

JACK SPIEGEL/CHRONICLE/ILLUSTRATION BY AMANDA RIHA

By MELINA KHAN
Editor-in-Chief

Quinnipiac agrees to \$2.5 million settlement in COVID tuition refund case

Quinnipiac University preliminarily-agreed to a \$2.5 million settlement in a lawsuit filed by two former students that sought refunds for tuition and other expenses during the school’s shift to online learning in March 2020.

Attorneys for the plaintiffs, former students Zoey Metzner and Dominic Gravino, filed a motion for the settlement’s preliminary approval in the U.S. District Court for the District of Connecticut on Dec. 2, according to documents obtained by the Chronicle.

The lawsuit was filed in June 2020 on behalf of Metzner. Gravino later joined the suit, as well as two parents of then-students. The former students alleged Quinnipiac breached a contractual agreement to provide an in-person educational experience when it transitioned to remote learning.

If the settlement is approved by the Court, the proceeds will be divided equally among all members of the settlement class, which includes all students who were not on a full scholarship in the spring 2020 semester, totalling approximately 9,200 people, according to the motion.

The attorneys wrote that each student is projected to receive “a few hundred dollars in cash,” via check, Venmo or PayPal. The plaintiffs’ counsel also applied for an award of one-third the settlement total to cover their fees.

According to the motion, Quinnipiac agreed to settle the case “to avoid the time,

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Quinnipiac Athletics introduces ‘Bobcat Rewards’ to incentivize attending sporting events

By CAMERON LEVASSEUR and ETHAN HURWITZ

Fans attending Quinnipiac University athletic and other on-campus events now have the chance to gain more out of the experience through a new mobile app that gives attendees the opportunity to earn rewards for their attendance.

Bobcat Rewards, an app launched on iOS and Android software on Aug. 17, is designed to incentivize students to attend Quinnipiac sporting events by giving them points for checking in at the games. These points can be exchanged on the app for prizes, such as team merchandise and unique experiences, according to the athletics website.

Alex Goyette, Quinnipiac athletics’ assistant director for marketing and fan engagement, created the app prior to the start of the fall semester to reward devoted Quinnipiac fans.

“One of the first things I wanted to do was to reward our fans who are at every single game and at least guarantee them a ticket to the Yale game,” Goyette said. “We have people going to every single home game ... and there’s still the same chance of going to our biggest game of the year as everyone else. It doesn’t seem fair.”

Many students expressed getting the app for tickets to the Feb. 17, game, as the men’s hockey game against in-state rival Yale University is a difficult ticket to acquire come game week.

Goyette said he wanted to build a program that was centered around the ticket, not the other way around. So far, he has seen a lot of app usage because of the incentive.

“It was a two-way street of ... how do we reward those already coming to these games and then additionally, how does that create superfans that come to more games,” Goyette said.

David Maher, a senior film, television and media arts major, has racked up over 1000 points on the app so far this semester.

“It’s a good way to get fans more involved at games through the app,” Maher said. “It gives people, including students, some competition to see who’s the biggest fan.”

In addition to sports games, the app has been used for other on-campus events, such as the Quad lighting on Nov. 29. Students received 10 points for checking in on the app at the gathering. It was one of the first non-athletics events redeemable for points on the app and the first since its official roll-out in August, Goyette said.

“The first one was actually orientation, but we hadn’t publicly announced the app at that point in time,” Goyette said. “This is the first one since we’ve launched that we’ve really had as a university event and we’re trying to work to incorporate more of those as we go forward.”

Rachel Aaron, a fan engagement and game presentation intern at M&T Bank Arena and a graduate student in the 4+1 public relations program, helped organize the

launch of the app as a beta tester and currently uses it on a daily basis.

“I think it’s a great way to increase engagement and encourage students to come to games,” Aaron said. “(I) was able to help figure out what worked, what didn’t, if the layout worked.”

A fan loyalty system was previously implemented on the now-defunct Quinnipiac

Bobcats Mobile App in 2017 according to Quinnipiac Athletics’ website, but the new app puts rewarding users at the forefront.

Along with checking into events, the app allows users to become “fans” of one another, participate in polls for in-game entertainment and view the leaderboard of the users

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PEYTON MCKENZIE/CHRONICLE

The mobile app Bobcat Rewards allows fans who attend sporting events to exchange points for prizes.

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COVID from cover
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inconvenience, costs and uncertainty,” of continued litigation. It also said Quinnipiac’s agreement to settle is so that it can focus on “continuing to provide top quality education and services to its students.”
Quinnipiac denied claims that it breached any contracts with students or that it was unjustly enriched as a result of the shift to remote learning in the spring 2020 semester.
John Morgan, associate vice president for public relations, wrote in a statement to the Chronicle that the resolution of the case will allow university officials to “focus the university’s time and resources on supporting our students’ educational needs.”
“We remain very proud of our faculty and staff and the great lengths they went to ensure our students were able to safely and successfully complete the Spring 2020 semester and earn course credit toward degree completion in the face of an unprecedented global pandemic,” Morgan wrote.
The plaintiffs’ attorneys wrote in the motion that the settlement is “fair, reasonable, and adequate,” and that by settling, the case “will be accomplished years earlier than if the case proceeded to judgment.” The attorneys did not respond to the Chronicle’s request for comment as of publication.
The lawsuit also accused the university

of unjust enrichment and conversion, but a federal court in March 2021 dismissed the conversion claims because the students used the same allegations as the breach of contract claims.
U.S. District Judge Kari Dooley also ruled at the time that the two parents named as plaintiffs had no standing to sue because the alleged actions were between Quinnipiac and its students.

The students sought a partial refund for “themselves and all other similarly situated students,” for services they alleged they paid for but Quinnipiac did not provide.
“They selected on-campus courses and paid for the in-class and educational experiences that only an in-person program can deliver, such as the ability to access important university facilities, services, and faculty in-person,” the motion said.



BOBCAT REWARDS from cover
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with the most redeemed points.
Sam Gerossie, a first-year medical microbiology and immunology double major, is currently ranked twenty-first on the leaderboards as of publication. She is also a fan of all the added bonuses within the app.
“It’s nice because you can check rosters and see upcoming games in one place,” Gerossie said. “You (also) get the Yale tickets if you reach 3000 points.”

In addition, the app announced a partnership with Jersey Mike’s, on Nov. 30, offering a coupon for Bobcat Rewards users who participate in polls.
“We have been talking with our partners over at Jersey Mike’s in Cheshire for a little bit,” Goyette said. “It’s been a nice time ... there’s a coupon there to get half-off subs. It’s a nice little brand partnership for us.”
The app is referenced throughout the gameday atmosphere, including announcements over the public address system and

advertisements on the hockey arena’s boards. However, Goyette’s goal is to have the app become something that all fans will get used to and participate in regularly.
“I see us really progressing as far as adoption,” Goyette said. “... it’s just an instinctive thing to go on the app.”
The app is still new, so it has a way to go before it’s fully ingrained in the culture of Quinnipiac athletics. But in its short existence, both athletics’ officials and students have deemed Bobcat Rewards to be a success.

Classes work with QU Poll to research national issues

By JACK MUSCATELLO
Associate Multimedia Editor
A group of fall semester classes that incorporated the Quinnipiac National Poll in their curriculum as part of the Quinnipiac Poll Signature Experience held a poster session Dec. 6, for students to showcase their research. The initiative implements the Quinnipiac Poll

into existing courses to teach students about the polling process firsthand. This semester, the classes in the initiative include Polling and Public Opinion, Marketing Research and Political Communication. Student projects included topics on gun control, immigration, abortion and national security.



QU libraries to join many universities ending costly big package subscriptions to academic journals

By KATIE LANGLEY and MELINA KHAN

Quinnipiac University pays \$130,000 annually for a subscription to academic reference publisher SAGE Journals, faculty members from the Arnold Bernhard Library told the Chronicle. To combat this high cost, the university libraries will no longer be subscribing to a “big package” from the publishing giant beginning Jan. 1, and will instead be purchasing individual journals.

“The change is necessary given the rising costs of journal subscriptions, our journal subscriptions go up 3%-5% (yearly),” university librarian Robert Joven said. “There are rapid changes, also, in scholarly communications, given that there are many articles now that are available through Open Access.”

According to the Scholarly Publishing and Academic Resources Coalition, “Open Access is the free, immediate, online availability of research articles.”

Besides advocating for increased Open Access, SPARC also tracks colleges and universities canceling their subscriptions to big packages, such as those offered by SAGE.

Recent cancellations include the State University of New York system, which stopped paying for its subscription to academic publishing company Elsevier in 2020, saving it an estimated \$7 million annually, according to SPARC.

The university’s academic journal database, which includes the SAGE journals, is a resource for both students and faculty working on research projects to access existing

academic titles.

Joven said the all-encompassing subscription model that the library has historically used through SAGE does not allow universities to control what journals come in the package.

