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The

ROTUNDA

Anticipating autumn since 1920

ALL FOR
ONE

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Under new system, FH looks to iron wrinkles

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KC MCALLISTER | THE ROTUNDA

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Malone shares his relationship issues in "Hollywood's Bleeding"

Album Review: Hollywood's Bleeding by Post Malone

by LeDaniel Jackson | A&E Staff | @xidjoeker500

COURTESY OF REPUBLIC RECORDS

“Hollywood’s Bleeding” is the third album from New York artist Post Malone. He has gained a huge following from his previous albums “Stoney” and “Beerbongs and Bentleys” and his unique style of combing pop music and rap music make him an interesting artist to listen to.

On this album, he discusses the issue of being a part of Hollywood and how it affects him. “Hollywood’s Bleeding” tells this story with a depressing instrumental with a guitar providing a cushion for the song. Then the song switches to a trap beat while Malone delivers his verse. He mentions things like “City up in smoke, it’s only ash when it rains/For all these demons, wish I could just go on”. The song ends off with a rock-inspired instrumental that matches the vocal performance Malone delivers.

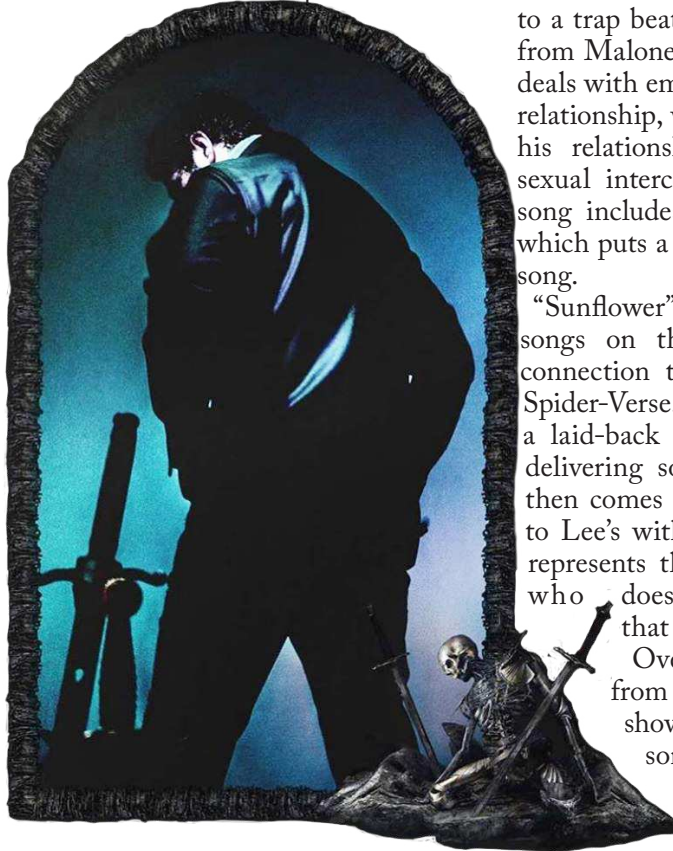
“Saint-Tropez” discusses the lavish lifestyle that Malone is currently living. He describes this with a tropical trap beat. Malone is very average with his flow and boring voice. The subject also was not interesting, as he just talks about his riches.

In “Enemies,” Malone describes how mainstream music impacts his relationships with his friends. The beat on this song sounds decent, with Malone delivering a great performance with his vocals. DaBaby talks about his new-found fame in the mainstream industry and how great it is. However, he also sends a warning to his enemies in a surprisingly comical way. Malone and DaBaby display very good chemistry, and they should definitely keep making music together.

“Circles” is about how Malone is trying to keep a strong relationship with a girl. This song is one of the worst on the album. While the subject matter is good, the execution is not enjoyable at all. The beat has one tone, which is, at least, a decent pop beat, and Malone’s

performance here is one of the worst on the album.

“Die for Me” is an interesting song with features from Future and Halsey. Malone and Future give their perspective on unfaithful women in relationships and have good chemistry, while Halsey provides a different perspective which showcases the women’s side on this story. Her vocals are a breath of fresh air from the autotuned voices that Malone and Future provision.



