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Bowling Green State University
EVENT MIXES SCIENCE, FUN

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High schools across region perform in Bands of America competition

Hunter Huffman
Reporter

The sound of music filled Doyt Perry Stadium Saturday as 25 high school marching bands took to the field for the chance to perform in the finals and, claim the distinction of regional champion.

Sprawling from Ohio, Indiana, Michigan, Kentucky and even New York, each band performed in preliminary competition throughout the morning and afternoon, demonstrating both musical and visual talents.

In all performances, each ensemble is given a score in several categories, such as ensemble performance, musical/visual general effect, visual performance and more. Each score ranges from 20 to 40 points; the total score is the deciding factor in whether the band will be one of 10 to perform in the finals.

Prior to the concluding presentation of awards, the audience and participating students were given an exhibition by the University’s Falcon Marching Band, who performed their shows “Cartoon Mania” and “O-H-I-O.”

In the competition’s finale, William Mason High School Marching Band of Mason, Ohio was awarded as the Northwest regional champion, with a combined score of 83.95 from the judging panel. The band also took home all three overall performance awards: music, visual and general effect and was awarded class AAAA champion.

Although only one ensemble could be named champion, participation in the event leads to further experiences, according to Music for All President Eric Martin.

“(The student’s efforts) will give (viewers) hours of wonderfully artistic storytelling, while they provide themselves with lifelong benefits that include language development and reasoning, increased coordination, valuing of hard work and recognition of achievement, emotional development, auditory skills, creative thinking and intellectual curiosity, teamwork, risk-taking and self-confidence,” he said.

Sportsmanship was also on full display around the Doyt. Performing bands were accompanied by the applause and cheers of fellow band students and parents in the stands. Each ensemble received an adieu of standing ovation.

This, as well as other experiences, is what leads the ensembles to travel far and wide to Bands of America programs, which is the case for the students and staff of Webster Thomas High School Marching Band, based six hours away from the University in Webster, New York.

“Coming to Ohio exposes the band members to a different experience and competition outside of the New York area,” said Jerbrel Bowens, the band’s assistant director.

“We are grateful to be here in Ohio with the Bands of America,” Band Director Paul VanHorn said.

Bands of America competitions will continue through the rest of the year, concluding with the Grand National Championships at Lucas Oil Stadium in Indianapolis from Nov. 7-10.

PHOTO BY KEVIN MENSAH

Bass drums in the FMB line up on the football field.
5 things to take away from the Kavanaugh hearing

Meredith Siegel
Forum Editor

1. The reputations of men are more valued than protecting and giving justice to women.

Repeated over and over again during the hearing and media coverage surrounding it was the phrase “ruin a man’s life.” No one wanted to “ruin” Kavanaugh’s life. The hearing was held only to determine if Kavanaugh should be a Supreme Court justice or not. It wasn’t a criminal hearing. It was a job interview. No one who said his life would be ruined is taking the real stakes into account, and it shows what they think of Christine Blasey Ford and other survivors of sexual assault. She, and several other women, who came forward were trying to help everyone determine if Kavanaugh was right for a job and maybe get some closure along the way. Blasey Ford received death threats and attacks on her reputation throughout this entire process, but her reputation isn’t one people believe needs to be upheld. The entire hearing just shows what people think about survivors of sexual assault coming forward, and their attitude is they just don’t care. It’s unacceptable.

2. White teenagers are treated like boys, but black teenagers are treated like men.

A lot of the justification for Kavanaugh’s alleged behavior is he was young. The idea is he was just a high-school-aged guy; he can’t be held responsible for his actions decades later. This is an infuriating attitude, and it’s not one applied to all men. Black boys who get charged for drug crimes or are killed by the police are treated as grown men that need to be held responsible for their actions immediately. Michael Brown was killed when he was 18 years old — one year older than Kavanaugh was when he allegedly assaulted Blasey Ford. Yet Brown had to pay the ultimate price.

3. People refuse to understand how trauma works on the brain.

Many people thought Blasey Ford might be lying because she did not know specific details of the night she was assaulted like how she got to the party or what the date was. But according to a Vox video titled “Why Kavanaugh’s accusers can’t remember everything,” the brain does not have the most reliable memory when it comes to tiny details, especially in times of great trauma. Blasey Ford believed she could’ve died that night. How is she expected to be focusing on the tiny details? These discrepancies or gaps do not mean she is lying; they mean she went through a great deal of trauma.

