

The  Daily Campus

# HUSKIES WIN

# 12<sup>TH</sup> NATIONAL CHAMPIONSHIP

Monday, April 7, 2025

# 82

# UCONN

# 59

# SOUTH CAROLINA



Head Coach Geno Auriemma embracing UConn women's basketball guard Paige Bueckers after winning the Huskies' 12th national championship. The team dominated the court, beating South Carolina by 23 points and winning their first championship since 2016.

PHOTOGRAPH BY CONNOR SHARP, PHOTO EDITOR/THE DAILY CAMPUS

## News

# Former UConn President John T. Casteen III passes away at 81



by **Pierce Colfer**

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John T. Casteen III, who served as president of the University of Connecticut, died on March 18 after a battle with pancreatic cancer. He was 81 at the time of his passing.

Casteen served as UConn president from 1985 through 1990. According to a UConn Today article, Casteen's time at UConn "focused on undergraduate program reform, expansion of the graduate program and support for the research of a growing faculty — all initiatives meant to strengthen the liberal arts core of UConn."

UConn spokesperson Stephanie Reitz said that the university is grateful for his contributions to UConn.

"President Casteen's contributions helped UConn continue to build on its strong foundations and position it for the

next generation. We're grateful for the time and energy he gave to UConn, and for the legacy he left through his foresight and service to our students and community," Reitz said.

While Casteen was president, he worked to grow UConn's international education and scholarships and made enhancements to UConn's library systems and special collections, according to his obituary.

During Casteen's presidency, UConn became the first public New England university to enter the top-tier ranking of Doctoral Universities-Very High Research Activity (R1) of the Carnegie Classification of Institutions of Higher Education.

"During a period of budget cuts at the state level, Casteen oversaw a broad and far-reaching series of capital and programmatic growth initiatives intended to give a sound financial footing to a growing institution. Both

knowledge production and fundraising projects flourished under his leadership as he diversified the university's administrative body," according to his obituary.

Casteen left UConn in 1990 to become the president of the University of Virginia. He held this position until his retirement in 2010, where he was named president emeritus.

Casteen grew up in Portsmouth, Va. and attended the University of Virginia, where he received a bachelor's degree, master's degree and Ph.D. in English. Before he became president of UConn, he served as the Virginia Secretary of Education.

He is survived by his wife Elizabeth Casteen and his three children, Elizabeth I. Casteen, John T. Casteen IV and Lars Casteen.

A public memorial service will be held at the University of Virginia in the coming months.

Former UConn President John T. Casteen III. Casteen served as the president of UConn for 15 years.  
PHOTO COURTESY OF @UVA ON INSTAGRAM

## Greek Amphitheater opening this Fall at UConn: A Greek dream 20 years in the making

by **Gianni Salisbury**

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Hidden in a corner against the woods lies a scene from ancient Greece behind the University of Connecticut campus. Tall white columns, rows upon rows of marble seats and a small stage placed high above, contrast dramatically against the modern city-like architecture of downtown Storrs, Conn.

The Alexander the Great Theater, a Greek amphitheater constructed by president and founder of the UConn Center for Greek Studies, Ilias Tomazos, has been in the works for over 20 years and has plans to open this fall.

The theater will highlight the arts, and feature shows and concerts, according to Tomazos. He said he hopes that Connecticut and the UConn community will be able to experience a part of Greek culture when visiting the theater.

The theater has been a dream of Tomazos' since he first came to America from Rhodes, Greece, in the 1980s.

As a foreign college student, Tomazos studied at the University of Hartford with hopes of earning a degree in electrical engineering that would then allow him to return to Rhodes to work. However, plans changed when Tomazos realized how much Connecticut was lacking in Greek culture. His first step to revitalize Greek culture was to create an organization for Greek students to gather and celebrate their culture.

"I wanted to bring Greek culture to Connecticut. I wanted to bring a piece of Greece here," Tomazos said.

His next step was to bring Greek classes to UConn. He felt that UConn was the place to start a Greek program, as it was the state university. However, he was graduating soon and didn't know if he should stay in the U.S. afterwards or return to Rhodes, where his family and job were waiting for him.

"People were telling me, 'Ilias you have to stay. You have to keep building the Greek community here.' They thought our projects were going to fall apart without me," Tomazos said.

In the end, he decided to stay in the

U.S. and has lived here ever since. Over the years he developed the Center for Greek Studies at UConn, as well as the Hellenic Society "Paideia." Eventually, he began working on the development of the theater.

He first started working on the project in the early 2000s, after receiving a grant from the school to do so. After picking out the land located behind downtown Storrs, Tomazos discovered it was going to cost \$25,000 to clear the land, as it was so overgrown. He could not afford this and felt defeated. However, it was his students who helped him gain his confidence back.

"I walked into class one day after I found out the cost of clearing the land and one of my students noticed this," Tomazos said. "She asked, 'Professor, what's wrong?' When I told her my news, and she got up, and flexing her muscles, she said, 'We can help you clear the land. We can do it ourselves.' And we did."

After that, the student and Tomazos cleared the land, and from that point forward the project was completed by only Tomazos, his students and other helpers. No professional contractors were involved.

"We laid the marble down slab by slab, and over the years, so many students and friends have helped," Tomazos said.

According to Tomazos, he, his students and helpers built pillars, laid down the steps, and built a stage. The stage is what makes this theater unique, according to Tomazos.

"This is the only Greek theater in America that has a stage. A proper Greek amphitheater has a stage. We wanted to make ours the correct way. The Greek

way," Tomazos said.

The Greek way is what Tomazos really tried to focus on when building the theater. He said this is why the theater took so long to complete.

"The Greek way means building something that is going to last thousands to millions of years. Something that will be here for people to enjoy for centuries. That is why we built the building with such thick walls, so it would stay standing," Tomazos said.

Tomazos said he is planning a big grand opening this fall, with many prominent people in the Greek community planning on attending.

For more info on the opening, visit the amphitheater website.

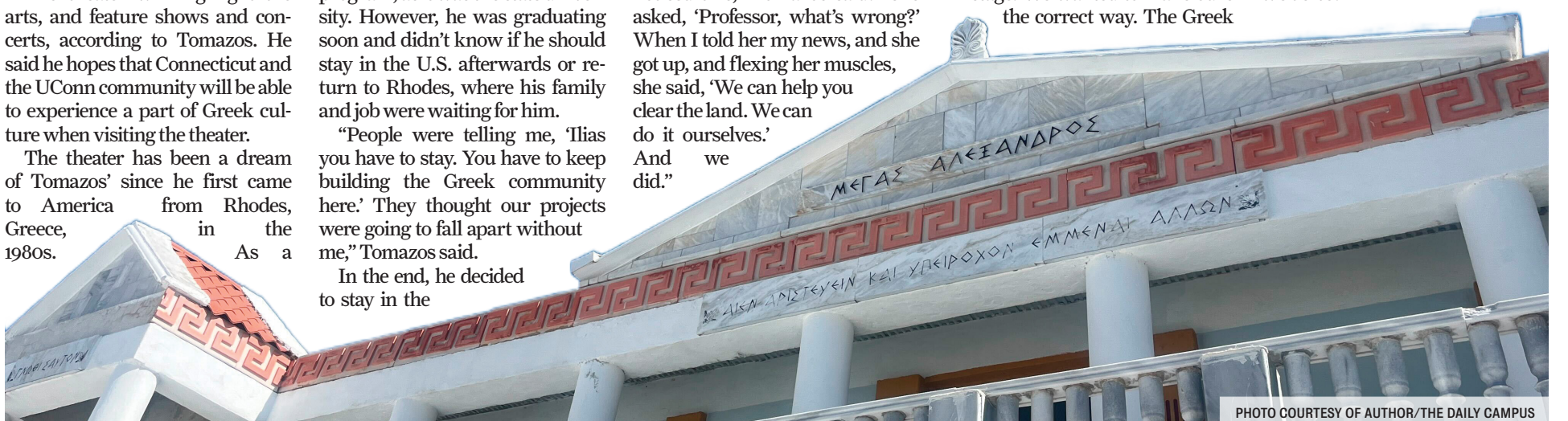


PHOTO COURTESY OF AUTHOR/THE DAILY CAMPUS

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Printing since 1896, The Daily Campus is the oldest and largest independent student publication at the University of Connecticut. The Daily Campus circulates 1,500 newspapers daily and strives to serve the student body by delivering accurate, relevant and timely news and content, both in print and online at DailyCampus.com. Our staff is comprised entirely of students, with roughly 200 undergraduates gaining professional development while contributing to the daily production of the paper, with positions including writers, photographers, copy editors, page layout designers, graphic designers, advertisement representatives, receptionists, delivery drivers and digital producers. Thanks for reading.

