The Daily Campus
**EDITORIAL BOARD:**

**Samantha Brody**
EDITOR-IN-CHIEF

**Patrick Minnerly**
OPINION EDITOR

**Gianna Cassino**
ASSOCIATE OPINION EDITOR

**Colin Hamilton**
WEEKLY COLUMNIST

Disclaimer: The views and opinions expressed by individual writers in the opinion section do not reflect the views and opinions of The Daily Campus or other staff members. Only articles labeled "Editorial" are the official opinions of The Daily Campus.




COMIC BY KIRA YOUNG, CONTRIBUTING ARTIST/THE DAILY CAMPUS




COMIC BY SETH WALLEN, CONTRIBUTING ARTIST/THE DAILY CAMPUS

Daily OPINION

# GIRL, UNINTERRUPTED:

## GAMPEL'S RENAMING ISN'T JUST STUPID, IT'S A SELLOUT

**by Gianna Cassino**
ASSOCIATE OPINION EDITOR
SHE/HER/HERS
gic23015@uconn.edu

Last week, I embarked on what should have been a peaceful nighttime walk back to my dorm. Most unfortunately, I was met with a fluorescent atrocity marring the University of Connecticut's iconic basketball pavilion. Two words: M&T Bank.

On Oct. 21, the University of Connecticut entered into a deal with M&T Bank. M&T is now UConn's exclusive banking partner and gains naming rights to the iconic Gampel pavilion in exchange for $32.5 million dollars over 20 years.

Do I think anyone is going to bother to use the full name of "M&T Bank at Gampel Pavilion?"

Absolutely not.

Do I think it's a poor investment despite the fact that everyone's going to keep saying "Gampel"?

Absolutely.

The principle of the "basketball capital of the world" selling out is, put simply, is laughable. Slapping the name of a bank on the front of our campus's primary landmark sounds like something out of a satirical film trying overly hard to symbolize corporations tarnishing all we hold dear. "Look, kids! A bank is putting its name on the basketball stadium and everyone is unhappy! Corporations corrupt!"

The primary response from UConn fans is largely along the sentiment of "I'm not calling it that" — check the comments on The Daily Campus's Instagram reel regarding the situation if you want a laugh. Like my comment while you're at it (or don't, I don't care).

The backlash from the UConn community has been heartening; colloquialisms largely dictate public perception and reference, so Gampel can remain just that (no M&T necessary) in the public consciousness. Still, the pavilion's new name is impossible to ignore, try as we might. Every basketball game is essentially an advertisement for the bank.

Basketball is integral to the UConn community; Gampel is its home base and now it's tarnished by the name of a corporation that had a lackluster part in shaping our athletics program. Even if fans refuse to call the stadium anything but Gampel, this newly branded presence is a capitalistic inescapability.

Do you want to attend a UConn basketball game at our home stadium this semester? Prepare to walk into a stadium proclaiming the name of a bank before the name of a generous alumnus and donor who helped shape our athletics program. Prepare for conversation surrounding the very name of the stadium rather than the athletes themselves. Attention is being drawn away from the athletes and staff who've worked tirelessly in favor of a company that's done nothing but toss cash at the program from afar.

This rebranding is plainly concerning from an economic standpoint. Of course, we've seen our university sell out before. We've seen research facilities funded by defense companies perpetuating genocide, departmental budget cuts and research grant terminations. As of June, the university faced a monetary deficit of over $83 million. Of course, the money to repair that deficit has to come from somewhere, but a mere $32.5 million dollars (about a third of the $99.4 million spent on Gampel's renovations) reads like a particularly stupid decision.

Gampel is smack in the middle of campus — inescapable if you live on a hilltop dorm and have to walk past it every day — and draws hundreds of fans from outside of campus with every game. If our university is willing to draw backlash from nearly the entire community by renaming campus's most iconic landmark for a few million dollars, what's next on the chopping block?

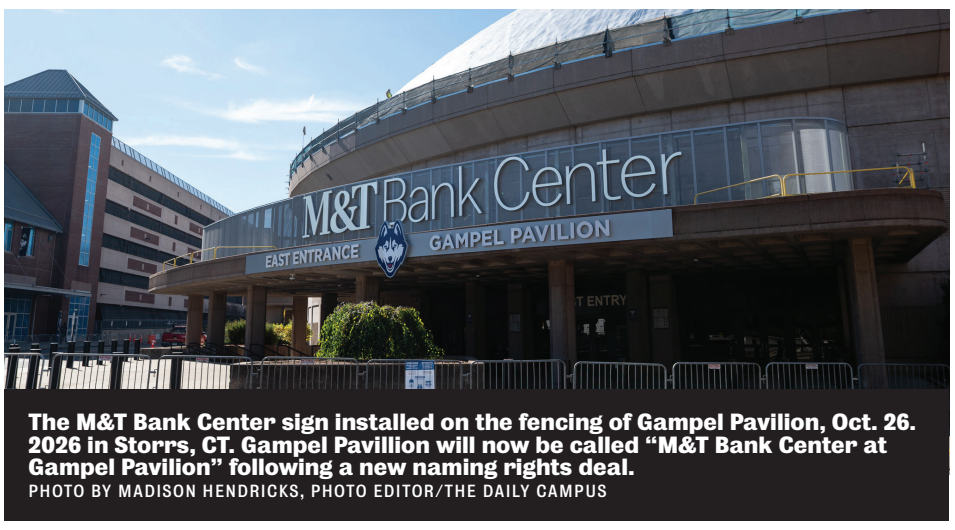



FILE LOGO/THE DAILY CAMPUS

"This partnership with UConn represents more than a sponsorship and a name on a building," said Michael Weinstock, the Hartford Regional President for M&T Bank. "It's a shared commitment to the future of education, economic mobility and civic leadership across our region. Gampel Pavilion is one of the most recognizable and meaningful gathering places in Connecticut, and M&T is honored to now be a part of the legacy made possible by Harry A. Gampel."

