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Monday, March 24, 2025

Zhang and Subramanian win USG election for president and vice president

by Pierce Colfer STAFF WRITER HE/THEY pierce.colfer@uconn.edu

The results of the Storrs Undergraduate Student Government (USG) election were announced on March 16 via USG's Instagram page, with Andy Zhang and Haritha Subramanian winning the race for president and vice president, respectively, with 781 votes out of 3,053 voters.

Zhang and Subramanian's Instagram campaign included discussion about policy proposals relating to student resources, sustainability, community and advocacy.

After the win, Zhang and Subramanian made a post on their Instagram page thanking the students who voted.

"This win belongs to all of us — to every student who engaged, shared their ideas, and believed in the power of change. This campaign was built on a vision of collaboration, transparency, and real change, and we can't wait to get to work for YOU!" the post said.

Phoenix Harper was elected as chief diversity officer with 895 votes. Harper campaigned on Instagram for "amplifying student voices, holding leadership accountable, and building a stronger, united student body."

Billy Lipinski ran unopposed for comptroller and was elected

with 2,148 votes. On Lipinski's Instagram campaign, he said that his policy goals are to grow the Tier II funding budget, expand the diversity, equity and inclusion budget and to increase transparency.

In the senate race, 27 out of a total 45 seats were filled. 18 spots in the senate remain vacant.

Only two constituencies were able to fill all of their senate seats.

The College of Liberal Arts and Sciences (CLAS) had the most competitive senate race, with 14 candidates running for 10 seats. Kyle Lowry, Aditi Thaker, Tanaya Sinha, Olivia Eshoo, Sophia Rifkin, Kenneth Nguyen, Kayla DeLuca, Adi Pradeep, Ryan Engels and Julia Petro were elected as the 10 senators to represent CLAS.

The School of Nursing filled both of its seats from three candidates, electing Ava Paquette and Jayden Burgos-Arnett.

The eight other constituencies' senate seats remain partially or completely empty.

Four constituencies, Academic Center for Exploratory Students (ACES), the College of Agriculture, Health and Natural Resources (CAHNR), Neag and Pharmacy, had no candidates running, resulting in vacancies in all of their senate seats.

The School of Business had two out of four seats filled by Thomas McMillan and Gavin Kuebler. The School of Fine Arts filled one of its two seats with Nicholas Jokl.

The School of Engineering elected five senators, Abigail Cummings, Ahmad Zoghol, Tamara Segal, Joel Harris and David Silvestri, with one seat remaining vacant.

The Multicultural and Diversity constituency filled seven out of 10 senate seats with Yasemin Eksioglu, Samantha Ramirez, Sadaf Zarei, Mirolla Boules, Georgia O'Connor, Ethan Denning and Lee Feyerabend being elected.

In the board of trustees representative elections, Sean Dunn was elected as the undergraduate trustee with 1,941 votes and Fabio Saccomanno was elected as the graduate trustee with 248 votes.

In the Foundation Board Student Director election, Christopher Bergen ran unopposed and was elected as student director with 2,323 votes.

The three referenda from the Daily Campus, Nutmeg Publishing and USG asking for a fee increase from students were all rejected with over 75% of voters not approving.

PRESIDENT & VICE-PRESIDENT

781 Votes

ANDY
ZHANG

HARITHA
SUBRAMANIAN



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Next Gen Elections seeks civic-minded students, applications



THE DAILY CAMPUS
NEWSLETTER

Next Gen Elections seeks civic-minded students, applications to close Friday

by Aiza Shaikh NEWS EDITOR SHE/HER aiza.shaikh@uconn.edu

The Office of the Connecticut Secretary of the State is accepting applications for its Next Gen Elections program through Friday, March 28. The program, which first launched last year, is designed to train Connecticut college students to be poll workers, according to the office's website.

Arienne Orozco, the director of outreach and engagement at the Office of the Secretary of the State, said the program seeks 30 students who are interested in gaining skills and serving as poll workers next year.

"We're looking for 30 civic-minded students around the state who want to learn more about the democratic process, gain leadership skills, and serve their communities during the 2025 municipal elections as poll workers," Orozco said in an email.

According to the website, successful applicants will be trained as moderator-level poll workers. They will also be exposed to resume-building expe-

riences and networking opportunities with election officials and leaders, as well as engage with other young people as a program ambassador at their university campus.

Students can expect to be paid for their work and reimbursed for travel costs regarding training, working and post-election convening, according to Orozco.

Orozco said that the program ran successfully last year, with 70% of participants reporting that they were likely to return to election work after the program and 80% claiming the program motivated them to vote in elections and be more civically engaged.

"We had great success in the first year of the program with our 2024 cohort. Registrars of Voters found students to be invaluable additions to their teams, noting that they were 'beyond wonderful' and 'highly motivated,'" Orozco said.

According to Merly Downey, assistant director of the University of Connecticut Office of

Outreach and Engagement, 18 of the 40 students in last year's cohort were from UConn.

"Last year, 18 UConn students participated out of 40 in the cohort, and we're hoping to have even more UConn students from all campuses represented this year," Downey said in an email.

The application is open to students who are 18 years or older, eligible to work in the United States, registered to vote in Connecticut and enrolled in a college or university in Connecticut during the 2025-2026 school year. Students must also be able to remain nonpartisan and "committed to treating everyone, including peers, mentors, and the general public, with dignity and respect at all times," according to the website.

Interested students can apply by filling out the form linked on the office's website. Applications will be accepted until midnight on Friday and applicants will be notified of final decisions by April 25.



NEXTGEN
ELECTIONS
College Students Powering the Polls



Are You...

- 18 years or older?
- Registered to vote in CT?
- Eligible to work in the U.S.?
- Attending a CT college or university during the 2025-2026 school year?



Do You Want...

- Networking opportunities with the Office of the Secretary of the State, town leaders, election officials, and other civically-engaged students?
- Resume-building experiences?
- Paid training and work hours (\$18/hr)?

Questions?
Email: civics101@ct.gov

Ready to apply?
Scan here: 

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The Daily Campus

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Los Angeles Times Daily Crossword Puzzle