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The Daily Campus

Crossword & Sudoku

- ACROSS**
- 1 Vatican-related
  - 6 Weep noisily
  - 9 Hurts after exercise
  - 14 "Rolling in the Deep" singer
  - 15 Coloring
  - 16 Self-serve dessert choice, familiarly
  - 17 Permanent resident's document
  - 19 Solemn acts
  - 20 Alley-
  - 21 Chef Colicchio
  - 22 Citrus garnishes for tacos
  - 23 Ran out of battery
  - 25 Patch for some squash, say
  - 29 Interior courtyards
  - 31 Paper or plastic
  - 32 Apple assistant
  - 33 Tiresome, maybe
  - 35 Tee-toter's org.
  - 37 Unagi protein
  - 38 Part of many a sorority's name
  - 41 From \_ Z
  - 43 New York canal
  - 44 Fiery
  - 45 "Amazing!"
  - 47 Milky Way maker
  - 49 Gear for goalies
  - 53 Divisive political topic
  - 56 Cabbage dish
  - 57 Paper bundles
  - 58 Word after sports or training
  - 60 "You \_ loved"
  - 61 "Cool beans!"
  - 62 Dish that may accompany a main course, and what can be found at the start of 17-, 25-, 38-, or 53-Across?
  - 65 Fall flower
  - 66 54-Down email ending
  - 67 Express with passion
  - 68 Full of hot air
  - 69 Bunion spot
  - 70 High points
- DOWN**
- 1 Tiered temple
  - 2 Skillful
  - 3 Tree frog with a chirping call
  - 4 Beverage in a stein
  - 5 Church season that begins on Ash Wednesday
  - 6 Healing figure in some cultures
  - 7 "\_ Flag Means Death": Max comedy with pirates
  - 8 Resting place?
  - 9 Brand of nasal spray
  - 10 Creates pleats in, as pie crust
  - 11 Hospitality entrepreneur
  - 12 Building with little curb appeal
  - 13 Mayday call
  - 18 Gear tooth
  - 22 Width counterpart
  - 24 J'adore fragrance maker
  - 26 Hair-curling aids
  - 27 Pull one over on
  - 28 From dawn \_ dusk
  - 30 Protected, nautically
  - 34 Skin layer with hair follicles
  - 36 Heart of the matter?
  - 38 Alton Brown cooking show
  - 39 Souls and Rios
  - 40 Figs. near baggage claim
  - 41 "So cute!"
  - 42 May who was prime minister during Brexit
  - 46 Banded stones
  - 48 Tamp down
  - 50 Winding ski race
  - 51 Sport with belts
  - 52 All four members of ABBA, e.g.
  - 54 Atlanta university with an Oxford campus
  - 55 Before, poetically
  - 59 On the briny
  - 61 Bother repeatedly
  - 62 Matching pair, perhaps
  - 63 Wedding vow
  - 64 Theater chain with ads featuring Nicole Kidman

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By Jill Weiskopf Brufsky & Rachel Fabi 4/7/25

Saturday's Puzzle Solved

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## Life

## 2hollis reflects on fame and interpersonal relationships with ‘star’

by **Bonnibel Rampertab**

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2hollis is all the talk on the internet’s music communities right now in a similar vein to Swedish music collective Drain Gang. The Chicago artist has been polarizing to say the least, with people either loving him or hating his rapping and singing.

After rebranding from being an artist singing and rapping on trap beats telling stories about being a medieval knight to an electronic dance music (EDM) producer and singer, 2hollis captured the hearts of some and the spite of others, especially with his recent singles potentially pushing boundaries and changing the mainstream sound.

After the excellent and masterful “boy” in 2024 showed comfortability with experimentation and even abrasiveness — especially in the song “teenage soldier” — fans anticipated another album in a similar vein. However, 2hollis returned with “star” on April 4. Unfortunately, this album has no teeth to it, is unfocused, delves deeper into EDM tropes and entrenches itself with boring mediocrity, save for a few gems here and there.

The album begins with the intro “beginning.” Rain soundscapes, zooming cars and “Minecraft” fireworks sound effects greet the listener as the beat builds up in a crescendo. 2hollis can’t stop telling the audience that “You are now witness to something great.” There’s also a callback to the next song in the vocals.

“flash” is one of the only bearable songs on this album. The way 2hollis sings the lyric “flash” sounds like a lyric from electronic duo

The Hellp’s “Caustic.” He reflects on becoming a famous internet celebrity and how he wants to go even further. His vocals are great on this song. The beat building and then dropping is very cathartic. The lyrics, however, seem to be a critique of the lack of privacy that comes with fame. The song ends with 2hollis tiredly saying a slightly cryptic lyric: “A lot of the things I’ve shown you have been illusions.”

“cope” begins with a heavy synth bassline. 2hollis confessed in his lyrics that someone who he is presumably dating is being used as “a cope,” or a way to feel better. The song ends with him saying, “Breathe, calm down. Do you trust me?” The song is a far cry from the greatness of “flash.”

“you” is a passable song about failed interpersonal relationships primarily between 2hollis and an unknown second party. A striking line that shows 2hollis’ tenacity is, “You’re the poison to my flowers but they still bloom.”

“tell me” is easily the most lyrically interesting song on the album. He gets more vulnerable and intimate here than usual. Almost as a humorous non-sequitur later in the song, 2hollis raps “every time I hit it, Amen.” He later gets back to the focus of himself with the lyric “only got a couple real, real friends / I been havin’ real, real sex and I been shakin’ fake, fake hands.”

The lyric “VPN on, black tape on the front cam / Everybody I don’t know tryna know me, these days I don’t even know who I am” is very relevant in an era of mass surveillance and identity confu-

sion. This is only exacerbated by fame. 2hollis also explores perceptions in the lyric “I’m scared of press ‘cause then I read more.” It’s very saddening because people’s perceptions of us define who we are. I hope that this review isn’t too scathing to 2hollis; I’m just being honest.

“destroy me” is incredibly repetitive, but it’s also fun and catchy. It’s like junk food without the nutritional drawbacks. It’s not necessarily “good,” but it’s enjoyable, which is more important.

“burn” was passable until that egregious bass drop with the trombone. It feels like we’re back in 2012, and not in the good way that “style” felt like.

“girl” is a boring song about a romantic relationship between 2hollis and a girl failing, but 2hollis can’t move on. The 808 annoys me and there’s not a lot going on sonically.

“dream rain sports” is an inoffensive but boring EDM instrumental. I wonder why 2hollis didn’t rap or sing on this; maybe it was supposed to be an interlude. The hydraulic sounds at the end were cool, though.

“nice” feels like being transported back to 2012 again with “Minecraft” or “Roblox” compilations on YouTube with the bright and plucky synths. The lyrics follow 2hollis trying to be better and nicer than he was in the past, according to him in the lyric “I know all this shit so mean, but I’m really tryna fix it.”

There’s something really beautiful about the lyrics “If I died now, in my next life I’d still know your name / Give me something to hurt on, if you’re cold, put my shirt on /

Even if it’s a burden, it’s okay, it won’t last long / I’m coming back home, meet me at the front door” in “nerve.”

2hollis followed up with the lyrics “sitting shotgun at the church,” which got a good laugh out of me though it makes sense that he’s going at facing regret from an angle of repentance.

“ego” is a build-up to “sidekick.” The lyrics sound like my intrusive thoughts regarding myself. The line “I wouldn’t care if you died” is scathing and shocking even though it’s very — almost laughably — simple.

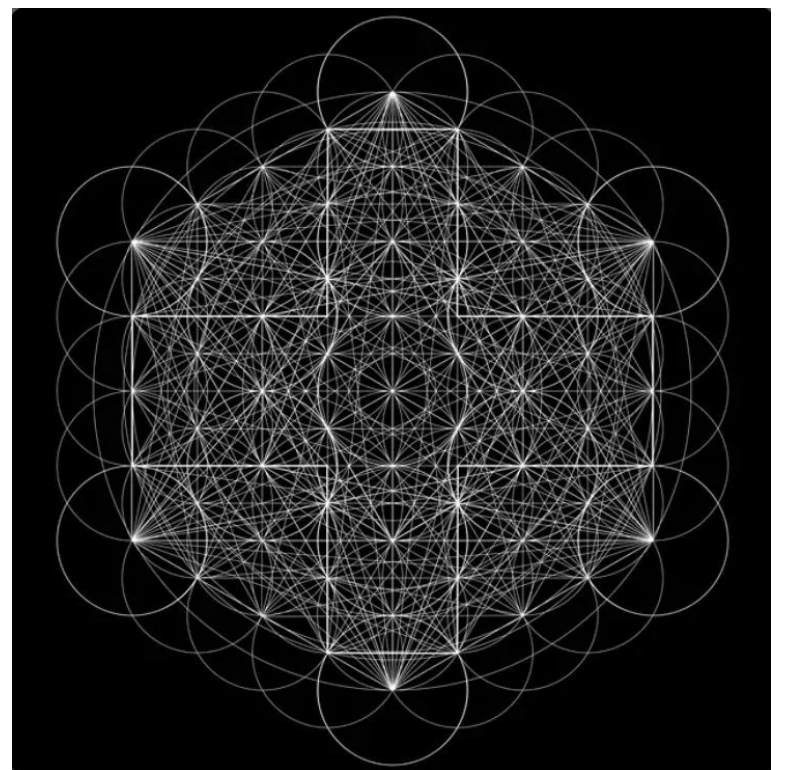
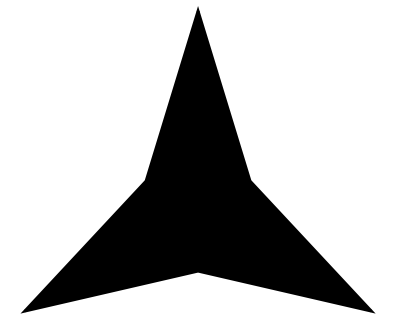
“sidekick” is short-lived but intense like a firework. It should have been expanded on.

