

APP FOR FREELANCERS DESIGNED BY UCONN STUDENT SURPASSES 100 USERS

by Liliana French
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A University of Connecticut student created an app called Klorah, which recently surpassed 100 users and writes invoices and user agreements for freelancers using artificial intelligence.

Third-semester business management student Elvin Atwine spoke with The Daily Campus about his app, which he created last October.

“Klorah right now is a client invoicing app for freelancers,” Atwine said. “It helps them create client agreements which it writes for them using AI, as well as it gives them the feature to create invoices to bill their clients.”

In high school, Atwine was a photographer for his basketball coach, then expanded to take photos for other coaches in the area.

“During that time, I was kind of just like ‘I love this, but there seems to be a lot of stressors within being a freelancer, being a photographer,’” Atwine

said. “Only one-third of full-time freelancers have a retirement savings account, things like that... I just kind of wanted to figure out how can we bridge the gap between traditional financial services to freelancers. So, the first step for me was just naturally what do freelancers need on a day-to-day basis, which is invoicing and client agreements.”

Atwine said that while his intended user base is creative freelancers, some contractors recently joined the app for his invoicing agreements.

“One interesting [case] I’ve seen was two users joining two weeks ago, both contractors, which was not a typical use case that I had in mind, but it still works for them and what they do so I can see it expanding to them,” Atwine said. “My bigger focus is towards the creative community, so thinking individual designers, writers, et cetera.”

Atwine said that much of the growth for his app has been organic through existing photographer communities that he is a part of in his hometown in

Pennsylvania. He has also been messaging other photographers on Instagram and LinkedIn.

Atwine brought up freelancing on a college campus and how there is a Within Gen Z bias towards freelancing.

“We do have a couple of UConn users, one being a hair braider, another being a photographer here,” Atwine said. “It’s just part of the overall student base here, like, how can I get more money as a student?”

Atwine said he raised an angel investment round of \$15,000 where outside investors invested in his business.

“The goal is to connect freelancers with financial services that are relevant to them. The way that we get there is through understanding each individual user’s earnings,” Atwine said. “In terms of the mission, it’s using that data to match you with relevant financial services.”

Klorah is available on the App Store, Play Store and the web. Klorah can take different forms of payment such as CashApp and credit cards, making it easier for freelancers to bill clients.



Elvin Atwine is the founder and CEO of the Klorah app: a user-friendly interface that creates client invoices and agreements using Artificial Intelligence.

IMAGE COURTESY OF @ELVNIV ON INSTAGRAM

STUDENT FEE COMMITTEE HOLDS FIRST HEARING ON BUDGET CHANGES: FOLLOWING THE MONEY

by Patrick Boots
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There’s no such thing as a free lunch. Every student enrolled at the University of Connecticut pays mandatory fees, which support university programs and services. One of these fees, the General University fee, is set to increase by \$98, according to prior reporting by the Daily Campus. The Student Activity and Service Fee Advisory Committee (SASFAC) recently held the first of two budget hearings to outline where the money from the General University fee will actually go.

The General University fee helps fund a number of campus offices and resources, including the Student Activities department, the One Card Office, Student Health and Wellness and the athletics department, among others, according to the Bursar’s webpage. As part of the hearing, each beneficiary submitted a document explaining their usage of the fee funding and a summary of justification for a fee increase. The first hearing was held Thursday, Nov. 14, with the second scheduled for Tuesday, Nov. 19.

The athletic bands program was the first to present their case; they’re seeking a 13.27 percent increase in operating budget for fiscal year 2027 in the order of \$65,000. The School of Fine Arts funds the music department’s educational initiatives, but the athletic bands are considered extracurricular and so they receive money from the General University fee and

the UConn Foundation. The program includes the UConn Marching Band and up to four contemporaneous pep bands, which play at the Huskies’ athletic contests for football, men’s and women’s basketball and hockey, in addition to numerous off-campus events like parades and special team appearances. Their SASFAC packet explains that the additional fee funding can help pay for full-time graduate assistants and support staff as well as instrument and uniform maintenance costs.

Additional changes are in store for the One Card Office as well, which oversees student ID cards and related programs. According to the One Card webpage, UConn ID cards are used to access residence halls and labs, the Student Recreation Center, special events, printing and library services in addition to being associated with student debit accounts – more commonly referred to as Husky Bucks. Students and faculty each receive one ID card for free, but replacements cost \$30. Their SASFAC narrative explains that the only revenue the One Card Office receives is from the card replacement charge and a 7% fee on each Husky Bucks transaction. They project card costs to increase and revenues to decline, so they are seeking more General University fee funding to offset the loss. One partnership the office believes will benefit stakeholders is a partnership with food delivery service Grubhub. Students will be able to use Husky Bucks to fund Grubhub orders both on and off campus, explained One Card di-

rector Stephanie Kernozicky.

“Even when you go home, you can use your Husky Bucks... UConn will see a revenue share from this,” Kernozicky said at the hearing.

The One Card Office is also researching “mobile credentials” – a system which could allow students’ phones to be used instead of an ID card in some contexts, similar to tap-to-pay technology. However, the office explained such a change may require hardware and infrastructure upgrades, which would need to be conducted in partnership with other university departments and depends on the contracts and agreements in place for those needs.

The Student Activities department expressed that it will be comfortable for the next school year but will not be able to support its current programming and activity initiatives in 2027 under the current budget.

“We could potentially lose jobs and positions...We need to be able to support the students,” explained Trisha Hawthorne-Noble, the interim director of Student Activities and director of leadership and organizational development.

The department’s summary document outlines how they currently use the fee funding to host large-scale events on campus. Student Activities is behind Family Weekend, Homecoming and Weekend of Welcome, and works with student organizations for activity support including SUBOG, Late Night and HuskyTHON. The department also contributes to leadership and professional develop-

ment activities and community outreach initiatives, in tandem with necessary business affairs, Trustee Student Organization Support services and providing assistance to the Fraternity and Sorority Development Office.

The document also reveals they contribute to the funding of complementary student tickets to athletic events, and use the fee funding for “Husky Roadshows,” which transport students to and from off-campus athletic contests like at Rent-schler Field and the XL Center. Hawthorne-Noble said their work benefits thousands of UConn students and additional funding is necessary to continue supporting the jobs needed to logistically maintain the level of activities and goals the department has been conducting.

The Jorgensen Center for the Performing Arts also receives General University fee funding. Their attachment details the use of funding for marketing performances and paying for 80 student workers and eight full-time employees. It also reports that fee funding is used to pay 30% of the director’s salary and partially supports an agreement with the UConn Facilities group to maintain the building and production spaces as part of a wholesale-style agreement. According to the submission, Jorgensen receives substantial revenue in the form of private donations and cultural arts grants, but asked for \$112,000 in additional fee funding for fiscal year 2027. Part of the request mentions that the Jorgensen facilities have become popular for use by student organizations such as SUBOG,

with each event now incurring a \$1,000 personnel charge in order to compensate for the additional time and workforce need.

The SASFAC committee is an advisory group that recommends changes to the university’s fee structure. The provost and vice presidents for student life and finance receive their report and can choose to endorse or amend fee proposals, which ultimately get considered by the Board of Trustees. The committee is comprised of staff members, including the bursar and representatives from the Office of Budgets and Planning, in addition to student delegates from the Undergraduate Student Government and Graduate Student Senate. David Clokey, the assistant vice president for student life and enrollment, chairs the committee and ran the hearing.

Students interested in discussing the General University fee in relation to the Athletics Department, Student Health and Wellness, Student Union and Student Recreation Center are encouraged to attend the second hearing, scheduled for Tuesday, Nov. 19 starting at 3:15 p.m. in Husky Suite A, located next to Mango in the Student Recreation Center. A block for public comment is set from 5:30 to 6 p.m.

A slate of hearings to discuss the Student Activities fee, which financially supports Tier III student organizations, will be held in the Spring 2025 semester.

For more information on the Student Activity and Service Fee Advisory Committee and for the hearing transcript and attachments, visit sfac.uconn.edu.

WILDFIRE THREAT CONTINUES IN MUCH OF THE US NORTHEAST AS DRY CONDITIONS PERSIST

By SUSAN HAIGH and PATRICK WHITTLE Associated Press

Eds: UPDATES: With one local state of emergency in New York being extended and comment from Greenwood Lake officials.; Updates Media.

Firefighters in New York said Sunday that a voluntary evacuation overnight helped them protect more than 160 homes from a stubborn wildfire near the New Jersey border as officials in much of the Northeast coped with hundreds of brush fires in tinder-dry and windy conditions.

Communities in New England dealt with a similar surge in late fall fires, and many parts of the Northeast remained under red flag alerts this weekend. Across the country, California made good progress against a 32-square-mile (83-square-kilometer) fire in Ventura County that has destroyed more than 245 structures, most of them houses. The Mountain fire was 95% contained.

Windy conditions renewed a wildfire Saturday that escaped a containment line and prompted emergency officials to enact the voluntary evacuation plan affecting about 165 houses in Warwick, New York, near the New Jersey border. No structures were in danger as of Sunday afternoon as firefighters worked to tame the Jennings Creek blaze, New York Parks Department spokesman Jeff Wernick said. The voluntary evacuation will remain in place at least until Monday, Wernick said.

The wildfire had burned 7 1/2 square miles (19.4 square kilometers) across the two states as of Friday and was burning primarily in New York's Sterling Forest State Park, where the visitor center, the lakefront area at Greenwood Lake and a historic furnace area remained open. Woodland activities including hunting were halted, Wernick said.

It was 90% contained on the Passaic County, New Jersey, side of the border, and about 88% contained in Orange County, New York, where a state of emergency was extended on Sunday, officials said. New York Army National Guard and state police helicopters dropped water on the blaze to support ground crews' efforts.

"Residents in the voluntary evacuation area are asked to continue sheltering so that crews can effectively suppress the fire," according to a statement posted on Facebook by village officials in Greenwood Lake, New York, where schools will be closed on Monday. "There is currently no threat to structures but crews are actively working to ensure structure protection."

The blaze claimed the life of an 18-year-old New York parks employee who died when a tree fell on him as he helped fight the fire in Sterling Forest on Nov. 9. The fire's cause remains under investigation.

New York City's Fire Department is creating its first-ever brush fire task force to respond to what officials say is a historic increase in brush fires throughout the city's five boroughs, Commissioner Robert S. Tucker announced Sunday. From Nov. 1 to Nov. 14, the FDNY responded to 271 brush fires, marking the highest two-week period in New York's history.

The task force will be made up of fire marshals, fire inspectors and tactical drone units in an effort to ensure rapid responses to brush fires and to help with investigations to determine their cause.

"Due to a significant lack of rainfall, the threat of fast-spreading brush fires fueled by dry vegetation and windy conditions have resulted in an historic increase of brush fires throughout New York City," Tucker said in a statement.

In Massachusetts, which typically has about 15 wildland fires every October, there have been about 200 this year. State officials said more fires were expected because of weather conditions and dry surface fuels.