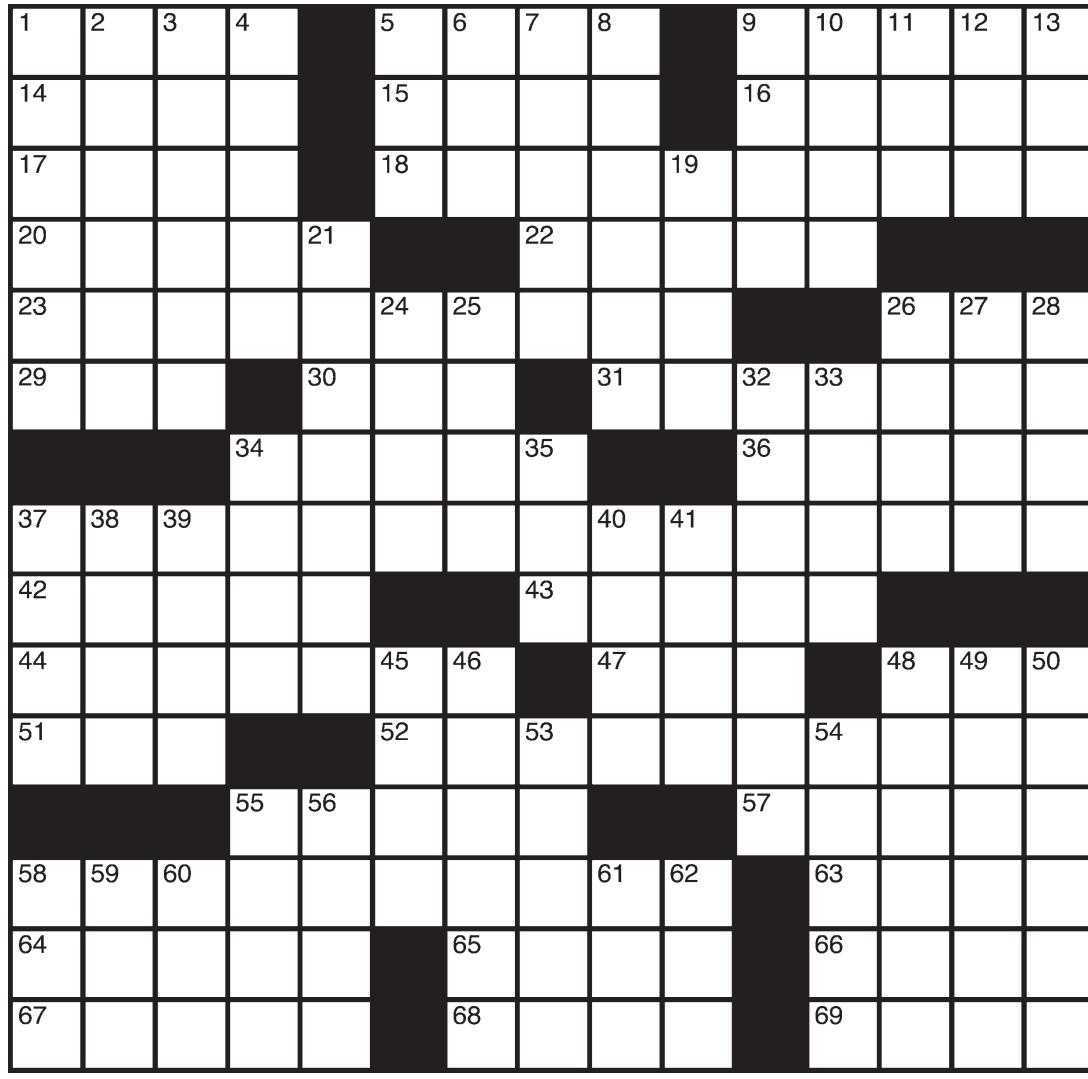
Edited by Patti Varol

ACROSS

- 1 "___ with my little eye ..."
 5 Sonogram target
 9 ___ from the past
 14 Sports org. with conferences
 15 Cooking staple, initially
 16 Roof overhangs
 17 Tortilla option
 18 Completely recover from a hardship
 20 Stadium
 22 Autocrats of old
 23 Seasonal cause of some flooding
 26 Govt. agent
 29 Handy Scrabble tile
 30 Stocking's end
 31 Creator, writer, and star of HBO's "Insecure"
 34 George Eliot's "___ Marner"
 36 "The Nutcracker" girl
 37 Successfully start a new project, and a hint to the starts of 18-, 23-, 52-, and 58-Across
 42 San Antonio landmark
 43 Really annoy
 44 Small corner shops
 47 Turn bad
 48 Lingerie top
 51 USN rank
 52 Play hooky
 55 Travis Kelce's older brother
 57 "___ luego"
 58 Buddy cop action franchise starring Jonah Hill and Channing Tatum, familiarly
 63 Leave speechless
 64 Useful quality
 65 "___ chic!"
 66 "Beloved" novelist Morrison
 67 Japanese comics
 68 "Halt!"
 69 Halts

DOWN

- 1 "___ of fire, break glass"
 2 Orgs. with a special tax designation
 35 "That's all ___ wrote"
 37 Kaplan of 1970s TV



By Janice Luttrell

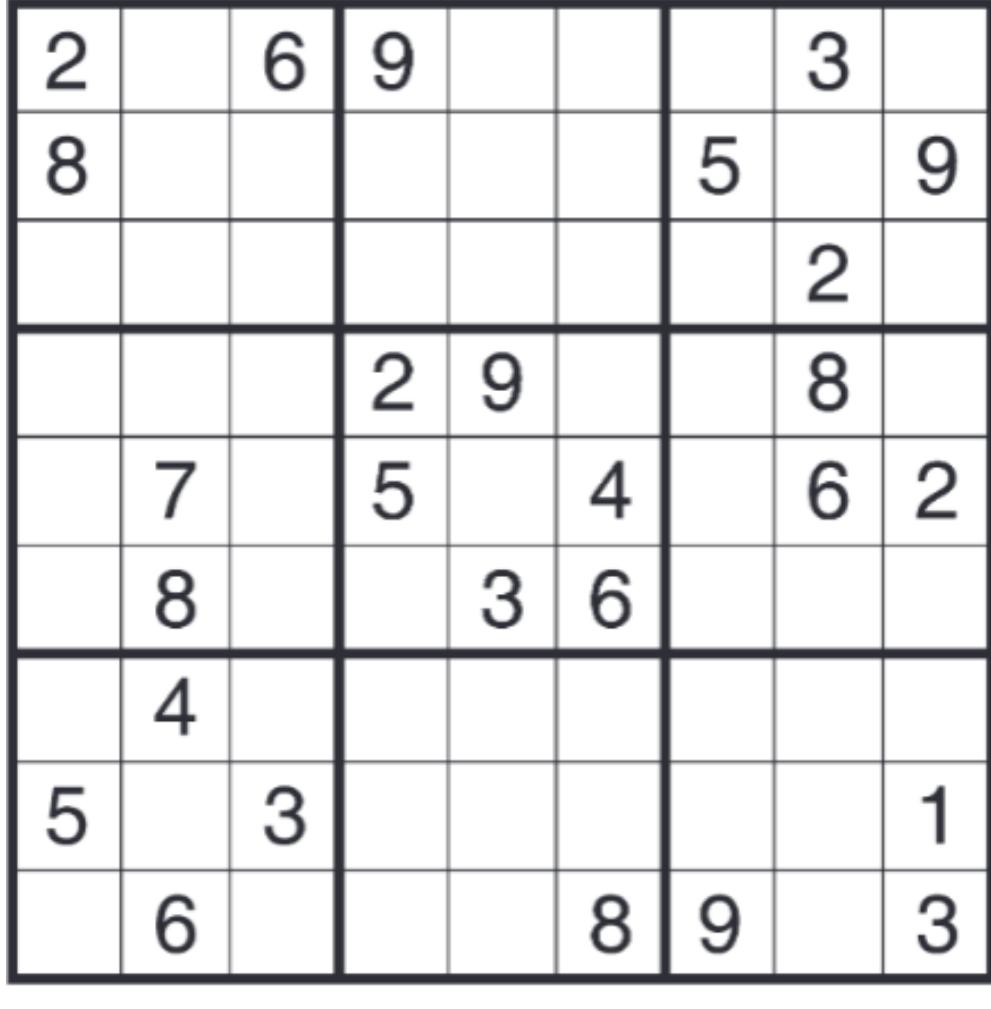
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Saturday's Puzzle Solved

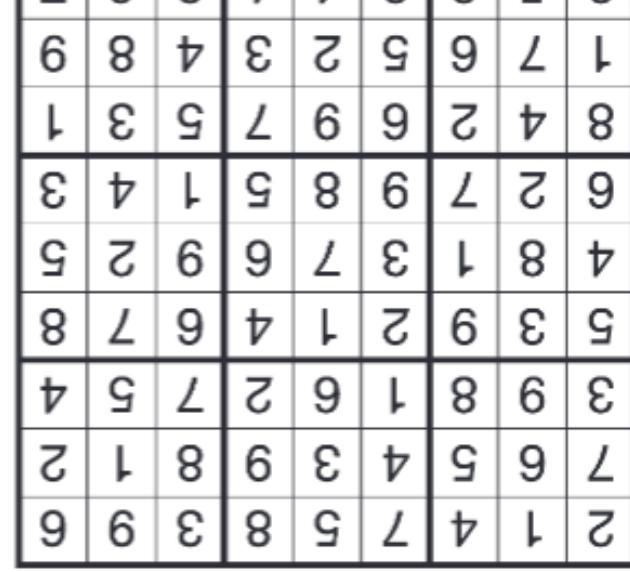


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Sudoku



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I AM MUSIC

REVIEW

by Sebastian Munera

HE/HIM/HIS
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Popular rapper Playboi Carti dropped an album on Friday, March 14, and it's a big deal to a lot of people. Now if you're a parent, a teacher or just somebody who doesn't care about rap, you might be asking: Why is every teenage boy I know yelling and screaming, "CARTI FINALLY DROPPED?" I'll give you the answer.

In the spring and summer of 2021, the Atlanta rapper and label owner posted a series of "fit pics" and cryptic captions until he finally posted the caption "NARCISSIST 09/13/21."

It was clear this was an album title and a release date, and his rabid fans couldn't wait. But when the day came, nothing dropped. He shared some screenshots to assure fans it would drop, but eventually confirmed that he abandoned the project and renamed it "MUSIC."

Carti and his associates have been repeating the phrase "2024 MUSIC" throughout the last year, with fans hoping it would finally culminate to something. They got some unofficial singles, one official single on DSPs and 52 "fit pics," but no album.

By the start of 2025, fans grew tired. Any mention or rumor of "MUSIC" by Carti or other sources were not taken seriously — until last week. Billboards in NYC displayed "STREETS READY" and "I AM MUSIC," the official Spotify account posted a visual promo for the album and Carti himself tweeted "FRIDAY."

While there were some difficulties getting it out at exactly midnight which led to some hilarious reactions and interactions with Carti himself from various streamers, "MUSIC" finally released on Friday at around 6:30 a.m. EST.

Getting into the content of the actual album, it is an intimidating length of 30 songs with no interludes. Playboi Carti is not one who usually disappoints when it comes to intros, but "POP OUT" is one of his weaker ones, even though it is a fine song by itself. Aggressive, distorted-beyond-recognition synths and 808s drive the beat while Carti delivers his lines with a raspy inflection that is very reminiscent of his work on "Whole Lotta Red."

Carti is best-known musically for his odd and daring vocal inflections. He uses "baby voice," where he is higher in pitch and mumbles through most words

(i.e. "EARFQUAKE"), "rock-star voice," where he yells more in a raspy tone (i.e. "New Tank"), "Cash Carti," where he raps more coherently in an Atlanta style (i.e. "Magnolia") and the newly unveiled "deep voice," where he mumbles in a deeper voice akin to Future (i.e. "EVIL JoRDAN"). I mention this because on "MUSIC," Carti utilizes almost all of these with varying degrees of success.

"EVIL JoRDAN" is one of the worst tracks on the project. Aside from the use of the deep voice, which is my least favorite Carti inflection, the track contains a corny 50-second intro that really does nothing for the song.

Over half the songs on this project contain this deep voice vocal inflection and it actually does work in a handful of tracks. For example, "CHARGE DEM HOES A FEE" is hands down one of the best songs on the album.

We get all-star production from trap legends Southside and Wheezy, verses and choruses by Future, Carti doing his best Yeat impression and an outro verse by Travis Scott. Future goes two for two on features on "TRIM" where he snaps on some relatively tame production for a Carti project.

Carti also brings back the baby voice on some of the biggest highlights of the project; most notably, on the three-track run of "RATHER LIE," "FINE SHIT" and "BACKDOOR." "RATHER LIE" has a phenomenal chorus delivered by The Weeknd supported by some cloudy loops throughout the track, and when we get to Carti, we hear some of the most clean and coherent rapping we've heard in a while — it's very solid and charming.