The track list takes a radically different turn with the beautiful acoustic “eldest child.” Online discourse about this song is very polar-

izing, but I’m on the positive side of that spectrum. 2hollis’ singing is so soothing and heartfelt, making me wish for more. Should it have come right after a one-minute hype song, though? No.

I respect what 2hollis is going for, but these creative decisions are a far cry from the glory of his singles. It feels a tad uninspired. He could also work on lyricism.

**Rating: 2.5/5**



‘Star’ is rapper 2hollis’s fourth album, released on April 4, 2025. PHOTO COURTESY OF 2HOLLIS ON SPOTIFY

## ‘FOREVER HOWLONG’: BLACK COUNTRY, NEW ROAD IS BORN ANEW

by **Elijah Polance**

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It’s been three years since Black Country, New Road began brandishing the lyrics: “Look at what we did together, BC, NR friends forever.” It was a fitting slogan of perseverance for the U.K. indie rock band right after the departure of lead vocalist and songwriter, Isaac Wood.

But the band forged forward, releasing their live album, “Live at Bush Hall,” in 2023. It proved Wood’s absence wouldn’t overshadow the talent and spirit of the remaining six members.

After touring extensively, bringing new songs into their setlists and refining them on the road, three years of effort culminated in “Forever Howlong,” the band’s third studio album. While still Black Country, New Road at its core, it’s a defiant step in a new direction.

Bassist Tyler Cryde, pianist May Kershaw and violinist Georgia Ellery split lead vocal duties, lending a mix of different perspectives toward the songwriting. All three take a more narrative and fictitious approach to the lyrics than the band’s previous work.

The album sheds their angsty post-punk and lengthy post-rock tendencies in favor of baroque pop and progressive folk arrangements, citing Joanna Newsom as an influence.

It’s worth mentioning the band’s team-up with producer James Ford, famous for working with artists like Arctic Monkeys, Depeche Mode, Jessie Ware and other indie artists. Where the band’s prior work captured their live energy, Ford lends them a more polished studio feel. It complements the pop appeal at the expense of the edge in vocal delivery and the punch of the drums.

Lead single and opener “Besties” is Ellery’s first appearance as main vocalist for the band. Bright harp-sichord welcomes you in before an art rock deluge of harmonies from the vocalists, Lewis Evans’ dynamic saxophone, and drums envelops all else. The track flows between whimsical and intense as

Ellery professes an attraction towards a best friend, complicated by both being women.

The title and uplifting nature of the music can obfuscate the pitiable situation, representative of a new subtlety in the songwriting that can easily be missed. Lines like, “I’m a walking TikTok trend” maintain the band’s knack for cheeky pop culture references, while making it harder to spot more serious themes.

Ellery’s intended impression comes across stronger on “Two Horses,” where she sings from the perspective of a lonely wanderer desperate for love. The first half outlines the character’s situation and eventual encounter with a seemingly trustworthy man. Melodious saxophone and flute from Evans, along with acoustic guitar from Luke Mark craft the soft intro, giving a sense of tranquility.

Halfway through, drums kick in as the character’s anxiety spikes and she realizes the man killed her horses. Ellery’s frantic singing and mandolin skills sell the rushing helplessness before uttering a final plea for the river to take her “Down to the waterfall / Won’t come back at all / Just let me fall.” The pacing shift, paired with harmonized vocalizations, is an exciting moment that shows the band’s reluctance to fixate on one idea for too long.

As a vocalist, Cryde tends to be the most expressive and varied of the three. Her emotionally drawn-out singing approach on “Socks” contrasts with the jaunty minimalist piano that often takes lead. It feels like the establishing “I want” song for a protagonist in a musical. The brief surge of electric guitar and other instruments in the middle keep from leaning too far into melodramatics.

Cryde approaches “Salem Sisters,” a progressive pop tune about stake burnings, and “Happy Birthday,” an art rock number about privilege, with more airy and whimsical singing. Call and response moments with Kershaw and Ellery harmonizing only furthers the disconnect while making the songs catchier. The band’s new approach to creating dissonance is more fulfilling than it is disori-

enting, especially compared to the abrasiveness of their early material.

“Nancy Tries to Take the Night” is Cryde’s highlight, and the darkest story told on the album. She narrates the story of Nancy, a lone pregnant woman shamed by society, who is weighing suicide. Drummer Charlie Wayne takes up the banjo, joining Mark and Cryde’s intricately woven lattice-work of acoustic guitar for a stringed intro.

Cryde’s vocals are tight, offering each word as if it caused her great pain, growing the sense of Nancy’s urgency and despair. The catchy drum and saxophone patterns that emerge later do little to lighten the mood, driving the track towards an inescapable doom. Cryde’s wistfulness reaches an emotional high as she finishes with: “Nancy tried to take the night, but now she’s gone removed from sight.”

The member most influenced by Newsom is certainly Kershaw, who distinguishes herself from the others with her unorthodox arrangements. “The Big Spin” feels like a cute, mini-theatrical production about a couple and their relationship with gardening. It’s an appreciated respite of optimism, fittingly placed towards the start

of the record. The title track, on the other hand, has the other five members playing recorders, rising and falling in synch with Kershaw’s child-like vocals.

Then there’s “For the Cold Country,” a progressive folk epic about a medieval knight searching for meaning. Kershaw trades vocalizations with Cryde and Ellery at the start before the band’s lighter instrumental array joins in. Kershaw sings, “All that I lost is still with me / With the moss we will become the beacon / Which beckons me beyond the cave.” The quest-like imagery captures the knight’s existential aimlessness. Remnants of the band’s post-rock past come through as crescendos rise and fall throughout the first half.

As the knight reaches the precipice of clarity towards the end, storm imagery comes in, signaling a shift in intensity. Then, an embellished post-punk outro closes it out, upheld by a suite of heavy and high-speed instruments. Despite the uncertainty and loss apparent on the album, there’s some happiness to be gleaned from the knight’s ending when Kershaw remarks, “The sun’s gone home now / But our hands reach / Clammed together.”

“Mary” is the only track where

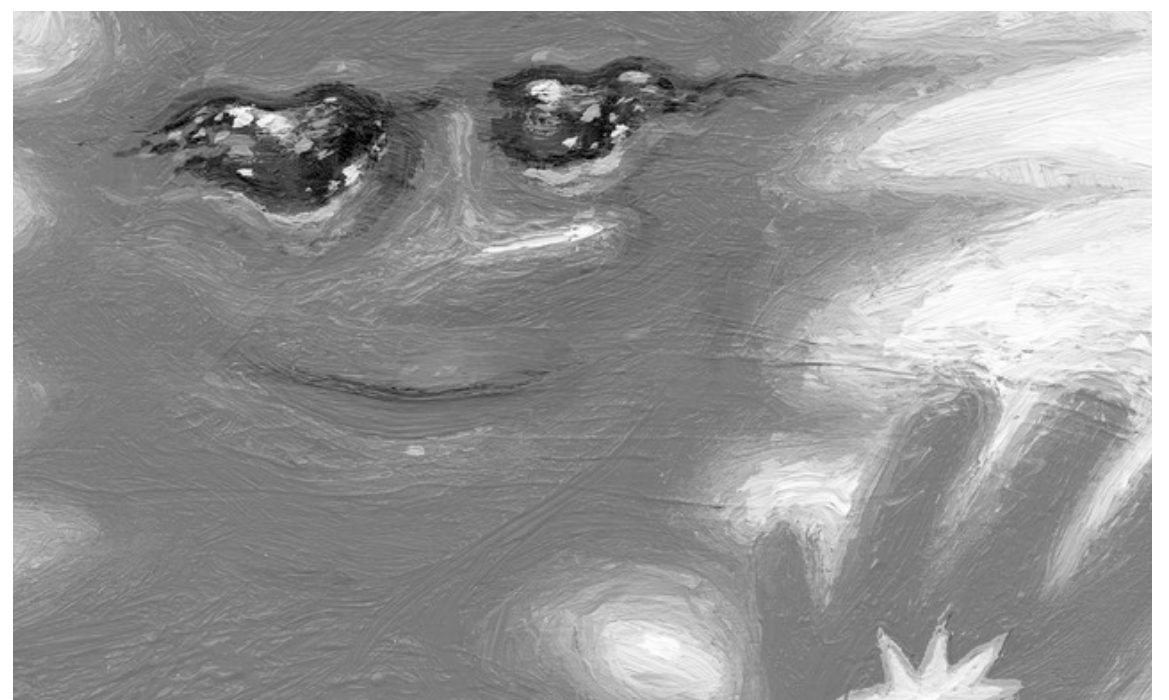
all three women sing equally. The acoustic arrangement allows their vocals to merge with and differentiate from one another. The ballad captures the story of a young girl bullied in school and forced to hide its effect on her.