The National Weather Service in Boston warned Sunday that elevated fire risk continued across southern New England, given gusty winds and dry conditions. In Connecticut, a portion of Interstate 84 in Plainville was closed briefly Sunday because of a brush fire.

A volunteer firefighter in Haddam, Connecticut, was injured Saturday while fighting a fast-spreading brush fire sparked by downed power lines. The firefighter was treated at a hospital and released, according to a Facebook post by the Haddam Volunteer Fire Company.

Much-needed rain was predicted for Thursday in the region.

In southern New Hampshire, the fire danger risk was "very high," state officials said.

The Maine Forest Service said the southern part of the state also faced high fire danger. Most of the state was abnormally dry or facing moderate drought conditions.

Some relief could be in sight in New York. The National Weather Service in Albany said Sunday that most of the region could see a "widespread soaking rain" of 0.5 to 1.5 inches beginning Wednesday night.



This photo released by the New York State Department of Environmental Conservation shows flames burning at the Jennings Creek wildfire, in Warwick, N.Y., Saturday, Nov. 16, 2024.

NEW YORK STATE DEPARTMENT OF ENVIRONMENTAL CONSERVATION VIA AP

The Daily Campus

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- ACROSS**
- 1 Financial liability of concern to creditors
 - 5 “Gilmore Girls” daughter
 - 9 Lightning streak
 - 13 Dickens villain Heep
 - 15 Tot’s scrape
 - 16 Grammy winner India. ____
 - 17 “So anyway,” e.g.
 - 18 Long garment with no waistline
 - 20 TV channel with a large film library
 - 21 Sidesplitters
 - 23 German sub dangerous to Allied ships
 - 24 “These aren’t the droids we’re looking for” speaker
 - 27 Goat pen noises
 - 28 Anchorage locale
 - 32 Calvin of fashion
 - 34 Anti-inflammatory antioxidant berry
 - 37 Backdrop of many novels set in the 1940s
 - 38 Activity for a green-thumbed apartment dweller
 - 42 Recipe no.
 - 43 Top-tier
 - 44 Date opening
 - 45 Apple download
 - 48 Duck, duck, goose shape
 - 49 Aftereffects of a great read
 - 55 Figure on a wedding cake, maybe
 - 58 Steel support for concrete
 - 59 Ida. neighbor
 - 60 Right-click result, often, and where the starts of 18-, 24-, 38-, and 49-Across can be found?
 - 62 “Hakuna Matata” composer John
 - 64 Hymn finale
 - 65 Give off
 - 66 Shoe material that shouldn’t get wet
 - 67 “__ my regards”
 - 68 Loose tops
 - 69 Went up a size

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By Amy Johnson & Katie Hale 11/18/24

- DOWN**
- 1 Does some light housekeeping
 - 2 Not hunched over
 - 3 Life-changing events
 - 4 “T,” on sorority row
 - 5 Helicopter part
 - 6 Have a 1-Across with
 - 7 Classic Unilever laundry soap
 - 8 “So close, __ so far”
 - 9 Streisand of “Yentl”
 - 10 Cookie with a Coca-Cola variety
 - 11 WNBA great Leslie
 - 12 Rorschach ____
 - 14 Boy of la familia
 - 19 “Hamilton” climax
 - 22 “__ showtime!”
 - 25 Midnight snack expedition
 - 26 Reimbursed
 - 29 Person who is a big factor in a two-party election
 - 30 Philosopher Immanuel
 - 31 “Grr”
 - 32 River in an epic film title

Saturday's Puzzle Solved

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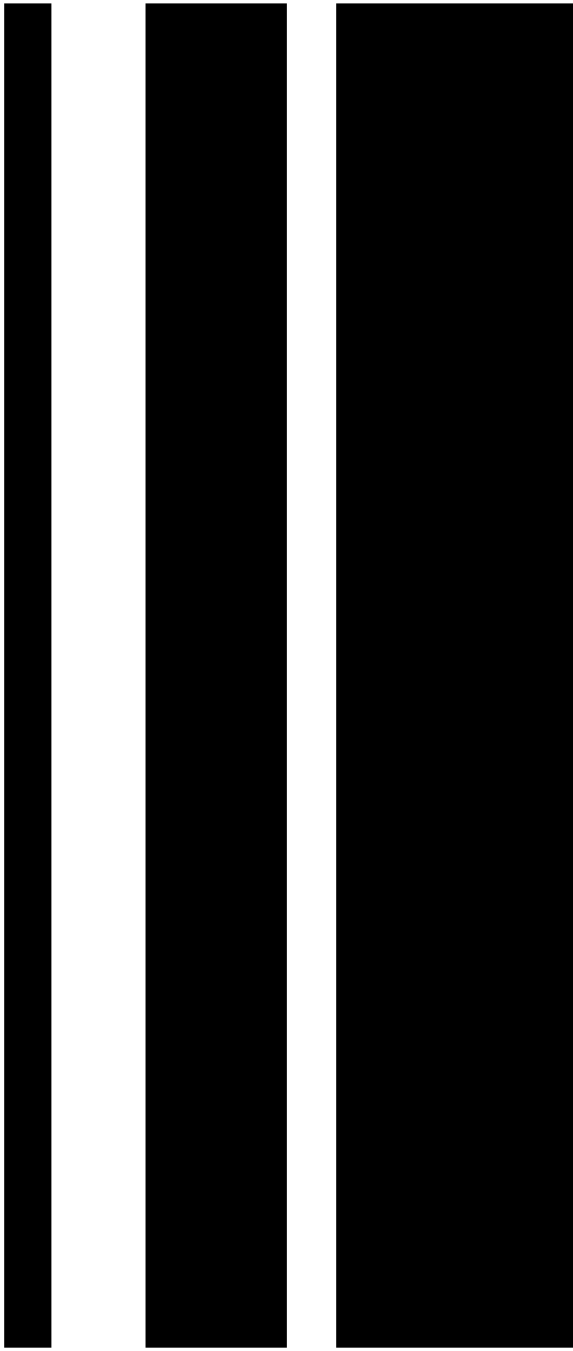
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- 33 Bachelorette party hire, perhaps
- 34 Before now
- 35 Food drive item
- 36 “__ you sure?”
- 39 D.C. paper
- 40 Some asylum seekers
- 41 Improper action
- 46 Teem
- 47 Showy splendor
- 48 Biochem molecule
- 50 Krispy __
- 51 Figure skater Sonja
- 52 Shares an edge
- 53 Eat away at
- 54 Affirm again, as vows
- 55 Report card nos.
- 56 Italy’s capital
- 57 Willing to listen
- 61 Encountered
- 63 Carry with effort

Sudoku By The Mephram Group

Level 1 2 3 4

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Lamenting on Trauma by Creating a Fictional World with Vylet Pony: “Monarch of Monsters”

Content Warning: Several topics including self-harm, sexual assault, heavy language.

by **Bonnibel Lilith Rampertab**
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It's incredibly easy to unfairly judge Portland, Oregon's Vylet Pony. Whether it's her being a queer transgender woman, her involvement in the fandom for the popular and comforting kids show “My Little Pony,” her affinity for Internet culture or the provocative cover art of “Monarch of Monsters.” That's just to name a few things that people would cast judgment on her for without seeing the full picture. Vylet is so incredibly brave to be herself and share her art with the world. I used to judge her and let her identity and affinities stop me from listening to her music, since I'm not a part of the fandom her music is inspired by, but those who don't listen to her music for trivial and biased reasons like that are certainly missing out.

“Monarch of Monsters” is certainly Vylet's most ambitious work thus far. It has numerous content warnings, such as blood and gore, self-harm, suicide, sexual assault, existential and cosmic horror, the usage of the f-slur and cannibalism. This album, and by proxy, this review, may be distressing for those who are put off by these topics. It's a good idea to abstain from engaging with “Monarch of Monsters” in any capacity, if you are one of those people. Vylet does not condone engagement in these bleak topics by any means; this is just her reflecting on a life of regrets and shame, hurting so many people in the process without a chance to truly make things right.

There is a novella available online that acts as a supplement to the album. This review will only cover the album, but the full story of “Monarch of Monsters” can only be truly understood by reading the lyrics along with the novella. It is always a special occasion when musical artists have works of writing attached to albums as a supplement to enhance the general artistic vision.

“Pest” starts the album off with a cheerful piano that develops with a violin, guitar, drums and a trumpet, but don't let that fool you. The lyrics depict self-loathing to the point of self-harming and past regrets impacting the present. The lyric “What's the point of saving the world or yourself when the greatest villain is you?” stood out. This entire album is from the perspective of The Wolf, formerly known as the pegasus Vylet Cypress, before being turned into a wolf after killing her loved ones and absorbing their magic as a punishment for her sins.

If “Pest” didn't highlight how dark “Monarch of Monsters” is going to be, “PLAY DEAD! PLAY DEAD!” spells it out for you. This is the point of no return. Starting with a beautiful electronic melody and backed by heavy rock or metal instrumentation, the protagonist has a self-deprecating crisis that depicts her transformation into a wolf. The Wolf has trouble facing her demons, so she tries her best not to think about the issues as reflected in the lyrics at the beginning.

“The Heretic (Woe Is Me)” highlights not only Vylet's absolute prowess and versatility in vocal performance over an instrumental that partially sounds like digipop artist Jane Remover's “frailty” with bright guitar phrases. Yet hints of influential experimental rock band Slint or maybe industrial metal band Nine Inch Nails appear with the prominent bass during the chorus. The second verse recalls metal band Deftones' calmer songs, while lyrically exploring how The Wolf views herself as a sinner that cannot be redeemed.

“Survivor's Guilt” is a groovy song that elaborates on the mental state of The Wolf, who is paranoid about surveillance and unable to come to terms with her regrets.

“Vitality Glitch” has somewhat of a trip-hop influence before becoming more atmospheric with violins. The instrumental synth solo is gorgeous. Vylet's singing is kind of similar to experimental pop artist Björk's in the verses. The lyric in the chorus “And when I smile, I turn to cry. No happiness should be mine” is so simple yet so effective at conveying the guilt The Wolf has.

“The Wallflower Equation,” which is exactly twelve minutes long, is nothing short of phenomenal. The instrumental after the lyrics “Burn the wallflower, loneliness empowers” was so cathartic. It once again becomes cathartic for another four minutes and 10 seconds with explosive synths. Then a saxophone or clarinet comes into the mix. The sound is reminiscent of the art rock band Black Country, New Road if they used electronic sounds. Vylet may be the “Avatar” of music, with all the genres and influences she draws from.

“Princess Cuckoo” is where it really hits the fan. Over a looming bassline similar to a song from “Filth” by experimental rock band Swans, Vylet paints the vividly disturbing image of The Wolf being sexually assaulted. It's nothing short of horrifying, especially with Vylet's timid vocals.

