Mark Zuckerberg has been causing a stir since last November. By Christmas, he had declared himself to no longer be an atheist, and claimed religion to be very important in his life. He then announced, by way of New Year’s resolution, his intent to visit every state in the Union and meet their inhabitants. He was sure to stop by, and be noticed in, Iowa this last June to speak with truck drivers and small business owners, and at Glacier National Park to speak with Park Rangers about global warming last July. These are the actions of a man who is, at a minimum, exploring the option of a Presidential run.

For Zuckerberg to make sure his curious religious awakening and New Year’s resolution were noticed publicly and to make them less than two months after Donald Trump’s surprise election victory seems to require an explanation. The fact that Zuckerberg, born May 14, 1984, will finally pass the minimum age of 35 set by the Constitution to be the President by 2020 seems to supply it.

There is one major concern that comes with a Zuckerberg campaign, and it technically comes whether or not he runs at all: to what degree can Zuckerberg get away with using Facebook to help win an election?

In large part due to the last election, Facebook has improved its capacity to detect and remove undesirable content. Last December, Facebook announced new features for users to report “fake news,” as well as fake accounts four months later. Zuckerberg was also overheard speaking to German Chancellor Merkel two years ago in regard to the Syrian refugee crisis, and he appeared to offer to censor bigoted posts. Facebook has also been accused of having intentional and systematically suppressed conservative news in its trending stories. If Facebook were to become more politically engaged, perhaps as a result of its CEO running for president, this behavior could escalate. How Zuckerberg plans to counter any accusation of stifling his opponents on Facebook would be interesting to see.

Facebook’s increasing capacity to control the information that appears before its users, as well as influence what readers think of those stories by labelling them as disputed, can potentially give it enormous clout in American politics. According to Pew Research, 62% of Americans get news through social media.

This potential problem is compounded by the monopolization of social media: if Zuckerberg used Facebook to favor himself or an ally in a presidential campaign, would it discourage Facebook’s users from using the site? Probably not: where would they go? YouTube is in a similar position; it has recently removed precious historical content from the war in Syria in the name of fighting terrorism which could have been used in war crimes investigations and to study terrorism, and has demonetized accounts that are not “brand friendly”.

There is a concerning lack of competition and rivalry in social media markets. Dominance in most markets translates into political power, but dominance in the market of information dissemination could translate into still greater political power. Facebook deliberately influences the content shared on its network and is perfecting its monopolization of social media: if Zuckerberg used Facebook to favor himself or an ally in a presidential campaign, people still would use the site.

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Every once in a while, there comes a film that restores my faith in cinema as an art form. This summer, that film arrived: Christopher Nolan’s Dunkirk. Dunkirk recounts the World War II story of Operation Dynamo, the evacuation of approximately 400,000 British and French soldiers from the beaches of Dunkirk, France while the German forces inexorably closed in on them, picking the soldiers off from the air. In the hands of any lesser director, this film might have been synonymous with any of the many other cookie-cutter blockbusters that constitute a given summer season. Fortunately, Dunkirk isn’t one of those.

Dunkirk deserves to be mentioned in the same breath as David Lean’s Lawrence of Arabia and Stanley Kubrick’s 2001: A Space Odyssey, two films that will remain classics for as long as humans value the cinema as an art form. Like those two classics, Dunkirk needs to be seen on as big a screen as possible, in as large a format as possible (preferably IMAX 70mm). While many audiences today can get by streaming most of today’s films on laptops and smartphones, doing so with Dunkirk would vastly diminish both the film’s impact and artistic merits.

One such artistic merit is Hoyte van Hoytema’s miraculous large-format cinematography which somehow manages to capture the chaos of war austerely and with tremendous restraint. Another instantly noteworthy technical achievement is Lee Smith’s editing, which both trims fat from the film, and reassembles it into something cohesive whole is part of what makes Dunkirk several cuts above any other war film in recent memory. As Nolan’s decision to interweave nonlinear storylines to compose a vast landscape of war suggests inspiration from the French New Wave era of filmmaking (particularly the films of Jean Luc Godard), his decision to focus on specific actions as opposed to grandiose battle scenes within these storylines mirrors the precise directing of French filmmaker Robert Bresson.

Additionally, Nolan refuses to give many characters names; and while the film’s detractors could view this as a flaw, Nolan beautifully uses the tactic to put you, the audience in the role of the protagonist. It’s a micro war story told on a macro scale, which serves as the perfect metaphor for Dunkirk actually being an arthouse film disguised as a blockbuster.