Just as Ellery led the album in, she closes it out with “Goodbye (Don’t Tell Me).” It’s a cutesy finale about love, with some instrumental flourishes that are prettier and more climactic than they are overwhelming and depressing. The bittersweet lines, “I’ve fallen in love with a feeling / Don’t tell me goodbye” are a fitting end to the dazzling record.

“Forever Howlong” makes it clear that Black Country, New Road is not the same band as before, but their ever-changing nature shouldn’t make it much of a surprise. The brighter instrumentation, digestible song structures and deceptively cheery lyrics might give the impression the band has softened.

However, repeated listens reveal their sustained seriousness and intricacy. If this is the starting point for the band’s new sound, one can only imagine what they’ll manage to cook up next.

**Rating: 4.75/5**



Forever Howlong released on April 4th, 2025. It is the U.K. bands third album. PHOTO COURTESY OF BLACK COUNTRY, NEW ROAD ON SPOTIFY

## Elton John and Brandi Carlile invite hope and desire with new album

by **Maleena Muzio**

SHE/HER/HERS  
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Powerful vocals, nostalgic instrumentals and even more powerful themes define Elton John and Brandi Carlile's new album by evoking pop, the blues and folk.

"Who Believes in Angels?" was released on Friday, April 4, and leads listeners to become hopeful dreamers that truly do believe in the seemingly impossible.

The collaborative album has been a long time in the making. While official production only began in October 2023, a letter written by Carlile was sent in 2009 to thank him for his work. The fan letter led to a collaboration between the

two on Carlile's 2009 album, "Give Up the Ghost."

The two have remained very close since, seeing each other as inspiration; Carlile has explained that John is a major influence as to why she began making music.

The two LGBTQ+ singers and activists struck magic on this album. A few of the songs fall short, but the ones that hit, hit perfectly.

"Who Believes in Angels?" is split into two parts, with "Disc 1" ending with Carlile's only solo on the album, "You Without Me." It's one of the most beautiful and stripped songs on the album, following the country singer's genre more closely. The acoustic track is an unexpected break

from all the fun instrumentals in the world of Elton John but nonetheless does not feel out of place and wraps up the first half of the album perfectly.

The album opens with two tracks paying homage to musical legends of the past. The first song, "The Rose of Laura Nyro" is about a young folk singer-songwriter who was popular in the 1960s and '70s, who died prematurely. Nyro never publicly came out, but she had relationships with both men and women during her lifetime.

The next song, "Little Richard's Bible," is of course about the infamous soul and rock singer, Little Richard. Richard himself identified as

gay, and much like John, was a terrific piano player and vocalist.

Personally, I think the first two songs on the album are not as well-produced as the rest, but their lyrical themes and content are necessary to set the tone for the rest of the work. They serve as a way of giving thanks to early LGBTQ+ artists who made important contributions to the genres John and Carlile make music in.

The following tracks, "Swing for the Fences" and "Never Too Late" are both upbeat and whimsical, following a more traditional John sound.

"Disc 2" of the album opens with the title track. This

half of the album is the real standout. With lyrics, such as "Who believes in angels anyway?" and "Man, I've been there," this song is a beautiful duet about two people losing hope and trying to find it again in each other. In other words, the song is a message of seeking out light in the dark.

Making a transition to folk and the blues is "The River Man." The song showcases Carlile's vocals, blending seamlessly with John's. Next, "A Little Light" is another ode to hopefulness and "Someone to Belong To" is a gentle warm embrace of friendship and love.

"When This Old World Is Done with Me" is John's solo and the final song on the album. Similarly to the ending of the first half, a solo in the artists' signature style is showcased.

In "When This Old World Is Done with Me," John reminisces on not only his career but his life. John pleads with his audience for freedom when he is forgotten: the freedom to return to where he came from.

He wishes to be scattered amongst the stars and reminds his listeners that although his life has been a beautiful journey, it was never an easy one. Closing out the song is an emotional piano outro, leaving audiences to ponder on the final lyrics of the song, "Release me like an ocean wave / Return me to the tide."

**Rating: 3.5/5**



Brandi Carlile and Elton John collab in his 2025 album, "Who Believes in Angels?" PHOTO COURTESY OF ELTON JOHN ON SPOTIFY.

## "Strings and Shutters: Capturing the art of puppetry through the lens"

by **Nick Sorokobi**

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The Ballard Institute and Museum of Puppetry, located in the heart of downtown Storrs, Conn., hosted famed photographer and legendary puppeteer Richard Termine for a puppet forum discussion this past Thursday, April 2.

Termine, a Connecticut native, graduated with a Master of Fine Arts degree from the University of Connecticut's well-known and highly regarded Puppetry Art program in 1978. His art is currently on display at the Ballard Institute in an exhibition titled "American Puppet Theatre Today: The Photography of Richard Termine," which

is running from Jan. 31 to May 11. His work has appeared in several well-known and revered publications, including USA Today, the Washington Post, Time Magazine, Newsweek and other publications around the world.

Termine's career began in 1980 as a puppet designer and builder for a variety of puppet productions at Sesame Workshop under the supervision of Caroly Wilcox. He's also photographed several renowned Broadway productions, including "Little Shop of Horrors," "Beauty and the Beast," "Chicago," "The Phantom of the Opera" and "Sesame Street Magazine," and remains one of the few art photographers in New York City specializing in performing arts.

His film work includes "The Muppets Take Manhattan," "A Muppet Family Christmas" and "Fraggle Rock." For his work on Sesame Street, Termine received an Emmy Award for Outstanding Achievement in Costume Design in 1987. Termine has been the leading performing arts photographer for the New York Times and the in-house photographer for Sesame Street since 1988. He also serves on the board of the Jim Henson Foundation as the organization's vice president.

Throughout the event, Termine showed several of his notable photographs throughout his career. This included extensive behind-the-scenes work he did during his time at Sesame Workshop, as well

as other projects he has done. Termine's work has a dramatic range, with many of his photos being funny, scary, sad and surprising. He went into detail and explained how he was able to make the subjects come to life in his work in each and every one of his photographs. Additionally, Termine shared powerful insights on the strong connection between photography and puppetry, and how these two art forms can be combined to create stunning still images which evoke the powerful movement potential of the material world in performance.

Termine has continued to document the world of puppetry throughout his career, including compiling portfo-

lios on how the puppetry industry was impacted by the COVID-19 pandemic.

Although Termine has over 30 years of experience in the field, in a February article with UConn Today, he says he still marvels at others in the field. "I'm standing on their shoulders in terms of my art form, and I'm the interpreter of what's in front of me," Termine said. "What I love about this is I'm transformed when I'm working...When I'm in the moment, it's exhilarating."

Termine ended the discussion by remarking on his nostalgia for being back at his alma mater again and expressed his desire for the connection between photography and puppetry to remain strong in the coming decades.



Richard Termine donating Sheri Lewis's "lambchop" puppet to The Ballard Institute PHOTO COURTESY OF VAUDEVISUALS



# Life

@dailycampuslife

## ‘With My Own Eyes’: A first-hand recollection by survivors of genocide

by Nick Sorokobi

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**Warning: Discussion of genocide below.**

On April 3, over 30 UConn students, staff and faculty gathered at the Konover Auditorium in the Dodd Center for Human Rights to hear four panelists of different ages, backgrounds and cultures recount their tales as genocide survivors as part of an event titled “With My Own Eyes: A Conversation with Survivors of Genocide.”

The Christopher J. Dodd Chair in Human Rights Practice and the Director of the Dodd Human Rights Impact Programs James Waller opened the event by explaining the meaning behind “never again” a phrase which has been echoed for decades since it first appeared in April 1945 on a sign in a liberated German concentration camp.

But Waller said that in just the last century alone, there have been over 60 million victims of genocidal violence. He said “With My Own Eyes” is “a call to action, a remembrance, a reflection. But more importantly, a call to action to make ‘never again’ a reality.”

Waller posed three questions to each of the panelists, asking them what their lives were like before, during and after the genocides.

Aida Gradasevic, an alumna who holds a master’s degree in human rights from UConn, was the first panelist to speak. She is a survivor of the Bosnian Genocide, which took place from 1992 to 1995 in the Eastern European nation of Bosnia and Herzegovina and left over 8,000 innocent people dead.

During the early stages of the genocide, Aida’s mother, a lawyer, was pushed out of her job for being Muslim, as anyone who had Bosnian surnames and who identified as Muslim were let go from their occupations.

Although Aida said that she was only three years old when she and her family fled her birth nation, she says she remembers things that “most three-year-olds wouldn’t remember and should never have to experience,” such as passing through dozens of checkpoints throughout the country and seeing a gun held to her father’s head.