“On the Road” is a song about the work ethic of Malone, Meek Mill and Lil Baby. Malone starts by talking about how his wisdom is continuously growing. The beat has a nice bounce to it with Malone flowing very well. Meek Mill sounds very tame and doesn’t elevate the song at all. Lil Baby also sounds very

uninterested, with a lazy flow. These artists working together should make a better song than this.

“Take What You Want” is the best song on the album, with its three artists: Ozzy Osbourne, Travis Scott, and Malone, discussing their broken hearts from relationships. This song is amazing from beginning to end with great features from Osbourne and Scott. Osbourne starts the track with the chorus that sounds great over the rock instrumental. Once the song switches to a trap beat you get some solid verses from Malone and Scott. Malone’s verse deals with emotional baggage while in a relationship, while Scott’s discusses how his relationship involves alcohol and sexual intercourse. The ending of the song includes an amazing guitar solo, which puts a cherry on top of this crazy song.

“Sunflower” is one of the most popular songs on the album because of its connection to “Spider-Man: Into The Spider-Verse.” The production provides a laid-back pop beat with Swae Lee delivering some great vocals. Malone then comes and delivers similar verses to Lee’s with a different context. This represents the symbols of a loyal girl who doesn’t receive the affection that she deserves.

Overall this is a solid album from Malone and definitely shows improvements in his songwriting and his musical talent. However, he still needs to include more of a variety in his songwriting, as he mentions relationships a lot in this album. Malone should also think about diving into more genres of music if it creates more songs like “Take What You Want”.

★★★★ 3.5/5

Climate change and funding must be addressed after Hurricane Dorian

by Davina Applewhite | Opinions Staff | @longwoodrotunda
Editor's note: The opinions expressed in this commentary are solely those of the author.

Catastrophic natural disasters are nothing new, especially during the beginning of summer and up until late fall, but when these natural disasters leave millions of dollars of damages and fatalities in their wake, it's impossible to disregard the potential causes and the devastating aftermath.

Hurricane Dorian's reign of terror as a Category 5 hurricane began near the Bahamas on August 31, finally hitting and wreaking havoc on the Abacos Islands and the Grand Bahama Islands, according to Vox and USA Today.

Dorian also managed to cause an insurmountable level of flooding, reaching up to 23 feet above coastal waters, and winds up to 200 mph.

After barreling through the Bahamas and ringing in a death toll of over 30 people and leaving 70,000 people homeless, Dorian made its way

Virginia and mostly Florida were impacted greatly by the hurricane's unruly weather patterns.

The casualties in the states reached up to four, according to the New York Post, and many are still left missing in the debris of the catastrophe.

In the fallout of the hurricane, many are concerned with the hurricane relief available for those who have been impacted by Dorian.

Looking back on previous natural disasters, such as Hurricane Katrina, it's notable that there is still an extensive recovery process taking place in New Orleans, fourteen years after disaster struck.

Much like Katrina, not only has Hurricane Dorian caused physical and emotional turmoil but the storm has also brought about multiple controversies regarding climate change and the proper steps to helping recover both the Bahamas and

"Something must be done, on a governmental scale, to help those in need following the brutality of the tropical storm."

- Davina Applewhite

to the southeast of the United States.

Hurricane Dorian, though labeled the "second most powerful Atlantic storm" recorded in history, moved slowly, making its destruction that much more prolonged and catastrophic as it continued.