On "FINE SHIT," we also get something out of the left field for Carti: a straight hook-verse-hook song with coherent baby voice rapping without any other crazy vocal inflections or production. "BACKDOOR" is another calmer cut with tamer rapping by Carti and a chorus sung by Kendrick Lamar, ironically underscored by a beat that sounds like something Drake would rap on. As good as this three-track run is, all three tracks are rife with controversy.

Firstly, "RATHER LIE" and "FINE SHIT" are under allegations of AI use with some convincing evidence. Considering how tame and laid-back Carti sounds on these two tracks, I fully believe that AI was used to make another rapper sound more like Carti.

My opinions on AI use in music are simple: I think it's bad, lazy and has little to no place in this space. Secondly, "BACKDOOR" was produced by self-identifying Nazi and record maker Kanye West.

Regardless of whether this was recorded before any of his statements, I think it's irresponsible for any artists to publish art in association with Ye in this climate. However, I don't want his name to take the attention away from all the other talented artists and producers who helped create this project, so that's all I'll say.

Was "MUSIC" worth the wait? Yes and no. On one hand, I'm really glad this came out because it has a ton of Carti's best songs to date and continues his avant-garde approach to rap when many others stick to the status quo.

On the other hand, the other aspects of this project, such as the sequencing of tracks, the mixing and the use of AI convince me that the time between albums was not actually spent trying to give fans the best product possible.

Rating 3.5/5

Courting returns to post-punk on "Lust for Life"

by Elijah Polance

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Courting is one of the many growing post-punk adjacent acts emerging from the U.K., hailing from Liverpool. After forming in 2018 and dropping occasional singles, the band had a prolific start to the 2020s, releasing their EP "Grand National" in 2021 and their debut album "Guitar Music" in 2022. They stood out with their post-punk energy and dance-punk flair, complemented by bouts of electronic elements.

However, the band's 2024 album, "New Last Name," saw them take a new direction, for-

aging into the pop rock world with more streamlined songwriting and heavy autotune on the vocals. The shift alienated some fans, welcomed others and raised the question of where the band's creative whims would take them next.

Courting responded to the criticism with their third album, "Lust for Life, Or: How to Thread the Needle and Come Out the Other Side to Tell the Story," released on March 14. The album, a quick 25 minutes, is largely a return to form, yet it incorporates some of the divisive decisions from their preceding project in constructive ways.

The album kicks off with

"Rollback Intro," a 50-second violin arrangement with some cello. It would be right at home on the soundtrack to the 2019 film "Knives Out."

But Courting shatters the serene start with an abrupt transition to "Stealth Rollback." Electric guitar calls back their post-punk roots, sounding similar to the beginning of Car Seat Headrest's song "Nervous Young Inhumans." It fades to electronic production while a robotic voice repeats a refrain, giving way to yelled vocals at the end.

"Pause at You," the following track and lead single, is more indicative of the rest of the album's sound. The band's dance-punk

approach is on full display, with electric guitar, drums and bass fading in and out of focus and changing tempos erratically.

Sean Murphy-O'Neill, frontman and producer for the band, takes up a brazen narrator in New York City, obsessing over someone from a past relationship.

While there is some autotune on his vocals, it's a tasteful choice that does not distract from the performance.

An infectious guitar riff that summons feelings of adolescence opens "Namcy," the next track. O'Neill sings from a more reserved and youthful perspective, with the narrator trying to make a serious relationship work despite feeling overwhelmed. The choruses capture the feeling well, capping off with the lines: "Give me somewhere to hide / French exit, Irish goodbye."

"Eleven Sent (This Time)" sees O'Neill with a more relaxed vocal performance while the rest of the band plays calmly.

The laid-back approach, prevalence of violin and use of digital trumpets makes the track uniquely catchy. The lyrics complement the comforting atmosphere, with O'Neill singing optimistically about a healthy relationship.

At two and a half minutes long,

"After You" is both the shortest and one of the less memorable moments on the album.

While it fits in amongst the other tracks, it does not develop much from beginning to end. The wall of guitar noise detracts from some of the catchiness of O'Neill's vocal performance and the rest of the bands' playing.

The penultimate track, "Lust for Life," is a slow burner at six and a half minutes. The instruments gradually come into focus and start slowly, with heavy autotune on the vocals in the first half.

The energy picks up in the middle with celebratory digital brass instruments, as O'Neill romanticizes a wild life with a partner.

The refrain, "And I'm not wearing my perfect eyes / And I hoped that we'd stay out tonight," repeats as the music reaches a climax, before slowing down.

But where the first part of "Lust for Life" dramatizes life, the second half satirizes it.

After a brief pause, the band delivers a more stripped groove filled with irresistible basslines and no autotune whatsoever. The narrative ends with the character's partner shooting them unexpectedly, a fitting end to the crazy story.

Courting ends the album with "Likely place for them to be," which is mostly instrumental with two short verses. The guitar riff is reminiscent of the violins from the intro track, an appreciated tie-in that makes the album play well on repeat.

While it can't be certain whether Courting will stay in the post-punk lane they've outlined or experiment in new directions, "Lust for Life" sees the band finding their footing by combining their existing ideas into one concise package.

Rating 3.5/5



The album "Lust for Life" by the band Courting is filled with indie rock and hyper pop music.

PHOTO COURTESY OF COURTING, SPOTIFY

'For Melancholy Brunettes (& sad women)': A review

by Noa Climor

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A mythological tale of woe and love, Michelle Zauner's fourth studio album as lead singer and songwriter of indie pop band Japanese Breakfast, "For Melancholy Brunettes (& sad women)" evokes a deep and sincere reflection on one's emotions. Zauner spins tales of romance and sadness, but does not do so inauthentically.

Zauner is an immensely talented artist, and her ability to share her emotions and create authentic autobiographical works — such as her book, "Crying in H Mart" and her previous albums — remains in this project. Her sound is powerful, emotional and stunning. Throughout the whole album, Zauner is capable of storytelling that transcends a simple listening experience.

"Watching you from the yard / Life is sad but here is someone / Someone / Someone / Someone" sings Zauner, joined by a soft array of strings and a tune that carries you into the remainder of the album. It feels tender and kind, yet features an exploration of melancholy and grief that unfolds throughout the music.

To me, this felt like a contrast to 2021's bright and warm "Jubilee," and it seems that I was correct in that assumption. In an interview with DIY magazine, Zauner spoke of her grappling with the album's success and her need to create something different.

"I've always been really interested in mythology, especially Greek mythology, because I think it's really fascinating to have these gods that are not holy, you know, they're not good people. They're actually all quite cor-

rupt and powerful..." Zauner said.

Personally, I was fond of the mythological aspect of the music. I enjoy mythology, and I think that when done well, mythological references can create a stunning narrative.

"She came to him from the water / like Venus from a shell / Singing his name with all the sweetness of a mother / Leaving him breathless and then drowned."

Venus, the Roman goddess of love (although there is more to her, such as beauty, sex and desire, prosperity and victory) was born from the blood and foam that came from the castration of Uranus, whose detached parts were thrown into the sea.

Love perseveres throughout this album, but in a more unique manner. In "Honey Love" Zauner sings of the lure of honey, referencing colonies to create a metaphor on how the sweetness pulls one in, yet does not always keep them.

I am most fond of the song "Leda," for it feels most sincere: "Tell me everything / everybody's fine / I can tell you're drunk / Wandering somewhere Cretian." She is referencing the island of Crete, where the person might be lost (or is wandering somewhere adjacent to) and immediately launches into another mythological reference:

"Gordian-like knot / ravaged by the days / tried to cut you off / somehow pulled it tighter." To pause on this briefly (so it doesn't become a whole Greek mythology crash course rather than an album review), the tale of the Gordian Knot goes something like this:

In 333 B.C., Macedonian conqueror Alexander the Great marches his army into Gordium, the capital of Phrygia, and upon arrival, en-

counters a wagon. The yoke was tied with knots so tangled and jumbled that they were almost impossible to untie. In one version of the myth, Alexander the Great, after failing to unravel the knot, simply sliced it in half, claiming, "It makes no difference how they are loosed."

The point is: when the "Gordian knot" is referenced, it is typically referring to a complex or unsolvable problem, which in this case, appears to be love. It tells us

that the relationship is complicated and not one that can be navigated through simply, if at all. The song continues to tie in the mythological references Zauner mentioned in the DIY magazine interview.

"I'm thinking of all the Greco-Roman gods / the men they all played to get what they want." She sings of greed, power and the truth that lies behind many of the myths you hear today. The mortals were simply pawns, and their lives were played with almost as if

they were nothing at all.

The remainder of the album is equally striking. Grief is immense, melancholy is immeasurable and yet Zauner manages to produce songwriting bursting with emotions; everything is broken down with her ethereal voice and lyrics. I think this album was strong, and her ability to pull you in leaves you breathless and ready for more.

Rating: 4.5/5



ILLUSTRATION BY COLBI LOBANGER, ASSOCIATE MANAGING EDITOR

Coheed and Cambria expand on their fantasy world with 'The Father of Make Believe'

by Bonnibel Lilith Rampertab

SHE/HER/HERS
STAFF WRITER
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Coheed and Cambria is one of the most ambitious progressive rock bands out there. Not only does their music sound good, but they also make concept albums based on a fictional world that they keep expanding on. The lyrics offer a window into this world.