The 22 minute behemoth of a track with 13 parts, “Sludge,” is a representation of The Wolf's death, defilement and saving by the sheep goddess Aria in vivid detail with very impressive instrumentation on many fronts. To describe it all feels futile with how many moving parts there are. The content warnings still apply.

“Revenge Fantasy” feels like the climax of The Wolf's character arc. It starts off calmly as to give the listener some time to breathe after how intense “Sludge” was. Vylet screaming “You should have pulled the trigger when you had the chance” sounds, while morbid, hopeful as well in a way especially with the electronic sounds kicking in after the screaming is over. This pattern repeats again near the end of the song.

“Huntress” starts off sexually and dysfunctional lyrically, but the choruses breathe consciousness and introspection about how The Wolf's and Aria's love is slowly helping The Wolf heal. Of course, the road to recovery is extremely difficult and cannot be cured with love, but even just one positive relationship in a sea of toxicity can help.

The next track, “...and, as her howl echoed unto eventide, she became the far seer's hunting dog...” is a wall of built-up guitar noises reminiscent of black metal that's somehow pleasant to the ears.

“Rest Now, Little Wolf (A Vigil For Aria, or, How the Lamb Stood in an Empty Room Filled with Empty Friends)” is the final song of this concept album. Vylet's high-pitched voice is beautiful. The spoken word portion has a very poignant section: “Conceal not your mistakes, but allow them to be a sputtering torch. Illuminate the path for those that follow to be gentle, to be kind.” Never let your mistakes be for naught. Use them as ways to educate others and grow past them. It is the only way we can truly redeem ourselves to prevent the mistakes from continuing.

Vylet, thank you for making this album. I believe this will go down in history as one of the boldest and most beautiful pieces of art ever. It comforts me on so many levels despite how dark it is, and I know I'm not alone in feeling this way. “Behind every exquisite thing that existed, there was something tragic,” as Oscar Wilde wrote in “The Picture of Dorian Gray.”

Rating: 5/5

‘Petrichor’: 070 Shake’s take on enamoring love

by **Maleena Muzio**
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“Petrichor,” the word used to describe the pleasant scent that accompanies rain after a dry season, is 070 Shake's third studio album, perfectly named as it is her first major release in over two years. The musician dropped her album on Friday, Nov. 15.

Shake, also known as Dani Balbuena, is a 27-year-old hip-hop artist who has been featured on albums by many popular artists, such as Ye (formerly known as Kanye West) and Raye. Regarding her own work, Shake debuted her first solo album in 2020 and has been active since. Shake's music best falls under the hip-hop category, with components of alternative, rock and pop. Artists like Michael Jackson, Lauryn Hill, Paramore and My Chemical Romance — as scattered as this list may seem — have been said by Shake to be her major influences.

Promoted heavily on social media by Shake and her girlfriend, model and actress Lily-Rose Depp, “Petrichor” was highly anticipated by fans. Opening the album is “Sin,” a dynamic song, bouncing between a hip-hop and rock sound. The entire album demonstrates this beautiful conflict, managing to seamlessly merge the two genres together.

“Elephant” takes a slight turn, veering more into pop, reminiscent of an '80s dreamy sound. The song has an underwhelming start, but picks up as it goes on. The same goes for track three, “Pieces of You,” which pulls itself back into Shake's signature electronic usage.

Smoothly transitioning to “Vagabond,” Shake lightens the mood with guitar and lyrics of love. “Vagabond” consists of frequent tempo changes, sym-

bolizing the consequences and benefits of being enthralled by someone else, which she sings about. Themes of change and acceptance are common on the album and stand out in this song.

“Lungs” serves as a brief and unnecessary interlude for one of the best tracks on the album, “Into Your Garden.” Upon a first listen, “Lungs” is a minute of aggressive speech that the album could have done perfectly fine without.

As previously mentioned, following this interlude is “Into Your Garden,” a romantic song accompanied by beautiful piano instrumentals and religious imagery by Shake. Shake's voice sounds raw in this song and showcases her singing voice as opposed to rapping. The song also has a short feature by JT from the group City Girls, which honestly feels out of place, but is brief enough for it to work. “Into Your Garden” is your perfect Lana Del Rey meets Rihanna — containing a blend of beauty, pain, allusive lyrics and soul.

Next up, “Battlefield” is more playful, upbeat and fun. Dramatics play far less into this song than the prior. “Winter Baby / New Jersey Blues,” the album's lead single, with the music video featuring Lily-Rose Depp, follows the same playful theme. The song opens with a Beach Boys-esque chorus and builds into a heavier sound. The lyrics discuss Shake's home state, New Jersey, which she carries with her, as the name 070 is an ode to her former Jersey zip code.

With an unexpected feature from rock singer, Courtney Love, “Song to the Siren” is not very memorable. Other than hearing the ex-Hole singer use a synthesizer, there is really nothing special about this track.

“What's Wrong With Me” expresses feelings of self-doubt

on a more traditional hip-hop sound for the artist. Shake uses this song as a confession, delving more into negative emotions, versus ones of love and passion.

A more memorable song, “Blood On Your Hands,” consists of pop influences and an extensive monologue by Depp. The song is about a “fatal lover” and the sacrifices that come along with passion. Pop culture references, such as one to American folk singer, Joan Baez, are made in this song as well. “Blood On Your Hands” evokes a startling feeling that can only be brought about by words of consumption and truth. The intensity of the lyrics are both beautiful and frightening.

Seamlessly transitioning into “Never Let Us Fade,” listeners get to hear another love song, this time with featured artist, Cam. Cam is a country artist, so getting to hear her on a more electronic song was not predictable, but worked quite well.

Finally, closing the album is “Love.” “Love” serves to sum up the major premise of the album, which is being in love. Shake expressed that this album is dedicated to her lover, Depp, as she served as the muse for this work. “Love” is a celebration and acknowledgment of the feelings that Shake finally holds onto as the “cure to [her] disease.”

“Petrichor” is a well-constructed body of songs that flow easily into each other, while simultaneously exploring different genres. Each track is passionate, dark and enticing. Listeners get to feel Shake's emotions first-hand through this album.

Rating:
3.5/5

Stella Cole brings jazz to Jorgensen

by **Abigail Krim**
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Stella Cole is a name not many jazz and musical theater fans would recognize, but she rose to fame in recent years by posting videos performing music from Barbra Streisand and Judy Garland on Instagram and TikTok.

Cole and her jazz ensemble have been touring the country for seven weeks, and their latest stop was the Jorgensen Center for the Performing Arts right here at the University of Connecticut's Storrs campus. Along with her incredible timeless jazz vocals, Cole brings the talented trumpeter and vocalist Benny Benack III, tap dancer Jabu Graybeal, pianist Liya Grigoryan, bassist Russell Hall, drummer Joe Peri and saxophonist, clarinetist and piccolo player Jarien Jamanila. The ensemble performed numbers from many Broadway musicals spanning the last century, some jazz favorites and a few pieces from the “Great American Songbook,” which is a collection of standard and well-known American jazz and theater music.

The set featured many recognizable songs from Broadway musicals and jazz performers, including a little from “The Phantom of the Opera.” There was something for everyone, and they put on an entertaining and creative show. Perhaps the most unexpected part of the show was Graybeal, who accompanied multiple pieces, adding a touch of percussion with his tap dance. Most wouldn't expect to see a tap dancer at a jazz concert, but it was truly a unique experience that made the night memorable. They even handed him a microphone during “My Shot” from Hamilton to lead some au-

dience participation!

The energy was high and the love for the music was contagious. During the set, Cole talked about how she has loved old movies and old music since she was young. That adoration was clear throughout her performance. Each piece was sung with incredible care and emotion, and she introduced every song with immense love and adoration for its composer. Some highlights of the night included Benack and Hall's rendition of “Food, Glorious Food” from Lionel Bart's 1960 musical “Oliver!” and Cole's truly heartfelt performance of “Over the Rainbow.” The latter included the opening verse, which is not usually performed with the rest of the song.

Cole and her band closed out the evening with the title song from the 1969 musical “Hello, Dolly!” By the end of the song, most of the audience was on

their feet clapping and singing along, a fitting end to an incredible performance. The show's combination of jazz with traditional musical theater was a genius decision, tying two of the most well-known genres of music together in a celebration of music and the “Great American Songbook.”

Stella Cole's debut album was recently released and features many songs performed on this tour including “Moon River” from “Breakfast at Tiffany's,” “Over the Rainbow” written for “The Wizard of Oz” and “On the Street Where You Live” from the Broadway musical “My Fair Lady.” I thoroughly enjoyed this performance and getting the opportunity to meet Cole and her band after the show! Cole is an incredible vocalist and exceptionally kind person, and I recommend listening to her debut record and checking out her TikTok.



IMAGE COURTESY OF @STELLACOLE ON INSTAGRAM

Art Encounters: The culture of collage



CARTOON BY KRISTA MITCHELL, STAFF ARTIST/THE DAILY CAMPUS

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The William Benton Museum of Art held a two-part interactive workshop on collages, from 12:30-1:30 p.m. on Friday, Nov. 15. Curator and

academic liaison Amanda Doublerley hosted the event alongside one of The Benton’s interns. The point of the workshop was to get attendees to think about different methods of collage in art and in everyday life. When we think of collages and collaging, many immediately go to

cutting out magazines and putting together scraps in a way that speaks to them. Collaging, though, can be many things. For the first part of the workshop, attendees walked around the front room of The Benton to look at three different collages displayed. The first piece was by artist Paul Scott, a pearlware platter that had transferware, which allows for printing designs of the typical blue and white patterns we think of in traditional American tableware. The platter was broken and put back together using a technique called kintsugi (Chanel Miller’s memoir “Know My Name” uses this technique on its cover). The piece is titled “Fracked” and it’s a part of a series called “New American Scenery.” This isn’t an immediate thought when it comes to collaging, but it does involve

combining pieces together to make a new piece. The next piece is one you’ve probably seen if you’ve been to The Benton as it’s been on display for a while now. It’s a welded steel sculpture by artist Melvin Edwards entitled “Restless.” This was another piece that got us thinking about different ways art can be collaged. In this scenario Edwards used many different pieces of material and put them together to create the final piece. The last piece is called “Mother India” by Sukanya Rahman. This is a mixed media collage displayed in a shadow box and looks like what most people picture a collage to be. It’s layered with different prints and paper, some Indian imagery but also a photo of Queen Elizabeth II, possibly to reflect the relationship England has had with India. She also included a 3D Santa, the inclusion of which is up to interpretation. The second part was the in-

teractive portion. Attendees were brought to the education center, and everyone was able to create their own collage. These were typical collages with magazines and textured papers, as. There were a few example collages that were more self-portrait-like, but everyone was allowed to experiment and do whatever they wanted to. Each of the pieces shown in the first part are currently on display at the Benton, along with many others. You can also explore the museum’s pieces at the Benton’s online art collection. They have three current exhibits: David LaChapelle’s “All of a Sudden” on display until Dec. 15, Yishai Jusidman’s “Prussian Blue” also on display until Dec. 15 and “Encounters with the Collection: Art and Human Rights” on display until July 28, 2025. To get more information visit the Benton’s website.