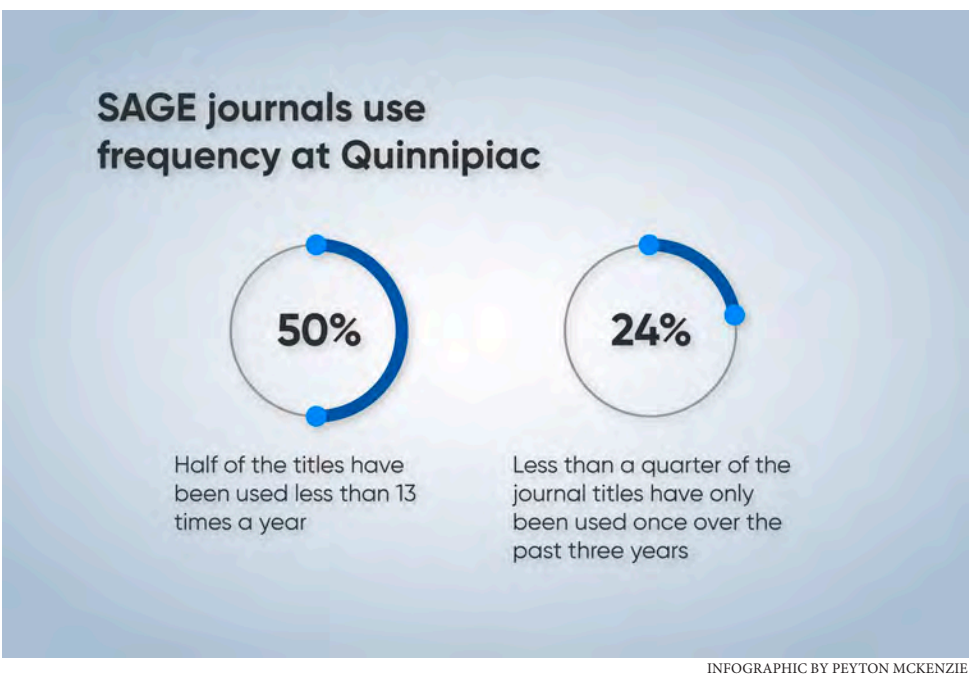
“One of the key reasons that we have to address this is that big journal packages like the one that you’re dealing with with SAGE (have) become increasingly very expensive, with not much flexibility in terms of customization of content,” Joven said.

To determine which titles to keep, Joven said the library faculty is having conversations with students and faculty and assessing the use frequency of certain journals. Of the entire package, Joven said 50% of the titles have been used less than 13 times each year, while nearly 24% of the journal titles have only been used once over the past three years.

“We can’t control that because we can’t remove those titles unless we get out of that big package,” Joven said.

The library has selected about 50 journals to continue subscribing to in 2023 out of the over 300 titles owned by SAGE, a move that will cut the expense of accessing journals published by SAGE by almost 50%, said Katie Bauer, ABL’s associate director for collection development and management.

Bauer said if students or faculty still cannot access the research they need. They can request an article through the interlibrary loan, which allows faculty, staff and students to fill out a request to obtain materials not



owned by the libraries for free.

“We have access to a lot of content,” Joven said. “There are over 400,000 ebooks, we still have access to 70,000 electronic journal titles ... there will be inconveniences. That’s the negative impact for some of those titles that students and faculty may come upon.”

Joven spoke about the plan at the Faculty Senate meeting on Nov. 7. Professor of anthropology and faculty senator at-large Hillary Haldane said that university librarians are working to best provide students and faculty with research materials amid budget constraints.

“The larger question is, why is the library budget so pinched?” Haldane said.

The library website states that Quinnipiac libraries will be facing a budget cut in fiscal year 2023.

Haldane said she found the interlibrary loan system to be effective, despite the delay that can sometimes be caused by getting titles from outside libraries.

“I’ve never had a problem getting the resources I need through the library, because our interlibrary loan system is fantastic, and our librarians are fantastic,” Haldane said.

Speaker series on social constructions begins with discussion about biological sex

By CAT MURPHY
Associate News Editor

Quinnipiac University faculty members led a discussion on the spectrum of biological sex at a presentation hosted by the College of Arts and Science’s Diversity, Equity and Inclusion Committee on Nov. 29.

“While many recognize that gender and sexuality are on a spectrum, we often still discuss human biological sex as a binary,” a Nov. 18, MyQ announcement for the event stated. “In reality, biological sex is also on a spectrum, which has profound implications for the ways in which we administer healthcare, enact policy, and respect each other.”

Presented by Jaime Ullinger, professor of anthropology, director of the anthropology program and co-director of Quinnipiac’s Bioanthropology Research Institute, the “Biological Sex Is a Spectrum” seminar dismantled the social construction of binary sex.

“Biological sex itself is not as simple as we try to make it,” Ullinger said during her presentation on Nov. 29. “There are a number of factors that go into kind of the construction of how someone may identify biologically in terms of sex.”

Ullinger discussed several chromosomal conditions associated with intersexuality that defy the mainstream boundaries of binary sex. Approximately 1.7% of Americans are born with intersex traits that “do not fit binary medical definitions of male or female sexual or reproductive anatomy,” according to the Center for American Progress.

“Estimates in terms of individuals who may be intersex are around maybe 1.5% to 2%, which is kind of small,” Ullinger said. “Still — we think about the population of QU — 1.5% to 2% is a significant number of people.”

Although viewing biological sex as a continuum rather than as a binary has its advantages, Ullinger pointed out that a spectrum of social constructions “still privileges a binary.”

“We know that the underlying biology is relatively complex,” Ullinger said. “So, rather than a spectrum of deviations or norms, how can we look to developmental processes and pathways to represent a multiplicity of sexes?”

Dawn Colomb-Lippa, senior instructor of biology and co-chair of the CAS DEI Committee, told the Chronicle on Nov. 29, that the seminar on biological sex was meant to be the first in a series of “Undoing Social Construction” col-

laborations headed by the committee.

“Really, what we’re trying to do is dismantle ideas about definitions that were socially constructed,” Colomb-Lippa said. “And in this particular one, trying to take biology out of the notion of binary sex.”

The series “blossomed” from a separate initiative that aimed to foster classroom inclusivity, Colomb-Lippa said.

“It occurred to us that we hadn’t addressed gender inclusivity,” Colomb-Lippa said. “We recognized, wow, we’ve got a lot of ideas about how biology connects to categories that we put people into, and they’re not true.”

Marcos Scauso, assistant professor of political science and co-chair of the CAS

DEI Committee, said the initiative strives to deconstruct other “biases that create frameworks that limit the perspective that we have.”

“To think in terms of biology in such a complex manner then allows us to rethink that maybe having a penis does not relate to behavior,” Scauso said during the question-and-answer segment of the presentation on Nov. 29. “The critique of the boundaries of thinking allows you to then undo those very boundaries in order to imagine things in different ways.”

Colomb-Lippa said that dismantling social constructions at the university-level will require “a lot of work” but added that “individual instructors with knowledge” are the key to making progress.

Although the next installments in the “Undoing Social Construction” series have yet to be scheduled, Remi Sheibley, a sophomore sociology major who identifies as non-binary, said they look forward to attending future presentations.

“I think Quinnipiac, in the future, needs to do a lot more publicity and support events like these to just spread knowledge to students,” Sheibley told the Chronicle. “I just know there needs to be more awareness and acceptance, especially from higher ups at the school.”

Genesis Paulino, a junior sociology and Latin American Studies double major who attended the presentation, said she viewed the series as an opportunity for the university to engage in a larger discussion about diversity.

“I think Quinnipiac is trying to have a conversation about inclusivity and diversity,” Paulino said. “In order to have that conversation, we need to include all voices.”



Professor of anthropology Jaime Ullinger deconstructed misconceptions about bio-logical sex at a presentation on Nov. 29.

Opinion

This doesn't feel like the most wonderful time of year

By NICOLE MCISAAC
Managing Editor

The song “I’ll Be Home for Christmas” has never resonated more with me than it does now.

Despite looking forward to the aroma of chocolate chip cookies baking in the oven, driving past houses with Christmas lights and spending time with my family, the holidays haven’t felt the same since I began college.

Between a packed semester filled with tough classes, internship work and extracurricular activities, the last couple of weeks of classes leading up to what is often called “the season of giving” feel chaotic and dull. Instead of stockings hung by the fire, I have countless sticky notes and reminders about exams and assignments pinned to my whiteboards.

Maybe that sounds cheerful to you, but I can guarantee it doesn’t for a lot of people — including myself.

Once this time of the semester approaches, finals and packed schedules take more of a precedent than Christmas lists, especially for a lot of college students. By the time I actually finish all of my assignments, I am left scrambling for a few days right before Christmas, not taking in the same magic and atmosphere that the holidays used to have.

At Quinnipiac University, all finals are finished by Dec. 17, in 2022 which gives students roughly a weeks’ time to travel home, unpack and head to their local malls to spend money they don’t have on gifts for their loved ones. It’s me, I am the student.

By the point in time that the semester concludes, my brain is fried from memorizing Quizlets and my fingers hurt from writ-

ing several 15-page papers.

According to a 2022 study published on Research.com, 31% of college students found finals and midterms to be their top source of stress as a student. The homestretch of the semester can completely alter a student’s academic standing, turning a passing grade into a failing one all because finals weigh higher than regular semester assignments.