4. Sexual violence is one of the most prevalent issues of this time.

Unfortunately, Blasey Ford’s story is not an uncommon one. According to the Rape, Abuse & Incest National Network, one in three women will be assaulted in their lifetime. Every woman has a story of an unwanted advance that went too far — a story of being uncomfortable around a man — and these stories often go untold. They are simply accepted as a part of being a woman. But I don’t believe they have to be. Every person is capable of understanding where to draw the line when it comes to sexual advances. Every person is capable of reading social cues in this way. We should all be more considerate of each other, and the first thing that needs to change is not sexually harassing others. It’s that easy.

5. Women are furious.

Because this is such a prevalent issue and every day it seems more and more men don’t care about the safety of women, we are getting angry. Women are yelling at senators while they are in the elevator. The Women’s March for 2019 is being talked about again. A change has to happen when it comes to sexual violence and accountability, because I believe women will make it happen.
The music of Enneagrams

Sophia Walcher  
Columnist

While most people are aware of the Myers-Briggs Type Indicator, a personality test indicating psychological preferences based upon four different letters, another personality test exists by the name of the Enneagram of Personality. Unlike the MBTI, the Enneagram exists to be a model of the human psyche and displays interconnectivity between nine personality types: Reformer, Helper, Achiever, Individualist, Investigator, Loyalist, Enthusiast, Challenger and Peacemaker. The model is generally used to understand others and for self-development.

The Enneagram model itself is very interesting. Much like the MBTI, there are many websites in which you can see for yourself which personality type you resonate with most. The one I commonly recommend to use is one from SimilarMinds.com, because it gives a percentage of each type and the kind of behavior motivation of each type as well.

The Enneagram model has inspired many to become aware of their disposition toward how they see themselves and life, and that is something that greatly inspired the band Sleeping At Last to integrate them into his latest “Atlas” series. “Atlas” is a project intended to be a musical exploration into space and life. “Atlas” was about the beginning of the universe, space as we now know it and a look into the earth itself. “Atlas II” is about human life and involuntary human development. The nine Enneagram inspired songs are currently being released and eagerly being anticipated by every personality type fanatic out there, including myself. But why are these songs in existence anyway? Well, Ryan O’Neal – the man behind Sleeping at Last – was inspired by the complex personality types and decided to study them in order to grasp a deep understanding of others and himself and created music based upon his research. There are nine songs for each of the nine different types, and each song is supposed to resonate with the people who are part of that personality type. The goal is for those with that Enneagram type to find a connection with the song and for the non-types to gain more understanding over the way that type of person might live and conduct their life.

This project of music for the personality types is something hardly ever seen in music, and is a genius idea. Music acts as a universal relaxer; it releases our tensions and builds appreciation into our discovery of the world. Music pushes us to think and feel things that we wouldn’t normally feel in our lives. Blending something scientific such as the Enneagram types with music creates even more of a personal growth and stimulation and pushes us to grow our understanding of the people around us and ourselves.

So when you get the chance, see what Enneagram type you are and listen to the corresponding song. You’ll end up learning more about yourself and more about the world around you, which is a truly great thing.

Is Christianity fluid?

Sophia Walcher  
Columnist

A large part of philosophy is based upon critical thinking. One of the biggest things you do is evaluate the claims of arguments. As a student in an Introduction to Philosophy class, one of the biggest distinguishing factors we learn about is the anti-dogmatic factor in a philosophical analysis. Being dogmatic by definition means something begins with assumptions that cannot be questioned.

To give a counterexample, my philosophy teacher described that, unlike philosophy, religion is dogmatic. For instance, Christians all operate on the belief in Jesus Christ, and if you do not believe in Jesus Christ, then you are not Christian. This begged me to question: is this the truth? Is there any fluidity to religion in modern America? Religion can be a tricky subject in our day and age, especially for myself. Growing up in a small town, most of the people operated under the same or similar religious beliefs without leaving any room for questioning. If it weren’t for certain organizations that gave me an intellectual outlet, I wouldn’t have begun to first question religion until much later in my life. Don’t get me wrong — I still consider myself a religious individual, but I have often experienced the questioning of certain religious beliefs, leaving me curious if others felt the same as me. Did others question teachings in Church or the existence of God himself/herself? And do those who question their own religion lose their status of being a Christian?

I decided to do a small experiment, polling a group of my friends all around the same geographic location on the question “Is religion fluid?” and of the 21 people that responded, 17 voted yes and four people responded no. To speak the truth, I assumed there would be a resounding “no,” and I had a conversation with some of the people who answered no. Their interpretation of the question led them to conclude that people can do different things with their beliefs and interpret holy texts differently, but those words never change. Liking it to multiple interpretations of the same book read in a class, what they said made sense. Then why did the majority hold the opposite view? This brings about an important point about a specific vocabulary term I included: fluid.
Board of Trustees agree to move Mercy merger along

Hunter Huffman  
Reporter

At Friday’s Board of Trustees meeting, an anticipated agreement was finally completed. The Board approved the transfer of Mercy College operations to the University, as well as exploring additional partnerships with Mercy Health.