‘The Old Man and the Old Moon’: The journey of memory’s decay and triumph

by Bonnibel Lilith Rampertab
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On Saturday, Nov. 16, at 8 p.m., a night with a snow on moon in the sky, the Connecticut Repertory Theatre hosted a production of “The Old Man and the Old Moon,” an adventurous comedy that reads like a folk tale with shadow puppets and other fun theatre techniques. It was directed by Matt Sorensen of the puppet arts department and features Sadie Aiken, an MA puppet arts student, as the Old Man and the protagonist.

Spoilers for
“The Old Man and the Old Moon” ahead!

The story begins with an accented dialogue between the Old Man and the Old Woman. “Do you remember the day we met?” the Old Woman asked. “No,” the Old Man said. “Doesn’t that bother you?” she replied. The tragedy of forgetting important things such as the first time you met your significant other is terrifying, and is highlighted here. “Memory: That’s the most powerful thing,” said the narrator. The dialogue was rife with awkward pauses, not from bad acting but from the tension in the scene.

The Old Woman made the decision to take a boat and sail the seas. A light shone on her dress so that the boat could be projected with a shadow there. The Old Man makes it his mission to find her. The curtains rose and the audience was able to see backstage and the musicians, a cool stylistic choice.

“The Old Man and the Old Moon” has a lot of physical humor. For example, a bagpipe player’s hand was cut off by a butcher and the prop hand had red streamers under it to signify blood. That prop was never seen again. Then someone in an elaborate cow costume got up on two feet and walked off-stage. That cow was never seen again. The dedication to one-off jokes is admirable, showing how much love and effort was poured into the production.

At the boat shop, the Old Man encounters a young man whose boss forces him to give away his grandfather’s hat to the customer. The hat belonged to Pericles, a popular and notorious sailor who made a name for himself as the leader of an imperial fleet.

Boatless because he is too poor to buy one, the Old Man passes as Pericles to a ship’s crew and hitches a ride with them. The captain had a peg leg, which was done by having the actress’ knee touch the peg leg and the rest of her real leg tucked behind. It is commendable how Melissa Carter navigated with it on stage.

The crew told stories to

each other; possibly because he wasn’t actually Pericles and would give that away if he joined in, or because his stories were more mundane as the Old Man said, “my wife has all the stories.” This longing for someone you miss dearly pulls at the heartstrings. The memories come up in unexpected places.

One crew member, Mabelu, told the story that his former crew wanted to kill his dog, Lucy, and turn her into a meal, so he sent her sailing on a boat after teaching her how to fish. He didn’t see the error in his logic and thus panicked, thinking that Lucy died. The story of Pericles was then told, a key detail being that his wife was pregnant.

Two rebels on a shopping cart boat attacked the crew with their cannon, causing a hectic fight to break out where too much was going on to speak of it all. The captain very dramatically died, leaving “Pericles” to be the new captain. A beautiful acoustic guitar song was played by one of the cast members with deep humming from the ensemble.

To solve the crew’s conflict of where to sail, the Old Man decided to go west to the City of Light, in order to refill the darkening moon’s light with liquid light before the world collapses. The remaining light the moon had left was indicated by light-bulbs along the fringe of the set piece.

A crew member revealed that he knew the Old Man wasn’t actually Pericles. “I don’t know who you are, but you’re not who you say you are,” he said. He didn’t tell the rest of the crew this just yet.

Two ensemble members holding flying sharks came from the aisles to attack the ship. After surviving, a crew member said, “what could be even worse than flying sharks?” Another crewmate muttered, “why would you even ask that?” Volcanoes were the answer to the first crewmate’s question.

It was clear that “Pericles” and his secrecy were causing a rift in the crew’s community. The crew member who knew the truth about “Pericles” revealed the truth, saying that he didn’t do so earlier because “I like a good story, what can I say?” The crewmates then all fell overboard after waves of water hit them. The water crash sounded super realistic but was actually created live by Foley. As the Old Man drowned, another beautiful song was performed.

The story could have ended there as the curtains closed, but instead, the Old Man was eaten by a giant fish in the form of a giant puppet and survived inside of its belly. The Old Man met another old man inside of the fish. “I had a wife. Now I have noth-

ing,” the other old man said. “Don’t you want to see your wife again?” the Old Man asked, trying to motivate him to escape the fish’s belly. The other man claimed that he was dead, having been in the fish’s stomach for decades. This “other man” was Pericles. The Old Man gave Pericles his hat, which he didn’t recognize at first. Pericles was relieved to hear that his lineage had continued with his grandson.

Breaking out of the fish, the Old Man escaped alone. As he did so, the moon lost its brightness, causing tide abnormalities. The Old Man washed up on an island where a peculiar fishing dog (who would later be revealed to be Lucy) giving him fish. They built a boat together and then traveled in the desert before passing out from heat exhaustion and dehydration.

The two rebels from earlier saved the Old Man and the dog on a hot air balloon, or a “dirigible,” as one of the rebels insisted. The crew that had supposedly died earlier then boarded the dirigible as well, with Mabelu and Lucy being reunited. The Old Man then jumped from the dirigible to save everyone else. He made it to the City of Light, indicated by the many string lights illuminated on the stage.

In the city, a young woman saved a young man from drowning in a flood with a bucket of liquid light. The light dripping was shown with a flashlight, which was brilliant. The Old Man, seeing this, remembered his promise to the Old Woman to fill the moon with light once again. He climbs stairs, while yet another beautiful song plays.

Back at the old couple’s house, the Old Woman asked the Old Man a familiar phrase: “Do you remember the first time we met?” This time, he did.

The moon from the set came down to the stage and the images of the Old Man and the Old Woman were projected on it, symbolizing how they traveled to the moon.

It was confusing to get to the show because it was technically presented by the Connecticut Repertory Theatre but was put on at the Jorgensen Center for the Performing Arts. The usher was super kind and understanding about the confusion and had my friend and I seated on the edge of the aisle so as to not disturb other audience members. The show itself was imaginative, perfect for suspending disbelief and simply enjoying the ride.

There are more showings of “The Old Man and the Old Moon” from Tuesday, Nov. 19, which is a student and group matinee, to Saturday, Nov. 23, which requires a mask. Tickets can be purchased on the CRT website.

sive band during the late ‘60s and early ‘70s, released their debut, and what is often considered their only true album, “First Utterance,” in 1971. Though a fragmented version of the original six-piece came back together three years after for “To Keep From Crying,” they didn’t recreate the magic of their first record. Strangely, like Linda Perhacs from last week’s edition of this column, Comus returned in the 2010s with “Out of the Coma,” which couldn’t live up to the band’s prior magic no matter how you spin it.

Whether we’re talking about Mungo Jerry or The Turtles, there are arguably more one-hit wonders originating from the ‘60s and ‘70s than there are now. It’s far easier to churn out music with lukewarm reception and still rack up those streaming numbers these days, even if you’re Desiigner. In the case of Comus, they may have shot themselves in the foot commercially by depicting a very strange fellow on the album’s artwork, and “freak folk” is a term thrown around when describing this record now, though their songs’ long-winded structures are more reminiscent of progressive folk.

Additionally, there are plenty of other reviews that could touch on the concerning subject matter of this record with more grace and productive commentary than I could — so be warned if you delve into the lyrics. However, as we usually do on No Skips, let’s focus more on the music. “Diana” begins our journey with high-pitched vocals — both male and female, as is done throughout the record — and bass and violin that carries the melody. There are multiple solos, with the tribal drum two-and-a-half minutes in a remarkable one, and the vocal chorus is impassioned.

“The Herald” is a blur despite its 12-minute runtime and is what originally turned me onto Comus. Vocalist Bobbie Watson upgrades from backing vocals to being the predominant lead here, and her voice is unimaginably beautiful. It also doesn’t have a dark topic pervading the lyrics like most of the other tracks, so it really is a peaceful song. Moreover, the plucky acoustic guitar played by lead vocalist Roger Wootton takes over after Watson’s singing section, proving how versatile his musical ability is. After the flute and violin ruminate for a while, the cyclical song reengages Watson to repeat the lyrics before she reaches new heights by simply repeating “La-la-la” at a crazy-high octave.

“Drip Drip” builds up to what first seems like a climax, especially with the inflection on “Your stare unchanged,” until the instrumentation fizzles out and the song’s tone changes. The song’s main melody is established, and Wootton grows more manic by the minute. Before long, however, the multi-part track explores that tribal sound once again, with what appears to be mouth sounds and shrieks. Finally, as if nothing happened, the song’s chorus and previous composition come back for the final minute.

“Song to Comus” features uncanny vocals as the last word of multiple lines is echoed by a backup vocalist. While the identity of Comus isn’t explored in great depth, his hedonism and harmful practices are hinted at. It gears up to be the weakest track on the record thus far, though I enjoy the violin abruptly stopping as, who I assume to be Wootton, essentially ad-libs “Ugh.” It’s a little dragged out, but enjoyable all the way through.

“The Bite” begins like a cinematic-sounding jam session until the speed rapidly increases. Everything from the vocals, the acoustic guitar and the frantic violin speed up after some lines. The story the song tells is equally intense, with imagery including “The cell’s dark walls stony and wet / Metallic echoes as the bolts are drawn back” when describing a prison scene. Dare I say the flute work here rivals that of Ian Anderson of Jethro Tull, a prog-rock band who was popping off in the early ‘70s.

“Bitten” is an intentional lull in the track list, one I’d claim is much needed after the up-tempo previous song. It also demonstrates how the fabled “Bite of ‘87” happened in two parts: “the bite,” and the feelings of sadness and anguish after. I’m kidding, but it wouldn’t be surprising for “Five Nights at Freddy’s” lore if William Afton vibed out to this album. There’s not much to talk about the interlude track; it’s just ominous violin mostly.

Oddly, “The Prisoner” doesn’t follow up on the story told in “The Bite.” Rather, the speaker is “at a hospital for the mentally sick,” which during the ‘70s may as well have been a prison if “One Flew Over the Cuckoo’s Nest” taught us anything. Shouts akin to Exuma, a folk musician from the Bahamas who also peaked in the early ‘70s, are utilized before the final moments of the song see the audio get dumbed down as it alternates between the listener’s left and right channels.

Another progressive music act, Opeth (who has a new album releasing on Nov. 22), gave Comus some attention on their album “First Utterance” with many references to the album throughout their discography, along with Current 93. Although their prime was short-lived, this is one of the best folk albums to have ever released, and if it inspired Opeth, “First Utterance” had a hand in influencing plenty of other top-tier music, so give it a listen!