Admittedly, I have not read the comic book series "The Amory Wars," but it's been on my bucket list. As such, this album review will focus not on the lore of the fictional world, but rather on "The Father of Make Believe," the third part of the "Vaxis" series, which released on March 14, 2025.

The album begins with

"Yesterday's Lost," featuring a piano which could remind people of a track like "Uwa! So Temperate" from the 2015 indie role-playing game "Undertale." The melody of the piano becomes more complex as the song progresses and there are even violins later on, with the piano being replaced by an acoustic guitar.

Vocalist Claudio Sanchez's lyrics seem to portray a character reflecting on their life and how fleeting it can be, wanting to make the most of it before dying and fearing somebody else's death. The first lyric of the album is the introspective "If this life ends early, would I have spent our time right?"

The lyric "I'm so afraid of life lived without you" is, while simple, very effective in painting the psyche of this song's protagonist as some-

one who is dependent. The lyrics of this song in general are simple, but it doesn't need to be that complex as the listener's first exposure to the album.

"Goodbye, Sunshine" is an upbeat and poppy motivational song about moving on from somebody. "I can't have you back but / Some things are better off / Dead / The evil you shed for me, you said / Were results of an honesty misread" is the standout lyric from this song for its bitterness in the speaker progressing from this relationship.

"Searching for Tomorrow" begins with an enthralling guitar phrase in a scale that sounds minor. The song is infinitely more interesting texturally and lyrically than the previous songs in the sense that there's tension and release. This is where the album truly begins.

The titular song on the album repeats the successes of "Searching for Tomorrow" and even incorporates tension and release better than the previous song. The chorus, while melodramatic like most of Coheed and Cambria's work, is gorgeous: "I'm the vision that you choose to see / The one you can hate or love as you need / In time's absence, more than memory / So now, at your darkest / I come as promised / I'm The Father of Make Believe." This melodrama spawns from passion.

"Meri of Mercy" takes a complete 180-degree turn into a ballad-like love song about the protagonist's dedication to Meri. It's absolutely beautiful and certainly a highlight of the album.

The lyric "When all goes dark and I can't see / All my memories lost / I know you're always with me," while simple, has excellent symbolism in terms of calling upon the

memories of someone you love to protect you from the mental anguish.

"Blind Side Sonny" takes yet another 180-degree turn, from a ballad to a loud rock and roll song with Sanchez screaming at the beginning. This song could work in a movie's fight scene, especially with the line "We want blood." The breakbeat at the end carries into the next song.

The beginning of "Play the Poet" sounds like a polished version of a fairly recent song by art rock duo The Garden on the album. The chorus' lyric "Born to play the poet, fire your words like bombs and bullets" is memorable with how euphoric the guitars are.

"One Last Miracle" can be interpreted as a criticism on the exploitation of people's hopes by institutions such as capitalism and consumerism, as shown by the line "A fortune sold on television." Lyrics such as "If you had a shred of doubt, a liar named 'devout'" and "A hero longing for a criminal" further highlight this corruption of religion and good by greed and capitalism.

"Corner My Confidence" is an acoustic guitar-driven song that takes a break from the progressive rock in favor for an indie folk-flavored ballad. This song overstates its welcome at first, but the composition gets more complex by the third minute before reverting to just the guitar.

It's beautiful, but when your blood is rushing from the upbeat rock music, this song feels like an interruption. The chorus, however, has some of the best lyricism on the album: "Endings don't come any easier / As I needed one, you stole the sun / Caught in the flare, we were amateurs / Scared to get burned as time slowly turns

to the unknown." The sun metaphor is beautiful and gives the song a nice luster.

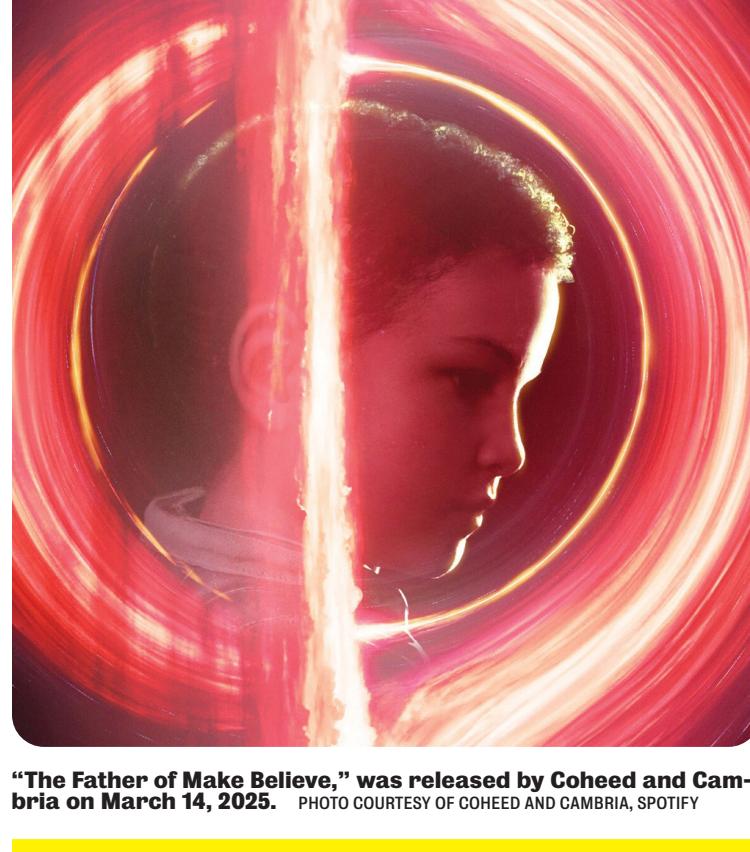
"Someone Who Can" sounds like a song you would hear in the mall but it's genuinely good and meaningful instead of vapid. It's a simple song lyrically, but the instrumental carries the weight with some of the album's richest instrumentals.

"The Continuum" is split up into four different parts. Part one, "Welcome To Forever, Mr. Nobody," has some of the best vocals from Sanchez on the entire album.

Part three, "Tethered Together," has a beautiful message of unity with this lyric in the chorus: "We'll all sing together / From the first verse to the last word / Our voices will unite in harmony." The guitar solo in that part was excellent, but I wish it properly ended instead of being cut off. Part four, "So It Goes," is perfect for waking up in the morning.

Though I'm missing some of the context for Coheed and Cambria in general since I haven't read "The Amory Wars," as a standalone album, this is solid. Their music is consistently produced, played and sung. They comfort and inspire me to make my own fictional universe.

Rating: 3.5/5



"The Father of Make Believe," was released by Coheed and Cambria on March 14, 2025. PHOTO COURTESY OF COHEED AND CAMBRIA, SPOTIFY



Life

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No Skips: George Harrison was once a hooligan

by James Fitzpatrick

HE/HIM/HIS
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George Harrison is as foundational to electronic music as Black Sabbath is to metal. Welcome to No Skips, the weekly column where we take an album track by track to see if any tracks are skippable or not! The verdict is pretty simple this week, given the Beatles member released his 1969 album "Electronic Sound" as a two-track composition.

I admire Harrison's confidence to drop this dookie of an album in this era of the Beatles' commercial height, as "Abbey Road" would use the Moog synthesizer that defines "Electronic Sound" in clever and less annoying ways. However, having listened to abrasive noise music acts in the past, part of me enjoys "Electronic Sound," a sentiment that most listeners from the 1960s and today couldn't fathom to share.

Album covers got riskier in the '60s, but Harrison's may take the cake. The only comparisons I can make are to the works of Jean-Michel Basquiat and drawings that kids in therapy are forced to create to portray problems happening in the home. The atmosphere in the Beatles' recording studios during this time was tumultuous and this may have been Harrison's way of showing that all was not well behind the scenes for what was considered the peak of the Beatles.

"Under the Mersey Wall" throws us right into Moog madness. While Harrison eventually layers the individual sounds, there is something sinister in the background for the first minute. Then, pauses elapse before each screech graces the ears incessant-

ly. The recording quality becomes more muffled at the three-minute mark, as if Harrison migrated to a cave for this section only.

There are some moments of proper vision, like the melody — if you can call it that — at 6:45, along with a decent ambient section before a higher pitch pervades the ears 10 minutes in. I wish there was a level of progression with the 18-minute cut, but it ends essentially how it starts.

"No Time and Space" begins with synth sounds akin to fragmented television static. The noises somehow become more aquatic yet aggressive a few minutes in. Shitty snare drums and a rip-off version of the "Goat Simulator" soundtrack are what the track reminds me of. That's a compliment or diss depending on if you're a glass half-full or glass half-empty person.

The rest is unspeakable horror when you're on the last leg of a road trip, driving through Pennsylvania at night surrounded by flashing red lights with no purpose.

A feat of the times, "Electronic Sound" is an interesting foray into a developing genre by the talented Harrison, though groups like White Noise were producing better albums in this style. It's unclear if the piece is improvised or meticulously crafted like the equally dissonant "Trout Mask Replica" by Captain Beefheart & His Magic Band, also from 1969, but it's impossible to wrap one's mind around the mad energy in Harrison's head at the time.

Either way, it's a relief that the astronauts of Apollo 11 flew to the moon soundtracked by John Stewart and Frank Sinatra instead of this. If it was "Electronic Sound," they may have crashed out and lost the Space Race.