“We want to move forward quick, but in an appropriate fashion,” President Rodney Rogers said.

Chairman Daniel Keller also spoke of the agreement, “I think it’s a wonderful day for the University. (Partnerships) are one of the most critical things we do as a university.” The transfer is planned to be completed within the next three to four years.

“(Partnerships) are one of the most critical things we do as a university.”

—Daniel Keller — Chairman

In President Rogers’ report, he spoke with appreciation towards the work of University faculty, including the grounds crew.

“They work early mornings, late nights, making sure this campus is in perfect shape,” he said.

He also acknowledged the University’s rankings in public polls, including recognition as a best-valued university in the country in Money Magazine, and — in the Wall Street Journal — one of the 20 best U.S. public universities for student engagement.

“(Student engagement) is key because at the center of our work at Bowling Green is our students,” President Rogers said. The Board also approved several items relating to the costs of improvements to the Technology Building.

Ohio House Bill 529 provided the University $16.9 million to renovate the building. Included in the plan are engineering and architectural services, which are estimated to cost $1,085,000 for renovations and $630,373 for infrastructure.

The naming of The Clark Inclusive Scholars Program was passed by the Trustees. The program, headed by David and Jacqueline Clark, will establish a post-secondary program at the Firelands campus for students with intellectual disabilities.

“We’re looking to many, many years of continued service. (This has) been a dream of mine,” Jacqueline Clark said.

The Trustees also approved the naming of the Christopher N. and Lori A. (Mizer) Corwin Collaboration Room, named for the accomplishments of the two University alumni. The newly-named Fred E. Scholl Endowed Chair in Finance and Insurance was also passed.

Trustee David O’Brien detailed the timeline of the “Changing Lives for the World” campaign, which will end on Dec. 31, 2020, with a fundraising goal of $200 million. There will be a celebration of the campaign at the University’s homecoming in 2020.

The meeting concluded with the traditional “passing of the gravel” where Trustees exchanged kind words of the University’s progress throughout the new school year.

Many Trustees credited President Rogers for the University’s achievements during the seven months of his first term, including the Mercy College agreement, the Technology Building reconstruction and others.

Among the talk, several members credited Trustee Linda Forte for her approval of a second term at the meeting.

“Glad to have you back for another three years,” Trustee Richard Ross said.

PHOTO PROVIDED BY GOOGLE

Daniel Keller chairman of the venture firm Keller Capital Ltd. and president of Kellco Investment Ltd.
‘Tha Carter V’ delivers greatness
Lil Wayne returns to rap spotlight

Michael Schossler
Reporter

No name carries as much nostalgic weight as Lil Wayne. Though having a history trailing back since the ‘90s with music, many would consider Wayne at the height of his career around the release of his “Tha Carter III” in 2008. Since then, he has always managed to stay in the public eye, delivering hit after hit and backing the work of modern rappers.

Many people — including myself — have their own memories with Wayne's music, as his consistent output has offered many songs to choose from over the years. However, what separates “Tha Carter V” from previous Wayne releases is the anticipation. For years, people have wondered when the album would drop due to his label, Cash Money Records, owning the album rights and choosing not to release it. Even with amends seemingly being made between the label owner and Wayne, an actual release date was still up in the air.

Finally, in late 2018 after a multitude of speculation, “Tha Carter V” is finally in our presence. The project is no small feat either, having a total of 23 songs and a runtime just shy of 90 minutes. With features from the likes of XXXTENTACION, Travis Scott, Kendrick Lamar and more, even the appearance gave heed toward something at least interesting to hear. Interesting or not, though, the real question was considering the amount of time it took and the size of the material: would the album be any good?

Fortunately and surprisingly, “Tha Carter V” not only delivers but offers some of Wayne’s best material in years. Not since “Tha Carter IV” in 2011 has it felt as though Wayne was putting full thought into his craft. But in his latest release, each song — whether quality or not — at least does its best to stand out.

The easiest aspect to go wrong would be the production, which has the potential to sound dated since its initial release date four years ago. Yet, most of production on the album can hold on its own and, at times, elevates the song when coinciding with how Wayne flows over them. The track “Can’t Be Broken” includes a pitch-shifted hook from an anonymous singer that plays out beautifully. Telling of his hardships over the years and how he’s stayed strong through them, the chipper snares combined with a piano melody and faint vocals make for the perfect canvas for Wayne to rap over.