While some might understand that their worth does not boil down to one singular exam, others worry more about the effects that their grades will have on their future educational opportunities. For example, that one bad exam or course grade could be the determining factor for whether or not a student can maintain their financial scholarship to continue attending a university or college.

Quinnipiac provides warnings and allows students to appeal before losing such scholarships, per the university’s website on the policies. However, that doesn’t mean it still can’t become a reality for a lot of students.

In a recent report from College Board, the average amount of financial aid awarded to a full-time U.S. undergraduate student was \$15,330. To localize that even more, Quinnipiac awarded 3,548 need-based scholarships to students in 2022, per a report from College Confidential.

Academics aside, the worries and anxieties of performing well in classes is something that is in the confines of a college campus, quad and clock tower.

Although that might feel a little dramatic for some, the stress of finals and the end of the semester is real. No wonder this doesn’t feel like the most wonderful time of year anymore.

When I was younger, the holidays consisted of Christmas-themed movie marathons,

attending holiday lightings and scouting out the best tree at Christmas tree stands run by the local fire department. Everything about the season seemed brighter, smells were more potent and smiles were more effortless.

In general, getting older also means losing the magic and ideals of Christmas — such as believing in Santa Claus and making it on the nice list. I miss waking up on Christmas morning and running to the kitchen to see if the man in the red suit ate the cookies and milk I left out for him.

But don’t get me wrong. I am grateful to have the opportunity and privilege to extend my education, which is something a lot of people don’t have access to.

I just wish there was more time to be merry and bright like there used to be. And while finishing off the semester strong is important, I encourage those who feel this way to still incorporate their past-time winter spectacular magic into their jammed packed finals week.

Maybe instead of downing those seven espresso shots over ice in the library, this is the time to order your hot chocolate, and even put a little candy cane in it because why not. Instead of your typical study music, try blasting some Mariah Carey “All I Want For Christmas is You” in your headphones.

While I can’t fix the dreary feelings of the season and bring back that Christmas magic for us college students, it’s

important to still remain kind to ourselves and try to bring our childhood customs back into the lifestyle — even if it’s on a budget.

Although you may be feeling like the Grinch already stole Christmas, take it back. You are in control of just how merry and bright you feel this holiday season.



ILLUSTRATION BY MARINA YASUNA

Keep your misogyny out of hockey games

By ZOE LEONE
Associate Arts & Life Editor

Before I transferred to Quinnipiac University this fall, I had never been to a hockey game. Perhaps that was why I was in such a state of shock when I had to endure the screaming chorus of men taunting the

Cornell goalie with chants about a female member of his family on Nov. 5.

There were whispers throughout the stands about whether it was a mother or a sister, but still, the chants continued to grow in volume as more and more of the audience joined in on the verbal berating.

I thought I was losing my mind. Surely there was no way half of the student section was using the name of a woman who wasn’t even on the opposing team to try to trip a male player off his game. Surely by the year 2022 enough of us had learned that wasn’t acceptable behavior.

And yet, at this weekend’s Clarkson game, the misogynistic roars started up once again, this time boasting the name of the Clarkson goalie’s mother. They originated from two men in flannels, standing in the stands and shouting her name over and over.

The screaming was bad enough as is. And then one of them passed his partner-in-

crime his drink, sat on the top of his chair, and shouted, “You let in more than your mother does!”

The comment fell divided upon the student section. Some fans, mostly male from my observation, seemed amused by the taunt. Others looked around uncomfortably, as if looking for validation that other people disapproved.

I’m sure to most it seems like a minor offense, nothing more than a simple “your mother” joke. But when you take the time to look at the opposing roster and ignore the names of any male relatives present to focus on the women, is it really still a joke?

In 2020, Washington Capitals’ player Brendan Leipsic was forced to apologize after highly misogynistic messages were leaked from a groupchat of him and his friends, including fellow NHL player Jack Rodewald. According to CBS Sports, Leipsic made disparaging comments about a Vancouver Canucks’ player’s wife and other pregnant women. Both men are still active players.

In June, Hockey Canada was called to stand in front of a committee after the organization allegedly ignored sexual assault claims from a woman who would later sue, according to TSN. She alleged she was repeatedly assaulted while under the influence by eight Canadian Hockey League members, who got off with no sanctions after a

settlement was eventually reached.

The examples are exhaustive, but the point remains: misogyny seems to have a welcome home in hockey.

I’m well aware that most would call me sensitive, or say “it’s just boys being boys” or “it’s not all men.” Insert overused excuse for men perpetrating violence against women of your choice here.

It doesn’t matter that it was just some chanting at a college hockey game. It matters that male fans think it’s acceptable to sexualize and degrade a woman and to do so for the sake of a man. It matters that it happened at all.

Female fans deserve to be able to sit through a hockey game without feeling like they’d be thrown to the wolves by the people around them if it benefitted the game.

Female members of the media deserve to be able to do their job in a field that’s primarily male without listening to the belittlement of other women associated with the sport.

Female relatives of hockey players deserve to be able to attend a game without worrying that they might hear their names fly from the mouths of fans.

Misogyny may be allowed at the M&T Bank Arena, but it’s not welcome. Fans need to find a new way to trash talk. Or maybe they simply need to stay home.



ILLUSTRATION BY EMMA KOGEL

Opinion

On what head does the crown of streaming lie?

By NICOLE MCISAAC
Managing Editor

To Apple Music or to Spotify — or in other words, the debate of the digital century. While I am one for hot takes, there is only one real answer here and it is Apple Music. Before all of you that remain on the bandwagon of Spotify decide to throw virtual tomatoes at me — I have my reasons.

As a fan of listening to music (with or on) Apple dating back to my first pink iPod Nano in the late 2000s, there are various distinguishable advantages to using the platform in comparison to Spotify. Apple Music is nothing like it used to be with its old iTunes store, it’s better.

With over 100 million songs in the database, Apple Music offers users a vast selection of tracks to listen to worldwide. And while Spotify has been in the music streaming industry since 2006, its capped 80 million songs simply can’t live up to the fruit-shaped streaming service that officially launched back in 2015.

Now, if a large selection of songs won’t persuade you enough, Apple Music’s sound quality and user layout sure will.

Picture this: you just put on your noise-canceling headphones and are about to listen to that new song everyone has been raving about. You have a choice: to use the best quality sound or one that is not as advanced.

Which one would you pick?

Over a year ago, Apple Music upgraded its user listening experience by offering lossless compression, per Apple’s website. In other words, this sound quality restores data from an original source file — hence making the sound more crisp than ever.

In addition to stellar sound quality, Apple Music’s format of the app is extremely user friendly and gives its listeners various different opportunities to explore its features.

While offering your standard library and search button, Apple Music also has a

Listen Now, Browse and Radio option. On the other hand, Spotify only has library, search and home options for its layout — making you have to dig for exactly what you are looking for.

Why would I want to have to do extra work just to listen to music? Complicating your application just makes its user have to put in more effort.

Whereas this might not bother some, device and user navigation is an extremely important factor when determining which streaming service is in your app history.

And don’t get me started on Spotify Wrapped, a yearly report of its users’ top played songs. Apple Music now offers the same thing, called Apple Music Replay.

Whichever platform you choose to listen from isn’t life or death. While I do advise that you should give Apple Music a try, at least everyone in the debate can agree on one thing — don’t use Amazon Music.

By ETHAN HURWITZ
Sports Editor

It’s the classic conundrum—you and a friend are in the car, arguing about who gets to control the music being played. That fighting over the aux cord can be fixed with one simple solution.

The Blend feature on Spotify allows you to create merged playlists with your friends, allowing for both of your favorite songs to be played in one single setting. Not only that, it updates daily, allowing for your music tastes to grow with each other.

These new joint playlists are just one of the many reasons why Spotify music has dominated the audio streaming world. The Swedish-based app, which was founded in 2008, is the number one app used for music, audiobooks and podcasts, according to a CNBC report.

Unlike other music apps like Apple Music, the entire Spotify library, which has surpassed 80 million songs, is entirely free

to any user regardless of their subscription level. While the incentive to buy Spotify Premium allows you to eliminate ads, deciding not to upgrade your subscription plan still lets you listen to any song or podcast you want.

Spotify CEO Daniel Ek has continued to keep the costs of his app down, having a constant monthly fee of \$10, lower than Apple Music (\$10.99) and YouTube Music (\$14.99). That, along with lesser costs for college students (\$4.99 compared to Apple Music’s \$5.99), allows people on a smaller budget to enjoy their favorite songs on the go.

Along with the ever-popular Spotify-Wrapped stats that show your yearly listening habits, Spotify has various features to enhance your experience. “Discover Weekly” playlists allow users to find new music based on their music tastes, the “Release Radar” clues you in on newer tunes that may be up your alley and artist’s personal playlists can give users the ability to see what their favorite singers are jamming out to.

Oh, and for those on a college-sized budget who are worried about the combined cost of streaming services for music and movies, Spotify has you covered. Buying the Spotify Premium Student plan also gives access to both Hulu and SHOWTIME, according to Spotify’s website.