LOGO BY SAMANTHA HASS, ARTIST EDITOR/THE DAILY CAMPUS

Is the Midwest a mystery to you?

by Benjamin Lassy

HE/HIM/HIS
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Being born and raised in Connecticut, I'll be the first to admit that anything beyond the Appalachians is somewhat of a mystery to me — or I should say, was something of a mystery. Over spring break, I had a road trip into Ohio and beyond that showed me the heart of the United States. To celebrate the trip, in this issue of This Week in History, let's explore Ohio at its worst in a shocking corruption scandal that took place in 1883.

The trouble begins in the bustling young city of Cincinnati during the early 1880s. An industrious region with

manufacturing and ample work had just been subdued by a major flood. Amidst the efforts to recover, many dispossessed people ramped up their efforts to get a life going for themselves by turning to crime.

Theft, robbing, fraud and ultimately, murder, would contribute to Cincinnati nearly screeching to a halt by 1884.

In 1883, William Berner and Joe Palmer stood in Cincinnati, desperate for something to go their way. Wages were low, conditions were unlivable and the city was just not supporting its population.

Berner and Palmer worked for a livery stable, a catch-all for horse owners who had

wagons or horses that needed a place to stay. It was sort of a truck depot for horses. For example, you could deposit your horse in a livery stable if you were entering into a new town and needed to rest your ride.

It was a messy and raw place to work. A stench would accompany you for the duration of every shift, and customer service would require entertaining everyone from aristocrats to ne'er-do-well criminals.

But by late 1883, Berner and his accomplice Palmer were determined to end this cycle of horrid labor by killing their employer, William Kirk.

The Cincinnati police began an investigation into Kirk's death, and soon, Palmer and

Berner were apprehended. Despite the ills the city was facing, justice was still seemingly being served.

But something was off.

The court case began with a lengthy search for suitable jurors. Berner's lawyers would come to search through around 500 jurors before settling on a 12-person jury.

If you have seen the movie "12 Angry Men," or have read about court tribulations,

you'll know that any fair case requires an unbiased and thoughtful jury of your peers. Well, with corruption abounding in all levels of the proceedings, the lack of 12

truthful men meant that this

week in history, thousands of

men would take to the streets

in protest of a ruling that

Kirk was not murdered and

Berner was only deserving of

a manslaughter charge.

Before we go on, you may be wondering: Where should we stand on this case? Was Berner guilty?

Well, imagine you are on

the jury. Seven witnesses tes-

tify that Berner had openly

discussed the murder, de-

scribing it in visceral and

meticulous detail. Each one

has no substantial reason to

lie, and the number of nega-

tive testimonies continues to

grow.

The murder was clear-cut, but the court case was a hack job. So, with a manslaughter

verdict announced on March

26, 1884, the city went ballis-

tic. Berner was only getting

20 years in jail — no execu-

tion necessary — despite that

being the regional norm for a

convicted murderer.

The resulting chaos is terri-

fying and a blur in the histori-

cal record, yet also slightly

hilarious.

The mob began by physical-

ly attacking any known mem-

bers of the jury they could get

their hands on. Meanwhile,

the head of the jury went into

hiding.

Violent attacks were aimed at uncovering the corruption of the trial proceedings but also getting revenge on

a trial that was portrayed in the papers as being an outra-

geous farce. The good citizens of Cincinnati finally realized the gravity of their city's de-

scend, as historian J. S. Tunil-

son notes:

"A public which knows that by its indolence it has deserved the contempt shown toward it by its own servants and officers, becomes all the more dangerous when its pa-

tience is at last exhausted."

Dead cats, and anything else that can be thrown, were indeed thrown at the homes of jurors — and one unfortunate person who shared the same name as a juror.

In the end, "The Great Riot" of 1884 left Cincinnati's corruption and inefficiency exposed. Like a wound be-

ing treated with alcohol, this sting was worth it. By the 1900s, the citizenry had re-

vitalized their city and were

far more active in their city's

affairs.

Today, Cincinnati is a vi-

brant and special city. Murals

decorate the walls of count-

less buildings, bars and Sky-

line Chili's abound. The peo-

ple are great, and no doubt

that's a result of the years of

discontent which came to a

boil in the 1880s. I'll see you

next week in history.



FILE LOGO/THE DAILY CAMPUS



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► Editorial

UConn's Avery Point expansion benefits the military-industrial complex most

The University of Connecticut announced plans were moving forward to expand several aspects of the Avery Point campus in a March 4 UConn Today article. This expansion includes building a residential hall to provide on-campus housing and offering psychological sciences as a four-year undergraduate program, which is UConn's most popular major according to UConn Today. While these plans may seem admirable, they act as a cover for the more controversial aspect of the Avery Point expansion: UConn's continued entanglement with major United States military suppliers.

UConn has well-known connections to several defense companies, including RTX and Lockheed Martin. One corporation that is perhaps most connected to Avery Point is General Dynamics Electric Boat. Located in Groton, Conn. — a stone's throw from the UConn Avery Point campus — Electric Boat provides the U.S. Navy with an extensive fleet of nuclear submarines. Together with RTX and Lockheed, Electric Boat receives more than \$20 billion for defense spending from the federal government.

Electric Boat's association with UConn goes far beyond the geographical. The company is the largest source of jobs for UConn graduates, providing a career pipeline for many engineering students. In 2019, UConn was granted millions of dollars to research technology for the U.S. Navy and Electric Boat as part of the National Institute for Undersea Vehicle Technology initiative. This program, according to its website, is an "industry-university partnership that collaborates with the Navy to advance the capabilities of the next generation US undersea fleet." Electric Boat is the primary benefactor of this research, as their submarine technology is greatly valued by the U.S. Navy, since submarines make up a quarter of overall fleet strength — 68 hulls out of 232 total units. While the grant marked the beginning of official collaboration with the U.S. Navy and Electric Boat, UConn also conducted indirect research for these entities for several years prior.

In short, Electric Boat needs UConn, and in the coming years they are going to need the university's graduates more than ever. The company is in the midst of a contract with the U.S. Navy to deliver 29 submarines in just 17 years and is supposed to deliver the first of 12 Columbia-class vessels, all powered by nuclear engines, by 2027.

With this need for submarine construction, it is natural to assume why the UConn Avery Point expansion is moving forward. According to UConn Today, the growth will align "with the region's economic priorities" and provide "a skilled workforce for the myriad industries in that area." While there are indeed multiple companies in southeastern Connecticut that may benefit from a growing

workforce, the fact is that Electric Boat's size and scope makes them the largest manufacturer in the state. This means the company will be by far the greatest recipient of the boon Avery Point's expansion may bring to the region.

There are two main problems with Electric Boat's association with UConn and Avery Point's expansion in turn. The first issue rests with the parent company of Electric Boat, General Dynamics. General Dynamics has a large and diversified portfolio within the U.S. military, including Ordnance and Tactical Systems, which provides armaments and munitions for defense capabilities. One such armament is the 2000-pound bomb that has been delivered by the thousands to Israel from the U.S. for the purposes of its recent wars in Gaza and Lebanon. These bombs, often known as "bunker-busters," have been subsequently dropped on Gaza and Lebanon's civilian populations by Israel, contributing to a death toll that numbers in the tens of thousands across both countries.

General Dynamics, as Electric Boat's parent company, stands to benefit from increased investment into Electric Boat. Therefore, UConn's planned expansion of Avery Point and its reasons for doing so provide a tacit acceptance of General Dynamics' contributions to the destruction wrought on both Gaza and Lebanon.

The other issue falls on Electric Boat itself. The current contract with the U.S. Navy has fallen far behind schedule and has been plagued by cost overruns. According to a report by the Government Accountability Office in September 2024, the lead submarine in the new Columbia class is likely going to cost six times more than Electric Boat's estimate of \$8.6 billion — an amount that was already significantly over budget. Electric Boat can afford these massive cost increases because the government will have to cover the difference — the U.S. Navy desperately needs new vessels to replace the aging Ohio class of submarines, and Electric Boat is realistically the only provider that can do so. The problems are also not new — Electric Boat has been dealing with delays for years.

As such, the Editorial Board views UConn's increased commitment to Electric Boat as contributing to a company that has often failed to adequately conduct its operations and is inextricably connected to the rest of the military-industrial complex. UConn's expansion of Avery Point, planned in service to Electric Boat's own buildup, benefits defense contractors the most, putting aside humanitarian and monetary concerns. Instead of providing a genuine opportunity for the betterment of students and the unique academic endeavors that our seaside campus provides, UConn's main goal is to support the military-industrial complex.

The legacy media is failing

by Tomas Hinckley | OPINION EDITOR | HE/HIM/HIS | tomas.hinckley@uconn.edu

When writing for a news publication, precision is of the utmost importance. The different stories that are told, as well as the subtleties of the very words chosen to describe such stories are of incredible importance to shaping the public perception of the world. It could accurately be said that it is the media which largely creates the experience of reality that is felt by the public in their day-to-day lives. As we live in largely unprecedented times right now in the United States of America, it is a wonder, then, why so many of the largest media institutions continue to write as though politics are business as usual.

On Saturday, March 15, President Donald Trump signed a proclamation invoking the Alien Enemies Act of 1798 to force through the detention and "deportation" of Venezuelan immigrants suspected of having ties to a Venezuelan prison gang. The coverage of this event from various legacy media outlets provides an excellent case study into the nature of political coverage in a second Trump presidency and what it means to be a journalist today.