States like Georgia, North Carolina, South Carolina,



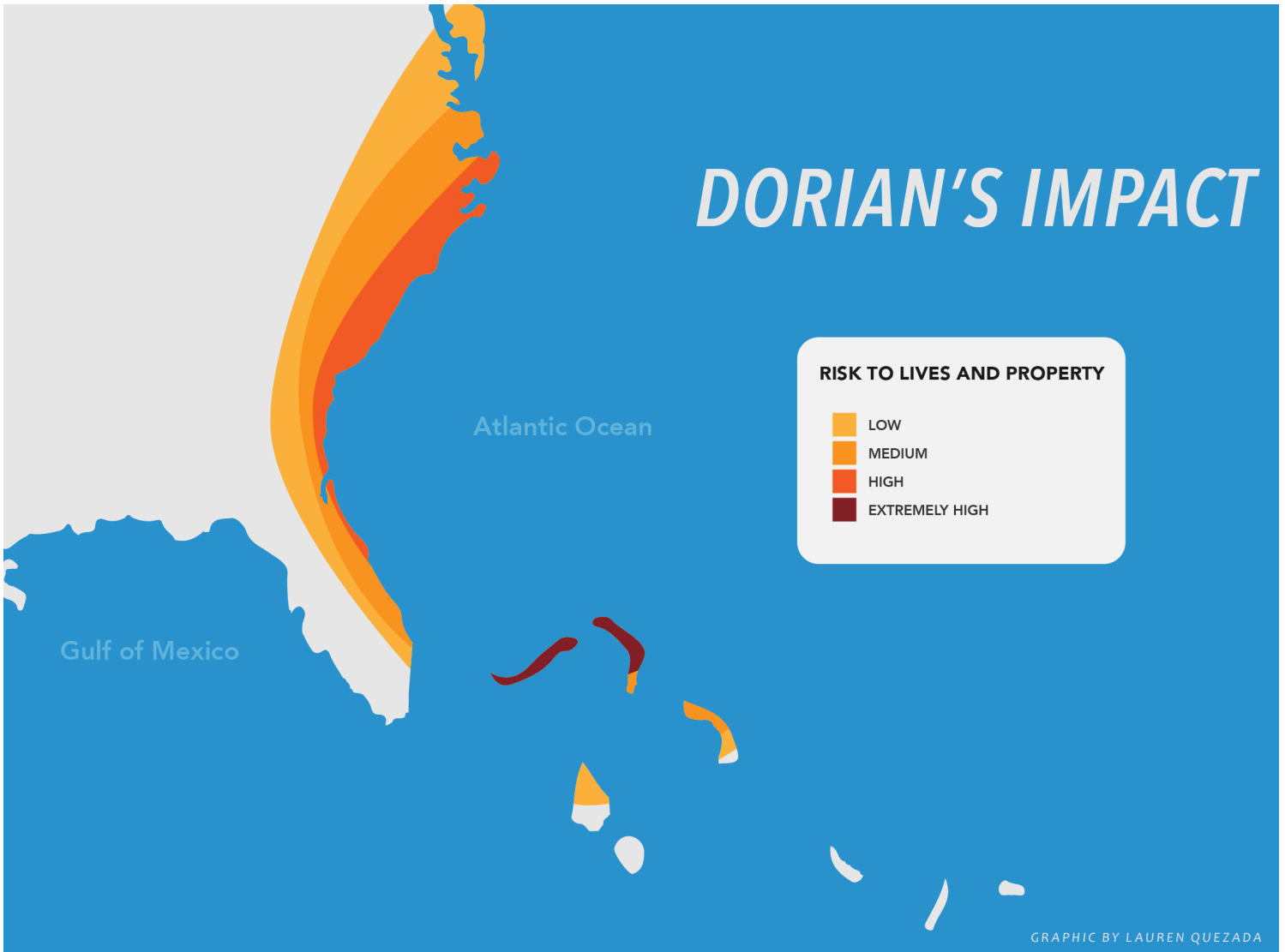
COURTESY OF WVCU NEWS

The islands of the Bahamas were destroyed greatly due to Hurricane Dorian's high speed winds and extreme levels of flooding.



COURTESY OF NASA

The eye of Hurricane Dorian as seen from the International Space Station on September 2, 2019.



the American states affected.

Climate change did not directly cause Hurricane Dorian, but according to *The New York Times*, the worsening global climate can be attributed to the severity of Dorian and other natural disasters.

Knowing this information is vital to all, including politicians and global leaders who have the power to push a positive agenda in regards to minimizing climate change.

However, climate change is not the only problem that must be addressed following Hurricane Dorian. Something must be done, on a governmental scale, to help those in need following the brutality of the tropical storm.

President Trump, who had previously incorrectly stated that Dorian would be moving towards and hitting the state of Alabama, is currently under fire for not giving aid

to the victims who fled the Bahamas, in hopes of seeking safety in the United States.