Whether you want to stream your favorite albums on the go, in your dorm room or wherever you listen to music, Spotify is the way to go. After years of spending time on the often-faulty Amazon Music, the switch to Spotify has been a godsend in my listening habits.

As I complete my first full calendar year as a Spotify user, I look forward to the new features that are consistently introduced and more importantly, I enjoyed flooding my social media with my debut Wrapped this past week.

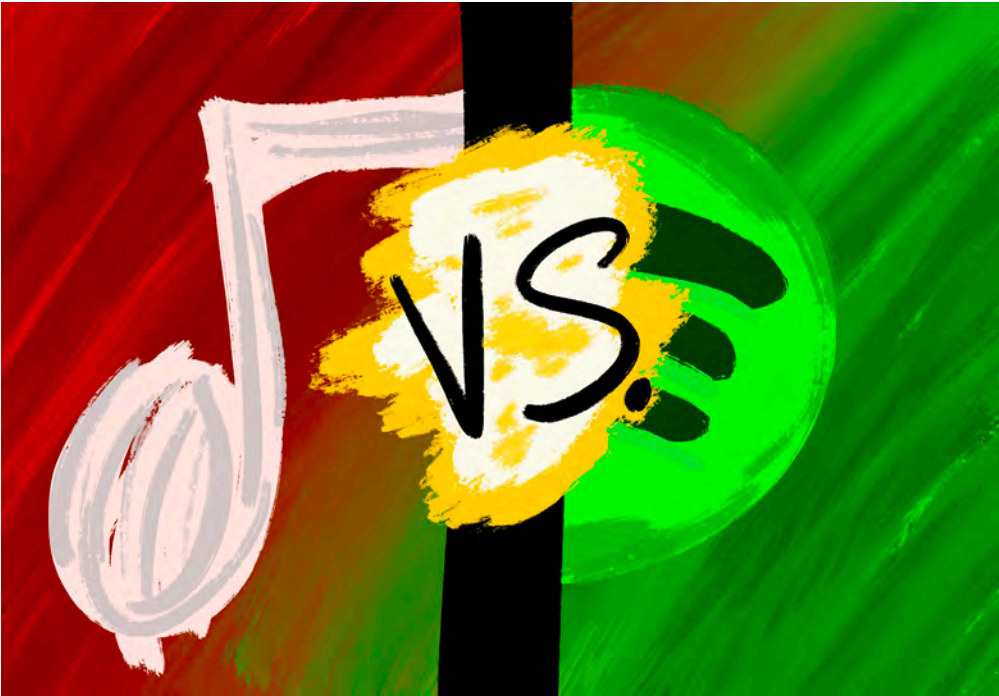


ILLUSTRATION BY ALEX KENDALL

Letter to the Editor: The 10th Anniversary of Ireland’s Great Hunger Museum

By TURLOUGH MCCONNELL
Ireland’s Great Hunger Bord Chair

Ten years ago in October, Ireland’s Great Hunger Museum opened its doors to the public. It was the world’s only museum dedicated to commemorat-ing the greatest humanitarian disaster in 19th century Europe. The museum bore witness to An Gorta Mór, Ireland’s Great Hunger, which halved the popu-lation of Ireland through starvation and emigration. The country has never fully recovered.

The unjustified permanent closure of the museum has violated trust and been an act of historical erasure. Since then, Quinnipiac University has refused

to provide evidence justifying the closure or to answer questions about the condition of the collection.

Reprehensively, the university has failed to protect the artworks by loaning a number to an unvetted entity that exists only on paper. Ireland’s Great Hunger Museum of Fairfield, the designated recipient has no membership, staff or building. Regardless, Quinnipiac has announced its intent to “partner” with IGHMF to find or build a new museum.

We cannot stand by when falsehoods about the collection’s fate are circulated publicly. The announcement from Quinnipiac contains wrong infor-

mation.

That the Gaelic American Club of Fairfield is financially underwriting the “partnership” between QU and IGHMF is untrue. In September, GAC President Gerry Forde stated “as much as we (GAC) endorse the project, as a fraternal organization rather than a charitable corporation under the tax laws, we cannot be a party to the transaction and we therefore [sic] have no financial obligations with respect to the parties.”

Quinnipiac offers a pretense of a sound financial arrangement to avoid scrutiny and accountability. QU must act with higher standards; it must honor

its public trust with transparency. Moreover, the Trustees must show evidence of due diligence in deciding to divest a unique and valuable educational and cultural resource.

We urge you to enjoin the Trustees to reopen the museum until the Attorney General finishes his inquiry and approves a transfer to a qualified entity. By reopening, the collection’s humanitarian lessons and legacy may be highlighted, at a time when hunger, migration and poor and inefficient governance persist throughout the globe.

The proper commemoration of Ireland’s Great Hunger deserves no less.



QUINNIPAC ATHLETICS

How a QU student’s documentary depicts recovery through religion

By **ETHAN HURWITZ**
Sports Editor

It takes a village to return from an almost career-shattering injury. Quinnipiac men’s basketball guard Savion Lewis suffered just that last year after a torn Achilles tendon, ending his redshirt junior season.

But throughout his road to recovery, his village grew by one.

Chris Markos, a junior film, television and media arts major, entered Lewis’ life through their religious connections and is helping the baller on his rehabilitation.

“Walk by Faith,” Markos’ latest project, is a full-length documentary showcasing the behind-the-scenes of Lewis’ offseason recovery and how his religion guided him through it all.

“It’s been amazing,” said Lewis, a criminal justice major. “Chris and I, we both connected on Instagram...one thing in common was that we’re both very religious.”

Markos, who works with Quinnipiac Athletics, has become a wizard with a camera. You can’t attend a single men’s basketball game in Hamden without spotting him, often with a beanie, on the sidelines. Through his work with both Quinnipiac Athletics and his personal brand, Markos has wowed thousands online with his editing and filming skills.

With the flawless cuts and professional-style mixtapes, some might think Markos has been filming sports his whole life. Actually, Markos got his start with sports photography after a seemingly random thought popped into the former soccer player’s head.

“I was playing varsity soccer at my high school ... I used to wonder if there was someone who would film me playing and mix

it with music and there was literally nobody in the area,” Markos wrote. “Eventually, I filmed the lacrosse team with no real experience and it changed my life.”

After Lewis suffered his injury and was sitting on the sidelines with what seemed like nowhere to go, Markos stepped in and they instantly hit it off. So, what drew the videographer to the player?

“I wanted to work with Savion because I knew what kind of person he was,” Markos wrote. “(I) heard about his injury ... reached out to him with the (Walk by Faith) idea. I had a different vision, yet similar and we were both down & extremely motivated.”

But it takes two to tango and Lewis, who was coming off of the biggest injury of his collegiate career, had to ease into the process.

“Chris, seeing that I was coming back from my injury, hit me up,” Lewis said. “(He’s) real good with the videos ... He’s just been following me all summer and recording my recovery.”

“My religion to me is everything,” Markos wrote. “I am Greek Orthodox and was raised going to church. I firmly believe that God is the reason behind everything from personal issues to success, I would be nowhere without God.”

The documentary, which will be released in parts on Markos’ social media starting Dec. 9, will highlight in-depth details of Lewis’ injury and how he spent the summer focusing on two things — getting back on the court and his faith. Markos spent countless hours with the basketball star, but because of their religious connection, it was not an uncomfortable interaction.

“(I felt uncomfortable) a little bit, but I

realized, when you’re doing this for God, you can’t get uncomfortable,” Lewis said. “I realized I have an impact on a lot of people, Chris has an impact on a lot of people. We realized we could come together ... and impact the world positively.”

The positivity that Markos brings to his work was a big reason why he was brought onto the Quinnipiac Athletics production team. A mutual friend reached out to Markos, asking if he was interested in joining. After speaking with Nick Solari, assistant director of athletic communications, he was invited to help with the footage side of the basketball program as a federal work study student.

“Chris is a student who has been doing video content with us in the past,” Solari said. “He approached both Savion and I about wanting to do a documentary ... Having worked with Chris, we knew he was a good person. He’s got a lot of concerns, and he’s done a great job.”

That sentiment shared by his boss is also shared by his subject, and his close friend, Lewis.

“He’s a ball of life and energy. That’s my guy,” Lewis said. “He always brings energy. You can’t not have him around Chris.”

Throughout the season, Markos has gone from a newcomer with a camera to one of the building blocks that holds the team together. Consistent comments on his Instagram posts and from the players on the roster

how much Markos has been accepted by the program.

“He’s a really great person, so he’s got great people skills,” Solari said. “He’s really ambitious ... he’s a complete package, really skilled with his filming and editing, which is evident in his piece with Savion.”

Regardless of the journey that brought Markos and Lewis together, they have been connected with their faith and certainly walking with it.

“I believe that God brought me and Savion here to work and share with the world what we got,” Markos said.



CONTRIBUTED BY CHRIS MARKOS

There is no woe for the ‘Wednesday’ series

By CASEY WIEDERHOLD
Associate Photography Editor

When I first watched the "Addams Family" movies, I remember being connected to Wednesday Addams and the family. Not in the “creepy and obsessed with death,” way, but in the “always standing out against the crowd,” way. When I heard that Netflix was creating a new show based on the character, I was ecstatic. And for it to be directed by Tim Burton, I knew it was going to be good.



