher and junior Siri Kongara with another one-sided scoreline (6-3).

After jumping out to that 1-0 lead, UConn didn't look back. Wright went to work again, this time in the first singles position, and defeated Shukla 7-6, 6-3. Constantinou was up next and won a closely contested match versus Negin in a three-set thriller (4-6, 6-2, 6-1). Up 3-0, they just needed to win one more match to secure the victory, and sophomore Cameron Didon stepped up and made it happen. She got the 6-2, 6-0 straight set victory over sophomore Ana Paula Martinez. That made it 4-0 for the Huskies and they advanced to the next round of the tournament.

Vs. Xavier

After defeating Creighton, UConn got the chance to avenge their 0-7 defeat earlier in the season against Xavier. Wright and Constantinou started things off again for the Huskies but didn't have as favorable of a result as the previous round. Seniors Anna Roggenburk and Imani Graham outlasted the two Huskies to secure the 6-4 victory. Senior Nansi Toskova and freshman Victoria Matos also fell in their match, losing 6-3 to sophomore Emily Flowers and freshman Sofia Mazzucato. The Musketeers got the doubles point and kept their foot on the gas for singles.

Xavier made light work of UConn in three quick singles matches. Graham defeated Wright 6-3, 6-1, Roggenburk defeated Constantinou 6-2, 6-0 and sophomore Abby Nugent defeated Petri Bere 6-1, 6-4. The Musketeers walked away with their 4-0 victory and will advance to the Big East Championship; they'll face the winner of the St. John's/DePaul match. It was a disappointing showing for UConn, who finished the season a combined 0-11 in matches versus Xavier but showed great determination to advance in the first place.

WOMEN'S LACROSSE: HUSKIES PUT FINAL TOUCHES ON THE SEASON IN BUTLER LANDSLIDE

by **Bridget Bronsdon**
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It's no doubt the Huskies have experienced a roller coaster of a season and have performed on both ends of the spectrum; hot and cold, falling short then rising above, coming undone then soaring above.

This week, the Huskies were cold at first, but as luck would have it, their heat came in the nick of time for the Big East. On Wednesday, the Huskies were devastated with a 9-19 UMass loss, which promptly put an end to their longest winning streak of the season.

The golden trio, Rayea Davis, Kate Shaffer and Susan Lafountain put up eight of the nine goals and ran the offensive line as best they could, but it was no match for the Minutemen's attacks. Ultimately, UMass found the Huskies' net like clockwork and put an end to UConn's recent success.

While the Minutemen momentarily curbed the Huskies' momentum, UConn got back in the saddle for Butler.

Although the Huskies have struggled a bit this season, it comes nowhere near the lows the Bulldogs have faced. A matchup with Butler (2-13) was just what the Huskies needed to remedy their mid-week loss.

Since the teams occupy opposite ends of the conference, the Huskies near the top and the Bulldogs in the basement, a UConn victory was highly plausible.

The successful momentum was immediate for the Huskies as they went one, two, three in the first five minutes. Shaffer, Abby Charron and Lauren Barry were the first to get on the board and



they certainly weren't the last.

Instantly, UConn was head and shoulders above the Bulldogs and fended off their early attacks. The first sign of Butler's movement came halfway through the first as they netted two shots. In usual fashion, UConn couldn't leave their opponent's advances unanswered and quickly matched the Bulldogs with three more of their own.

Jenna Giardina put up their sixth goal of the first with just .02 left in the quarter, clearly a testament to the Huskies' aptitude of playing hard and fast until the very last

whistle.

The second quarter was just as successful as UConn netted six more. In swift fashion, UConn found its way back to the Butler goaltender and acclimated themselves. While the second was a bit more of a give-and-take between the two, UConn's dominance put Butler's pitfalls in the limelight as they were unable to pierce the Huskies' defense. Although the Bulldogs put up four in the quarter, they still couldn't get their feet off the ground for momentum.

By the third, Butler was able to go back and forth with the Huskies. For the better half of the third, the dogs played in a call-and-response fashion. As soon as UConn put up a goal, Butler would respond. While the groups bounced back and forth, UConn's advances from the first two quarters

put them too far ahead for the Bulldogs to catch up.

The fourth was where Butler came undone.

UConn was already ahead 16-11 and put the finishing touches on the match as they netted five more. Butler was completely silent as the Huskies were a well-oiled machine and ran circles around the Bulldogs for one final quarter.

Several Huskies were able to get a piece of the action as Davis, Giardina, Madelyn George and Shea van den Broek all added more points to their resumes.

UConn Goaltender Landyn White had a quiet game and only made six saves throughout the game.