When it comes to the actual material, this too holds its own. His punchlines are still on point, giving lines such as, “and you can’t spell fame without me” and “wake up and smell the azaleas sang her prayers like Mahali.” He even intermixes storytelling that has been missing from recent albums. “Mona Lisa” with Kendrick Lamar is not only an amazing lyrical spectacle, but it details a deceptive woman who sets up a guy she fakes interest in to be robbed. With Kendrick delivering a verse from a different perspective, the track has an insane amount of replay value to pick up on all.

It’s impressive to hear song after song an artist who sounds as though they have something to prove again. One thing that has always been ear-catching is Wayne's ability to play with a word and rhyme with it almost endlessly, much like how he starts his verse on “Dedicate.” In this way, each song contains at least one verse that showcases these unique abilities only Wayne can bring to the mic. What makes “Tha Carter V” different, though, is the purpose. Instead of rhyming just to show off, the inclusion of engaging subject matter makes people want to listen to the album multiple times.

Wayne isn’t rapping with intent to offend and wow like Eminem’s “Kamikaze” and isn’t making experimental hip-hop either like Kanye in his recent outputs. Yet, the simplicity of “Tha Carter V” plays to a greater charm. Wayne hits the pocket he knows he does best in, and excels by using these means to create music wholeheartedly with a hint a creativity.

“Tha Carter V” is not without flaws though. Despite going by quick, the lengthy runtime can’t be ignored. The album would function better with less fillers and more of a clean-cut flow from song to song. Although understandable, why after so long, Wayne would want to gift his fans with a plethora of music, it still takes away from the experience when there’s so much material to listen to. With there being so much room for error, it’s almost expected to hear a few lines that don’t land or are just corny within the album.

For more select moments, one would likely find Wayne's crooning on “Dark Side Of The Moon” with Nicki Minaj to be unbearable at times, which goes hand-in-hand with “What About Me” in the same way. Additionally, some songs are simply forgettable. “Problems” plays off more as a weak attempt to keep up with current trends more than anything, and “Hittas” overall includes some of Wayne's most uninvinitive material outside of a few good production choices and punchlines.

“The simplicity of ‘Tha Carter V’ plays to a greater charm. Wayne hits the pocket he knows he does best in and excels by using these means to create music wholeheartedly with a hint a creativity.”

— Michael Schossler
Reporter

However, it’s baffling to able to say not only was “Tha Carter V” a fun experience, but it also proved that Wayne still has the capability to put out music carrying more weight than just being designed to party to after all these years. Though sluggish at times, for a near 90-minute album enough enjoyment can be had for it to feel more like 40.

To casual music listeners, there is a lot to appreciate about what Wayne was able to accomplish on this album, and for true fans, this is the long awaited staple in his career people have been dying for him to put out. Like it or not, this is the album that has cemented Lil Wayne as one of the best rappers alive and a legend regardless.
Spotify’s update favors musicians

Michael Schossler
Reporter

Arguably the hardest part for an artist on the rise can be the means by which their music can be heard. Most who establish a sizeable fanbase would hope to elevate past free streaming platforms and branch out to paid subscriptions such as Apple Music or Spotify. However, previous restrictions and fees have often times dismayed artists from doing that.

In the past few years, this notion has played a huge role in the development of our music. More and more artists are finding their footing by using free music services to gain career traction. While in the past it was more common to see artists get signed to make a name for themselves, a new wave of artists are gaining popularity well before any corporate involvement.

There are many new age musicians that fit in this category, but the poster child seems to always circle back to Chance The Rapper. Not only surviving a majority of his career as an independent artist, but his speech at the 59th Grammy Awards for Best Rap Album directly thanked the likes of Soundcloud for being a platform he was able to utilize. With Chance supporting a market for easier music consumption, it was only natural the outlet would soon surge in popularity.

Moments like these highlight a bigger issue for paid streaming services: how to encourage more artists to join Spotify and generate the revenue going toward services home to free uploading.

As of Thursday, Spotify has made the first move to solve this issue, announcing a new program that will allow indie artists to directly upload their music to the platform. In doing so, non-label artists now can eliminate the worry of paying a third-party service to upload music to Spotify on their behalf. Other catching features include artists being able to view data about their listeners and having the ability to submit a song for playlist consideration.

Aside from fees, the opportunity also proves to be beneficial with its payment method. In addition to independent music uploads, Spotify is willing to compensate artists by receiving 50 percent of its net revenue on top of 100 percent of royalties for the songs they upload. The royalty checks are said to be automatically delivered on a monthly basis.

Though the new application is not up and running to try currently, a beta mode has been set in place for a selected few artists. The feature is confirmed to be usable widely in the future but is being kept at a smaller scale to work out any kinks an artist may have when using.

“Right now, we’re still in the early stages of testing. Our plan is to first focus on learning from the artists, get their feedback, and then make future plans about how it will become available to more artists,” said Kene Anoljeo, senior product lead for Spotify’s creator marketplace.