How much of a "commitment to the future of education" can M&T Bank truly have? Is this sponsorship anything more than a chance to align with our beloved basketball capital of the world?

Only time will tell.




**The M&T Bank Center sign installed on the fencing of Gampel Pavilion, Oct. 26. 2026 in Storrs, CT. Gampel Pavillion will now be called "M&T Bank Center at Gampel Pavilion" following a new naming rights deal.**
PHOTO BY MADISON HENDRICKS, PHOTO EDITOR/THE DAILY CAMPUS

# IS GLEE'S UNHOLY TRINITY SHAKESPEARE'S FAULT?

**by PJ Bekkali**
CAMPUS CORRESPONDENT
HE/HIM/THEY
nab23004@uconn.edu

On Oct. 21, 2026, a "Glee" reboot was announced by Disney+ and Hulu. I was an avid fan of the original "Glee" series, so the news of a reboot was exciting to hear about. The original show was quite skilled at putting a unique spin on different tropes. One of those twisted tropes happens to be the cheerleading squad called "the Cheerios" (no relation to the cereal). Although a handful of members of the titular "glee club" became cheerleaders over the course of the show, three of them were consistently depicted in uniform and triangle formation.

The triangle formation of three women with a leader in the front and two cronies behind her is a visual shorthand for denoting evil. Generally, with the rule of three, the first two instances build tension and the third is the payoff. When a trio consists of only women, that dramatic tension seems to translate into antagonistic tension. The three women become an obstacle to the protagonist.

The three prominent cheerleaders of "Glee" — Quinn Fabray, Santana Lopez and Brittany S. Pierce — have been dubbed the "unholy trinity" as an explicit example of this rule. A tweet originally linking the unholy trinity with the rule of three reads: "read an article that said the mean girls trio trope came all the way from the witches in Macbeth and is so funny to think that Shakespeare might be partially responsible for this [image of the unholy trinity]." Early on in the show, Quinn knowingly misleads a fellow student/protagonist into believing that her child is his. Santana bullies other students and exemplifies the mean lesbian archetype. Brittany cheats on her then-boyfriend with Santana and is ditz-ily happy to follow in her schemes. They are very clearly called the "unholy trinity" for a reason.

The idea that evil women come in threes is a common trope. It comes from the Weird Sisters of Shakespeare's Macbeth. They predict his demise and convince him to kill his superiors based on their prophecy. They are a vehicle for negative change in the protagonist. This trio of evil women trend has continued into modern media. The Cheerios of "Glee." The Heathers. The Plastics of "Mean Girls." After engaging with the (typically female) protagonist, their groups fall apart. The strict sense of hierarchy between them is broken by the inclusion of a fourth member. What makes the unholy trinity special is that their relationship changes for the better when they join the glee club. Santana and Brittany end up married and remain close friends with Quinn. They all have their happily ever after.

While the character arcs of the unholy trinity may be uniquely positive, they have deep roots in previous stories of three evil women. Those women were not typically afforded a redemption arc, unless they disbanded from their group of three and disavowed that sense of hierarchy. In "Glee", the unholy trinity gets to keep their relationships by changing for the better. Other trios of fictional women often did not experience that same fate.

Speaking of fate, the original three evil women trope (the Weird Sisters) stems from the Fates of Greek mythology. Those three women are said to have threads representing everyone's lifespans. They weave the stories that make up a person's life. Clotho spins, Lachesis measures and Atropos cuts the thread. Past, Present and Future. They are often depicted as cruel and uncaring witches, or as a neutral third party that controls our lives.

In his popular representation of the Fates, Shakespeare names the characters as "first," "second" and "third" witch. This renaming very clearly has negative connotations. The three witches laugh at Macbeth's misfortune. They convene with the triple Goddess Hecate (also of the Greek pantheon) to discuss his demise. They are the original three "evil" women. They no longer have the neutrality afforded to Goddesses.

This depiction of the Fates as three uncaring narrators has weathered the test of time. More recent media has continued the trend of highlighting their callousness as their main quality. In the 2006 Broadway musical "Hadestown," the Fates are more active agents that bully the deuteragonist. They steal her bag and her coat, leaving her unprotected from the chill of winter. They surround and torment her when the chips are down. This characterization of the Fates comes from a long tradition of unfavorable traits being pinned onto trios of women.

While they are a modern depiction of a trio of women, the Fates of "Hadestown" suffer from a lack of character arc. They are Goddesses. They are meant to be more omnipresent than the protagonists of the musical. But the only real character traits we see from them are catty and cruel. They are a classic example of the evil women trio, and a continuation of Shakespeare's adaptation of the Fates as unkind.

Circling back to "Glee," I am hopeful that the show will continue giving redemption arcs to different characters in the reboot. The unholy trinity certainly did not suffer the same fate as depictions of the Fates in their lack of depth. To be fair, their redemption only happened because they were fleshed-out characters and a part of the main cast. The medium of the show also allowed for more time to explore their interpersonal relationships. More screen time means more room for depth and nuance. And although they started as just a trope, the unholy trinity of "Glee" has deviated from said trope enough to make for quite an interesting story. I will definitely be tuning in to the Glee-boot to see more stories and twisted tropes.




**On Oct. 21st, a "Glee" reboot was announced by Disney+ and Hulu. Glee is an American musical comedy-drama television series that ran for six seasons on Fox from May 19, 2009, to March 20, 2015.**
PHOTO COURTESY OF @GLEEOFFICIAL ON INSTAGRAM