The second panelist, Jeanine Ntahirageza, the director of

the center for human rights at Northeastern Illinois University, is from Burundi, a nation located in the Great Rift Valley of East Africa. The daughter of a Hutu father and a Tutsi mother, she enjoyed a normal life until April 29, 1972, Jeanine says, when her father traveled into the city nearby their small village and never returned.

She later learned that her father had been killed because he was Hutu. Jeanine explained that unlike in Rwanda, where the Tutsi people were the main victims, the Hutus were the primary targets of the Ikiza mass killings, which took place in Burundi over a period of four months in 1972.

Cambodian-American Theanvy Kuoch is a survivor of Democratic Kampuchea, whose government is more commonly known as the Khmer Rouge, which perpetrated a genocide in Cambodia from 1975 to 1979 that left millions of people dead. Kuoch lost many family members to starvation and disease. Because of the immense trauma, she suffers from post-traumatic stress disorder (PTSD).

She immigrated to the U.S. with her young son in the early ‘80s and has turned her grief into action through her orga-

nization Khmer Health Advocates, a West Hartford-based nonprofit dedicated to providing treatment to survivors of trauma. She says she has found America to be a haven for her and is supported greatly by the people in her community.

“Even though I take care of the community, the community takes care of me,” Kuoch said.

Rabbi Philip Lazowski was born in 1930 in a town near the Lithuanian capital, Vilnius, which was then part of Poland. The oldest of five children, he says he had a loving and typical childhood.

“I had a good upbringing,” the 95-year-old recalls. “The town’s atmosphere was very welcoming. It was 40% Jews and 60% Christian and other religions. There was no antisemitism felt whatsoever and a lot of people cared for each other.”

In September 1939, when Nazi Germany’s dictator Adolf Hitler launched a full-scale invasion of Poland, the Lazowski’s family town was handed over to Russia. Lazowski said he was forced to read and write in Russian at school. In 1941, he and his six other family members were forced into a ghetto and confined to one small room. As tensions in the ghetto

grew, Lazowski recalled how his mother threw him out of a second-floor window in a desperate attempt to save his life. “She told me three things,” Lazowski said. “I want you to survive, I want you to tell the world what is going on here and I want you to study and be somebody, if you can.”

Lazowski did manage to survive and immigrated to the United States with his father and two brothers in 1947, where he graduated from Yeshiva University with a degree in Rabbinical Studies and currently serves as Rabbi Emeritus of The Emanuel Synagogue in West Hartford. Although it can be difficult to listen to the stories of genocide survivors, these four brave and resilient individuals demonstrated that storytelling is the most powerful ways in which we can preserve the memories of those who died and the horrors that took place during these terrible events.

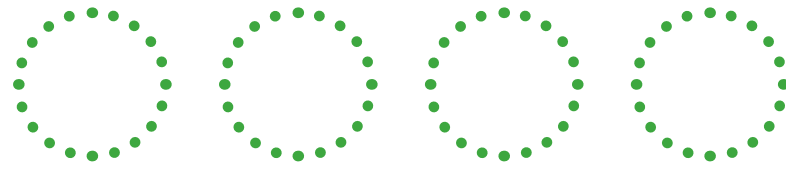
It is vital that coming generations can gain access to first-hand accounts of genocide and the atrocities that were committed. In the words of Rabbi Lazowski: “Memory is of utmost importance; if we remember, we will never forget.”



The Dodd Center for Human Rights sits behind the Homer Babbidge Library on the University of Connecticut's Storrs campus. Its most recent event hosted genocide survivors, providing a space for them to recount their stories. PHOTO BY CONNOR SHARP, PHOTO EDITOR/THE DAILY CAMPUS



# Opinion



## The Daily Campus

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# Trump's erratic presidency

by Youssef Macary | STAFF WRITER | HE/HIM/HIS | youssef.macary@uconn.edu

When people think of the United States government, they should think of a well-run and stable institution. The federal government has a massive budget of trillions of dollars and administers numerous departments, programs and policies, many of which directly impact the American people. Being in charge of the United States government should be a very serious and important job, yet President Donald Trump's leadership and management have been erratic, disorganized and overall embarrassing. The two primary examples of this are the tariffs that Donald Trump has imposed, and the actions of the Department of Government Efficiency (DOGE), led by Elon Musk.

Starting with tariffs, President Trump has been inconsistent and

confusing with his policies. According to PBS news, Trump implemented a 10% tariff on imports from China, and a 25% tariff on imports from Mexico and Canada. This was done on Feb. 1. Only two days later, on Feb. 3, there was a 30-day pause on the tariffs for Mexico and Canada. On March 4, the tariffs went into effect; however, Canada's tariff was limited to 10% for energy. China's tariff was doubled. The next day, Trump issued a "one-month exemption on his new tariffs impacting goods from Mexico and Canada for U.S. automakers." The day after that, on March 6, "Trump postpones 25 percent tariffs on many imports from Mexico and some imports from Canada for a month."

The execution of these tariffs has been exceptionally confusing.

There were delays, exceptions and changes. What was lacking across the board was stability, especially given the huge impact that these tariffs have on the economy. These three countries are particularly important, as in 2022, they were the top three countries the United States imported goods from. The product of this economic uncertainty and bad policy is an economic disaster. The S&P 500 has dropped almost 11% in just the past six months.

Another example of the erratic nature of the Trump presidency is DOGE, a department that is meant to make the government more efficient and cut spending. A large part of this work has involved the firing of federal employees. Yet, many of these employees are being rehired shortly

after. Forbes reports that over 26,000 federal employees fired by DOGE are likely to return. This is highly embarrassing for the United States government, as well as inconsiderate of federal workers. To fire and then immediately rehire someone means that mistakes are being made, and these are not isolated incidents. They're being made to the tune of 26,000 jobs, showing that DOGE is simply doing its own job poorly.

Many of the employees that DOGE has fired are people central to the work the government does. According to Forbes, "The Department of Agriculture said in February it mistakenly fired 'several' employees working on the federal government's response to the bird flu outbreak

that caused egg prices to spike." Even Elon Musk has admitted, "with USAID, one of the things we accidentally canceled very briefly was Ebola prevention." This certainly isn't an accident, given DOGE knows what it is cutting funding to; the department simply seems to choose not to do any due diligence, and instead is making mistakes and correcting them later.

The nature of the Trump presidency is truly one of chaos. Through tariff policy and DOGE, one can see a lack of professionalism, standards and clear decisions. Rather, the work being done is reactionary and without any due diligence. It is embarrassing for Donald Trump and his entire administration.

## The cost of cheap eggs isn't worth it

by Andie Napolitano | CONTRIBUTOR | SHE/HER/HERS | andie.napolitano@uconn.edu

In the 2024 election, the price of eggs became a symbol of inflation. The Trump campaign often placed the blame for these rising costs on the Biden administration, with then vice presidential candidate JD Vance saying, "Eggs, when Kamala Harris took office, were short of \$1.50 a dozen. Now a dozen eggs will cost you around \$4."

In Donald Trump's State of the Union Address on March 4, he made little mention of the price of eggs, saying only that "Joe Biden especially let the prices of eggs get out of control" and "the egg prices are out of control and we're working hard to get it down."

Neither Joe Biden, Kamala Harris nor Donald Trump (for now) is to blame for the rising cost of eggs. The major culprit is the H5N1 strain of influenza, or bird flu. Since the current strain of bird flu reached the United States in 2022, there have been positive tests in over 1,500 commercial and backyard flocks across all 50 states. When one bird in a flock tests positive for the virus, the entire flock is euthanized. Over 168 million birds in contact with the virus have been euthanized to help contain the spread, as bird flu is highly transmissible within flocks and results in serious illness and death in many cases. Fewer poultry means fewer eggs, and fewer eggs mean higher egg costs.

Additionally, bird flu is transmissible from infected birds to humans, cattle and potentially other animals. Since the outbreak began, nearly 1,000 dairy herds have been affected, and there have been 70 human cases. While most of the recent human cases in the United States have been mild, with only one resulting in death, bird flu has historically been very deadly with around a 50% death rate. Currently, there is a low risk of person-to-person transmission of bird flu, but scientists believe this risk is increasing. Evolutionary virologist Daniel Goldhill says, "If the virus has adapted to cows, it is also better adapted to go into human cells."

The risk that bird flu poses to public health is severe, and the drastic measures being taken to curtail its spread are necessary.

Paying a few extra dollars for eggs is well worth avoiding the threat of another pandemic. However, while the Trump administration has emphasized lowering the price of eggs, the administration's shortcomings in responding to bird flu may have the opposite effect.

In one of its early rounds of cuts, the Department of Government Efficiency, led by Elon Musk, mistakenly fired Agriculture Department workers working on bird flu. This week, the administration has orchestrated mass layoffs of around 20,000 employees at the Department of Health and Human Services, including staff at the US Food and Drug Administration working on the bird flu response.