It's important that those in need are able to receive the proper funding to get back on their feet following such a traumatic and life-threatening situation. Those who have been left without homes or have lost loved ones are especially affected, which means that food donations, counseling services, and government funding should be included in this form of aid.

If you would like to help aid in the relief of Hurricane Dorian, organizations such as GlobalGiving and the Grand Bahama Disaster Relief Foundation are working towards goals in which 100% of donations are given to those whose lives were affected by the devastation of Hurricane Dorian.



Hurricane Dorian caused extensive damage along Great Abaco, Bahamas.



“To lose something that should have been immortal. Please tell me it isn’t true.” That line may be referring to the titular “The Goldfinch” painting by Carel Fabritius, one could also re-purpose it as a statement on the film adaptation of the Pulitzer Prize winning novel, “The Goldfinch,” by Donna Tartt.

Because, despite having an A-list cast, an Oscar nominated director, an Oscar winning production team and a fairly substantial amount of hype prior to release, “The Goldfinch” flops hard in incredibly interesting ways.

Ansel Elgort (“Baby Driver,” “The Fault in Our Stars”) and Oakes Fegley (“Pete’s Dragon (2016),” “Wonderstruck”) both play the protagonist, Theo. Elgort tackles the role in Theo’s older years, and he’s the best of the two. There isn’t anything amazing about his performance, but Elgort’s base level of charm that was shown off so excellently in “Baby Driver” helps him soldier through most of the incredibly poor script.

Fegley isn’t as successful and ends up spending most of the film either rambling with bizarrely high vocabulary levels given his age or staring into nothingness, looking cute and helpless. Meanwhile, his other child actor counterpart Finn Wolfhard (“IT (2017),” “Stranger Things”), is trying too hard. As Boris, Theo’s childhood Russian friend, he’s earnest and clearly trying to give a good performance, but the overblown and ridiculous nature of his character just doesn’t allow it.

The rest of the adults are just...bizarre. Luke

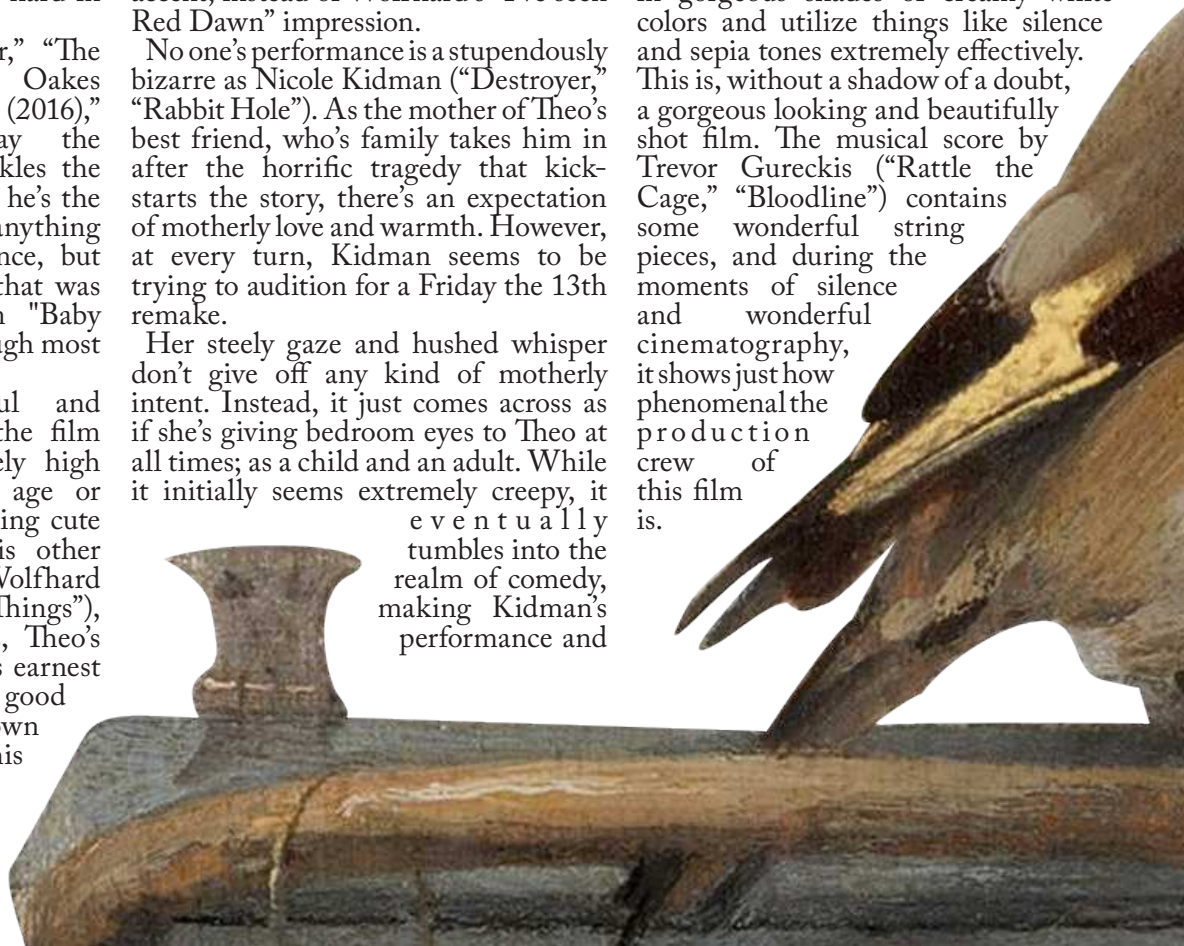
Wilson (“The Royal Tenenbaums,” “Idiocracy”) plays Theo’s dad and his trying eyes aren’t a result of the father’s characterization, but clearly an actor trying with an extremely poor script. His wife/girlfriend, Xandra, shows Sarah Paulson (“Ocean’s 8,” “Glass”) desperately trying not to fall apart on set and Aneurin Barnard (“Interlude in Prague,” “Dunkirk”), as adult Boris who at least fairs better than Wolfhard, mainly by toning down his eagerness and actually having a real Russian accent, instead of Wolfhard’s “I’ve seen Red Dawn” impression.