While a move to compete with free music services, the deal also acts to rise above its competitors. In the past few years, platforms like Apple Music have found new ways to attract subscribers such as making some albums exclusive to the service. Despite Spotify attempting to have similar exclusive content, none truly match the caliber others have been able to achieve.

In hindsight, a shift in the Spotify algorithm was inevitable; something needed to change in order for them to remain at the top of the streaming game. However, this move might be one that can make the gap more substantial as artists not receiving proper checks from record labels has been an ongoing issue for decades. Eliminating the middleman for the most high profile streaming service may prove to be a much more appealing route for upcoming artists.

In the past, this direct issue has been a problem for some time to some artists. A panel at AIM’s Indie-Con conference in London on Feb. 8 grouped a select few indie artists for a panel discussion on digital survival through streaming. Many had their own frustrations with the platform, claiming it gave only glancing acknowledgment to them when trying to connect.

“I went to that Spotify day, and apart from having a lot of lovely food, it didn’t give me very much at all. It was them selling Spotify to us verified artists: to go and get all our fans to use Spotify… 6Music has been more useful, with (BBC) Introducing to me than any playlisting,” stated the panel artist Echoes after reaching out to Spotify.

While others had better luck getting some of their songs onto the playlists, they still expressed how it seemed to be reluctant on Spotify’s behalf. Despite love and appreciation for Spotify and its services, there’s always a need for the artists to be better supported.

Read the rest online @ bgfalconmedia.com.

Games to play the rest of the year

Jacob Clary
Sports Editor

There are a bevy of good video games that are releasing in the last three months of the year. Some of these are big-name titles, but others are smaller indie games and ports of old games. These are the five games you should have on your radar for the rest of the year.

The first game is “Assassin’s Creed Odyssey,” which is coming to PS4, Xbox One and PC on Oct. 5. This is the newest title in the Assassin’s Creed franchise, and this one takes place during the Peloponnesian War, part of Ancient Greek history.

One difference in this game is it allows the player to choose the main character’s gender, and I love this decision. It doesn’t change any of the gameplay, so you can choose whichever character you prefer without worry. The basic framework of the game is very similar to last year’s release, “Assassin’s Creed Origins,” so if you liked that game, this one might be for you as well.

Next is “Call of Duty: Black Ops 4,” releasing on PS4, Xbox One and PC Oct. 12. This new version of the long-running first-person shooter franchise will change up a decent amount of things. The first of those changes is the game doesn’t have a single-player story. Instead, it introduces the new Blackout mode, which is the game’s answer to the popular game “Fortnite” and the battle royale trend. This mode looks to be a big focus in the new game, so if you like those kinds of games, this one might be for you.

Releasing two weeks after COD is the long-awaited “Red Dead Redemption 2,” which is coming to PS4 and Xbox One Oct. 26. This is the first release by Rockstar Games team since the release of “Grand Theft Auto V” in 2013. The game is a prequel to the original “Red Dead Redemption” and introduces a new character, whose name is Arthur Morgan. The world of the game looks to be widely varied, with many different biomes to explore and things to do. The game also looks to expand on some of the gameplay mechanics of the original game, like the dead eye mechanic, which allows the player to slow down time and shoot with higher precision. For anyone looking for a high-quality game, look no further than the newest title from one of the best developers in the business in “Red Dead Redemption 2.”

A couple weeks after the debut of the Rockstar game is the release of the sequel to “Hitman” — my Game of the Year in 2016 — titled “Hitman 2.” The game is available on the PS4, Xbox One and PC Nov. 13. The first game was a big surprise for me, and I enjoyed the amount of variety in the game. The only problems I had with it were its episodic structure and its always online nature. This new game ditches the episodic way of releasing, now including all of the locations in the original release of the game. The new release looks to add a couple new and interesting locations like Miami and Colombia, and more great locations will assuredly be added later. If you like having a lot of options while playing your game and messing around in that game, then make sure you pick up this title.

The final notable release of 2018 is “Super Smash Bros. Ultimate” which releases exclusively for the Nintendo Switch Dec. 7. This new release in the popular fighting game franchise brings back every single character that has ever been in the series as well as a couple new modes. As one of the biggest releases expected for the Switch, many owners of the system will surely pick the game up, especially if they want to have a game to play with friends or online.

This year in video games may not be as good as last year, but there are still a good amount of high-quality games releasing in the final part of this year. This article didn’t even include the new Pokemon game or Battlefield. Just make sure you look at the calendar and know which games you want to buy.
Falcons blown out on the road

Evan Hayes
Pulse Editor

On the road this week for a non-conference matchup with Georgia Tech in Atlanta, the Falcon football team turned in perhaps their worst defensive performance of the season, losing to the Yellow Jackets 63-17.