Across the board, 10 UConn athletes were able to score in the contest, and except for sophomore Davis, all the scorers were either seniors or graduate students. Next year, UConn will have massive shoes to fill on the frontlines as the newcomers will need to rise to the occasion in the absence of the serious group of attackers.

Despite Butler's last-ditch efforts, they paled in comparison to the Huskies' forces as UConn triumphed 21-11. Luckily, the victory added another conference win to the Huskies' season record.

UConn will buckle down for another week of work as they face their final conference opponent, Georgetown, next Saturday. This will be the final contest before the Big East Championship in early May.



UConn women's lacrosse celebrates their seniors at their final game. The game took place in Morrone Stadium on April 20, 2024. PHOTOS COURTESY OF @UCONNWLAX ON INSTAGRAM

TRACK & FIELD: HUSKIES IMPRESS AT JESSE OWENS TRACK CLASSIC

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The UConn track & field teams traveled to Columbus, OH this past weekend to compete in the Jesse Owens Track Classic, a two-day meet hosted by Ohio State.

The Huskies totaled five first place finishes and an additional nine top-five performances. On the men's side, there were three first place results and three top-fives. For the women, there were two first place finishes and six top-five results.

In the men's field events, senior Kasey Savage took first place in the triple jump with a mark of 14.71m. The men also succeeded in the Javelin Throw, as junior Connor Hayford placed first with a throw totaling 59.38m, while his teammate Gabriel Fountain, senior, had a mark of 54.62m, resulting in a fifth place finish.

In the track events, the men saw similar success. Grad student Kevin Cawley placed first in the 1500m with a time of 3:48.66 seconds. Senior Richmond Kwaateng came in third in the 100m Finals with a mark of 10.64 seconds, finishing less than a tenth of a second behind Tiffin's Malachi Adams, who placed first with a time of 10.55 seconds, and Walsh's Micah Gremling, who placed second with a final time of 10.60 seconds. William Watson, a sophomore, placed fourth in the 100m Hurdles, running a time of 14.42 seconds, and finishing a hundredth of a second behind Youngstown State's Micah Mitchell who came in third with a mark of 14.41 seconds.

On the women's side, the athletes competing in the field events had strong performances all around. Though there were not first place finishes, there were still multiple strong showings in different events. In the hammer throw, junior Natalia Surdej came in third, throwing an impressive 59.87m. Senior Jasmine Barrow placed fourth in the long jump, leaping 5.83m. The strongest performance in the field events came during the javelin throw, as the Huskies secured second and third place finishes. Sophomore Caitlin Dumouchel came in third with a mark of 42.60m, finishing just behind her junior teammate Brynn Madonna, who finished second with a mark of 44.28m.

On the track, the women saw two first place finishes and two top-five results. Both of the top-five finishes came in the same event, the 5000m. Graduate student Caroline Webb came in fifth with a time of 17:19.32 seconds, finishing two places behind teammate Chloe Trudel, who came in third, finishing the 5000m in 17:02.60 seconds. In the 1500m, junior Chloe Thomas dominated the competition, finishing with a time of 4:17.93 seconds and beating out second place by seven seconds. Senior A'lyyah Thomas continued her dominant campaign this past weekend, finishing first in the 100m hurdles with a time of 13.44 seconds.

Next weekend the Huskies take on the Penn Relays, Virginia High Performance Meet and the Yale Invite. UConn is looking to continue to perform well as they get closer and closer to the Big East Outdoor Championships.



CARTOON COURTESY OF CREAZILLA



Sports

Softball: Huskies take road series from Seton Hall, sit second in Big East standings

by Noah Reed
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Over the weekend the UConn Huskies paid a visit to the Seton Hall Pirates of New Jersey for a three-game set. Both teams started in the top four in the Big East standings and looked to gain separation from each other for better seedings before the conference tournament next month. Backed by two stellar pitching performances from Payton Kinney and Siems, the Huskies were able to steal the series on the road, winning the last two games after losing Friday night's game. Here's how this weekend's slate went.

UConn 0 Seton Hall 5

Game one came down to which team made the first mistake. Hallie Siems started the day for the Huskies, while Kelsey Carr took the rubber for the Pirates. Both pitchers shut down the other team's offenses for the first six innings. Carr held the Huskies hitless through the first five innings, allowing just two base runners off of two walks. Siems struggled a little more than Carr but was able to get out of two real tough innings to keep the game tied going into the later innings. In the third, the Pirates loaded the bases off of singles from Taylor Hill, Olivia Gilbert and Katey Brennan, but Siems got Lela Allen to fly out to center to end the threat. Two innings later in the fifth, the Pirates put the pressure on the Huskies once again. Seton Hall loaded the bases for a second time off an Amber Johnson single, Gilbert hit by pitch and a Bren-



UConn Softball loses their second game against Creighton at the Burrill Family Field in Storrs, Conn. on April 13, 2024. The Huskies went 2-1 for their entire three game series with Creighton over the weekend.