CARTOON BY SARAH CHANTRES, STAFF ARTIST/THE DAILY CAMPUS

NO SKIPS: COMUS CAME IN HOT WITH ‘FIRST UTTERANCE’

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Come one and come all to No Skips, a weekly column where I

review the music of olden times and justify why certain albums have no skippable tracks. As promised last week, we’re looking at another case of a magnificent 1970s record that went

largely unnoticed until roughly the turn of the century, when people boosted it up in critical circles to land its contemporary glory. Comus, a six-piece progres-



Life

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Gwen Stefani is back, and she's in full bloom. On Nov. 15, eight years after she released her last album, the artist released her country-pop album titled "Bouquet." Stefani's album, consisting of 10 songs, focuses on love and struggles from previous relationships that have had an impact on who she is today.

Stefani starts off with a bang. Track one, titled "Somebody Else's," is an upbeat song about facing abuse in her previous relationship and now seeing how she deserved better the whole time. The artist talks about how she's found actual love now, and the title refers to her ex now being "somebody else's problem." The upbeat nature of the song

echoes her happiness now that she is out of the relationship. Moving onto the title track, we transition to a more country-style song about her stable and loving relationship with Blake Shelton. The song seems to be a recreation of Shelton's "I'll Name the Dogs." Given that Stefani has more of a history with pop, I believe she did a great job with the song and the chorus, which is incredibly catchy and flows well. "Pretty" is the title of Stefani's third track on the album and it's about her life before and after Shelton and how happy she is with him. "I never felt pretty till you loved me, I always felt pretty, pretty, pretty unlucky," sings Stefani, showing the stability and love in her and Shelton's relationship. It's the kind of song you'd hear in a 2000s teenage girl movie, but in the way you know that the



CARTOON BY LAUREN CASSSEL, CONTRIBUTING ARTIST/THE DAILY CAMPUS

Bouquet: Gwen Stefani releases new album after eight years

movie will be good. This song is a fair mix of country and pop. This next one is one of my favorites on the album. "Empty Vase" is a country-heavy song with very personal lyrics. It talks about how the "empty vase" (her) is now filled with flowers, relating to the whole "Bouquet" theme in a more creative way, which I liked. It has a sadder melody, but when you listen to the lyrics, it's about her happiness and peace now. Track five, "Marigolds," was especially nice to listen to as Stefani sings it in a lower register. Her voice is very powerful. It's another upbeat country-pop song that again focuses on her relationship with Shelton. However, I found this one a bit harder to connect to, and I believe there are better songs on the album. "Late To Bloom" emphasizes how in love she is. It's an upbeat song about her relationship with Shelton and how it was "late to bloom." She waited a long time for him and wished that they had met earlier, but at the same time, she sings, "They say good things come to those who wait, and I can say they really do," indicating she has a fresh perspective on meeting Shelton later in life. After that joyful track, Stefani changes the pace with "Swallow My Tears," a very personal song

that focuses on her struggle with her past and how it still affects her present relationship. Shelton is the one thing she doesn't want to run from. It starts off sad, then becomes upbeat in the chorus. It shows that true love can exist after an abusive relationship, but it can be hard to believe so after being in one. Moving onto track eight, "Reminders," this song is similar to "Swallow My Tears" in the way that it reflects on her past and abusive relationship. Although she has genuine love now, she still struggles with what happened to her in the past and "needs reminders" that she is in safe love now. I enjoyed listening to these last two tracks as they show Stefani's vulnerability through these struggles. "All Your Fault" is a country song about how her relationship with Shelton drives her crazy, but in a good way. This one was another that I struggled to connect with, and I actually did not like the way that the song was executed. Stefani can sing country, but she flourishes more in pop. Ending the album off with "Purple Irises," this song is a collaboration with Shelton. The song begins with both their voices together, blending beautifully. It's yet another upbeat song as they are singing about

their love. Stefani sings, "wonder why you took a risk on a broken heart you cannot fix," which can most likely be seen as Shelton being with her despite how much she believes her past messed her up in the love department. The song is a perfect mix of both of them. "Bouquet" is an album that many can relate to and was a successful comeback by Stefani. However, I wish the flower theme was used more creatively. For example, "now we're picking purple irises," or "forever layin' on a bed of marigolds" feels like the idea was rushed and just put in to keep the flower theme. If Stefani had chosen those flowers for their specific representation, she could've focused on what they represent instead of directly referencing them. The album still shows her personal growth and strength and is a solid one to listen to, especially if you are a country-pop fan!

Rating:
3/5

Another Self-Titled Album?

‘Shawn’ review

by Sarah Barker
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Shawn Mendes really became a household name after the blowup that was (and still is) "Stitches" from his debut album, "Handwritten." He went on to open for Taylor Swift on her "1989" tour and got close with Ed Sheeran. Part of his appeal came from the fact that he was young and attractive, following the fall of One Direction. He was also a good writer and performer, with an already-established online fan base. With every album and tour, he continued to grow as an artist. That was, until October of 2020. "Wonder" is what some people would call a flop, myself included. I personally haven't thought about "Wonder" since it came out four years ago. His label didn't market it well, and it came out with no excitement from fans and the public. He went on to cancel the "Wonder" tour in 2022 after only a few shows. Since then, the world hasn't really heard from him until this year. "Shawn" is his second self-titled album and fifth release. The rollout this time around was actually good for album marketing, with a few singles and live performances at both the VMAs and EMAs. Although he had to push the release date, the excitement was still there from his fan base about this body of work. When he announced the album on X, he said, "Music really can be medicine. Two years ago, I felt like I had absolutely no idea who I was. A year ago I couldn't step into a studio without falling into complete panic. So to be here right now with 12 beautiful finished songs feels like such a

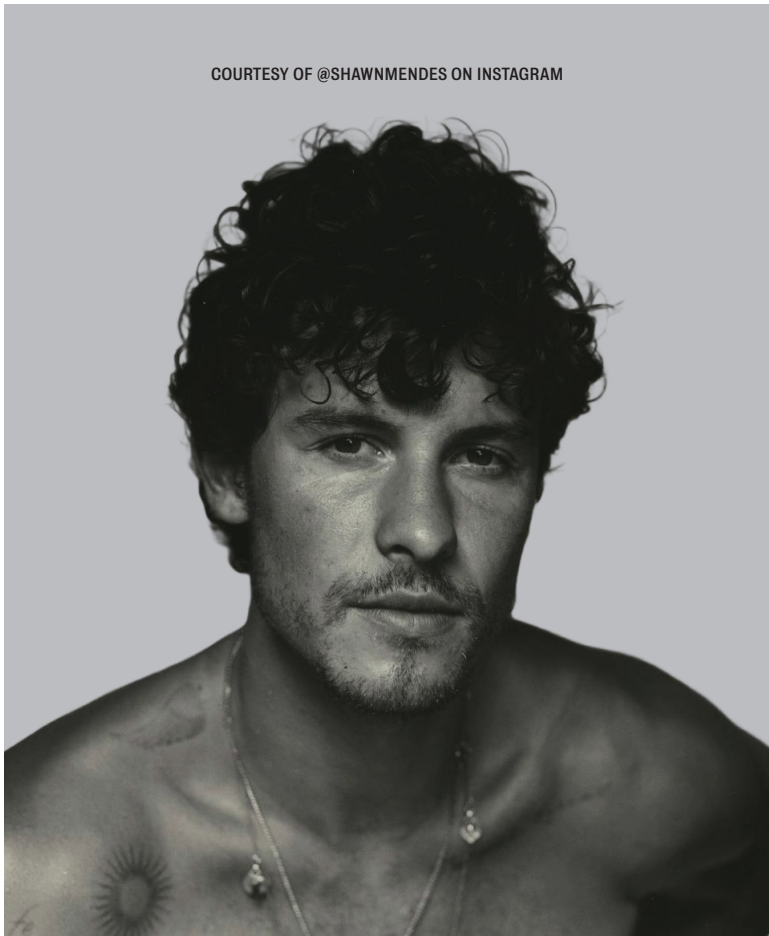
gift." The album cover is also a gift. I feel like I'm 15 again seeing his ad for Calvin Klein in person. God, he looks so good. The album is 31 minutes long and starts with the opening track, "Who I Am," which serves as an introduction to the rest of the album. It's a simple acoustic number that touches on how he basically disappeared from the world at the start of his tour. He repeats, "Sorry, gotta do it, gotta let you down" after each verse apologizing to the different people in his life as he decides to put himself first. "Why Why Why" was the first single off the album and seems to point towards his anxiety, which he began opening up about in 2018 with "In My Blood." He's desperately seeking an answer as to why he's feeling the way he is. The post-chorus, "Feels like everything goes 'round and 'round / And 'round and 'round and 'round it goes" depicts what it's like to be spiraling in your head with anxiety and panic. This one also mentions the stage and tour and how it didn't feel right to him anymore. Also: "Thought I was about to be a father." I'm sorry, whose child!? "That's The Dream" has Camilla Cabello written all over it. The lore runs so deep, but lyrics like "I know we made our promises / But promises are hard to keep" and "But why'd I have to go and leave / When I know nothing good comes easily" perfectly explain his side of the final breakup, along with the regret he has from leaving someone he's known since he was 17 and knew in the industry. "Nobody Knows" has the sound of old James Bay. The song is about him asking where the love goes when you love

someone so much, but you're still not able to make things work. Again, hinting at his relationship with Cabello. At first, I loved "Heart of Gold," and then I went to look into the songs on the album to write this review, and I learned the backstory. It's so sad; Mendes and one of his best friends, Brian (the girls know) had another childhood friend named Deijomi, who passed away from a drug overdose. Mendes hadn't spoken to him in a while and was unable to make it to his funeral. This is a song that you really have to read the lyrics to fully understand the story and the meaning behind it. It honestly made me love it even more. "Heavy" is him coming to terms with needing help and support from those around him. It's hard to be open about your struggles but being able to have people to lean on emotionally is so important. "That'll Be the Day" is the Sabrina Carpenter song. We were all wondering if she would get a mention, and Miss "Short N' Sweet" did! Mendes is singing about trying to move on to new relationships but being unable to lose the hold a past lover has over him, which honestly is very relatable. Since day one, the whole world has had their opinion on whether Mendes is gay or not, and most have been convinced that he isn't straight. "The Mountain" is him taking back that narrative and acknowledging that he's been under a microscope for so long and he doesn't have it all figured out. "You can say I like girls or boys / Whatever fits your mold / You can say I'm a dreamer / You can say I'm too far gone / But I've never

been better / So call it what you want." This final chorus is him putting out there that people can say what they want and put him into the box of their choosing, but at the end of the day, he knows who he is and that's all that matters. Also, don't speculate about people's sexuality! As a long-time Shawn Mendes fan, this album sounds like what I fell in love with in the first place: that singer/songwriter acoustic sound with no big productions. The vulnerability of this album is unmatched and although I'm a Camilla Cabello hater, it was a long-term relationship, so the album being partly focused on that loss is understandable.

After "Wonder," I fell off the Shawn train, but I think I'm getting back on at the next station. Who knows; maybe you'll see me on the next tour.