In its final days, the Biden administration issued a contract with Moderna to test a vaccine for bird flu, in case avian flu were to lead to a pandemic. However, Trump's Department of Health and Human Services is re-evaluating this contract, jeopardizing vaccine trials and the vaccine itself.

When cows are infected with bird flu, the virus can be transmitted through their unpasteurized milk. While food scientists and public health professionals strongly advise against the consumption of raw unpasteurized milk due to the risk of contracting infectious diseases like bird flu, the Trump-appointed head of the Department of Health and Human Services, Robert Kennedy Jr., is a proponent of raw milk, claiming that it "advances human health."

While it is easy to blame the inflation of egg prices on the current administration, the spread of bird flu, which is responsible for much of the rising costs, is out of their control. However, what the administration can control is its public health response. There is nothing 'efficient' or 'low cost' about firing government officials working to prevent the spread of bird flu, putting vaccine trials in jeopardy and appointing uninformed, unqualified public health leaders. If Trump truly wants to lower the price of eggs, he needs to let scientists and public health professionals execute their work without political interference. Undermining scientific expertise and disrupting efforts to contain outbreaks will lead to greater economic losses, higher prices and potential human health risks.

## The chaos strategy behind Trump's term limit threats

by Grace Donahue | STAFF WRITER | SHE/HER/HERS | grace.donahue@uconn.edu

It's official: President Donald Trump is looking towards the future — a third term.

Yes, a third term, directly defying the Constitution and deliberately testing the limits of American democracy. But the real threat isn't just this violation of precedent — it's the way his provocations have become part of a larger strategy. In the wake of countless executive orders, shifting norms and daily political upheaval, Americans are left feeling overwhelmed, exhausted and cynical. And that's exactly the point.

Trump doesn't just push boundaries — he floods the public with so much chaos that outrage becomes the norm, and civic focus collapses. He wants us to be distracted. He wants us reactive. He wants us too tired to see the game he's playing. Because the more we focus on the shock, the less energy we have to protect the systems that actually matter.

With every outrageous suggestion, Trump stirs just enough chaos to get exactly what he wants: our attention, our outrage and ultimately, our exhaustion. This is not random. It is an orchestrated spectacle designed to wear us down. This is his playbook.

Trump thrives on disruption. When he floats unconstitutional ideas like abolishing term limits, he knows they're extreme. Extremism is the point. Historian Ruth Ben-Ghiat states in her book "Strongmen: Mussolini to the Present" that authoritarian leaders rely on chaos, personal loyalty and a distrust of expertise to consolidate power. They disrupt, divide and disorient, weaponizing public uncertainty to tighten their grip. This is what Trump is doing. And the more we react, the more he is able to gain control.

This isn't hypothetical. In 2018, egregious Trump strategist Steve Bannon said the quiet part out loud: "The real opposition is the media. And the way to deal with them is to flood the zone with shit." Journalist Jonathan Rauch says that this strategy is "not about persuasion: This is about disorientation." The goal is simple: confuse the public, paralyze the press and collapse democratic resistance. And so far, it's working — not just on Trump's base, but on everyone trapped in the cycle of rage and reaction.

We've marched. We've protested. We've debated. But relentless outrage, anxiety and despair have not empow-

ered the American public — they've exhausted us. Many now feel frustrated, disgruntled and disengaged. Research confirms that the repeated exposure to political attack — especially on social media — fuels cynicism. That cynicism can push people away from democratic participation or toward fringe parties. Either way, democracy loses. And that's exactly the goal.

So, what's the alternative? Stop reacting. Start rebuilding. It's not that outrage is unwarranted — it's that it can't become the endpoint. We need to go from reaction to strategy. From chaos to civic renewal. From despair to intention. From doom scrolling to deliberate action.

Term limits are one of the most important guardrails of democracy. They didn't always exist — in fact, Alexander Hamilton argued in Federalist No. 72 that allowing re-election could incentivize presidents to govern with the people's best interests and think long-term. But history intervened and revealed the danger of indefinite executive power. After Franklin D. Roosevelt's unprecedented four terms during World War II, the 22nd Amendment enshrined term limits — not to punish ambition, but to prevent the consolidation of unchecked executive power. These limits now serve to maintain and preserve accountability, ensure peaceful transitions of power and reinforce democratic legitimacy. Weakening them — or even joking about doing so — is not harmless. It is a direct assault on the institutional pillars that uphold American democracy.

So, I call on journalists to refuse to play Trump's game. We cannot allow ourselves to become pawns in a distraction campaign designed to exhaust us. Instead, let us re-center the conversation on what we do stand for: rule of law, transparency, civic participation and a government that serves the people — not one man's ego.

This is not disengagement. It's intentional resistance. Rebuilding trust. Voting. Educating. Organizing. Reforming. Choosing discipline over drama, substance over spectacle. These actions may not generate headlines, but they generate lasting power. They build a democracy rooted not in fear or reaction but in hope, action and unwavering civic resolve.

Trump wants us outraged. But what he truly fears is a country too grounded, too focused and too united to fall for his chaos.

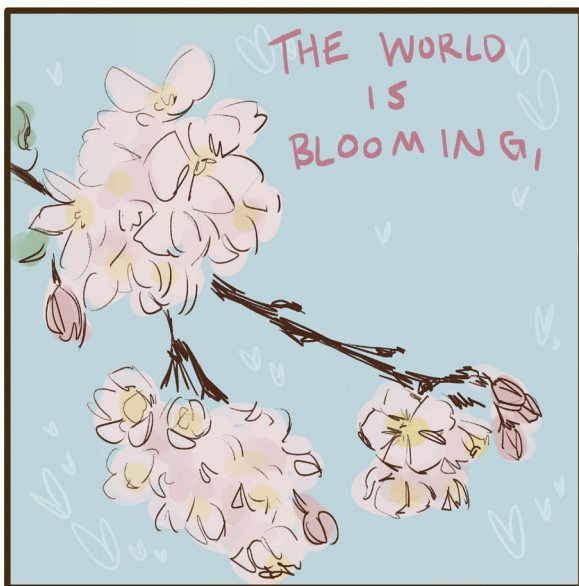
# Opinion

## Photo of the Day | Flying high



Students at the University of Connecticut's Storrs campus celebrating after the women's basketball team won its 12th national championship. The team will make an appearance during the championship rally happening at Gampel Pavilion on Monday, April 7. PHOTO BY JENNA OUTCALT, ASSOCIATE NEWS EDITOR/THE DAILY CAMPUS

# Comics



COMIC BY AH REUM KINDNESS, CONTRIBUTING ARTIST/THE DAILY CAMPUS



COMIC BY SARAH CHANTRES, STAFF ARTIST/THE DAILY CAMPUS



COMIC BY ALEXA PAPPAS, CONTRIBUTING ARTIST/THE DAILY CAMPUS



# Baseball:

## HOOK C DROPS WEEKEND SERIES AT CREIGHTON

by Sam Calhoun

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The UConn baseball team (13-17, 2-4 Big East) has not had the best start to conference play.

After dropping the conference-opening series at Xavier, the Huskies did not respond how they wanted to, losing a series to the Creighton Bluejays (19-8, 2-1 Big East).

On a cold Friday evening, UConn started the series on the right note. Left-handed pitcher Oliver Pudvar had a stellar outing with seven shutout innings and his fourth win of the season.

The bats were flying for Connecticut early. The Huskies got a three-run cushion with one hit, three walks and a hit by pitch. With the bases loaded, Creighton gave up the game's first two runs, with Grant MacArthur drawing a walk and Beau Root getting hit by a pitch. Bryan Padilla used his speed to beat out an inning-ending double play which drove in another run to make it 3-0.

Padilla, a Brooklyn, N.Y. native, stayed hot, notching his fourth-straight multi-hit game with a solo home run in the fifth inning and a double in the eighth, with the latter initially being called a home run. Friday night became historic for Padilla, as he became the 24th Husky all-time to reach the 200-hit mark in their UConn career.

Much-needed insurance came in the eighth inning with MacArthur and Ryan Daniels batting in runs. Daniels hit an RBI triple, while MacArthur hit an RBI single.

Disaster nearly struck UConn as Creighton had a six-run eighth inning to cut the Huskies' lead to two runs. They also scored a run in the bottom of the ninth inning and had a tying run at second base before closer Brady Afthim saved the day with back-to-back strikeouts, recording his fifth save of the season.

The series was evened up on Saturday afternoon in a dominant performance by Creighton.

The only runs for Hook C came from Daniels, who reached base three times and scored the Huskies' only two runs with a two-run double in the seventh inning.

Rob Rispoli had a strong outing despite not driving in runs, with his ninth multi-hit game of the season and reaching base in all five at-bats.

The Huskies lost 14-2 in a massacre at the Charles Schwab Field in Omaha, Nebraska.

The rubber game of the series was the only one where neither team had a comfortable lead.

Connecticut's pitching staff figuratively collapsed on the mound, walking 11 batters and five hit by pitches. The Bluejays took advantage of a vulnerable pitching staff with 10 hits on the afternoon.