PHOTO BY MERCER FERGUSON, GRAB PHOTOGRAPHER/THE DAILY CAMPUS

nan walk, but Siems got Allen out to end another threat, this time a groundout to first. UConn wasn't able to hold Seton Hall's offense back any longer, however, as in the sixth inning the Pirates exploded for five runs. For the third time, Seton Hall had runners at each base and a full-count Carr walk finally broke the scoreless tie. Hope Jenkins was then brought in to face Gilbert who took her deep to left field for a bases clearing double. Seton Hall finished their sixth inning hit parade with a Brennan single to center bringing in their fifth run. Carr finished the game for the Pirates, allowing three hits and two walks while striking out seven across 7.0 innings pitched for her ninth win of the season.

UConn 4 Seton Hall 2

After being shut out in the opener, UConn took advantage of two Seton Hall errors to score first. Lexi Hastings started the game reaching on an error from Seton Hall's Gilbert and advancing to second on a passed ball. Lauren Benson, UConn's two-hole hitter, reached on another error, this time from pitcher Sydney Babik that scored Hastings. Rosie Garcia walked and after a couple of groundouts put runners on second and third with two outs, Kaitlyn Kibling came up to bat. UConn's center fielder took the ball to right to bring in Benson and give UConn a 2-0 lead. With Kinney shutting down the Pirates bats, going 5.2 scoreless innings allowing just two hits and striking out seven, UConn was able to

continue to build their lead. Benson hit a sacrifice fly in the fourth while Giuliana Abruscato scored on a sixth inning wild pitch to put the Huskies up 4-0 entering the bottom of the sixth. The Pirates didn't go down without a fight, slowly clawing their way back into the game. Gilbert homered in the sixth off of Meghan O'Neil to pull Seton Hall within three heading into the final inning. Just like game one of the series, Seton Hall loaded the bases to put the pressure on. Though one run was walked in, Kinney shut the door on any hope the Pirates had to hand UConn game two of the series.

UConn 2 Seton Hall 0

In the weekend finale, it was another great pitching performance from UConn to wrap up

the series. Siems was handed back the ball to end the weekend and she dominated in her 4.1 innings of work, allowing no runs and just three base runners (hit, walk, HBP). Pinned against Carr like in the opener, this time it was Siems who out pitched the competition. These two teams held each other scoreless through six innings, Seton Hall with just Carr and UConn with a combination of Siems and Kinney. It took until the seventh inning for the Huskies to break through. With Hastings grounding into a fielder's choice and replacing Taylor Zatyk on the base paths, her 25th stolen base of the year put a runner into scoring position. Benson walked and brought up Garcia, who deposited a grounder into left to bring in Hastings for the go ahead run. Jana Sanden followed that up with a single herself, scoring Benson while Garcia was thrown out trying to steal home. The Pirates went down in order in the bottom half of the inning to give UConn the series win.

UConn now sits second in the conference standings at 12-6, behind just Villanova (15-2) who has first. Seton Hall finishes the weekend in fourth place at 10-8 in the Big East behind Villanova, UConn and Creighton. The Huskies will have their chance to gain some ground on the first place Wildcats next weekend as they host Villanova Friday through Sunday but have a quick matchup with Boston College Tuesday to wrap up first.

BASEBALL: HUSKIES COMEBACK THREE TIMES IN PIVOTAL SERIES SWEEP OVER HOYAS

by Cole Stefan
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When they last played in Virginia, the UConn baseball team lost two out of three games versus the then-No. 5 Virginia Cavaliers. Back in the Old Dominion for the first time since 2021, Connecticut found themselves trailing against the Georgetown Hoyas five times in three contests.

The Hook C rallied on each occasion at Capital One Park in Tysons, Virginia, en route to their first sweep of the 2024 season.

Third baseman Luke Broadhurst delivered UConn's first big hit on Friday night, smoking a go-ahead blast four pitches into the ninth inning. His team-leading ninth homer of the season was only the peak of a back-and-forth affair.

Big East Pitcher of the Week Ian Cooke's scoreless streak ended in the Georgetown half of the second on two straight RBI knocks down the middle. Senior left fielder Korey Morton started the Huskies' half of the fourth with a bang, turning on an 0-1 pitch for his seventh homer of the season and cutting the Hoyas' lead in half. Georgetown got that run back and more in the fifth when catcher Owen Carapellotti lined a two-run double to deep right field for a 4-1 lead.