The important points to note about this event are first, that it is explicitly a wartime power used only three times in its 227-year history (the War of 1812, WWI and WWII), and we are not currently at war. Second, it is being used to facilitate the disappearances of immigrants directly to prisons in El Salvador, which is both not where they are originally from and not how deportations have worked in this country for decades. Third, this action was most likely taken despite a direct order against it from a federal judge. Finally, Trump is now unabashedly lying about signing the order in the first place, even though it very literally has his signature on the paper.

To elaborate on the second point specifically, it is clear that what is happening right now is not a spontaneous effort of mass deportations. A deportation is a specific legal term that refers to the practice of removing a foreign national from one nation into another, specifically their country of origin, after they have been seen by an immigration judge and as a free person. This is not deportation because none of these people were given any hearings before a judge, nor were they sent to their home country; instead, they were sent immediately to a maximum-security prison. This is a kidnapping wherein immigrants, many of whom have no actual criminal record in the United States (which is a key legal justification for this), deny any affiliation to the gang in question and have been shown no evidence to prove otherwise, are being handed over to a foreign leader and being put into one of the most notorious prisons in the entire world. Their families have

not received word of their status, and some of the persons sent had to be identified from news broadcasts showcasing the arrival of the planes.

The semantics of this distinction are important for a news organization to recognize, and universally there has been a failure to do so from many of the legacy media organizations. The discussion has been about the legality of such a decision and the lack of due process, when that is simply the baseline for understanding current events. The reason being that a deportation is a process that has been normalized, for better or worse, for decades within this country, and the implication behind a deportation is a criminal matter. This is a fundamentally different process altogether that is more akin to the desaparecidos of South American fascist history. A deportation is a continuation of the status quo, but a kidnapping, an abduction or any other way of describing it that emphasizes how this is not a resemblance of any process we currently have, is a different matter in the eyes of the public. The presentation of facts in a way that does not emphasize the fascist nature of this decision only serves to normalize it. A reframing of events calling them as they are is crucial to making people understand that these are actions they must respond to, especially when it comes to infringements on civil rights.

This is a reoccurring trend within the corporate media in the recent weeks of the Trump presidency. Jeff Bezos set a new policy for the Washington Post editorial pages only allowing certain conservative viewpoints in its section. A wide range of publications, from the New York Times to Reuters refused to name Elon Musk's Nazi salute as such, opting instead to write it off as a "hand gesture." Across the board, there is already anticipatory acquiescence and a fear of angering the current presidential administration. It is not unfounded either, considering the current president's historical and current attacks on the free press.

Yet, it is exactly in these times that journalists cannot stop speaking truth to power. The fact that in some of the most egregious cases of individual rights infringements, the press — which relies on those same rights to function — would refrain from truly calling out the danger present in this situation, is a sad representation of the state of journalism in this country. The inherent position of a journalist is to be against the overreach of the state and the goal ought to be to speak the truth of the people above all else. If this is forgotten in lieu of baseless neutrality, it will ultimately be journalists who suffer once the same rights they failed to protect are taken from them as well.

Photo of the Day | WE ARE SO BACK!



Gilbert Road lined with cars of families dropping off students. UConn's campus was busy Sunday afternoon with students returning from spring break.

PHOTO BY MADISON HENDRICKS, GRAB PHOTOGRAPHER/THE DAILY CAMPUS



COMIC BY KRISTA MITCHELL, STAFF ARTIST

COMIC BY CHRISTIAN BARBARA, CONTRIBUTING ARTIST



SOFTBALL:

UCONN BATTLES AGAINST TENNESSEE AND SWEEPS SETON HALL



A UConn women's softball team player batting up during a competition. The team faced Seton Hall and Tennessee on March 21, 2025.

PHOTO COURTESY OF UCONN ATHLETICS

by Patrick Minnerly

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The UConn softball team bracketed the spring break week with matchups against the No. 7 Tennessee Lady Volunteers and the Seton Hall Pirates. Although Connecticut was swept by Tennessee, they bounced back to sweep Seton Hall.

To start the series against the Lady Vols, UConn played two back-to-back games in Knoxville, Tenn. on the evening of March 4. With redshirt sophomore Sydney Koosh in the circle for UConn in game one, Tennessee began the scoring with a sacrifice fly from Sophia Nugent that drove in a run. The Huskies tied it up at 1-1 in the top of the third with a solo shot from Lexi Hastings. From there, the Lady Vols controlled the game, beginning in the bottom of the third when Tennessee's Kinsey

Fiedler singled to bring in a run. Then, with runners on second and third base, Taylor Pannell homered to left center, making the score 5-1.

Tennessee poured it on in the fourth inning, scoring three more runs, before tacking on one more in the fifth. This brought the final score to 9-1.

The second game saw a much closer battle. Hastings homered again, her second of the day and third overall, in the fourth inning to give Connecticut a 1-0 advantage. The Lady Vols made the score 1-1 in the bottom of the inning.

In the top of the fifth, UConn took a 2-1 lead, only for Tennessee to tie it right back up in the bottom half. Two innings later, Cat Petteys scored off of a fielding error by the Lady Vols, but once again Tennessee bounced back to make the score 3-3 and force extra innings. The game was not decided until the 10th inning, when the Lady Vols finally broke through with a sin-

gle from senior Laura Mealer to win the contest 4-3.

In the last game of the series, UConn's Payton Kinney started in the circle and was superb for four innings, keeping the Lady Vols scoreless, before junior Grace Jenkins hit a solo home run down the right field line for the Huskies in the fifth inning. Tennessee responded, however, with three runs in their half of the inning to make the score 3-1. UConn charged back in the sixth inning, as singles from Kaitlyn Breslin and Kaitlyn Kibling drove in two runs to tie the score at 3-3, but Tennessee broke the tie with three runs a half inning later, clinching the series sweep.

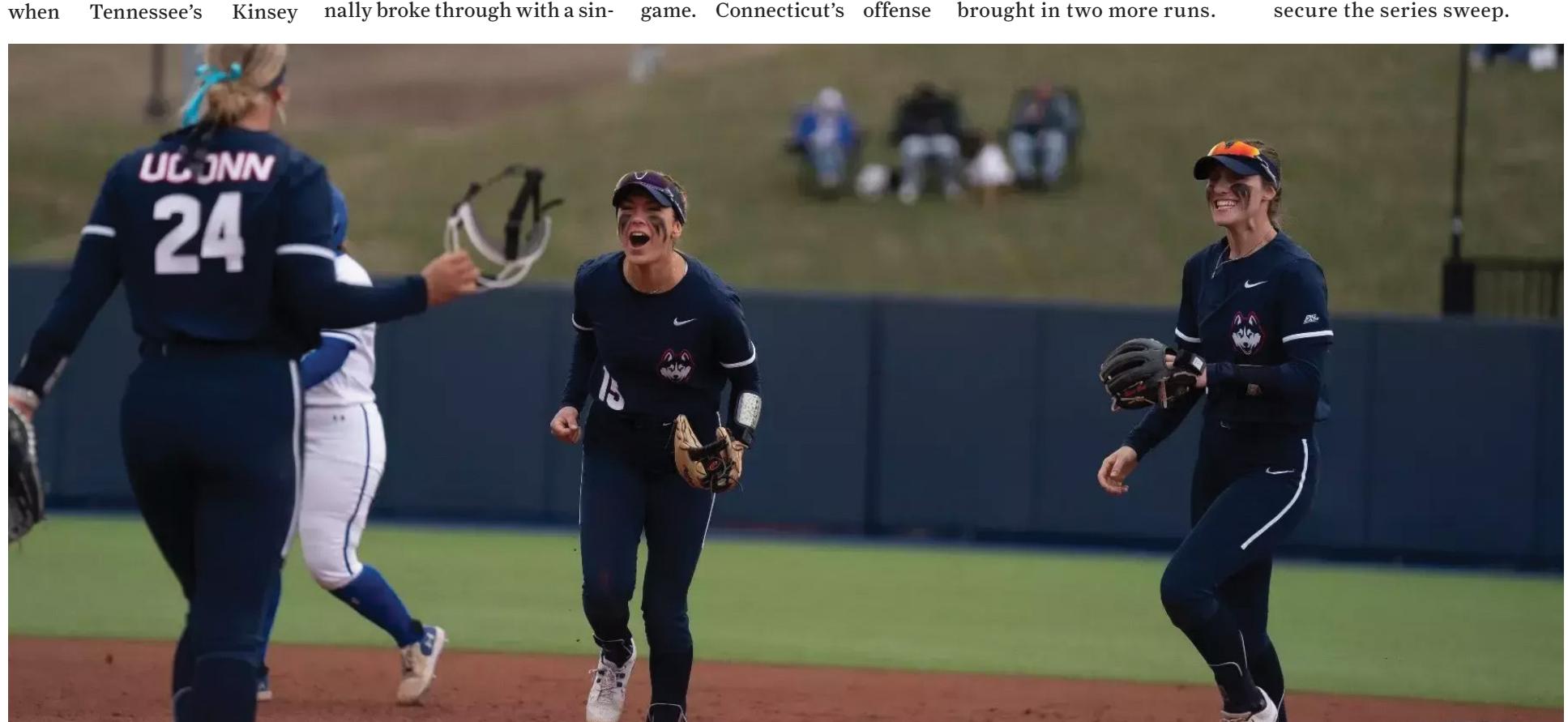
A week later, UConn's home series against Seton Hall provided an opportunity to rebound, and the Huskies took it. The first game of the series saw a shutout of the Pirates, as Kinney pitched excellently to record a one-hit complete game. Connecticut's offense also got going. Kaiea Higa had a sacrifice fly to open the scoring in the first inning, and Hastings singled in the second to make the score 2-0. Breslin doubled in the fifth, bringing in two runs. The Huskies added three more in the sixth as Rosie Garcia hit a two-run double and Hope Jenkins drove in the final run with a single, cementing the final score of 7-0.