Bowling Green (1-4, 0-1 MAC) entered the game as the worst team in college football at defending the run, giving up an average of 333.5 yards rushing per game and facing the vaunted Georgia Tech triple option was ultimately a death sentence for the Falcons. The Yellow Jackets (2-3, 0-2 ACC), who came in third in the nation in rushing yards per game (331), ran for 372 and scored all but one of their nine touchdowns on the ground.

“They kept guys running, and as the game kept going on our tackling became pretty spotty,” Head Coach Mike Jinks said. “They hit a lot of explosive plays, so hats off to Georgia Tech.”

Georgia Tech’s offensive dominance didn’t stop there. The home team capitalized on play action plays, repeatedly finding open receivers downfield for big gains and racking up 160 yards on only seven attempts. The Yellow Jackets’ first punt of the day didn’t come until there was only 10:44 left to play in the game, scoring on all seven of their previous offensive drives.

“Really thought that they did a great job in the air, and they hit a lot of big passing plays,” Jinks said. “They got rolling, and we didn’t have an answer for it.”

The Yellow Jackets were also dominant on defense, recording two sacks, six tackles for loss, two interceptions and five quarterback hits. The Falcon run game was non-existent, only gaining 63 yards on 38 carries for 1.7 yards a carry.

Quarterback Jarret Doege had another strong performance despite the loss, completing 27 of 44 passes for 300 yards and a touchdown while running for the Falcons’ only other touchdown of the game. Wide receiver Scott Miller had ten receptions for 117 yards, his second game of the season and eighth of his career going over 100 yards receiving.

The first half saw the Falcons struggle defensively against Georgia Tech. The Yellow Jackets had two offensive drives in each quarter, and all four ended in rushing touchdowns. The Falcons gave up 176 yards on the ground, repeatedly getting fooled by the triple option. Five different players had over 20 yards rushing by the end of the first half.

The option afforded Georgia Tech the luxury of looking deep downfield, and quarterback TaQuon Marshall racked up 121 yards passing on only four completions, mostly out of play action. Three of those completions were for more than 30 yards, setting up the Yellow Jackets for easy scores on the ground.

“For a lot of us, it was our first time playing a triple-option team,” said defensive back Marcus Milton. “It’s very difficult to stop because you never really know where the ball is.”

Doege was excellent early, keeping the Falcons in the game with his arm. Doege threw for 171 yards on 16 to 24 attempts, repeatedly keeping plays alive with his feet and finding receivers downfield.

“Up until the end of the ballgame, I thought he was playing confident,” said Jinks. “He was seeing things, and he was giving us an opportunity to have some success from an offensive standpoint.”

The Falcons’ only touchdown of the half came when Doege found wide receiver Deric Phouthavong streaking along the sideline for a 30-yard touchdown. Miller had the hot hand early, hauling in six of nine targets for 75 yards.

While the Falcons were able to stay within striking distance through the second quarter, mistakes down the stretch of the first half put them behind by 18 points. While on Georgia Tech’s 41 with 2 and 1 and about six minutes to go in the quarter, Doege fumbled a snap and took a 17-yard loss on the play.

Punter Grant Tinnerman then shanked his attempt two plays later to the right for only 15 yards. The Yellow Jackets then drove 86 yards on 12 plays for a score, helped by a personal foul penalty on BG linebacker Brandon Harris in the red zone, going up 28-10 with 32 seconds left in the half.

“Defense is all about discipline. Being disciplined in practice, being disciplined in the weight room, being disciplined in classes,” defensive back Marcus Milton said. “It’s a lifestyle; we’ve just got to be disciplined everywhere.”

The Yellow Jackets returned the opening kick of the second half for a touchdown, but the score was erased after a holding penalty. The penalty ultimately did not matter, as Georgia Tech drove 93 yards on six plays for a score to stretch their lead to 35-10.

Doege took a big sack on the Falcons’ next drive when Georgia Tech linebacker Victor Alexander came off the edge unblocked and forced a fumble. The fumble set the Yellow Jackets up on the Falcons’ 16, and they scored three plays later, making it a 42-10 game.

The Falcons drove the length of the field on the next drive, and Doege muscled it into the end zone on a 1-yard keeper to cut the lead to 42-17. It would be the last time the Falcons scored that afternoon.

A short kick would set the Yellow Jackets up on their own 49-yard line, and backup quarterback Tobias Oliver scored on a 34-yard run after Tech pulled Marshall. Doege was intercepted on consecutive drives to begin the fourth quarter, including a pass that was batted into the air and returned by the Yellow Jackets 3 yards for a touchdown. Oliver then scored the final touchdown of the day on a 62-yard run.