Rating:
4/5
Shawns



COURTESY OF @SHAWNMENDES ON INSTAGRAM

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Chappell Roan **doesn't** owe us anything, so why do we act like she does?

by Noa Climor
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Before last spring, if I mentioned Chappell Roan to you, the chances you'd have known who she is would have been just about zero. But now? Not only does practically everyone know who she is, but she's nominated for six Grammy Awards (including Album of the Year), has over 42 million monthly listeners on Spotify and opened for Olivia Rodrigo on the first leg of her "Guts" tour.

I would say that "The Rise and Fall of a Midwest Princess" was the beginning of Roan's rise to fame, but I think her performance at Coachella 2024 sealed the deal. Watching the video and seeing just how big her crowd was and how many people were singing along, I could sense that Roan had truly made it.

While scrolling through social media, it's easy to find criti-

cism of Roan; truthfully, you almost see more of it than praise. Billboard recently announced that Roan has split ties with her management (the drama around this is that it was announced by Billboard right after the Grammy nominations, and it just doesn't look great for Roan). She responded with a comment and fans reacted in less-than-polite ways. One user on X replied, "no way she's complaining about billboard reporting about the music industry? girl that's BILLBOARD," and another called her a much less polite word that I'd rather not use in an article, but you get the gist.

And here's the thing: I don't understand why a woman is unable to speak up for herself and to share her feelings. To me, Roan is the prime example of someone with a backbone, sense of self-respect and ability to use her voice when she needs to. A photographer was incredibly rude to her, and what did

she do? She saw them and went to speak to them directly.

To me, this is an example of someone calling out paparazzi for being disrespectful. One user apparently thought this was ridiculous, stating that Roan "would yell at a fish for swimming" in an X post. Now, come on. Can a person not speak out after being disrespected? Why on earth does this count as odd behavior when, in reality, the odd thing is that someone felt permitted to be this disrespectful?

Roan has been understandably struggling with how fast she's shot to fame and with how fans have been treating her. In an Instagram post, she wrote about the experience saying, "I chose this career path because I love music and art and honoring my inner child. I do not accept harassment of any kind because I chose this path, nor do I deserve it." She continued, saying, "I don't agree with the notion

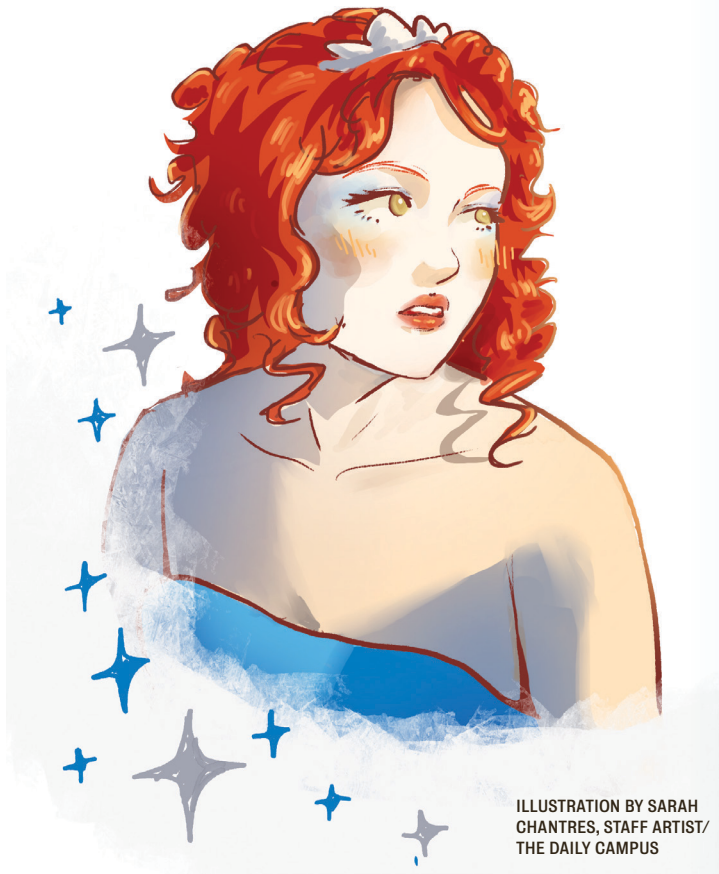
that I owe a mutual exchange of energy, time, or attention to people I do not know, do not trust, or who creep me out—just because they're expressing admiration."

"This situation is similar to the idea that if a woman wears a short skirt and gets harassed or catcalled, she shouldn't have worn the short skirt in the first place. It is not the woman's duty to suck it up and take it; it is the harasser's duty to be a decent person, leave her alone, and respect that she can wear whatever she wants and still deserve peace in the world," wrote Roan.

I could go on and on about how she is talented, wonderful and not a diva at all. But the thing is, that doesn't matter. What does matter is that Chappell Roan is a person. Period. She deserves your respect because she exists in this world as a person and is worthy of being treated decently no matter what the hell she does.

One thing that people continuously argue is that because someone is famous, they choose to let go of their right to privacy. I find that incorrect and incredibly harmful. Sure, now you know who they are and maybe they're more recognizable, but that never gives you the right to do whatever you want simply because that person is famous. You are not being a fan if you're following someone around and not allowing them to have any private time; you're harassing them.

Don't go out there trying to find her or her family. Let her live the life she deserves and support a successful and talented woman, while also supporting her as a person. We must remember what happened to famous women in the past and do better. I know that people can do better, and I sincerely hope that they will.



The Supreme Court is **skewed**

by Youssef Macary
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The United States Supreme Court is the highest court in the country, and the decisions it makes have a tremendous impact on the country's laws and how we interpret the Constitution. Historically, the Supreme Court has ruled on landmark cases that have shaped the country, such as *Brown v. Board of Education*, *Roe v. Wade* and *Citizens United v. FEC*. More recently, the court ruled to overturn *Roe v. Wade*, which removed the constitutional right for people to have an abortion. This is just one of many decisions that this body has made, and goes to show the far-reaching impact that the Supreme Court is capable of having on everyday people.

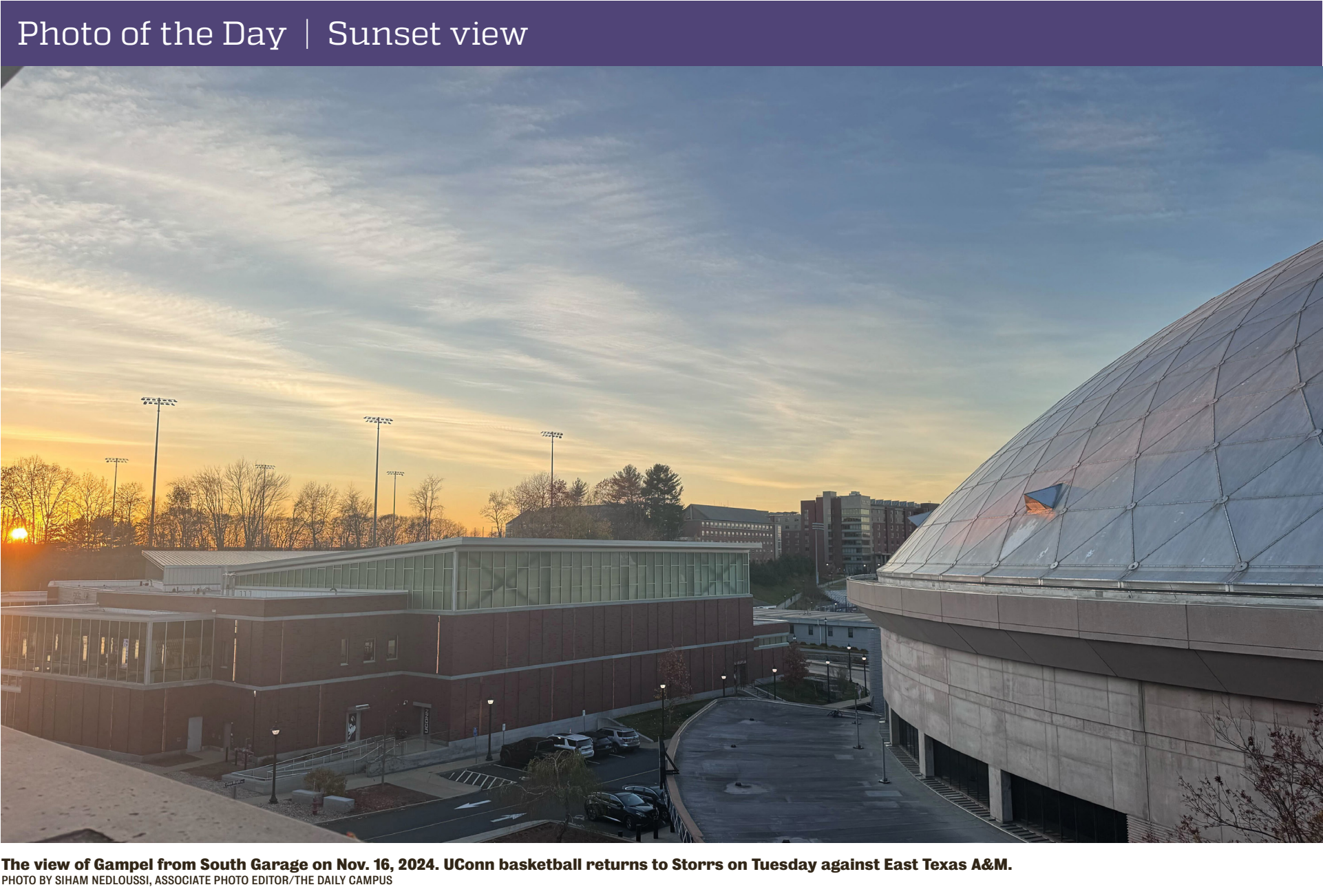
While Justices are meant to be impartial and objectively

interpret laws, each of the nine Justices are known to be either more liberal or more conservative, something that is primarily based on the U.S. president nominated them for a seat on the court. Currently, we have an extremely conservative-leaning court, with "Six of the nine Justices were appointed by Republican presidents." The six Republican-appointed Justices and their ages are Clarence Thomas (75), Samuel Alito (73), John Roberts (69), Neil Gorsuch (56), Brett Kavanaugh (58) and Amy Coney Barrett (52). The three youngest Justices on this list were all appointed by President Trump, meaning that in one term as president he appointed one-third of the current Supreme Court Justices. The three Democrat-appointed Justices and their ages are Sonia Sotomayor (69), Elena Kagan (63) and Ketanji Brown Jackson (53).