No one’s performance is a stupendously bizarre as Nicole Kidman (“Destroyer,” “Rabbit Hole”). As the mother of Theo’s best friend, who’s family takes him in after the horrific tragedy that kick-starts the story, there’s an expectation of motherly love and warmth. However, at every turn, Kidman seems to be trying to audition for a Friday the 13th remake.

Her steely gaze and hushed whisper don’t give off any kind of motherly intent. Instead, it just comes across as if she’s giving bedroom eyes to Theo at all times; as a child and an adult. While it initially seems extremely creepy, it eventually tumbles into the realm of comedy, making Kidman’s performance and

every scene she’s in laughable when they clearly should be taken seriously.

Before touching on what makes this film baffling, it is worth noting that there are still elements of good within it. John Crowley (“Brooklyn,” “Closed Circuit”) directs the scenes excellently. It’s weird to say, given how poor the film’s overall quality is, but Crowley and Academy Award winning Cinematographer Roger Deakins (“Blade Runner 2049,” “No Country For Old Men”) both shoot “The Goldfinch” in gorgeous shades of creamy white colors and utilize things like silence and sepia tones extremely effectively. This is, without a shadow of a doubt, a gorgeous looking and beautifully shot film. The musical score by Trevor Gureckis (“Rattle the Cage,” “Bloodline”) contains some wonderful string pieces, and during the moments of silence and wonderful cinematography, it shows just how phenomenal the production crew of this film is.





LOGO AND PHOTOS (BOTTOM RIGHT)
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GOLDFINCH PAINTING: COURTESY
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Jeffrey Wright (“The Manchurian Candidate,” “Casino Royale (2006)”), as Theo’s pseudo caretaker and mentor, is also the only actor who seems to come out of this unscathed. He’s warm and understanding, a bright spot and a real person in a movie otherwise filled with cardboard Bloomingdale’s cutouts. Ashleigh Cummings (“Pork Pie,” “NOS4A2”) as Pippa is not as good as Wright, but she manages to deliver a pleasant and simple performance in the sea of actors trying to keep their heads above water.