The film industry can— and should—take notes from Dunkirk. Unlike most Hollywood blockbuster films, Dunkirk proved to be a risky film to make; in an era of the cinema dominated by tentpole films, sequels, and superhero movies, Dunkirk uses innovative and unconventional directing techniques to convey a virtually “plotless” story told by an ensemble of actors, many of whom are acting for the first time. The risk involved was whether audiences were going to accept such an unconventional storytelling. Fortunately, Dunkirk successfully does so with the storytelling. The story is told on a macro scale, which serves as the perfect metaphor for Dunkirk actually being an arthouse film disguised as a blockbuster.

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New York Waterway may have ‘New York’ in its name, but New Jersey is where the Weehawken-based company has been focusing its expansion plans. The transportation provider, along with Mack-Cali subsidiary M-C Harborside Promenade, LLC, is in the process of constructing a new ferry stop along the Hudson River waterfront walkway near the Exchange Place PATH Station in Jersey City. The proposed terminal has already received approval from the Jersey City Planning Board, and back their budget (Nolan made Dunkirk for $100 million) and much more (the only other original this year that achieved box-office success like Dunkirk was Edgar Wright’s original Baby Driver), and make more films that audiences clearly want to see.

Nolan’s Dunkirk is a micro war story told on a macro scale.

Recently, Dunkirk passed $550 million dollars in worldwide sales, so audiences still care about cinema as an art form and as a means of popular entertainment. The hope now is that studios increase the supply of these original concepts, which earn audiences clearly want to see.
Spotlight: Business Student Summers

Interview, continued from Page A1

At the time of our run last spring, my impression of Eli Lilly was that of a legacy pharmaceutical company whose flagship treatments (Cymbalta, Cialis, and Prozac) were more notorious than noteworthy, and seemed to be squarely marketed to a past generation of patients.

I was probably surprised more than anything, then, when Prothero eloquently spoke about experimental drugs in FDA review, combinatorial treatment, and the fact that he's future-foresaw the ways in which Research & Development is every drugmaker's priority, regardless of the company's current public image, past pipeline, or foreseen financial earnings. Through his summary of Prothero's work, he honed an inside perspective on the demands that actually drive a pharmaceutical firm.

The FDA review process is a legal barrier against a drug's development and its ultimate sale to a consumer, and has three critical phases designed to determine the treatment's safety and side-effects. Although 85% of submitted drugs clear the program's initial step, only 31% of those drugs make it past Phase II, and only 10% of those realizations are actually approved in Phase III. It can take as long as three years to promote a treatment through the entire process, suppressing potential revenues and stunting company growth in the interim. The $2.5 billion average cost of bringing a drug to market is especially ominous when considering that a failure at any stage in FDA review means that the medicine will never turn a profit. In fact, a company's average cost of bringing a drug to market over ten years. There there's still some talk about that. They were disappointed in their drug, but as far as the deeper, analytical things, there would be.

SL: What was the final number on the processor? Did you end up with the right answer?

LP: Well, first of all, I didn't know exactly what I was doing. It didn't apply specifically this line of thinking, so they placed me there based on my interests. It lined up a lot better with what I think I want to do in the future now than I thought it would be. So far as the deeper, analytical aspects of it, there was a lot more to the job than I thought there would be.

Part of the interesting thing was that I worked in a department that didn't have a lot of people doing what I was doing. It's BRISTOL-MYERS SQUIBB, MERCK, and I'm sure Lilly's at Cyramza. An HR department is always going to need people there. But as far as the deeper, analytical aspects of it, there was a lot more to the job than I thought there would be.

SL: How much were you able to learn about Cymbalta?

LP: I learned a lot. I spent a lot of time going through tons of documentation, not just about Cymbalta, but about Lilly and all of their other drugs. I was able to come up with conclusions that were useful and hadn't been found yet.

SL: What do you remember about Lilly's American reputation? Its top three drugs are pretty well-known.

LP: I didn't research any of those three, since they're older, and was more focused on this aspect of the department I was in.

SL: Does Lilly have a signature trait that stood out to you? Is there a specific way it competes versus other pharmaceutical company strategies, innovation, finances?