Koosh started in the second game for the Huskies and went 3.1 innings with one earned run. UConn's offense once again started with a sacrifice fly, this time from Petteys, to put them up 1-0 in the first inning. The Pirates managed to tie the score in the top of the second, but from there it was all UConn. In the bottom half of the inning, G. Jenkins doubled to left center with two outs to bring in two runs. An inning later, a sacrifice bunt from Heidi Barber and a Seton Hall error brought in two more runs.

Seton Hall made the score 5-2 in the top of the fourth on a sacrifice fly, but UConn's Garcia put the game away with a one-run single in the bottom half, resulting in a final score of 6-2.

The third and final contest kept up the trend for offense, but this time both teams had hot bats. The Huskies scored six runs in the first inning, fueled by a three-run homer from Breslin. After that offensive explosion, Seton Hall clawed back a run, only for UConn to score again in the bottom of the third on a sacrifice fly from Savannah Ring, putting the Huskies up 7-1. Then, G. Jenkins smashed a two-run home run to right.

The Pirates battled all the way back, however, scoring eight runs over three innings, punctuated by a four-run fifth. Heading into the bottom of the sixth, the score was tied 9-9. UConn shut the door with an offensive explosion, putting up eight runs to secure the series sweep.



The UConn women's softball team celebrating a win over Seton Hall at Burill Family Field. The team won its game against Tennessee in a 7-0 score.

PHOTO COURTESY OF UCONN ATHLETICS

Photo of the Day | Almost game time



UConn men's hockey takes on Northeastern at Toscano Ice Forum on Feb. 28, 2025. The Huskies secured a 5-2 win.

PHOTO BY EMMA MEIDINGER, ASSOCIATE PHOTO EDITOR/THE DAILY CAMPUS

FORMER MLB STARS HOPING TO MAKE TEAMS AND MAKE IMPACT

by Thaddeus Sawyer
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The Major League Baseball regular season begins this week for the majority of its teams, with the Chicago Cubs and Los Angeles Dodgers already having begun their season last week with two games in Japan. With Spring Training coming to an end, teams will have to make some tough decisions on who will make their Opening Day rosters.

Some of the players who will soon know their fate are non-roster invitees and players who are not on a 40-man roster, but are in camp battling for a job, or to spell stars and regulars. While a lot of these players are top prospects whose clubs want to wet their feet against major league competition and have already been sent down to the minors, many are MLB veterans who have struggled over the past few seasons and/or did not have a strong free agent market for their services.

While the majority of them will be released or serve as minor league depth for their respective clubs, there are a few veteran NRIs every year who are able to make a big impact on an MLB squad. That group could quite conceivably include four former MLB award winners who are currently on minor league deals but who seem to be in strong positions to play key roles for their major league organizations.

Carlos Carrasco, New York Yankees

With parts of 11 seasons in Cleveland under his belt, Carrasco led the American League in wins in 2017 and won the Roberto Clemente Award in 2018. In addition, he was named the 2019 AL Comeback Player of the Year

after being diagnosed with a treatable form of leukemia in July of that season and later returning in August. He was dealt to the Mets as part of the Francisco Lindor trade prior to 2021, and his numbers began to decline upon his arrival in New York as he battled injuries.

The right-handed pitcher returned to the Guardians last season but struggled mightily before being cut just before the postseason. Carrasco signed a minor league deal with New York in early February but has seen his outlook go from minor league depth to mid-rotation starter.

Injuries to Yankees starters Luis Gil, Gerrit Cole and Clarke Schmidt have opened a spot for Carrasco to break camp as a member of the rotation.

Carrasco, for his part, has done everything he could to make the decision as easy as possible for Yankees' brass.

In five spring games, Carrasco has pitched to a 1.69 ERA through 16 innings with 15 punchouts.

The Venezuela native may have sealed the deal with his latest outing against the Braves, in which he went five scoreless innings against an Atlanta lineup featuring the majority of the club's regulars.

Yankees GM Brian Cashman confirmed that Carrasco had made the roster on Saturday.

His top competition came in the form of rookie starter Will Warren, who struggled in six games last year but has generally performed well this spring with a reintroduced curveball and a revitalized changeup.

The competition has now become a moot point, as now

both seem likely to begin the year in the Yankees rotation.

Carrasco's ability to carry his strong spring into the regular season will determine whether it is him or Warren who is able to hold onto a rotation spot when Schmidt returns in a few weeks.

Yuli Gurriel/Jose Iglesias, San Diego Padres

Gurriel is a two-time World Series champion, collecting two rings as the starting first baseman for both of the Houston Astros championship campaigns. His best season in terms of hardware came in 2021, as he won the AL Batting Title with a .319 batting average while also collecting a gold glove for his work at first base.

Gurriel started last year with the minors for the Braves before being traded for cash to the Royals, right before the deadline to be eligible for playoffs with a new team. Gurriel spent September in the majors with Kansas City and ended up filling in for an injured Vinnie Pasqualino during their playoff run.

He signed a minor league deal with the Padres a few days before the beginning of Spring Training, and he has put together a strong slash line of .303/.343/.485 through 14 exhibition games (as of March 23, 2025).

The Padres carrying him on their Opening Day roster would allow the defensively limited Luis Arráez, who

himself has won three batting titles in a row, to serve primarily as a designated hitter.

He would also give the Padres a right-handed hitting complement to lefty Gavin Sheets, who the Padres selected to their 40-man last week and who seems likely to also make the team.

His biggest competition comes from former Pirate Connor Joe, who is already on the 40-man, can play the corner outfield, and is also having a nice preseason.

Iglesias is also in camp with San Diego, though his path to playing time is much clearer than Gurriel's.

Despite a resurgent campaign for the 2015 all-star last season, while also serving as one

of the catalysts for the "OMG Mets," he was only able to se-

cure a minor league deal this offseason. Still, he has always looked likely to make the roster after being given a \$3 million base salary for time spent in the majors this season.

He hasn't had a great spring, but his defensive versatility and production last season still leaves him in a strong position to break camp with the team.

For a Padres team that faced financial limitations this past offseason but who are looking to compete in a competitive NL West, both Gurriel and Iglesias could go from NRIs to impact bats on a team looking for added offensive production.

Tim Anderson, Los Angeles Angels

Anderson is a two-time all-star (2021, 2022) who was also a Silver Slugger in the shortened 2020 season. In addition, Anderson is a former batting champ, accomplishing the feat while hitting .335 in 2019.

The former White Sox shortstop didn't bat under .303 for four straight seasons from 2019-2022, though he played less than 80 games in two of those seasons.

Anderson's numbers declined in 2023, with his most memorable moment of the season coming courtesy of a right hook from José Ramírez.

The Alabama native played a full season's worth of games but was a below league average player at -1.8 wins above replacement.

He signed a one-year deal to play with the Marlins for 2024, but he hit so poorly over 65 games that he was released in July after putting up a horrendous -1.5 WAR in that short time.

Anderson did not catch on with another team and was out of baseball for the rest of 2024.

Once a poster boy for MLB's

"Let the Kids Play" movement,

his precipitous fall left him

only able to secure a minor

league deal with the Angels in

late February. He has posted a

decent .260 average this spring with a .315 on base percentage in 50 at bats. Those numbers aren't great, but they are a marked improvement over his 2024 Marlins numbers.

Regardless, his ability to make the roster has less to do with his spring production and more to do with the current injury situation of the Angels' infield.

Starting shortstop Zach Neto

will begin the year on the injured list after undergoing offseason shoulder surgery.

Anthony Rendon is again fac-

ing a long-term absence, possi-

bly being at risk of missing the

entire season after undergoing

hip surgery. Free agent pick up

Yoán Moncada is also suffering

from a thumb injury and is not

likely to be healthy for Opening

Day.

On the Angels' opening day

roster, Kevin Newman is An-

derson's top competition for

playing time. Newman was one

of the first free agents to sign

with any team this offseason,

and the journeyman infielder

has had a solid spring. The

versatile journeyman also

had a good season with Ari-

izona last year, putting up 2.2

WAR. He is in line to serve

as the starting shortstop in

Neto's stead and will likely

serve as a utility man upon

his return. Anderson also

has some versatility, hav-

ing been a strong defender at

short throughout his career.

He also has major league ex-

perience at second base and

could conceivably cover third

if called upon. Working in

a backup role may help him

utilize whatever he has left in

the tank best. With Newman

being pushed into the start-

ing lineup, starting second

baseman Luis Rengifo com-

ing off a serious wrist injury

and being a generally poor

defender and the Angels' in-

jury woes at third base, An-

derson gives the Angels an

experienced option to serve

as a backup infielder until the

injury picture clears up some.

MEN'S BASKETBALL: HUSKIES' SEASON COMES TO A CLOSE IN HEARTBREAKING 77-75 LOSS TO GATORS

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The UConn men's basketball team returned to action on Sunday after a narrow 67-59 win over the Oklahoma Sooners. However, the program had their work cut out for them against the No. 1 Florida Gators. Florida has dismantled their opponents lately and made the SEC look easy, running through their conference tournament and losing only four regular season games all year. Despite the tall task ahead of the Huskies, they put up a valiant fight and had numerous opportunities to upset the Gators. However, UConn's season ended on Sunday, falling 77-75.