ILLUSTRATION BY SHAVONNE CHIN

Ortega, who stars as Addams, from her Disney Channel days portraying Harley Diaz on the series “Stuck in the Middle,” which is where she made her big break.

Ortega has always had a knack for acting and becoming Addams was no different. Her chilling take on this classic Halloween character is brand new but still keeps the gothic girl reminiscent of the older days.

The show itself is categorized as a drama with hints of mystery and thrill. The plot of “Wednesday” is that Addams is starting at a new school, Nevermore Academy for the Outcasts. As her time at the school unfolds, she finds herself enticed by the spooky events that are beginning to unfold. Addams becomes involved in figuring out the reasoning behind a murder that happened involving her parents, Morticia and Gomez Addams.

Along with the murder at Nevermore, there were disappearances of others in the local town of Jericho. Wednesday Addams goes on her journey to figure out the story behind them all while figuring out life at a new school run by Larissa Weems, played by former “Game of Thrones” star, Gwendoline Christie.

The series brings Wednesday Addams to a new light. Instead of portraying Wednesday Addams as the little girl writers and directors usually do, she is

written as a teenager. This is an interesting approach compared to the original movies where Wednesday Addams is featured as 10 or 11 years old. Teenage Wednesday Addams holds more hatred for the world than what we’ve seen before.

Throughout the series, Wednesday Addams is shown to have some resentment toward her mother, Morticia Addams, for sending her to Nevermore. Both Morticia and Gomez Addams attended the school, and Wednesday Addams now believes that her mother is trying to turn Wednesday Addams into her. This shows a new aspect of the character as we have always seen her as family oriented and together with the rest of the Addams Family. This was an interesting take on the character because it forces Wednesday Addams to become slightly more humanistic in displaying her emotions than she has been in the past.

It shows the reality of some mother-daughter relationships, instead of being portrayed as perfect and getting along all the time. It may sound bad to say that I enjoyed seeing this, however, I found it really refreshing to see a power struggle between Morticia and Wednesday Addams without having them be affectionate or act in a manner that is perfect for their family.

Ortega holds true to this classic character, even when she is filming her scenes with Christina Ricci, who portrayed the mysterious character in “The Addams Family” and “The Addams Family Values” in the 1990s.

Although great storylines happened in the show, I found that some elements of the show were a bit predictable. The series had certain romances planned out between characters, but it was fairly easy to figure out who was going to end up with who. Based on the characters in those relationships, there were ways to figure out how they would play out between the characters.

The predictability of the series was something I found to be unenjoyable, but I was still able to find entertainment in what was going on. There is an interesting plot twist near the end of the eighth and final episode that viewers won’t see coming.

The chemistry between some of the characters is also something I was able to find excitement in. Wednesday Addams and her roommate, Enid Sinclair, are two of those characters. Sinclair and Wednesday Addams have a unique relationship. Sinclair is bubbly, happy and everything that is the opposite of Addams. I love seeing the polaropposite best friend trope because it reminds me of the dynamic that I have with my own best friend back home. The trope is essentially describing someone as a golden retriever personality and the other as a black cat personality.

All in all, the show does a fantastic job of reeling in new fans of Wednesday Addams. The writers of the show still keep her emotionless, obsessed-with-death-self very much alive throughout the series. I would highly recommend this show to someone who is looking for a new series to watch.

Reading between the lines of the 'Funny Girl' controversy

By ZOE LEONE
Associate Arts & Life Editor

This year’s Macy’s Thanksgiving Day Parade opened with a Broadway bang, featuring Lea Michele and the cast of the “Funny Girl” musical performing the beloved classic “Don’t Rain on My Parade.” While casual viewers delighted in Michele’s stellar vocals, others were less enthused by the performance.

“The parade opening with funny girl and lea michele was a jump scare,” wrote Twitter user @ssydneyyyyy.

For those who are not caught up on their lore, here’s what you missed on “Glee.”

When it was first announced in early August 2021 that “Funny Girl” would be returning to Broadway, people couldn’t help but speculate that the lead role of Fanny Brice, originated by Barbra Streisand, could perhaps go to the Broadway actress turned "Glee" star, Michele.

Michele starred on the hit show “Glee” as Rachel Berry, a Streisand-obsessed diva who went on to star in “Funny Girl” after graduating. Michele’s co-star, Jane Lynch, was later announced to be joining the revival.

The role, however, initially went to Beanie Feldstein, who made her Broadway debut in the 2017 revival of “Hello, Dolly!” As a Jewish actress, Feldstein’s casting was celebrated for staying true to the roots of Brice. Michele herself even expressed support for the revival, speaking out on Instagram and podcasts about her excitement.

However, the debut of "Funny Girl" brought in divided audience reactions. While

the show was celebrated, many reviewers felt that Feldstein was miscast. Some thought her vocals weren’t strong enough to live up to Streisand’s iconic tone, while others thought her acting wasn’t larger-than-life enough. After a lack of Tony nominations, the show quickly began losing money.

Things continued to take a turn when Feldstein announced in early June that she would be temporarily stepping down from the role after testing positive for COVID-19. After her two week quarantine, she took to her Instagram to



ILLUSTRATION BY AMANDA RIHA

September would see her last performance as Brice, even though she was originally contracted for a full year’s run. Lynch was also announced to be leaving the show on the very same date.

On July 10, Feldstein took to Instagram once again to announce that she would be leaving the role after the production decided “to take the show in a different direction.”

The next day, the newest Fanny Brice was announced: none other than Michele herself.

While it’s easy to laugh off Michele’s casting as a “Glee” storyline come-to-life, there are layers to the replacement that easily leave a bad taste in your mouth. It’s widely known that Michele is a difficult actress to work with, with her “Glee” co-stars

admitting that they were scared to alert higher-ups about her behavior.

Her problematic behavior stretched past much more than just diva-like persona. When Michele posted about George Floyd’s murder on Twitter in 2020, many of her Black co-stars came out with stories of her racist treatment of them while on the show. Ranging from telling one that she would “shit in her wig,” to referring to several Black dancers as “roaches,” nearly everyone had a story of their encounters with Michele.

As Michele’s past was tossed aside in order to bring the money back into “Funny Girl” (the value of tickets have skyrocketed since her role takeover), it seemed that it also came at the expense of Feldstein as well.

When Michele made her debut as Fanny Brice, her costumes were notably different from those of Feldstein. As pointed out by TikTok user Alaina Noelle, Michele’s iconic Brice finale dress had no sleeves and was much more body-conforming in comparison to Feldstein, who is a plus-size actress.

Not only was the costuming different, but promotional material as well. While Feldstein’s Playbill design featured a graphic of the actress, Michele was featured front and center in a photograph. As the August Wilson Theater was wrapped in photos of Michele as Brice, it was clear to see that the production did not hold the actresses as equals by any means.

So while “Funny Girl” may now be bringing in the money and the praise, the production will forever be marred by the casting controversy. A rain on their parade, indeed.

One way out: ‘Andor’ is the storytelling we’ve been looking for

By ASHLEY PELLETIER
Podcast Host

“Star Wars” has always been political and Tony Gilroy’s “Andor” on Disney+ exemplifies that.

From start to finish, the series “Andor” is a work of art. “Star Wars” as a franchise is already known for worldbuilding, but this show takes audiences beyond the Jedi, the Force and the usual hallmarks of George Lucas’ galaxy far, far away.

Over 12 episodes, viewers follow Cassian Andor as he is radicalized into the rebel leader we met in “Rogue One” six years ago. The

season consists of four installments of three-episode arcs that act almost like short films, right down to the armrest-gripping third act. The first three-episode arc takes a while to get off its feet. However, once you get past those episodes, it’s hard to stop watching.

Each aspect of “Andor” shows how despicable the Empire is. “Star Wars” fans already know the Empire is bad — it’s literally run by men in dark cloaks — but “Andor” is realistically evil. Throughout the show, Andor witnesses religious oppression, slave labor, environmental terrorism and other atrocities.

Diego Luna gives an inspiring performance

as Andor. Andor is not a man who seeks rebellion, but he inherently inspires it in others. This is most seen through Andy Serkis’ performance in the show. Serkis’ character, Kino Loy, believes that if he keeps his head down and does his job as a lead prisoner then he will be able to go home one day, until the prisoners on Narkina 5 realize the Empire never releases their prisoners. Andor convinces Loy that there is only one option — escape. Serkis gives one of the show’s best performances, but only after his character is launched into action by Andor.

Another highlight of the show is Stellan Skarsgård’s Luthen Rael. Rael is an antique dealer that moonlights as one of the founding members of the rebellion. Skarsgård’s performance is chilling as Rael jumps from his flamboyant persona to the grizzled, pragmatic leader who isn’t afraid to break a few eggs when he makes his rebellion omelet.

Two performances surprised me in “Andor,” Alex Lawther’s Karis Nemik and Fiona Shaw’s Maarva Andor. Both characters give goosebump-raising speeches in the final episode of “Andor.” Without spoilers, they’re watershed moments that are a pleasure to watch on screen.