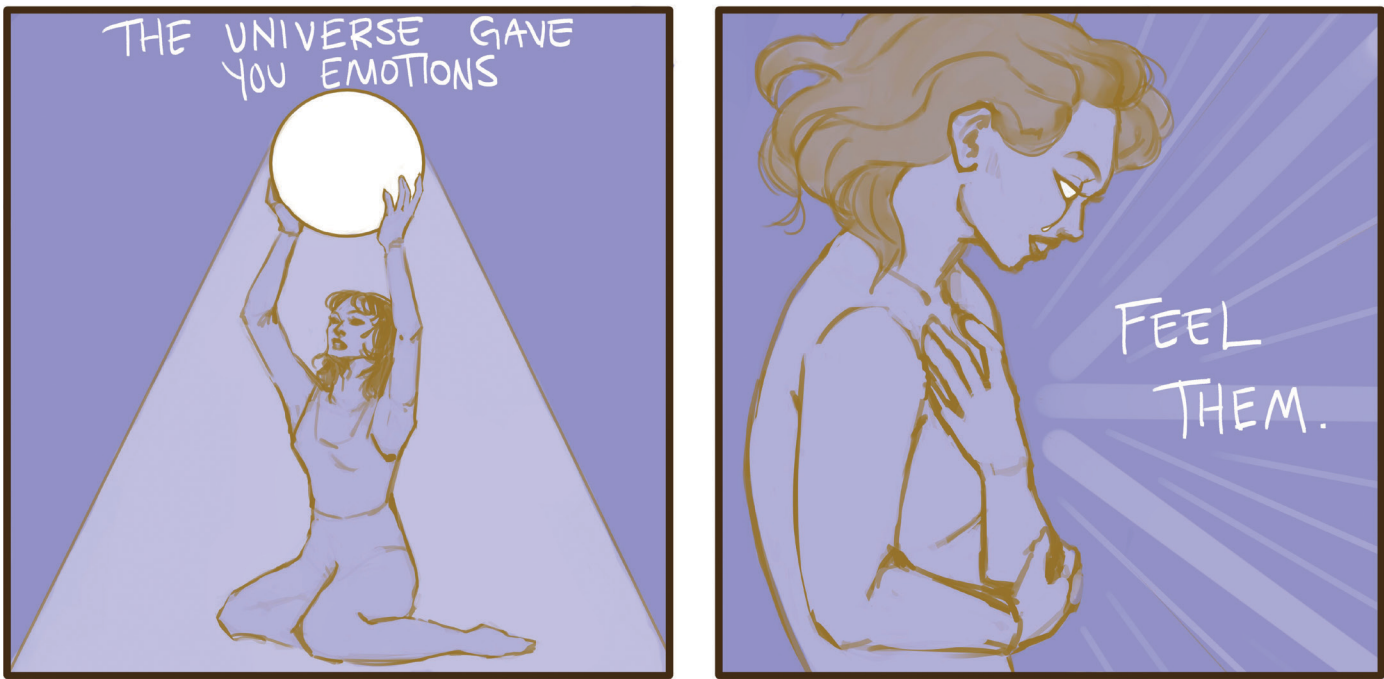
One of the biggest impacts that the Republican win in the 2024 presidential election will have is the ability to maintain a strong conservative majority on the Supreme Court. The conservative Justices already outnumber the liberal ones 6-3, and a Trump presidency means that for the next four years any Justices who pass away or step down will be conservative. This also means that conservative Justices have the opportunity to step down, knowing that they will be replaced by another conservative Justice. President-elect Trump will also likely pick young candidates who will be on the bench for a long time. In theory, if the three oldest Justices (Clarence Thomas, Samuel Alito, and John Roberts) were all to retire during Donald Trump's four-year term, the Supreme Court would have a 6-3 conservative majority, with all of the conservative Justices being under the age of 60. A slate of Justices that

are this young sets up conservatives to maintain control of the supreme court for decades to come. Given that Justice Thomas and Justice Alito will both be over 75 by the end of Trump's second term, it is very likely that they will take this opportunity to retire.

The two-party system in the United States allows two sides of each argument to be heard. And while one side having 'control' of all three branches of government is not optimal, for two of those branches this is temporary. The composition of the House of Representatives and Senate can change every two years, and the president can change every four years. However, a Supreme Court appointment can last a lifetime, meaning that changes in the court are not as routine. We are likely going to see the Supreme Court to remain a conservative leaning entity for many years to come.



Comics



Ah Reum Kindess, Contributing Artist/
The Daily Campus



Alexa Pappas, Contributing Artist/The
Daily Campus

Huskies Roll to victory in Hockey East clash

by **Jake Loomis**
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Over the weekend, the UConn women's hockey team had a slate of games against the Merrimack Warriors. The Huskies have been decent this year, posting a 6-6 record; however, there is some room to improve for this team.

The Warriors came into the game riding a 4-5-1 record on the year, making this one of the Huskies' easier tasks to date. The Warriors are the lowest-ranked team in Hockey East, so the Huskies were looking to take both games.

On Friday, Nov. 15, in North Andover, Mass., the Warriors got off to a great start to set the tone early in game one. Maria Lindberg forced a turnover in the first and took the puck to the net to give the home team the advantage. The lead would not last long though, as the Huskies responded 64 seconds later with an Ashley Allard goal.

However, the Huskies were not finished yet, as Maya Ser-

dachny netted and scored, putting the Huskies in front.

In the second, UConn got in penalty trouble; however, they did a great job in killing the penalty. During the kill in the second period, Jada Habisch took the puck to the net to score a shorthanded goal and put the away team up two goals. Lindberg then tallied another goal for Merrimack to keep the Warriors in the contest for the third period. With nine minutes left, this game was a one-score game. Megan Warrener held strong as she fended off the Merrimack comeback attack, securing the Huskies the road win.

The next day, both teams traveled down to Storrs, Conn. to play the final game of the series at Toscano Family Ice Forum. Junior Kyla Josifovic got the Huskies going early, as she gave her team an early lead in the first period. At the end of the first, the Huskies had outshot the Warriors 15-4. In the second, it was more of the same domi-

nance, as UConn added another with a Brooke Campbell goal. The Huskies once again outshot the Warriors 11-5 in the second period and had most of the possession time.

There was little action in the third, as Merrimack could not push a goal across to tighten the match. UConn goalie Tia Chan played great throughout the contest, pitching a shutout on 13 saves.

This was a great weekend for the team as they swept Merrimack, a conference opponent. The Huskies dominated consistently, controlled the puck when they needed to and made key plays down the stretch to execute two great wins. These wins put the Huskies at 7-2 in conference play, which will come in handy for the postseason. Their overall record has some work to do, as they will look to add a couple more wins to their 8-6 total.

Next week, the team will take on Boston College in what will be a big test for the Huskies. The Eagles are ranked just above the Huskies in the pool at No. 12 and will prove



The UConn women's ice hockey team took a 2-0 win over Merrimack on Nov. 16, 2024, sweeping their weekend series. The Huskies are now 7-2 in Hockey East and 8-6 overall this season, ending with a win this weekend at Toscano Family Ice Forum.

PHOTOGRAPH BY HANNAH GRIMES, PHOTOGRAPHER/THE DAILY CAMPUS

Field Hockey: Huskies fall to UMass in the first round of the NCAA Tournament

by **Jackson Crainich**
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The UConn field hockey team came up just short against the UMass Minutewomen in the first round of the NCAA Tournament on Friday afternoon, 2-1.

The Huskies are the No. 3 overall seed, meaning they played on their home field and hosted the first two rounds of their part of the bracket.

UConn matched up against UMass in the first round of the tournament, a team they had already seen and defeated earlier in the year.

The Huskies started the scoring early, as unanimous all-Big East First Team selection and Big East Offensive Player of the Year Juul Sauer scored her 13th goal of the season, assisted by both Julia Bressler and Milou Heuker, giving the Huskies a 1-0 lead in the first quarter.

The second and third quarters saw strong defensive efforts from both teams, as neither squad could score, and it remained a 1-0 contest heading into the fourth quarter.

The Connecticut lead would not last long however, as UMass' Paula Lorenzini scored just before the

49th minute, knotting the game up at one. With just over five minutes left in the matchup, the Minutewomen struck again, as Hannah de Gast cashed in on a penalty corner. The Huskies would try to push and pull their goalkeeper in the final few minutes to get an extra offensive player on the field, but the UMass defense wouldn't crack, and the Huskies fell short.

The UMass Minutewomen then defeated Harvard on Sunday and advanced to the semifinals, where they will take on the winner of Northwestern and Virginia on Thursday.

As for the Huskies, their season comes to an end. Following a 2023 campaign where they struggled, finishing 5-13, Connecticut had a massive bounce-back 2024 campaign.

Finishing the year 17-4, becoming Big East regular season champions, Big East tournament champions and clinching the third overall seed in the national tournament, the Huskies had a very successful season. Connecticut looks to take this momentum into next season and get right back to the NCAA Tournament in their pursuit for their sixth national championship, as they return many of their key players from this past season.

Photo of the Day | Celebrating the end of the semester



The UConn women's soccer team claimed a 1-0 victory over Seton Hall at Morrone Stadium on Oct. 27, 2024 securing their spot in the Big East Tournament. This win marks their tenth of the season, the first time since 2016 that the Huskies have reached double-digit regular season victories.
PHOTO BY SAHANA GANESH, GRAB PHOTOGRAPHER/THE DAILY CAMPUS

Women’s Basketball: Geno Auriemma ties VanDerveer’s winningest record in Connecticut’s first ranked win over UNC

by Avery Becker
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Synergy between Paige Bueckers and Sarah Strong was the catalyst on Friday night for the No. 2 ranked UConn women's basketball team's 69-58 win over the No. 15 ranked North Carolina Tarheels, the first ranked victory of the season.

With this being his 1,216th win, head coach Geno Auriemma tied with former Stanford women's basketball coach, Tara VanDerveer, for most wins ever from a college basketball coach.

"It's been one of those things where it caught up to me. It just added up, added up," Auriemma said to the media after the game. "We're fortunate to have so many great players to make this possible, so many great people on my staff. It's hard to comprehend it."

Aiding Auriemma in this triumphant win were redshirt senior Bueckers and freshman Strong, in her homecoming game.

Bueckers finished the game with 29 points, four rebounds and four assists in 36 minutes played. Just in the first half she managed to notch 16 points, including a buzzer beater to end the

first quarter where the Huskies led 25-14.

"Unless you foul her every single time, that's the only way you're gonna stop her," Auriemma said. "I think she's the most difficult player to guard in America."

The last time Bueckers faced the Tarheels was last year in the Hall of Fame showcase.

"We've got an opportunity to watch a generational player for a couple more games before she goes to the pros," Tarheels head coach Courtney Banghart said when asked if she's changed at all since last year. "She's unselfish. She doesn't push."

Bueckers emphasized to media personnel that her team plays well to make Auriemma happy.

"To be a part of this, he's breaking records left and right. It's the reason why I came to UConn; to play under him. So, it's been a dream come true and we're super proud of him," Bueckers said. "It means everything to play for UConn and to play for him."

With the matchup being in North Carolina, it was marked as the homecoming game for freshman Strong, who racked up a double-double, including 14 points and 12 rebounds.