Miller now has over 2,000 career yards receiving, the seventeenth Falcon in program history to do so. It was also Doege’s first career 300-yard passing game, and he has now accounted for 27 touchdowns over his last nine games.

Despite early season struggles, Jinks remains optimistic about the Falcons’ chances this season. The Falcons are ranked 41 in the nation in time of possession but have a third down completion percentage of only 33.8 percent. With the rest of their opponents hailing from the MAC this season, bringing the experience from playing major conference opponents this season could help the Falcons make a run in conference.

“We’ve got to finish drives,” Jinks said. “They’ve shown that they can get on the field against an ACC team, or what have you, and have some success. So we’ve got to take that confidence and build on it moving forward.”

Now finished with their non-conference schedule, the Falcons will travel to face rival and MAC opponent Toledo next weekend at 3:30 p.m. The following weekend is homecoming weekend at Bowling Green, and the Falcons will take on Western Michigan. Both games will be broadcast on ESPN+.
Robertson's brace leads men's soccer to victory

Jacob Clary
Sports Editor

The men's soccer team got its first home win, and second win overall this season, on Saturday, beating the Valparaiso Crusaders 2-1.

The Falcons had as good of a performance as any of their matches this season. Their offense came out to play from the beginning of the match, and the defense was able to hold Valparaiso to only one goal, earning the Falcons the win.

The offense started almost immediately. Tate Robertson had a goal in the first 10 minutes then scored another only seven minutes later. The team also had a total of 12 shots in the game, including eight shots on goal. The offense really came out to play, showing its players have learned a lot so far this season.

The defense also had a good game. The Crusaders had 12 shots in the game as well, but only six of those were on goal. The Falcons were able to stop Valparaiso and keep them from getting a clean shot, and Anthony Mwembia had a strong game again.

Head Coach Eric Nichols talked about both sides of the team performing.

"Well, it wasn't perfect, but it was our most complete performance so far," he said. "We need to build on this and continue to move forward."

This match was also the first time the Falcons were at the friendly confines of Cochrane Stadium in 22 days.

This came together to be a great match for the Falcons, and Nichols was happy the home fans got to see a good one.

"It was really nice, but also felt a lot of pressure to win ... We hadn't been able to celebrate with our fans yet, and they deserved that," he said.

The Falcons are now onto the MAC part of their schedule, and this is the part of the season where the team will need to bring its best performances to the table. It will go into those matches with a good framework, however, Nichols said.

"The MAC is an entirely different animal, and it really doesn't matter what anyone has done to this point," he said. "But it is really nice to put a comprehensive performance together and get a win. I am really happy for the guys."

The Falcons will start the MAC matches with their match Saturday when they play the Akron Zips at home.

Volleyball splits weekend series

Zane Miller
Sports Reporter

The Falcon volleyball team played in their first home matches against MAC opponents this season, defeating the Miami RedHawks 3-1 Thursday night before losing to the Western Michigan Broncos 3-1 Saturday night.

The Falcons started off Thursday's match behind as Miami won the first set 25-19 but turned it around in the second set with a 25-19 victory of their own, as freshman outside hitter Katelyn Meyer got four kills. The Falcons took the lead in the third set as the team had a 25-23 win, with senior outside hitter Isabel Kovacic earning five kills. The team then closed out the match in the fourth set with a 25-17 victory and claimed the 3-1 win. Meyer and Kovacic tied with three kills each in the final set.

"We were efficient," Falcons Head Coach Danijela Tomic said. "I told the team that the reason we won the two sets prior was our efficiency, that we were not making unforced errors. We started the fourth set with unforced errors, but once we settled down and our serve-receive got better, our hitters did their job."

Kovacic led the Falcon offense with 14 kills.

"I didn't think she started as well, but as the match went on, she got better and better," Tomic said about Kovacic. "Our team overall didn't do a good job of transitioning, they weren't making themselves available.

Once Izzy started transitioning better and just approaching with a full swing and attacking aggressively — that we know she can do — she was unstoppable."

Saturday's match saw the team fall behind early as Western Michigan took the first set 25-21 and claimed the second one 25-15. The Falcons came back in the third set with a 25-21 win, as junior outside hitter Jessi Holly led the offense with five kills, but Western Michigan responded with a 27-25 victory in the fourth set to take the match 3-1. Holly led the team with 13 kills overall.

"(Western Michigan) definitely hit the ball to Western Michigan."

"We hadn't been able to celebrate with our fans yet, and they deserved that," Tomic said. "I'm proud of our team for bouncing back after losing the first two sets, but we were really flat, especially in those first two sets. I talked to them about showing some pride here on our home court, and we did that in the third set. And in the fourth set, again, we dug ourselves into a little bit of a hole."