While these performances stick in my mind the most, each performance in “Andor” is spot-on. The characters feel so real, down to B2EMO, the Andors’ pet-like droid, and Dedra Meero, the power-hungry Imperial girlboss.

Overall, “Andor” builds on the theme of pushing for freedom, even if you’re not there to experience it. If you’ve seen “Rogue One,”

that hits a nerve. While “Andor” is a prequel, we know that Cassian Andor will eventually die getting Princess Leia the plans to the Death Star.

“Andor” season two is in production and will cover the four years between season one and “Rogue One.” Even though we know how Cassian Andor dies, watching the natural development of the rebellion without the idea of lost Jedi heroes feels so much more impactful.

Like any show, “Andor” isn’t perfect. Every character besides one side character is human, which is an ongoing problem in recent “Star Wars.” However, after “The Book of Boba Fett” and “Obi-Wan Kenobi” felt like let-downs earlier this year, “Andor” shows Disney’s potential in the franchise.

One of fans’ biggest complaints since Disney took over “Star Wars” has been that the company mishandled a beloved property. From the disjointed sequel trilogy to fan service jam-packed “Obi-Wan Kenobi,” fans just weren’t getting what they hoped for. “Andor” firmly delivers on everything that Disney’s “Star Wars” — except for “The Mandalorian” — was missing.

“Andor” is a much grittier show than most of “Star Wars.” Much like “Rogue One,” it’s unafraid to kill off characters to reach the end goal. The lack of Force mythology in the show adds to that. “Andor” is “Star Wars,” but a much more mature, realistic “Star Wars.”

Some fans may not want realism in space opera, but “Andor” is just what Disney needed to stand out from the wave of unoriginal storytelling and undeserved fan service it has put out in the past few years.



ILLUSTRATION BY SHAVONNE CHIN

How should Brockhampton be remembered?

By XAVIER CULLEN
Staff Writer

I still remember the day Brockhampton changed forever.

It was May 26, 2018. I was only 17 years old and going to my first music festival, Boston Calling. Innocent me was culture-shocked by all the smoking, drinking and other adult activities that I witnessed, but none of that mattered anymore. I was going to see my favorite rap group of all time.

I shuffled my way through the crowd, excited to get as close as I could without getting caught in a mosh pit. The men who made the soundtrack to my teenage years began walking out, and the crowd went crazy. I went crazy too.

Except, someone is missing. The music played, and the energy was still infectious, but one question stuck in the back of our minds: “Where is Ameer Vann?” As soon as his verse came up ... silence. The beats were playing, but the lyrics were missing. Everyone on stage looked down like they were ashamed, and then they started breaking down in tears.

It was a short show, and we were left stunned. What just happened?

The next day, everything was clear. Vann was accused of sexual and emotional abuse by two of his ex-girlfriends. One even said he previously had sexual relations with a minor. Vann admitted he had been a bad partner in the past and hoped to grow as a person, but he refuted all the allegations. Regardless of his apology, the group kicked him out, and rightfully so.

Dom McLennon, another group member, even tweeted that Vann admitted to staging a home invasion of one of McLennon’s friends. That was the start of Brockhampton’s death. It was slow, bloody and painful to watch. They didn’t die from obscurity. In fact, they were arguably more popular without Vann than with him. Hits like “SUGAR,” which eclipsed 400 million streams on Spotify, propelled them to superstardom.

Instead, they died from metaphorical internal bleeding. Members started turning on each other. The band became more distant. Vann was a close childhood friend of band leader Kevin Abstract, and without him, the group lost focus and a reason to keep going. What once was a group of friends making music they loved became co-workers who were contractually obliged to write an album.

However, it’s not like they gave up. Each one of the band’s projects post-Vann has been filled with heart and emotion, but it felt directionless. Albums would be announced and then never come out, such as “Team Effort” and “PUPPY.” Abstract would tweet that the next album would be the last, only for him to delete the tweet, walk back on the statement and act as if nothing happened.

Being a Brockhampton fan feels like riding a rollercoaster blindfolded. Each twist completely disorients you, and you desperately clench the railing for whenever the final fall comes.

In the lead-up to “The Family,” released on

Nov. 17, it felt like we were being tricked yet again. Is this truly the final album, or is it just another stunt to keep fans on their toes? Well, what fans got was a bit of both.

First, in the sense that this wasn’t technically the final album — that title goes to TM, which is a compilation of unfinished tracks released later that same day — and second, in the sense that it’s unlike anything the band has done in the past.

In reality, this isn’t a Brockhampton album at all. Instead, it’s 35 minutes of Abstract airing out the group’s dirty laundry that has been piling up for years. Every line pulls back the curtain of the past six years and every piece of drama that has unfolded since then. Each verse is Abstract lamenting about what could have been and what he should have done to keep everyone happy. He talks about his fights with McLennon, the bickering over money, the grueling tour dates that burned everyone out and his own personal problems that he took out on his friends.

Abstract even says in the final track “Brockhampton” that he and Vann have gotten

back in touch since he was kicked out of the group despite the other members being vehemently against it.

Brockhampton albums usually consist of the members flowing off of each other in a perfect synergy that you don’t get from any other rap group today. But Abstract’s all alone here and that dynamic is completely torn to shreds.

That’s fitting for the album whose theme revolves around loneliness, separation and regret. “The Family” is less of a send-off for the group and more of Abstract coming to terms with the end of an era for him and his friends.

What started with a blog post by 14-year-old Abstract, looking for people to start a band, has now turned into internet stardom that was just too good to last. That’s what makes “The Family” so tragic. Brockhampton flew too close to the sun, and its members paid the ultimate price. It’s clear that Abstract and the rest of Brockhampton are no longer the boyband I grew up on. They, too, have grown up.

So what do we take away from this? How do we, as fans, reflect on the massive impact Brockhampton has had on us? Can we enjoy the nostalgia of the “SATURATION” trilogy, even knowing what Vann has done? Should we mourn the death of Brockhampton, or be happy that the members can go their separate ways and bloom on their own? Is this really the end we were hoping for?

I don’t know what the future holds for Abstract and the rest of the gang. If there’s one thing I learned from the past six years following them is that they don’t follow the normal path. What I do know is that this is a group of incredibly talented men who I am so happy to have welcomed into my life. Despite all the drama, they were able to shape my music taste forever and bring people together.

That’s how I think Brockhampton should be remembered. Not for how it died, but for how it lived.



ILLUSTRATION BY AMANDA RIHA

The Chronicle’s picks for ‘Best Movie of the Year’

As the Chronicle releases its final issue of the semester, the editorial board shared its favorite movies released this calendar year.

“Sonic the Hedgehog 2” Neha Seenarine	“Top Gun: Maverick” Jack Spiegel, Emma Kogel	“Elvis” Benjamin Yeargin, Zoe Leone	“Everything Everywhere All at Once” Peyton McKenzie
“The Batman” Ethan Hurwitz, Connor Youngberg and Cameron Levasseur	“Don’t Worry Darling” Anya Grondalski, Katie Langley	“Luckiest Girl Alive” Melina Khan	“Doctor Strange in the Multiverse of Madness” Casey Wiederhold
“Nope” Aidan Sheedy, Jack Muscatello and Amanda Riha	“Glass Onion: A Knives Out Mystery” Michael LaRocca	“Ticket to Paradise” A.J. Newth	“The Gray Man” Nicole McIsaac
“Turning Red” David Matos, Krystal Miller	“Minions: The Rise of Gru” Daniel Passapera	“Purple Hearts” Jacklyn Pellegrino	“Bodies Bodies Bodies” Cat Murphy

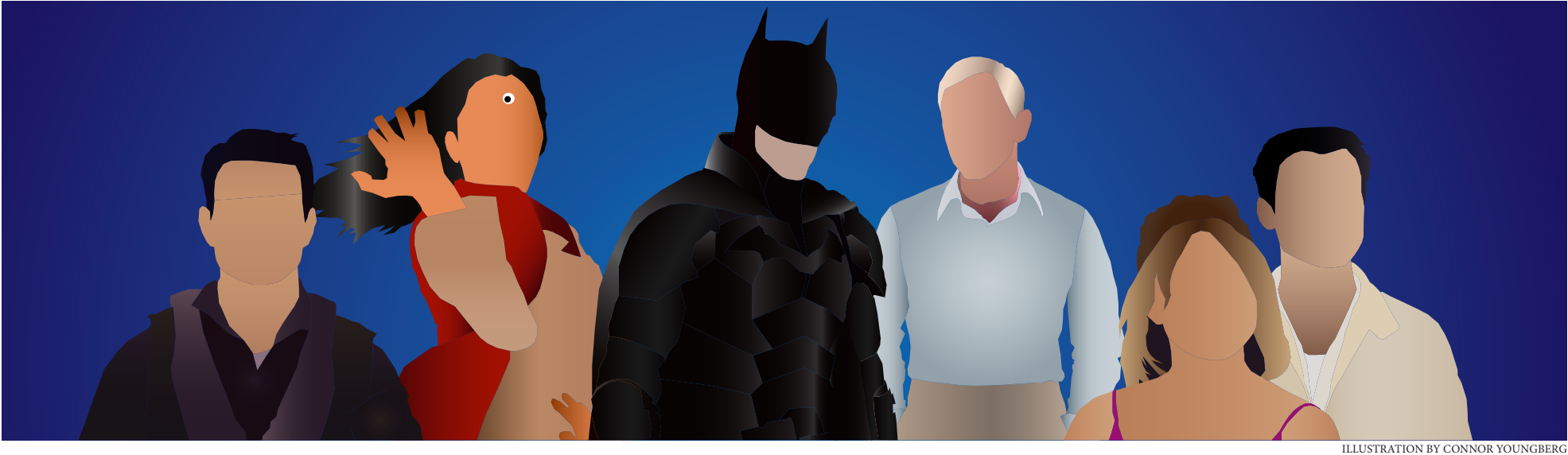


ILLUSTRATION BY CONNOR YOUNGBERG

PHOTOS: QU's Latino Cultural Society hosts Y2K-themed Noche de Baile event

By **DANIEL PASSAPERA**
Digital Managing Editor

Quinnipiac University’s Latino Cultural Society held its first annual Noche De Baile, a night dedicated to fashion and music with a Latin flare at Burt Kahn Court on Dec. 3. Sporting a