Without a doubt the biggest stumble of this film is the script, and not just for reasons of poor dialogue. It makes sense of hire screenwriter Peter Straughan. He’s an accomplished playwright and wrote the screenplays for “Frank (2014)” and “Tinker Tailor Soldier Spy (2011).” However, his most recent job was the screenplay for the abysmal 2017 adaptation of “The Snowman.”

It’s clear that his work here more closely resembled the half-melted thriller from a few years back. Characters are stiff and speak extremely eloquently, regardless of their age. It’s the opposite of a writer like Aaron Sorkin, who mixes a complicated and specific way of speaking with the messiness of casual encounters. Everyone always knows exactly what to say at exactly the right moment, as if the characters they’re playing are being fed lines through an earpiece. The entire film has a thick air of privilege, as if someone wearing 15 million-dollar pants waltzed in and farted up the entire theater.

Having a film focused around characters with immense wealth and privilege doesn’t immediately damn the film, but the way in which they’re presented here quickly becomes insufferable. Films like “The Princess Diaries,” “Arthur (1981),” “Legally Blonde,” hell, even “Iron Man” have characters with immense wealth and privilege, but it’s worked into the story in ways that make sense. Here, it seems so lazy, like an afterthought. Characters talk at length about antiques, painters, going for sailing weekends in Maine, and it all feels hollow. At no point does anyone ever appear to know what they’re talking about or to even be real people.

However, there’s a point where things shift. Maybe it’s because the film is stupidly long at two hours and 20 minutes, with a second act that not only feels pointless, but literally is to the overall plot. But something happens. Things become amusing, laughable even. The tone hasn’t changed, but things become so overblown and ridiculous that it turns from frustrating to hysterical. It becomes a gorgeously shot train wreck and starts to have more

in common with the bizarre watchability of the similarly over-privileged Kardashian shows that the Oscar-bait films it’s trying to imitate.

At the very least, the last 30 minutes becomes even more weirdly engaging. It could just be because of a out of nowhere mobster movie subplot, or the headache inducing way it wraps everything up, but there’s something weirdly intriguing about the ending, as it all spirals into nonsense and veers straight off a cliff.

This should have been a resounding success. This adaptation of a Pulitzer Prize winning novel, by an Oscar nominated director, from a star-studded cast, and a writer who’s even done pretty admirable things. It’s a complete nosedive on everything but a technical level. It may be amusing and even funny but its drawn out, ridiculous nature towards the end doesn’t change the fact that someone should’ve fed this bird to a street cat.

1/5 ★



CHARTING WITH DYLAN

WEEKEND OF 9/6/2019

by Dylan Mc Kercher | A&E Contributor

Audiences put on their clown shoes and headed to the cinema to help bolster the opening weekend of “IT: Chapter Two” to a whopping \$91,062,152, domestic. Taking a deeper dive into the all-time horror openings, “IT: Chapter Two” comes in at second, only behind its 2017 predecessor “IT”, which opened with \$123,403,419 domestically.

Then looking at the top domestic R-rated openings of all-time, “IT: Chapter Two” drops to fifth, behind 2016’s “Deadpool” \$132,434,639, 2018’s “Deadpool 2” which made \$125,507,153, followed by 2017’s “IT”, and then the only film not released in the last 3 years, 2003’s “The Matrix Reloaded” \$91,774,413.

While “IT: Chapter Two” did not overtake its predecessors opening weekend record, the film is still a financial success culminating \$185,062,152 worldwide over the course of the opening weekend. This is despite having double the original films budget at \$70 million. Another area where “Chapter Two” succeeded would be Stephen King adaptations. “Chapter Two” ranks second in that category only behind, you guessed it, “IT”.

These two films featuring Pennywise have made so much money, in fact, that the next highest opening weekend for a

King adaptation has a nearly \$67 million dollars differential; the 2019 adaptation of “Pet Sematary,” which opened with \$24,502,775 domestic. “Chapter Two”, already ranks third in total box office gross in for Stephen King adaptations, only needing a little over \$30 million to pass domestic total of “The Green Mile”; \$136,801,374.

Back to this previous weekend, the rest of the domestic top 5 sees “Angel Has Fallen” dropping out of the top spot, making \$5,990,157 in the film’s third week of release. Coming in third is the R-rated comedy, “Good Boys”, nearly missing out of second place with \$5,479,460. However at fourth place, in its eighth week of release, is “The Lion King (2019)” making \$4,324,341 and having spent its first seven weeks in the top three. Its weekend gross brings the remake’s total gross to \$529,237,780 domestic.