Connecticut could not muster much offense beyond Morton's solo shot, that is, until they loaded the bases in the seventh. With one out, Endicott transfer Caleb Shpur doubled down the left field line, pulling the Hook C within one as Jake Studley and Maddix Dalena touched home plate. Broadhurst put UConn ahead 5-4 with his own bases-loaded two-run hit off relief pitcher Nick Davis.

That one-run Huskies' advantage did not last long. Jake Hyde's double and two Hoya walks loaded the bases with one away. Carapellotti

lotti cashed instantly with a go-ahead two-run single off Seton Hall transfer Joe Cinnella. Down 6-5 in the top of the eighth, however, Shpur struck again.

The graduate center fielder tied the game at six with a single to right centerfield, and Broadhurst put Connecticut ahead in the ninth. Junior lefty Braden Quinn pitched the final two innings, allowing a leadoff single in the bottom of the ninth and striking out everybody else. Quinn looked and shrugged at Georgetown's dugout following his sixth punchout as Hook C captured a series-opening 7-6 victory.

If Friday night belonged to the graduate third baseman, then Saturday night's spotlight fell on red-shirt junior Bryan Padilla. UConn's second baseman recorded an RBI in each official at-bat and brought home four of the team's five runs.

Padilla's first RBI came in a choppy first inning where the

Hoyas committed three errors. The third miscue brought Shpur home and broke the ice for the Huskies. With the inning still going, the red-shirt junior hit a sacrifice groundout and doubled Connecticut's early lead.

Those three errors did not faze Georgetown, whose offense erupted in the bottom of the second. Joe Hollerbach cut into the Hoyas' two-run deficit on the first pitch of the frame. Marco Castillo and Kavi Caster doubled on consecutive pitches to tie the contest at two; Hyde got in on the fun with his own go-ahead double.

Despite his team being down 3-2, Padilla kept doing damage. The Brooklyn native went yard in the top of the fourth, tying the contest at three on his fourth longball of the year. Hollerbach reached on an error to begin the bottom of the sixth, and without his team recording a hit, put the Hoyas ahead 4-3 on Castillo's sacrifice fly.

The top of the eighth provided the perfect opportunity for Padilla, who already had two RBIs, to again produce at the plate. The redshirt junior did just that, ripping a go-ahead two-run single with ducks on the pond and giving the Hook C a 5-4 lead.

While all of this was happening, graduate southpaw Garrett Coe struck out nine Georgetown hitters on 120 pitches in 7.2 innings. Junior closer Brady Afthim stranded runners on the corners in the bottom of the ninth as UConn grabbed the series-clinching 5-4 win and went above .500 for the first time since February.

Rather than one specific player or one clutch hit, the Huskies rallied Sunday with two dominant innings of offense. Carapellotti continued to be the thorn in Connecticut's side when he clobbered a three-run home run in the first inning. Those were the only runs Big East Preseason Pitcher of the Year

Stephen Quigley allowed.

The Hook C made the Hoyas pay for not adding to their 3-0 lead. Dalena smacked a two-run double to pull UConn within one and, before long, touched home plate on Shpur's game-tying RBI single in the fourth. Broadhurst subsequently lined a go-ahead single one pitch after Tammara loaded the bases for the Huskies' first lead of the day.

That base knock brought in righty Cody Jensen, who added one more run to Catlett's line when Morton hit a sacrifice fly and put Connecticut up 5-3. Padilla kept building on that offensive momentum in the fifth, getting on base after being hit by a pitch and making it to third on a passed ball. With two down, true freshman Tyler Minick mashed an opposite-field two-run homer as the Hook C went ahead 7-3.

The Hoyas got one run back in the sixth when Hyde whacked an RBI single. Quinn stranded the bases loaded following an infield single in that frame, but it was not the only adversity he faced. Despite working around consecutive singles to start the seventh, the junior southpaw could not escape the eighth inning unscathed.

With two down and one aboard, Christian Ficca became just the second player all season to take Quinn deep. His two-run shot pulled Georgetown within one, yet that was as close as they got. Afthim again finished off the comeback in the ninth, working around a leadoff walk for the 7-6 UConn triumph and a pivotal series sweep.

UConn concludes April with a five-game homestand at Elliot Ballpark, starting with a matchup against the UMass-Amherst Minutemen tomorrow. First pitch from Storrs is at 6:05 p.m. EDT on UConn+.



The UConn Baseball team takes on the Kansas State Wildcats at Elliot Ballpark on Tuesday, April 16th. The Huskies grabbed the win over the Wildcats, 4-0.

PHOTO BY EVAN RODRIGUEZ, ASSOCIATE SPORTS EDITOR/THE DAILY CAMPUS