What set the stage for the series finale was the fifth inning, where Creighton scored five runs.

However, Tyler Minick answered. He hit his second grand slam of the season that cut the Huskies' deficit to 5-4.

Creighton tallied six more runs, which eventually gave them a cushion. Sam Biller was able to cut into the deficit with a two-run shot, his third of the season, which made it an 11-7

game in the sixth inning. However, that would be the only offense left for either team as UConn could not erase the deficit given up by the pitching staff.

UConn is now fifth in the Big East standings, ahead of Georgetown, Seton Hall and Butler while sitting behind St. John's, Xavier, Creighton and Villanova.

The Huskies will look to bounce back from back-to-back losses as they begin a five-game homestand Tuesday afternoon against Bryant. They will return to Big East play on Friday as they host Georgetown at Eliot Ballpark.



PHOTO BY LUISA MASSASS, GRAB PHOTOGRAPHER/THE DAILY CAMPUS

## Sports

Photo of the Day | Lifting the trophy on a hard fought season



Head Coach Geno Auriemma lifting the trophy after the UConn women's basketball team won the 2025 NCAA championship. This is the team's 12th championship win.  
PHOTO BY CONNOR SHARP, PHOTO EDITOR/THE DAILY CAMPUS

# THE IMPROBABLE (AND MEDIA HEAVY) START FOR THE YANKEES

by **Thomas Buckley**  
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With the slew of injuries the Yankees had been dealing with during the offseason — most notably to starting pitcher Gerrit Cole missing the entire season with a torn ligament in his throwing elbow — the expectations for the Yankees in 2025 died out quickly. After reaching the World Series and losing to the much more stacked Los Angeles Dodgers, many across the fanbase had little hope for next season after losing Juan Soto to the rival Mets and then dealing with the aftermath of injuries to some key players. When the season opener came, no one gave the team much hope. Then out of nowhere, they started piling on wins and attracting more media attention than they ever could have bargained for.

They opened the season with a three-game series against the Milwaukee Brewers, and not only did they sweep the series, but New York crushed them in ways that even the most optimistic Yankees fans couldn't have predicted — all thanks to something the team had been working on during the offseason: the torpedo bat. These new bats push the meat of the bat towards the end instead of evenly distributing it across the entire bat. This gives hitters faster and stronger swings when practiced for an extended period of time. This helped them blow out the Brewers in the now famous 20-9 beatdown in the second game and 12-3 in the third. This sparked a lot of conversation amongst the fans, debating whether the bats were considered legal. This was largely due to the fact that it was the Yankees who were popularizing it recently. And since the Yankees are almost universally disliked across other MLB fanbases, had it been almost any other team, the reception and response would've likely been much more positive.

Aaron Judge has been playing arguably the best baseball of his career, batting in 14 runs and mashing six home runs to help lead the Yankees to a 6-2 start in their first eight games of the season. While the season is

only just beginning and there's still a lot of baseball left to play, it's hard to argue that the Yankees haven't surpassed their offseason expectations. No one gave them much of a chance after losing Soto and Cole getting hurt. But with these new bats and Judge playing like the best player in the American League, the Yankees are looking vintage and making fans reminiscent of the classic years in the 90s. Whether or not they're contenders to win it is too early to say, but based on the select sample size and the innovation behind their new bats, the Yankees will definitely be a fun team to watch this season. I believe the buzz surrounding the torpedo bats has gotten people interested in the team again, and when New York's team is winning, it always keeps baseball interesting.



6-3

# Softball:

## Huskies end victorious in three-game series against Butler

by Colette Doyle  
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The UConn softball team hosted Butler University for a three-game series. The teams played a doubleheader on Friday with the final game played on Sunday. They finished the series with a 3-1 win.

The team came off an impressive performance against Boston College in Chestnut Hill, Mass. Redshirt sophomore Sydnee Koosh led the team, pitching a complete game shutout, allowing the game to end with a final score of 9-0. This was Koosh's first career complete game shutout, dur-

ing which she added a career high seven strikeouts. Senior Lexi Hastings also dominated, breaking the program record for career runs scored. They carried this momentum into the games against Butler.

The series started off with a close game on Friday, where the Huskies came away victorious in a 10-9 win. Butler began with a 1-0 lead, further extending this lead in the third inning to 2-0. The Huskies got their momentum in the third inning starting with Hastings' fourth home run of the season, scoring two runs and tying the game at 2-2.

The Huskies gained the lead later in the inning with a double

hit by junior Kaiea Higa, scoring junior Grace Jenkins. Butler tied the game again 3-3 in the fourth inning. The Bulldogs obtained a lead in the sixth inning by scoring three runs on three hits, bringing the score to 6-4. The Huskies responded with junior Kaitlyn Kibling's first home run of the season. At the top of the seventh inning, Butler extended their lead to 9-5.

The Huskies rallied in the bottom of the seventh inning to pick up the win. Sophomore outfielder Kaitlyn Breslin got the rally started with her 12th home run of the season. Freshman Cat Petteys continued the momentum by hitting a solo

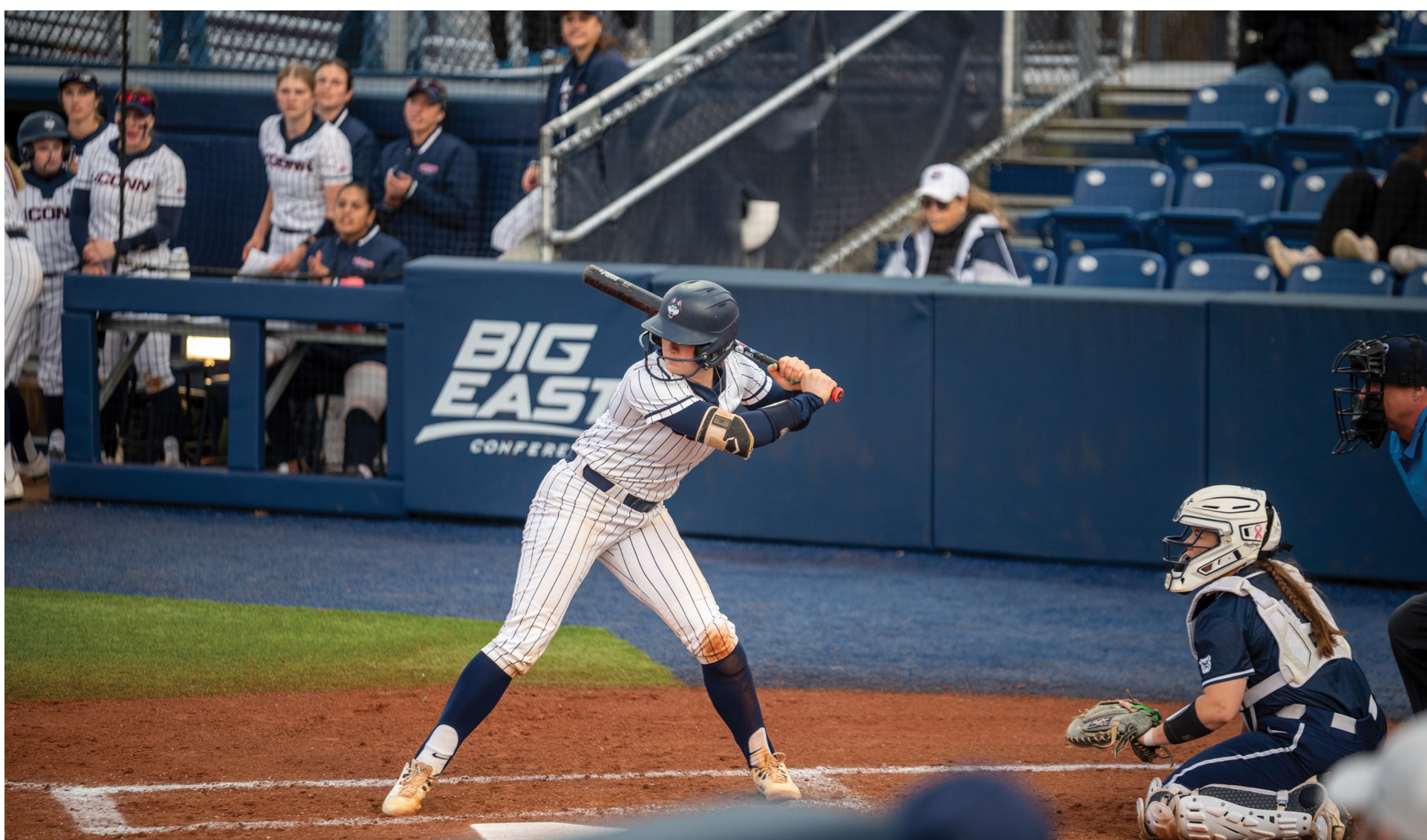
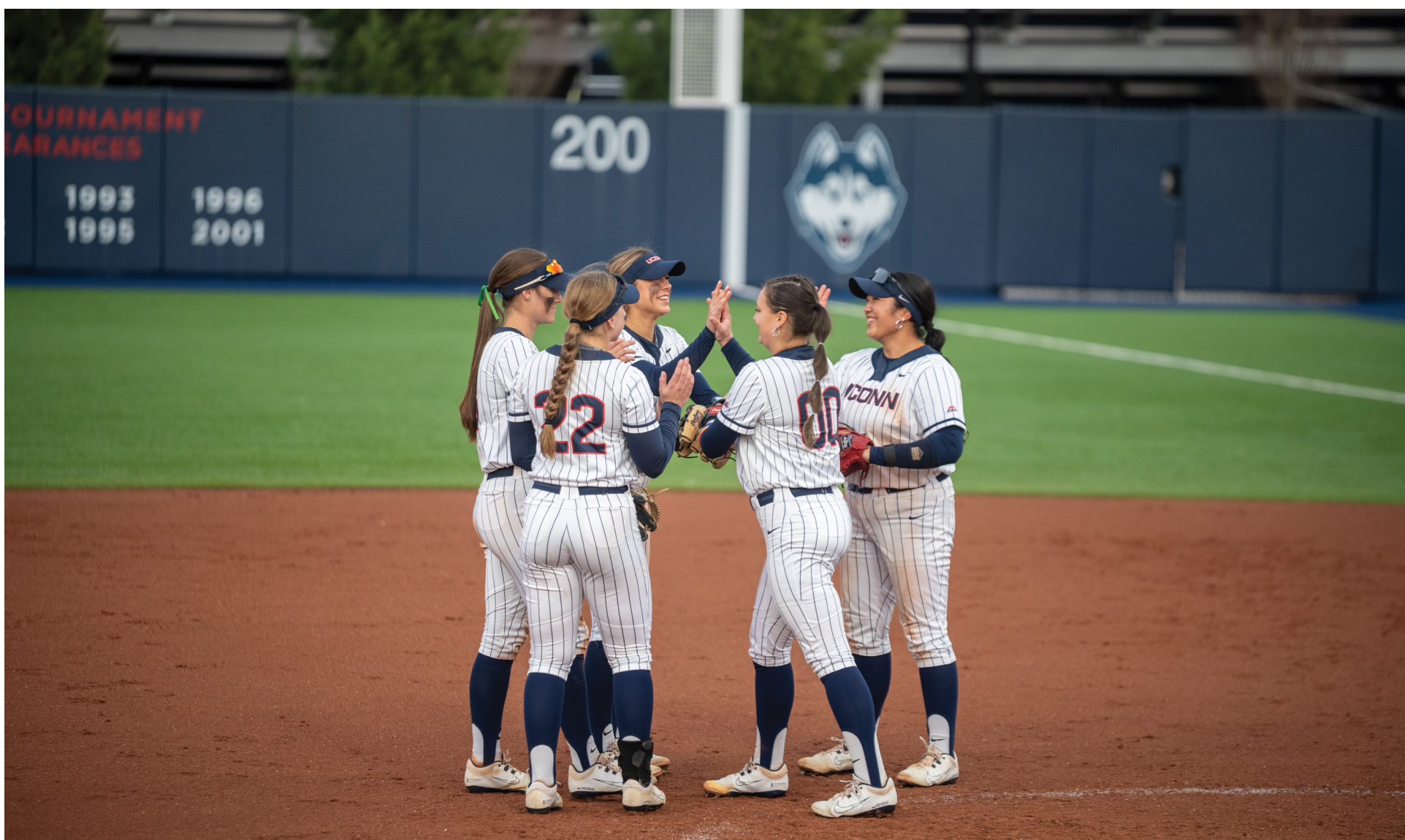
homer to left field. With the bases loaded, Jenkins tied the game. Higa came up next to bat, scoring junior Haley Coupal to win the game.