Worldwide, “The Lion King (2019)” is cemented as the seventh highest grossing film so far, with \$1.59 billion. This bumps “The Avengers” to eighth, and means only \$100 million remains between it and “Jurassic World” for the sixth spot. If “The Lion King” (2019) wants to crack the top five, we will need to see Simba and the gang bring out their legs as the fifth-place film, “Avengers: Infinity War” is sitting

comfortably with the films sum of \$2.048 billion. Rounding out the top five is “Fast and Furious Presents: Hobbs & Shaw” overtakes the sixth-place film, “Overcomer”, by under \$100,000, totaling \$3,807,905 this weekend for the action spinoff.

After two weekends of the fall box office season, “IT: Chapter Two” is firmly in the lead of wide fall releases (movies opening on and after Labor Day), with an enormous 3-day sum of \$91,062,152. Currently Pennywise’s only competition has been the David Oyelowo starring thriller, “Don’t Let Go”, that currently sits just at \$4,302,776 after two weeks of release.

Looking ahead to this weekend we have two new wide release films entering the box office ring. The Jennifer Lopez starring “Hustlers,” which boasts a star-studded supporting cast consisting of Constance Wu, Julia Stiles, Keke Palmer, Lilli Reinhart as well as hip-hop artists Cardi B and Lizzo and focuses on strippers hustling Wall Street brokers. It is based on a New York magazine article. Also opening this weekend is the next film from “Brooklyn” director John Crowley, “The Goldfinch,” starring Ansel Elgort and based on the Pulitzer Prize winning novel of the same name.

DOMESTIC WEEKEND Box Office Top 5



IT: Chapter Two
\$91,062,152



Angel Has Fallen
\$5,990,157



Good Boys
\$5,479,460



The Lion King
\$4,324,341



Hobbs & Shaw
\$3,807,905

Jay-Z vs. the People

Artist Jay-Z and Commissioner of the National Football League, Roger Goodell, partner for social justice amid on-going controversy

by Taiya Jarrett | Opinions Staff | @ohsoootay

Unlike the Preamble to the United States Constitution's where its main purpose is to provide 'for the people and by the people' that may not apply to the artist, committed advocate and philanthropist Jay-Z.

The National Football League (NFL), in the midst of many controversies, sparked an agreement with the world's first hip-hop artist to become a billionaire. In particular, the partnership will be done on behalf of Jay-Z's record label Roc Nation, in efforts to not only bring entertainment but for social justice as well.

Under the premise of social justice, the label will play as the middleman between the League and the Players Coalition to improve "education and economic advancement; police and community relations; and criminal justice reform" under their newly launched campaign, "Inspire Change."

Now in an alternate universe, this partnership may seem unproblematic and feasible, however, realistically that is nothing of the sort. The league has been the topic of discussion since unequivocally having severed ties with well-known former San Francisco 49ers player, Colin Kaepernick in 2017.

Kaepernick was scrutinized for infamously kneeling during the national anthem to maintain his stance about police brutality resulting in the deaths of unarmed African American individuals. Shortly after receiving a mixture of death threats and solidarity from the American public, as well as a lack of support from the league, Kaepernick opted out of his contract, as he was greeted with a campaign from Nike and nonetheless support from all realms including Jay-Z a year later.

Not only have racial tensions risen since



Jay Z and Roger Goodell meeting to discuss Roc Nation's role with the NFL to handle different social initiatives.

2017, but so has solidarity. Causing a domino effect, players within the league such as Eric Reid and Eli Harold of the San Francisco 49ers knelt before a game.

However, in May of 2018, players who were in support of Kaepernick's actions were unfortunately met with retaliation from the league's new policy. Now although the policy is currently not in effect, according to Newsweek.com, "the policy imposes fines on players who protest during the national anthem." And as every action has a reaction, the league was met with a movement to boycott their organization, in which Jay-Z was inadvertently a part of.