All season long, the story for Connecticut has been their defense. The program's defense in this campaign has been as poor as ever, mirroring the same efficiency that UConn had when Dan Hurley took over in 2019, according to KenPom.

As expected, UConn's defense was the story early on, yet it wasn't in the way that fans have been familiar with. The Huskies came out with a fire lit under them, as their 81st-ranked defense did not play the part early on, and it started with winning their one-on-one matchups.

Hassan Diarra clamped Florida's top scorer, Walter Clayton Jr., in a way he has rarely experienced, holding the First-Team All-America guard to eight points on 2-7 shooting. It was a true team effort to contain the Gators' high-powered offense, and

it started with Connecticut's seamless ability to switch their man and play effective defense. Samson Johnson played an integral role early on. Whether it was creating a disruptive presence with his 6-foot-10 frame or rebounding the ball better than he ever was, Johnson brought an energy and a fire that was felt throughout the entire UConn bench.

However, as well as the Connecticut defense was playing, they struggled to jump out ahead offensively. While they were getting open looks, their 3-point shooting left much to be desired. Solo Ball struggled to get it going in the first half, failing to record a field goal in the first half; four of his five misses came from beyond the arc. However, it wasn't just the sophomore missing his looks early on, as Connecticut finished the first half 4-18 from beyond the arc.

However, UConn played as physical of a game as they have all year long, and it paid dividends early on. Johnson snagged three of the program's nine first-half offensive rebounds, which kept UConn afloat, giving them numerous second-chance scoring opportunities. Postgame, Johnson noted that he did not want to go home, and that determination drove him.

"I didn't want to go home today. I just wanted to win the game," Johnson said. "You've got to give it everything you have. I feel like that's the mentality I came into the game with, and I was trying everything in my power to have my team win."

With every possession, it became increasingly obvious that no one on Connecticut was ready to stop dancing.

With the two sides trading blows, no one could get out to a significant advantage. While Florida got out to a 3-point lead with nearly no time left, Connecticut fought. In an attempt to even the contest, Diarra had the ball. Whether it was his teammates moving off the ball, setting screens or fancy dribbling, he never got open. The shot clock was dwindling, and with nearly no time left from way downtown, Diarra put up a prayer. The Queens native's prayer was answered as Diarra sunk the nearly 40-foot jumper to even up the contest at 31 points apiece.

If UConn was going to beat Florida, this was the best chance they had to do it. The program had the Gators right where they wanted. Sunday's contest was a spitting image of a Big East contest, not an SEC game. A low possession, physical and gritty game at UConn's tempo. After all, the Huskies spent the last four months playing in these conference wars, and they won the battles early in the second half. As he has done since he stepped on campus four years ago, Johnson did an excellent job creating offense. The Togo native finished twice at the rim, which catalyzed a crucial 7-1 UConn run, giving the program some early breathing room.

Johnson's counterpart, Tarris Reed Jr., led the charge on the glass, snagging eight second-half rebounds, two of which came on the offensive glass. This allowed Liam McNeely, in particular, to thrive. The freshman added onto his nine-point first half in a big way, scoring an additional 13 points in the final 20 minutes of the contest. Despite this, a lingering prob-

lem followed UConn into the second half, and it concerned their 3-point shooting. The program, yet again, could not hit their shots from downtown like they would have liked, going 4-11 in the final 20 minutes of Sunday's contest. Postgame, Hurley amplified this and credited the Florida defense, as they made it more difficult in the second half.

"I think a lot of the threes, we took some tough ones because they're a top five defense in the country," Hurley said. "We had some really good looks at three that could have given us some separation down the stretch."

As he has done so many times before, Alex Karaban logged an excellent game for the Huskies. The redshirt junior finished Sunday with 14 points on 5-13 shooting. Karaban played a crucial role in keeping Connecticut competitive for as long as they were, and he has done this ever since he arrived in Storrs.

After a back-and-forth second half where UConn maintained a comfortable two-possession lead, the Gators roared back, and with it, they seized the momentum. Down by three with their season on the line, the Huskies fought. Ball rose up and knocked down a massive triple to tie the game, and the energy was palpable. However, Clayton massively responded for the Gators, hitting a pair of difficult 3-pointers. While this put the Huskies on the ropes, a no-call on a Karaban layup and an inability to rebound the ball after Florida missed some crucial free throws proved to be the knockout blow, as UConn came up just short, 77-75.

For As much as this loss stings for the program, this was also the last time UConn

fans will see Diarra and Johnson. Karaban also has a decision this offseason on whether to try again for the NBA or come back as a redshirt senior. Regardless, even in the face of defeat, all three athletes acknowledged how extraordinary their collegiate careers have been and how much they love UConn.

"UConn is my family now. I've enjoyed going to war with these guys every single night. I've met some incredible people, the coaching staff, all the people around. It's just like one family. We care about each other so much. They'll always be my family," Johnson said.

"I don't want to take this jersey off," Karaban, through tears, said postgame. Diarra echoed this message and reflected on his time, noting that he "love[s] UConn."

An emotional Hurley, seated next to the trio and fighting through tears, noted how much they have given to the program, going to lengths to say, "Words can't describe the respect that I have for the men to my left."

Despite the "disappointment" that some fans may be feeling at the end of this contest, the Huskies 2024-2025 campaign should not be remembered for how badly the program got beat up in Maui or struggled at times in conference play. It is a story of resilience, and Sunday exemplified that. If the Huskies' season was to end, they made it clear that they would need to be outplayed by a worthy opponent, and this historic run would "end with honor." Considering that they went toe-to-toe against arguably the best team in the country, UConn's historic run ended in the most honorable way possible on Sunday.



The UConn men's basketball team playing in its Big East game against Creighton on Friday, March 14, 2025. The Huskies faced a loss against Florida by two points in the second round of March Madness on Sunday, March 23, 2025.

PHOTO BY EMMA MEIDINGER, ASSOCIATE PHOTO EDITOR/THE DAILY CAMPUS

Daily

Sports

WOMEN'S BASKETBALL: HUSKIES AND JACKRABBITS MEET WITH SPOT IN SPOKANE ON THE LINE

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The second-seeded UConn women's basketball team (32-3) will play its final game this season inside Gampel Pavilion, playing host to the No. 10 seed South Dakota State Jackrabbits (30-3) on Monday night.

The 8 p.m. tip-off will punch the 15 out of 16 tickets to the regional rounds in either Spokane, Wash. or Birmingham, Ala. The winner of Monday night's game

will play the winner of No. 3 Oklahoma and No. 6 Iowa in Spokane on either Thursday or Friday night.

Connecticut comes into tonight's game fresh off a 69-point win over No. 15 Ar-

ansas State, defeating the Red Wolves 103-34 on Saturday afternoon. Azzi Fudd led all scorers with 27 points (21 coming in the first half), with Sarah Strong (20), Ashlynn Shade (20) and Paige Bueckers (11) all reaching double-digits in the blow-out win.

South Dakota State University (SDSU) grabbed its 30th win of the season by defeating No. 7 seed and previously ranked Oklahoma State (25-7) in the night-cap inside Gampel Pavilion.

Junior forward Brooklyn Meyer led the Jackrabbits in scoring and was one of four South Dakota State players to reach double-digits in the upset win over the Cowgirls.

Meyer poses a formidable interior threat as a scorer, averaging 17.4 points in the season and 13.4 paint points per

night. The standout junior has also seen increases in her average rebounds per game over her last five outings, grabbing one more offensive board and nearly two more defensive boards per night on the glass.

There are four other notable scorers that the Jackrabbits roll out on offense, including wiry senior leader Paige Meyer (12.2, no relation), junior guards Haleigh Timmer (13.1), Madison Matthiowetz (8.9) and freshman forward Katie Vasecka (8.5). The offense as a whole averages 76.3 points per game, 18.9 of which coming from its bench.

The Jackrabbits ran through the Summit League, going 16-0 in regular season conference play before winning by an average of 21.6

points per game in its conference tournament.

Head coach Aaron Johnston's squad also recorded regular season wins over Wisconsin, Creighton and Oregon — the latter two of which were ranked at the time. The Jackrabbits' three losses came to Duke (4), Georgia Tech (14) and Texas (46) — all NCAA Tournament teams.

Sporting one of the nation's top scoring offenses, South Dakota State prefers to slow the tempo down and work the ball through its sets, predicated on getting the ball down into the hands of its playmakers.

The Jackrabbits are also one of America's most efficient shooting teams, notching an impressive 54.8 EFG% this season. Connecticut's mark of 58% is one of the few better in the country.

Both teams are spectacular on the defensive glass (UC 27.3 DREB/G, SDSU 29), but at times struggle on the offensive boards (both averaging around 10 OREB/G). Look for the Huskies to push the tempo in transition after grabbing a defensive rebound in an attempt to stress the Jackrabbits' lack of turnovers per game.

Where this game will be won:

Down low. The Huskies must win the battle on the defensive interior — slowing down Meyer in the paint — and limit SDSU offensive rebounds.

Pushing the tempo while in the lead. Look for Connecticut to run rampant in transition to combat the methodical Jackrabbit pace. Cash in on opportunities early and build a lead to force SDSU to play fast.



The Huskies take down Arkansas St. in the first round of the NCAA tournament, winning by 69. The Huskies will play their next game against South Dakota State on Monday, March 24, 2025.

PHOTOGRAPH BY CONNOR SHARP, PHOTO EDITOR/THE DAILY CAMPUS