"We were able to bounce back and took the lead, had our chances to win the set and didn't execute at the end."

The team will next play Friday night in the Stroh Center against the Kent State Golden Flashes at 6 p.m. and Saturday night against the Ohio Bobcats at 5 p.m.
STEM in the Park celebrates sciences

Max Hess
Reporter

STEM in the Park attracted thousands of visitors to the Perry Field House and Wood County Airport on Saturday. Families came from all over the state to have educational and entertaining experiences with the four branches of STEM: science, technology, engineering and mathematics.

More than 175 different activity stations were set up in the Perry Field House, all with the common goal of getting young people interested and engaged in STEM.

There were a variety of stations, ranging from live animals brought by the Toledo Zoo to battling remote-controlled robots. Some stations taught kids to create things like glue-based slime they were allowed to bring home.

Imagination Station — a children’s science museum in Toledo — was among the exhibits and shows at this year’s STEM in the Park. Cameron Lightfoot, one of two educational performers from Imagination Station, explains the exhibit.

“We did some science shows that got a lot of kids excited. There were a couple of demonstrations with liquid nitrogen, which is a substance that is minus 320 degrees Fahrenheit,” Lightfoot said.

“We used it to blow up some two liter bottles and send play balls into the air, we made a giant cloud indoors and we also did an experiment with a bed of nails. I laid on it and got a cinder block smashed on top of me to make an example of how force is distributed over an area to make pressure.”

The Toledo School for the Arts Steel Drum Band, the AcousChicks, Tonal Eclipse and Ten40 Acapella performed outdoors near the main entrance of the building. Inside there were six different zones, each

“We say STEM in the Park is like Christmas morning. It’s so fun and rewarding to see the families here, learning together.”

— Jenna Pollock —
Coordinator of STEM in the Park

“I was a science teacher by trade, and my own children love science. I’m passionate about making sure that children in schools have the opportunity to do science, not just read about it from a book but actually do hands-on activities and really experience the ‘science’ aspect,” Pollock said.

One major fact Jenna Pollock stressed is STEM in the Park events are entirely free for the public to attend.

“We feel very strongly that all families are the same and nobody has to get out their wallet. We offer a free lunch, drinks and all the activities are free,” she said. “Also, we provide transportation grants to Toledo Public Schools, Lima City Schools, Sandusky schools and others . . . so that everybody has the opportunity to experience it.”

Pollock finds herself looking forward to the event each year.

“We say STEM in the Park is like Christmas morning. It’s so fun and rewarding to see the families here, learning together and having fun together,” Pollock said.

While beginning to close down the event, Susan Stearns, another member of the Northwest Ohio Center for Excellence in STEM, left a positive remark about the collaboration that made it all possible.

“One of the best things about this event is the spirit of volunteerism. Everybody here is volunteering their time, efforts and materials all with the same mission to advance STEM education within our region and within our state,” Stearns said.
The Student Recreation Center at the University recently posted its dress code near the entrance of the facility, but upon seeing the guidelines, some students were perturbed by the message’s wording.

“… I feel like people should be able to wear whatever they want when they workout,” Jarrett Kerpsack, senior psychology major, said in a Facebook comment. “… People need to stop being so sensitive to other people’s bodies if they actually want to be inclusive.”

However, some students understand the reasoning of rec’s dress code.

“This dress code isn’t new, Dean of Students Chris Bullins said. It was posted in an effort to make those who use the rec aware of the existing dress code.”

Upon visiting an archived of the rec’s webpage, there appeared to have been changes to the wording of the dress code since at least August 2017.

At that time, the rec did not have a specific tab dedicated to its dress code; the dress code was found under “General Facility Policies.” The dress code now has its own section.

The rec’s health and safety concerns are valid, and other University recreation centers have similar dress codes with those concerns in mind. For example, the University of Toledo explicitly states its gym dress code and provides examples of proper and improper attire.

There were examples of the dress code — and violations of it — on the TV’s near the entrance to the rec.

These examples were taken down soon after students began voicing their concerns last week, Bullins said.

While the rec center is operated under Recreation and Wellness, which is a subsection of the Division of Student Affairs at the University, Bullins said the dress code is not a “policy” of student affairs.

If it were a “policy,” then the dress code would have needed the approval of student affairs. Bullins said it is more of a “procedure” or “protocol” of the rec center alone, meaning it is not enforced by student affairs.

“We always want to make sure we respond to things like this,” said Bullins, who has worked at the University for eight years.

Bullins said as a college administrator, he appreciates how social media can act as a platform where issues can be raised. However, he wants students to know when an issue such as this arises, there is no shame in raising concern.

“We value perspectives from students,” he said. “Seek out staff or a secretary, and they will direct you to the right person.”
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