"It was great," Strong said

about her homecoming, "I was really excited to see old school friends and teachers and people I haven't seen in a while. It was a great environment, and we came out with the win, which was good."

Strong, who was heavily recruited by the Tarheels, pointed out that it was special for her to play against the team, as well as her friend freshman center Blanca Thomas, who she played with growing up.

For more of the story visit DAILYCAMPUS.COM

Men’s Ice Hockey: Three second period goals propel UConn to upset victory over No. 2 Boston College

by Matt Dimech
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The UConn men's ice hockey team shocked fans Friday, Nov. 15 in their takedown of No. 2 Boston College at the Toscano Family Ice Forum.

The Huskies came into the contest at a low point in their season. The weekend prior, they were swept by Merrimack College in their two-game series. It was the first time UConn had been swept this season as they were outscored by a margin of 9-3.

The Eagles struck first in the first five minutes of the game. Fourth-year defenseman Aidan Hreschuk netted his first career goal, heaving a shot from the point that managed to sneak past third-year goalie Tyler Muszelik.

Tensions were high in this

Hockey East matchup, as a skirmish broke out just a few moments later, and when the dust settled UConn fifth-year Hugh Larkin was charged with a five-minute major penalty as well as a game misconduct. At the same time, Boston third-year Lukas Gustafsson received an unsportsmanlike conduct penalty.

The Husky penalty kill unit was put to work, and they were able to thwart the Eagles' offense and keep them from scoring. UConn was unable to find the back of the net in the first period, despite peppering the goal with 23 shots.

In the first minute of the second period, the Huskies finally managed to get on the board. Fifth-year Hudson Schandor fielded a pass from third-year Tristan Fraser in front of the goal and shoveled it into the top right corner to tie up the

game with one goal apiece. This score opened the floodgates for the Huskies, as they unleashed two more goals onto second-year goalie Jacob Fowler in just the first five minutes of the period.

The first came from first-year Kaden Shahan who, in transition, ripped a shot into the top left corner as the defenseman slipped in front of him to take the lead for UConn. Not even a minute later, Fraser got involved in the offense again, this time burying a goal of his own as he barreled into the goal on a pass from fifth-year Nick Carabin.

In frustration, Fowler threw a nasty elbow at Fraser, who was being helped to his feet by his teammates, leading to another fray behind the net. Fowler received a major penalty and didn't return to the goal for the remainder of the

game, replaced by second-year Jan Korec.

In the subsequent power play, UConn could not score, and the period ended with the Huskies commanding a 3-1 lead.

First-year goalie Thomas Heaney had to take over in the net for the third period, following an injury to Muszelik. This change allowed Boston College the opportunity to get back into the game. Just over 30 seconds into final period, second-year Ryan Leonard fired a shot from the left circle, nailing the goal on Heaney's glove side.

However, UConn would not relent. Halfway through the period, third-year Tom Messineo received a puck from the blue line and flicked a shot, catching Korec off-guard, once again putting the Huskies ahead by two.

With two minutes to go in

the game, the Eagles pulled their goalie, and with the extra attacker, third-year Andre Gasseau was able to net Boston's third goal of the game to bring the game back within one.

The empty net proved to be the Eagles' undoing. Following the face-off, third-year Ryan Tattle received the puck in space and was able to get a shot off that found the goal on the other side of the ice to all but secure the upset for the Huskies.

A last gasp goal from Hreschuk in the game's final seconds brought the final score to 5-4, giving UConn their first victory over the Eagles since the 2022-23 season.

The single game will give UConn time to rest before they travel to take on UMass Lowell. Puck drop is scheduled for 7 p.m. on Friday, Nov. 22.

Women’s Soccer: UConn survives and advances to the second round of the NCAA Tournament

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The UConn women's soccer team (14-4-4) began their national tournament campaign on Saturday, Nov. 16, with an upset against No. 6 seed Rutgers (11-5-5) to move onto the round of 32 of the tournament.

After the Cinderella run of the Big East Tournament, the Huskies were looking to continue their journey in the Women's College Cup. Even though they were playing against a seeded team on the road, the Huskies were keen on continuing their post-season fight.

Both teams entered the game

putting all that they could onto their front line. Early on, UConn's defense was put to the test. A Rutgers forward had a shot on target, but goalkeeper Kaitlyn Mahoney stepped up and narrowly deflected the ball, keeping the game level. The first half was truly a game of offense as both teams recorded many attempted shots. UConn recorded six shots in the half, while Rutgers recorded seven.

However, it's not just about the number of shots attempted, but which ones were on target. The Huskies were able to win that fight in the 30th minute. After a pass from the midfield through Anaya Johnson, forward Chioma Okafor grabbed possession and was able

to break away from the Scarlet Knights' defense to score her 13th goal of the season and put the Huskies in the lead late in the first half.

As seen throughout the season, UConn has been able to capitalize on momentum and punish the opposing team's defense after recording goals. Just five minutes after Okafor's goal, UConn struck again. After being awarded a corner kick taken by Joyce Ryder in the 36th minute, Lucy Cappadona doubled the Huskies' lead with a header that went into the upper left of the net. Cappadona missed out on the Big East Tournament final due to injury; however, her recovery did not stop her from aiding the Huskies with their 2-0 lead.

At the end of the half, UConn played dominantly and capitalized on the mistakes of the Knights' defense. However, Rutgers is not to be underestimated, and UConn knew the second half would be a game of defending and surviving. In the first half, Connecticut had to save five shots, compared to Rutgers' two. Any mistake from the Connecticut defense could put their game in peril.

At the start of the half, Rutgers could not get things going. The UConn defense, for the most part, locked out any significant push from the Scarlet Knights' front-line. Only one save was made by both teams in the second half of this game. In the 69th minute,

however, Rutgers was able to find a breakthrough and score their first goal of the game. But even after finding life in their game, the Connecticut defense was able to halt any momentum Rutgers was attempting to create. In the 79th minute, Rutgers was awarded a yellow card. In the final 10 minutes of the game, UConn was successful in defending and allowed no shots from the Scarlet Knights. The final whistle blew, and the Connecticut Huskies defeated Rutgers 2-1, their first NCAA Tournament win since their last appearance in 2016.

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Sports

VOLLEYBALL:

Huskies lose for the first time all season at home

by **Julia Sasso**
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The UConn volleyball team lost their undefeated home record this Friday, Nov. 15, falling to DePaul for a second time this season. This leaves Creighton as the only Big East program to remain undefeated at home. The Blue Demons swept the Huskies 3-0 on senior night.

Connecticut started the weekend by honoring their seniors, Doga Kutlu and Carly Furlong, as well as graduate student Taylor Pannell, in their final games in Storrs.

Connecticut was the first to score in the first set with a kill from junior Hanna Tylska, but it was the Blue Demons who took an early 3-2 lead. The Huskies kept it a close game, retaking the lead early into the set. This prompted a four-point scoring run from DePaul, giving them at a 9-7 advantage. The Blue Demons extended their lead to 18-13, putting pressure on the Huskies as they struggled with both service and attack errors. The Huskies fought back, closing the gap to 22-19 after kills from junior Emma Werkmeister, freshman Loren Winn, Pannell and Tylska. However, the Blue Demons continued to rack up kills and took the first set 25-22.

UConn started the second set aggressively, taking a 4-2 lead early on, with kills from red-shirt sophomore Audrey Rome and Werkmeister. However, DePaul quickly took the lead, after another 4-0 run. But Connecticut was determined to stay on top, scoring five consecutive points after kills from Kutlu, Tylska and Rome, which made the score 12-9. The Blue Demons fought back to

tie the game and eventually regained the lead with another four consecutive points. The Huskies kept it a close game, as both teams traded points back and forth. However, despite their efforts, it was DePaul that ultimately won the second set 25-23, giving them a two-set advantage.

The third set started much like the others, with UConn scoring first and DePaul quickly taking the lead. However, the Huskies responded quickly, tying the match at four points, after kills from Pannell, Winn and Tylska. The Blue Demons promptly retook the lead and controlled the scoreboard for the majority of the set, going on several scoring runs. Connecticut made a strong effort to close the gap. After going on a 4-0 run, with a kill from Werkmeister and a service ace from Pannell, the Huskies once again tied the

game. UConn then went on a second 4-0 run, with kills from Werkmeister and Winn, taking the lead by three points. DePaul fought back to bring the game to yet another 23-23 standstill. Despite the Huskies' fight, two kills from DePaul put them over the edge and the Blue Demons won the set, 27-25, sweeping the Huskies with a final 3-0 score.

On Saturday, Nov. 16, UConn had its final home game of the season as they welcomed Xavier. This was the second time the programs had faced each other this season. The Huskies had previously lost to the Musketeers 3-2 in late October. Connecticut came into this game looking to salvage their chances at the Big East Tournament and to make up for their previous losses.

Both teams traded points early in the first set. The game came to a standstill at five-all, after kills from Werkmeister and Winn. Though Xavier took the early 8-5 lead, Connecticut responded by scoring five consecutive points from several errors on the Musketeers' part, giving the Huskies a 10-8 advantage. UConn continued to extend their lead with kills from Kutlu, Pannell and Werkmeister. Xavier put up a

strong defensive performance, flipping the lead in their favor, 18-16. Connecticut quickly responded by going on two scoring runs and bringing the scoreboard to 22-20. The Musketeers attempted a comeback, but in the end, two kills from Werkmeister put the Huskies up 25-23, giving them a one-set lead over the Musketeers.

The Musketeers started strong in the second set, taking the lead in the initial moments of the set. However, the Huskies came back and tied the set at 5-5. Though it seemed the Musketeers would take over the set, kills from Kutlu and Tylska brought the Huskies that lead at 10-8. Both teams traded points back and forth to a 13-all standstill. Both programs were evenly matched in this set, as every time it seemed like the Huskies could build a lead, the Musketeers would come right back. The game came to yet another standstill at 17-17.

From there, UConn scored four consecutive points after kills from Werkmeister, Tylska and freshman Anna Herman. Just when it seemed the Huskies were going to win the set, Xavier once again closed the gap, tying the score for the seventh time in the set at 25-25. Despite the strong fight by the Musketeers,

Connecticut won the set 29-27, extending their game lead.

Xavier once again was the first to score, but UConn kept their momentum, scoring four consecutive points and taking a one-point lead in the third set. Both programs traded points, with Werkmeister and Tylska taking center stage for the Huskies. The game once again tied at 9-9. UConn retook the lead with kills by Pannell and Werkmeister. From there on, the Huskies controlled the set, scoring several kills and maximizing off attack errors from Xavier. A final kill from Werkmeister won UConn the set 25-24, sweeping Xavier 3-0.

This win was crucial for the Huskies as DePaul, the team directly under UConn in the standings, lost their second match of the weekend. This ensured the Huskies kept their third place standing in the Big East Conference, keeping their dreams of the tournament alive.

Next up, the Huskies will go on the road for their final two conference games as they take on St. John's and Villanova.

These matches will be crucial in securing a spot at the Big East Tournament.



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