In their second game on Friday, the Huskies came up short with a final 9-4 score. The Huskies started off strong, scoring two runs in the bottom of the second inning on three hits. Freshman Heidi Barber started the runs off with a hit, leading to Coupal scoring a run. Hastings then got a hit that led to a run by Barber. The Bulldogs then pulled ahead, scoring three runs on one hit. Jenkins then tied the game with her 10th home run of the season. Butler responded dominantly

with six runs, giving them a six-point lead at the top of the sixth inning. Barber hit a fourth run scoring Petteys in the bottom of the sixth inning, making it 9-4. However, this was not enough to overcome the Bulldogs. The Bulldogs were led by freshman Gwen Baker and junior Hailey Conger.

The team ended the series with a final win on Saturday with a score of 5-3. Pitcher Hope Jenkins was a key player in the game. Hastings, Jenkins, Coupal and Kibling were also key players, all scoring runs for the team.

The Huskies will look to continue this dominance on Tuesday against UMass.



The UConn softball team versus Butler on April 4, 2025, at the Burrill Family Field. The Huskies fought hard but ultimately fell short with a final score of 4-9.

PHOTOS BY BLAKE SYKES, GRAB PHOTOGRAPHER/THE DAILY CAMPUS



# Sports

## THE FINAL SHINING MOMENT: Huskies win 12th National championship

by Avery Becker

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On Sunday afternoon, it was a “Paige” out of the history books. The No. 2 seeded UConn women’s basketball team took down the No. 1 seeded reigning national champions in the South Carolina Gamecocks, 82-59, for their 12th national championship.

You could not have written up this game, much less this season, any better as a Husky fan. It was a year full of broken records, accolades and the cherry on top of it all, a win in Paige Bueckers’ last game as a Husky in front of a sold-out crowd at Amalie Arena.

As soon as Bueckers exited the court for the last time, Bueckers hugged her head coach Geno Auriemma in a warm embrace and then continued to hug the rest of the bench.

“I love you. That’s all I could say. I love you,” said Auriemma in an interview postgame with Holly Rowe of ESPN.

Auriemma, who became the winningest coach in college basketball earlier this season, finally put an end to his nine-year national championship drought with this win, solidifying the Huskies as the top dogs and the titles, cheaper by the dozen.

“These people that have been playing against us for the last seven, eight years have not played a University of Connecticut team, yet beating UConn always seemed like the national championship to them,” said Auriemma to the media postgame. “For us it always seemed like, if we ever got a chance to get healthy, this could be pretty good.”

Heading into this game, the team’s mindset was strictly focused on winning it for themselves, but more specifically Bueckers.

“It’s been a story of resilience, of gratitude, of adversity, of overcoming adversity and just responding to life’s challenges and trying to field them to make me a better person, a better player, a better teammate,” Bueckers said to the media postgame, when asked about her career as a UConn Husky and the injuries she faced throughout her career.

The trio of Bueckers, Azzi Fudd and Sarah Strong has

been leading the program all season long. In this championship game, the Huskies racked up their own individual accolades.

Bueckers brought herself to the No. 1 spot in points per game surpassing Maya Moore who averaged 19.7 points in 154 games, Fudd established cemented herself in the Huskies 1,000 points club and earned the Most Outstanding Player Award and Strong notched seven double doubles out of the nine games they played in the NCAA tournament.

In the first frame, it was a back-and-forth battle between both the squads, as they were hankering to get themselves up on the board. This was when Fudd began to keep getting shots up on the board and defy the odds against the Gamecocks’ premier defender, Chloe Kitts. The Huskies were up 19-14 at the end of the first quarter, and the Huskies prevented the Gamecocks from scoring over the last four minutes.

While the Huskies were still able to maintain their ability to get points up on the board in the first period, they still had yet to make a three and were 0-3 from beyond the arc.

However, despite going through a brief almost five-minute stretch, Fudd notched a jumper making her 1,000th point as a Husky and Ashlynn Shade drained a three pointer to close out the first half, with the Huskies at a comfortable 36-26 lead.

In addition to notching 1,000 points, Strong became the second player to record more than 11 rebounds in the first half of a national title game.

Coming out of the lockerroom for the second half, the Huskies were locked and loaded, Fudd reached 20 points for the first time since the first round of the NCAA tournament a mere three weeks ago.

Even with multiple players getting in foul trouble, the Huskies pulled through despite not putting up significant shooting accuracies compared to the first half. In the end of it all, they shot 48% from the field and 23% from beyond the arc.

All in all, not only did the Huskies put their all into this season, but they also put their all into this tournament and this game, with the mindset that



nothing could stop them.

“All the hard work we put in as individuals and as a team and how much we stuck together through the good times and the bad and how connected we were,” Bueckers said to the media postgame. “We feel like we

were so connected and nothing could break us ... To be able to sit up here with them, with the whole team and share this moment is extremely validating.”

However, as they say, every new beginning comes from some other beginning’s end. De-

spite this being Bueckers’ last game as a UConn Husky, it is a new chapter in the legacy that is the UConn women’s basketball program. Husky fans should prepare to have their popcorn ready, because next season is going to be a wild ride.



UConn women’s basketball team defeating South Carolina on Sunday, April 6 in the NCAA championship game. This was Paige Bueckers’ last season with the team.  
PHOTOS BY CONNOR SHARP, PHOTO EDITOR/THE DAILY CAMPUS