In 2018 Jay-Z and 23-time Grammy Award winner, Beyoncé released a studio album, Everything Is Love featuring a particular lyric on the song, "Apehit," "Once I said no to the Super Bowl: You

need me, I don't need you. Every night we in the end zone. Tell the NFL we in stadiums too."

Ironically, this is the same Jay-Z who happens to currently be in business with this controversial league.

As there's an unspoken, yet, mutual understanding, that the league doesn't have the best track record with people—black people in particular, as they approximately make up the majority of the players. According to The Institute for Diversity and Ethics in Sport (TIDES) "70 percent of NFL players are black."

As the league adamantly tries to repair their image with the crutch of the renowned activist, their credibility and intentions are coming into question, however, under the disguise of social justice and live entertainment will they have your attention this season?



Game-by-game approach key to success for field hockey

Despite slow start in record, Lancers show steady improvement in new system

By Kurt Martin | Sports Editor | @IamKurt14

At the start of every season, no matter the sport, teams endure inevitable bumps and kinks in the early stages. For Longwood field hockey and head coach Iain Byers, they are no stranger to these bumps.

Currently sitting at 3-2, Byers said the team has improved in every game, performance-wise, and has more quality than last season, but don't have the scores to back it up. The team has begun to right some of those wrongs, as they are currently on a two-game winning streak.

"I think that is kind of a part of the process of the first bit of the season," he said. "The season runs in threes, because the first third is the preseason and the first few games, then you get kind of into the regular season and then the conference season in the end."

Now in his 12th year at the helm, Byers said the team is on track to where they want to be, but has to be more clinical in execution and grow as a unit as the season moves along.

He mentioned the team is in the process of implementing a new system of attack this season, which currently has its learning curve as the team gains more experience through practice and game repetitions. The system, Byers said, will change the structure of the midfield and also assist with moving the ball up the field to find attacking players deeper into the attacking third.

"Right now, I think when we talk about disconnect, I think that's maybe where our bigger issue is. It's just working out how to work off of each other," said Byers. "It's the first time we've played this system, and it's not a massive change, but it is a big enough change that there are kinks to be worked out."

Junior attacker Karly Harwood currently leads the team in goals with four while senior and 2018 All-Mid-American Conference (MAC) second-team selection Olivia Wawrzyniak follows closely behind with three.

Sophomore midfielder and captain Luna Lopez, the reigning MAC Freshman of the Year, is tied for the team lead in assists and is third on the squad in goals. Even with last year's accolades in mind, her team-first mentality has never wavered.

"I feel I have a responsibility in a way that I am a captain, too, so it's like I have to step up and talk with the team and everything, but when I'm going to the game it's like I don't think about my performance only, I think about the performance of the whole team," said Lopez. "We want to play as a team and as a whole."

Byers said with Lopez's award from a season ago, matched with her pure talent, opponents will almost surely scout her, meaning others on the team can't be afraid if they are called upon in crunch time.

He said the team is growing close to the upper tier of the MAC each and every season, and the hunger for this season is undoubtable. The team will have to take each game at equal importance to find the most success, and the eventual goal of being a top two seed in the conference, according to Byers.

"I do think Miami (Ohio) and Kent (State) are probably the strongest teams, but I think everyone in the conference this year is going to be slightly stronger than they were last year and we just need to make sure we are keeping up with them and winning and doing the things we can control and doing them well," said Byers.

Lopez echoed Byers, saying each game and the preparation in-between are of major importance for success.

"We try to give every team, no matter the rank, or if they are in our conference or not, try to give them the same importance that we will give in the semifinals or quarterfinals of the MAC Tournament," said Lopez.

Byers admitted the team as a whole had maybe put a little too much emphasis on the Miami (OH) and Kent State contests, or found a select few other games at a more of a focal point a season ago. This season, the team needs to reflect on the positives on each contest while continuing to prepare and have a smoother transition from game to game, according to Byers.

"We can never look over a team," he said.

The Lancers will take the field in their first conference match, Friday, hosting conference foe Central Michigan at 4 p.m. on Elizabeth Burger Jackson Field.

◀ Fellow Lancers assist in helping sophomore Luna Lopez to her feet in the teams' victory over Merrimack College. Lopez is coming off of a freshman season in which she earned All-MAC Freshman of The Year honors.



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