Y2K theme, 2000’s hits blasted through the court as students danced the night away. The festivities included a best-dressed competition, party games and food. In addition to the celebration, LCS carried out the holiday spirit as guests were greeted with a toy drive upon entry.





PEYTON MCKENZIE/CHRONICLE

The road to a MAAC title

Bumpy, cultured and ‘a lot of grit’

By **MICHAEL SICOLI**
Staff Writer

What makes a great sports program?

There’s a lot that goes into it, too much to whittle down into one subject. The available talent is an obvious one — you cannot win without the sheer athletic ability to do so. Chemistry and coaching also matters a ton, as the trust within a team is paramount toward cohesiveness on the field.

But there’s also a need for innate resiliency. Quinnipiac men’s soccer head coach Eric Da Costa has seen it, and put it into words after a rainy, hard-fought 3-2 win against Marist on Oct. 5.

“You saw a lot of emotion,” Da Costa said. “A lot of grit.”

The Bobcats captured the hearts and minds of many this year, as they put to rest several years of disappointing endings to claim the MAAC title for the first time since 2013. The road to a championship is hardly a smooth one, and the Bobcats were no exception.

Two years ago, this squad suffered a heart-breaking 1-0 loss on its own turf to Monmouth. Quinnipiac players could only watch as then-Monmouth sophomore forward Julian Gomez, who scored the winning goal in the 86th minute, paraded around the field smiling from ear-to-ear.

Seniors and underclassmen alike were sprawled on the turf. In a shortened 2020-21 season that left everyone in desperate need of a good win, the ball just didn’t bounce the Bobcats’ way.

“We’re just gonna let this feeling sink in for a while before we turn around and reevaluate, but trust me, we will turn this program upside down and inside out trying to figure out how we can get better or what we can do better,” Da Costa said after that game.

The program would be turned upside down,

flipped on its head or however you want to put it. But that process didn’t bear fruit as quickly as Quinnipiac would’ve liked.

In 2021 — a chance to cleanse the bad taste the season prior had left — the Bobcats missed the playoffs altogether. They finished 9-8, a poor 4-6 in conference, after starting 5-0 in their non-conference slate.

Quinnipiac didn’t look like a team ready to compete. It looked like a team that didn’t know how to defend — conceding almost two goals a game — and a unit that was overly reliant on then-junior forward Brage Aasen to make magic out of nothing on the offensive end.

Hell, it was regarded as one of the best fall sports Quinnipiac had to offer, and one with an outside venue that allowed fans to witness in-person sports with fewer restrictions. Yet the team allowed 11 goals at home to in-conference teams across just five games.

It just wasn’t good enough. Yet a year later, all of that would be — as Da Costa once said — turned upside down.

Eamon Whelan, who graduated from Quinnipiac in 2019 as men’s soccer’s third-leading goal scorer in program history, is now in dental school at the University of Connecticut. Still, the former striker keeps tabs on the team — through the highs and the lows.

“The Quinnipiac community, like the soccer team, is very tight knit,” Whelan said. “(I’m) following the boys whenever I can and things like that... I was very connected with it, seeing how kids were doing, following stats, stuff like that.”

Whelan has unique history with Da Costa, who coached him even before the former Bobcat was a Bobcat, at the club level. And with that insight comes a deeper appreciation for what Da Costa can bring to a squad in desperate need for a pick-me-up.

“You take soccer out of it, he’s a great guy,” Whelan said. “He was always there for you ...

And that for me was important. Because while he was a soccer coach, and obviously had a lot of success as a soccer coach, he was still able to relate to kids off the field.”

Trust gets bred this way and isn’t built overnight. It culminates over a long season, and even the time before it. Even more than that, you just get heart. When players buy into the scheme you’re proposing, it can translate into production.

“I think where he separated himself was getting to know each player personally, background things like that, and that helps,” Whelan said. “As a player, to know a guy that you like is coaching you. It’s easy to connect, and it’s almost easier to say, ‘OK, I’m gonna go play hard for him.’”

But it never goes as planned. Aasen, who has been one of the Bobcats’ best players since Whelan graduated, suffered an injury that would sideline him for about a month. Quinnipiac ran its offense through Aasen in 2021. The team was 7-1 when the Norwegian forward scored. They were 2-7 when he did not.

Other squads may have thrown in the towel. But this time, the team rallied. Senior forward and team captain David Bercedo ascended to top form in a year that would end with him securing the MAAC’s Golden Boot in a 14-goal season.

The new faces to the starting squad were just as impactful. Freshmen midfielder Alexander Stjernegaard and goalkeeper Karl Netzell, as well as sophomore defender Sander Sonsterud, were consistent contributors all year long before earning places on the All-MAAC first and second teams.

Since 2016, the Bobcats boast three MAAC Rookies of the Year in Whelan, Stjernegaard and forward Tomas Svecula. Whelan partly attributed the production Quinnipiac has gotten from its first years to a certain saying he heard as a freshman himself: “There’s no freshmen, sophomores, juniors or seniors.”

“We are all playing on the same team, doesn’t matter how old they are, doesn’t matter the grade,” Whelan said. “We’re all just here to do the same end goal, and that’s to win a championship.”

If any game had shown that this was a different Bobcats team, it was an unforgettable draw against Iona.

“As long as there’s time left on that clock we’re going to keep fighting,” junior defender Jared Smith said.

Smith scored the game-tying goal against the Gaels in the last minute of that match on Oct. 15.

They clawed their way back to tie an impressive Iona team they would later defeat in the MAAC Finals. There just wasn’t any quit with this squad, and it was evident in the results.

Quinnipiac won a conference title for the first time in almost a decade. It boasted a squad with the conference’s Coach of the Year, leader in goals, as well as assists — Da Costa, Bercedo and Stjernegaard. The team also had four first-team All-MAAC players and two second-team All-MAAC players.

Bercedo’s Golden Boot win was also the first time a Bobcat claimed the award since — you guessed it — Whelan in 2018. Still, it was arguably Bercedo’s defensive play that always seemed to keep him close to the ball.

“He knows that being a leader is more than just wearing an armband,” Da Costa said after the MAAC Finals. “It’s about what you do, not so much what you say.”

It’s work ethic. It’s fight. It’s about leading by example, and all of that makes up this program.

While the team’s journey ended in an overtime loss to Vermont — 3-2, with the game-winner coming with a heart-wrenching two minutes to play before penalty kicks — it doesn’t take away from the monumental accomplishments this team had.

Maintaining momentum

New additions, improved power play guiding No. 2/3 Quinnipiac men’s hockey to success

By CAMERON LEVASSEUR
Sports Editor

An 11-game unbeaten streak and eight-straight wins to open conference play has put the No. 2/3 Quinnipiac men’s hockey team in a prime position at the midway point of the 2022-23 season.

The Bobcats’ dominance echoes that of last year’s squad, which had the same record of 12-1-3 through 16 games. But while their culture and style of play have remained the same, there are some fundamental differences that set this team apart from its predecessor.

One of those differences is the Bobcats’ power play.

The man-advantage, which was Quinnipiac’s achilles’ heel last season, has become a strength for the team this year. The Bobcats currently sit tied for 15th in the nation on the power play, converting at a 23% clip. For reference, in 2021-22 they finished the season ranked 51st in NCAA Division I, 16 spots below the next closest tournament team.

A big reason for this has been new additions. Only graduate student defenseman Zach Metsa and graduate student forward Ethan de Jong return to the Bobcats’ first unit this season. Joining them are forwards sophomore Collin Graf, freshman Sam Lipkin and sophomore Cristophe Tellier – the latter often being interchanged with senior forward Skyler Brind’Amour for his size.

“I think (the power play has) been building each game,” Lipkin said. “We had a really good weekend in Belfast scoring power play goals. We’ve been practicing a lot and it’s

good to get rewarded in games.”