LP: At least in terms of oncology drugs, the ones that Eli Lilly has on the market are gaining reliability when being compared with other drugs. Our main competitors in oncology are Bristol-Meyers Squibb and Merck, who have Opdivo and Keytruda, respectively, which are groundbreaking. So was there a conscious comparison of your company around the rest of the industry? It's different from what you hear from the pharmaceutical companies in the rest of the industry, and speaks to a lifelong perspective earned from a successful summer internship.

I spoke with the Economics major and Statistics minor on September 9th.

It’s not so much being mad that other companies developed new drug first, it’s being mad that they’re making a difference. There’s a “we’re-all-in-this-together” feeling even though it’s a very competitive industry. It’s different from what you hear from the pharmaceutical companies in the rest of the industry, and speaks to a lifelong perspective earned from a successful summer internship.

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Contact us: bbl@tcnj.edu
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NEW CLUB!
DIVERSITY IN BUSINESS

Diversity in Business is a new mentoring program geared to provide professional development for front office management roles. If you’re a freshman or sophomore business student, please email dba.tcnj@gmail.com for more information.

IN THIS ARTICLE:
NEW JERSEY PHARMA

ELI LILLY

FOUNDED: 1876
CEO: Dave Ries
U.S. HEADQUARTERS: Indianapolis, IN
NJ LOCATION: Branchburg (Somerset)
COVERAGE: human insulins, painkillers, psychiatric medicines, oncology

BRISTOL-MYERS SQUIBB

FOUNDED: 1887
CEO: Giovanni Caforio
U.S. HEADQUARTERS: New York, NY
NJ LOCATION: New Brunswick (Middlesex)
COVERAGE: HIV/AIDS, Rheumatoid Arthritis, cardiovascular disease, oncology

MERCK

FOUNDED: 1891
CEO: Ken Motorz Frazier
U.S. HEADQUARTERS: Kenilworth, NJ
NJ LOCATION: Kenilworth (Union)
COVERAGE: diabetes, cholesterol inhibitors, HPV, oncology

OTHER NJ PHARMA FIRMS:

Johnson & Johnson

New Brunswick

Parsippany

Parsippany

The pharmaceutical industry really gets utilized in the public eye. It amazed me how much the people in it really care about making a difference for the patients. It’s different from what you hear about other industries—especially those large corporations in the news.”
BOOK

Linchpin by Seth Godin

Review by Kaelyn DiGiamarino

You are a genius, but only some of the time.

Seth Godin confronts his readers on page one with this blunt truth. No person is a genius all of the time, but we all are one some of the time. A genius can look at a situation or a problem that everyone else is stuck on and find a way to get it unstuck. This point is one that Godin focuses on throughout the rest of the book as he demonstrates how to capitalize on these genius moments and leverage the capabilities you have that set you apart. Page by page, he teaches his readers how to become a linchpin.

The linchpin is the person who is indispensable; the person that cannot be replaced because the insight and capabilities they add to the organization are too unique. It is the employee that stands out among the rest. The mapmaker when there is no direction given. Linchpins create forward motion. They are the problem-solvers, the visionaries, and the connectors.

On every page Godin relentlessly pushes the reader to push back. Meeting expectations is not enough. The entire book is as unsettling as it is inspiring as constantly seeking improvement and developing ingenuity is a worthy goal even individuals should find pride in seeking.

Godin is the mentor we all want with the pep talk we all need. I put down this book ready to take on the projects I put aside because of doubt or lack of self-confidence. Whether it be starting a business or applying for that job, Godin encourages you to get that idea off the ground. Because you, are a genius.

“It’s those who seek out discomfort that are able to make a difference and find their footing.”

The linchpin does not stop there. Linchpins know how to ship; they know how to share their work with the outside world, holding nothing back. They resist the voice in their head telling them all the reasons it might not work. Perhaps it is risky to have the mindset that you are indispensable. There is danger in arrogance. There is delusion in believing that what you contribute is more important than that which is contributed by others. Teamwork is at the core of every successful business and the hub of creativity. But with that said, to have a mindset that contains the goal of becoming as close to being indispensable as you can be is quite valuable. To constantly seek improvement and develop ingenuity is a worthy goal even individuals should find pride in seeking.

Godin is the mentor we all want with the pep talk we all need. I put down this book ready to take on the projects I put aside because of doubt or lack of self-confidence. Whether it be starting a business or applying for that job, Godin encourages you to get that idea off the ground. Because you, are a genius.