Graf operates from the left dot in Quinnipiac’s 1-3-1 formation, acting as the primary one-time threat. This has translated into a team-high four power-play goals. Lipkin mans the front of the net with Tellier on the ice, but moves to the right circle when the Quebec native is swapped for the 6-foot-2-inch Brind’Amour.

Up top, Metsa serves as a distributor, quarterbacking the play from the point, while de Jong operates in the slot area as the bumper, drawing defenders out of position.

An effective man-advantage is crucial for the Bobcats, especially in the march to a national championship, where a number of high-scoring western opponents from the Big Ten and NCHC will stand in their way.

Quinnipiac’s scoring offense is up from last season, averaging 3.64 goals per game as of publication. But head coach Rand Pecknold would like to see more from his team’s offense.

“I think we need to score more goals than we’ve been scoring,” Pecknold said after the Bobcats beat St. Lawrence 2-1 on Dec. 2. “We should’ve had more tonight, we didn’t do a good job of screening the goaltender.”

Between the pipes, Quinnipiac no longer has the two-man tandem of last season, where sophomore star and 2022 Richter Award finalist Yaniv Perets shared the net with graduate transfer Dylan St. Cyr.

Perets is managing the entirety of the goaltending load for the Bobcats, seeing all but five minutes of game action this season. His stats are not quite as record-breaking as his freshman season,

but a number of key saves have helped Quinnipiac to its successful start.

“He’s got an elite compete level, a really high IQ,” Pecknold said. “He’s an excellent goaltender, and when we need him, he makes those big saves. We know what he can do, he wins a lot of hockey games for us.”

The back half of this campaign will be a big test for Perets, as he will likely start all 18 of the Bobcats remaining regular season contests. Pecknold has made no indication that he’ll turn to freshman goaltender and Washington Capitals draft pick Chase Clark. And given that Clark wasn’t given the net in meaningful minutes in the early-season slate, it’s very likely he’ll be shelved until next season.

Continuing to dominate in the win column is important for Quinnipiac with the postseason on the horizon. The Bobcats currently sit No. 2 in the PairWise rankings, the objective ranking that determines most of NCAA Tournament seeding and regional placement.

As it stands, Quinnipiac would stay close to home in the tournament, its PairWise ranking placing them as the No. 1 seed in the Bridgeport regional. This near-

home ice advantage could be what the Bobcats need to make the leap and advance to the Frozen Four for the first time since 2016.

But between now and a trip to Tampa, this year’s host site, there are a number of opponents looking to dethrone one of the nation’s best. A top national ranking puts a price on the Bobcats’ heads, something they acknowledge, but won’t let define how they approach any given game.

“I think the biggest key is just playing our game like we know how to play it,” graduate student forward TJ Friedmann said.

“Whether we’re ranked second in the nation, whether we’re ranked 56th, whatever it may be, we’ve got to go out and do our job.”



DANIEL PASSAPERA/CHRONICLE ARCHIVES (2021)

Sophomore goaltender Yaniv Perets has started all 16 games for the Bobcats this season.

One for the history books

Quinnipiac volleyball ends season with NCAA Tournament loss to Wisconsin

By MICHAEL LAROCCA
Opinion Editor

The Quinnipiac volleyball team lost in straight sets against the top seeded Wisconsin Badgers on Dec. 2. The match concluded the most successful season in program history, which included its first-ever trip to the NCAA Tournament.

The Bobcats made an attempt to brave the

rowdy Wisconsin crowd, but could not pull off an upset of the defending national champions. Senior hitter Aryanah Diaz led the team in kills with four, freshman hitter Ginevra Giovagnoni led in digs with 11 and freshman setter Damla Gunes led in assists with nine.

The team will look to repeat as MAAC champions when they return to the court in 2023.



CAMERON LEVASSEUR/CHRONICLE



JACK SPIEGEL/CHRONICLE

How men’s basketball’s historic regular season start looks to fuel more championship expectations

By **ETHAN HURWITZ**
Sports Editor

When Quinnipiac men’s basketball head coach Baker Dunleavy walked down the hallway tunnel into the press conference room after an 81-72 win over Dartmouth on Nov. 15, he subtly made a note to himself of how close it came towards the end of the game.

Despite the nine-point win, the man at the helm has kept a calm sense about his team’s success. He has not been overconfident, yet he is aware of the significant improvements made by this Bobcats team in the offseason. The depth, something mentioned in almost every Dunleavy press conference, is miles ahead of what it was the year prior.

“We have had our ups-and-downs, but when it comes to closing time, we bring out some of our best,” said Dunleavy, who is in his sixth year as head coach. “The identity of our team is our depth and our multiple options ... I could go down the roster and talk about everybody.”

This season has a feeling of being a “win-now” season and while every season is one that teams hope is win-filled, this 2022-23 squad has the makings of something drastically different.

“We can be our own worst enemy ... we are seeing what it should look like,” Dunleavy said. “I think we’re able to keep fresh bodies on the floor because we have depth.”

Quinnipiac started off on a tear, ripping off seven straight wins for its best start to a season since 1969-70. Sure, Dunleavy can get some credit for the terrific beginning of the year, but more praise should be brought to the transfers he recruited to Hamden.

Graduate student Ike Nweke and junior Paul Otieno have been an almost-unstoppable duo when the two share the court. One of the two forwards has led Quinnipiac in rebounds in eight of nine games, including a career-high 15 by Otieno against Stephen F. Austin on Nov. 25.

“Knowing that Paul will get the rebound ... that’s really special to me because we work a lot,” Nweke said. “We grind a lot together to be able to have that chemistry.”

The front court is solidified with both newcomers in the paint. With junior wing Tymu Chenery, redshirt senior guard Matt Balanc and junior guard Dezi Jones to round out the starting rotation, the starters have meshed very well nine games in.

“We (have) been working all summer for this,” Jones said on Nov. 15. “It’s my job to keep everyone under control, making sure everyone is comfortable (and) calm.”

However, the highlight of the out-of-conference slate has been the explosive one-two punch of Luis Kortright and Tyrese Williams off the bench. The former, a junior guard from Manhattan, is a player Dunleavy says “has a great sense for the game.”

“Luis is a pure basketball player,” Dunleavy said. “He reads the game well ... we trust him to make plays at the end of the game. He’s a guy that’s a big guard, playmaker ... proud of his effort.”

The latter, a graduate student forward, came on strong in the team’s last two games, both losses to Hofstra on Nov. 27, and Niagara on Dec. 4. Williams has been the team’s leading scorer in both those performances and has perfected his long-range shot, something that the team needed late in the second halves.

“(He’s a) really good shooter, a guy who wants to play the right way,” Dunleavy said on Dec. 4. “Helps us play well when he’s in there.”

Now the Bobcats, who have dropped two in a row, are looking to improve in some aspects of their style of play. First and foremost is the absolute need to get right at the free throw line.

There are 363 teams that compete at the Division I level and Quinnipiac currently sits 356th in overall free-throw percentage. Shooting the ball from the stripe at a 59% clip is something that needs to be addressed.

“We will continue to work hard,” Dunleavy said. “Every day is free-throw focused ... guys work at it hard.”

That sentiment has been translated from the coaching staff to the players and they know it is crucial come stretch time.

“I obviously need to work on my free throws,” Nweke said after the Dartmouth win, in which he had missed 12 free throws in four games up to that point. “That’s a big weakness

of mine.”

This season, the Bobcats have missed an average of 8.1 free throws per game. In an early-season slate where the margin of the two losses have been a total of six points, free throws are the difference between the team being 7-2 and 9-0.

Dunleavy has been adamant about focusing on the performance on both offense and defense before criticizing the free throws, but is still confident that the team will pick it up eventually.

The charity stripe is not the only point of weakness evident in the team’s losses. On Dec. 4, against the Niagara Purple Eagles in the MAAC opener, the Bobcats’ perimeter defense allowed the visitors, specifically sophomore forward Aaron Gray and senior guard Noah Thomasson, to drain virtually any outside shot. The same was seen from Hofstra’s redshirt senior guard Aaron Estrada just seven days prior.

As the team now prepares for battles with Holy Cross (Dec. 7) and Lafayette (Dec. 10), the focus is not on the upcoming matchups on the floor, but on what they have brewing in the locker room and correcting their mistakes.

“Regardless of the opponent ... we got to get better offensively in transitions,” Dunleavy said. “We got to get a little more pace in our offense.”

Quinnipiac Athletics has gone through winning ways as of late, as four fall sports teams this year captured MAAC titles for their efforts and the coaching staff is well aware of that.

“There’s a winning culture here, obviously our women’s basketball program, our hockey programs, both soccer programs,” Dunleavy said. “I mean our cross country team is elite and we don’t have a track. I think that says everything about Quinnipiac.”

So how will the men’s basketball program be the next team to take that hurdle and claim their own trophy?

“We have our part to play in that,” Dunleavy said. “Not just in winning championships ... but how we represent the school, on and off the court.”



PEYTON MCKENZIE/CHRONICLE

The Bobcats are ranked in the bottom 10 in NCAA Division I in free-throw percentage.