

THE BULL, BEAR & LION

VOL. IV, No. iii

THE STUDENT NEWSPAPER OF THE COLLEGE OF NEW JERSEY'S SCHOOL OF BUSINESS

SEPTEMBER II 2017

PRESIDENT ZUCKERBERG?

THE PHENOM CEO, HIS FACEBOOK NETWORK, & THE TROUBLING VISION OF ANOTHER SOCIAL MEDIA MOGUL IN THE LAND'S HIGHEST PUBLIC OFFICE

BY PAUL MULHOLLAND



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? Zuckerberg would certainly not be the first candidate to use his own assets to his advantage; President Trump used his personal aircraft and real estate to facilitate his own campaign.

The degree to which Facebook as a social media service can influence an election is currently being investigated. At the time this article was published, Facebook is still turning significant information over to Congress concerning

Russia's influence in the last election. Facebook claims that it has detected roughly 3,000 ads totaling \$100,000 in value, connected to some 470 fake accounts based in Russia. The ads mainly emphasized divisive "social" issues (as opposed to non-social issues?) such as immigration and race, and included Facebook's most popular Texas secession page which was mysteriously taken down, suggesting that Russia's goal was to further divide and isolate Americans politically.

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 intentionally 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 to 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".

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, people still would use the site.

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 methods. Facebook's influence on political campaigns is formidable, as is becoming clear, and that will remain true whether Zuckerberg runs for president or not.

STUDENTS OF THE SCHOOL OF BUSINESS

INTERN INTERVIEW: Luke Prothero, '19 Eli Lilly & Co.

By Sean Lange

As it turns out, freak weather on a March afternoon in Ewing is a fitting parable for the pitfalls of the pharmaceutical industry.

When I met Luke Prothero at Packer Hall for a run last semester, it had been cold and overcast for the day; but leaving campus, the clouds burned off in favor of the first strong sun of the season. I tossed my Under Armour to a Ewing sidewalk; and with the April-echelon heat evoking the end of the

spring semester, we exchanged summer plans. A few miles later, a surprise blizzard, complete with hail and high gusts, froze out the run and threw the forecast fully back to February. The two weather extremes that framed the run left the details from it unforgettable; and Luke's mention of the internship that he would have with Eli Lilly that summer stuck with me enough that I made sure to ask him about it this fall.

See *Interview*, Page B2

Check out our blog: bbltcnj.weebly.com

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THE BB&L

THE BULL, BEAR & LION: CULTURE & COMMERCE

MOVIE

***Dunkirk*: The Perfect Blend of Cinematic Art and Commercial Success**

By George Seitis

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 block-

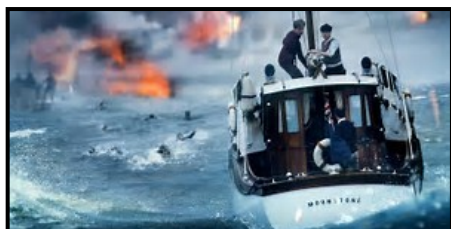


busters that constitute a given summer film season. Gratefully, *Dunkirk* isn't one of those.

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 austere and with tremendous restraint. Another instantly noteworthy technical achievement is Lee Smith's editing, which both trims fat from the film, and disassembles a simple linear story and reassembles it into something of a mean, lean, adrenaline-fueled film

that wastes no time with back-story and



instead focuses on the battle itself and the hell it truly was. But at the helm of the film is the man himself: Christopher Nolan, whose decisions as the film's director are masterful. Nolan purposely refuses to show the

Germans, and instead focuses on the evacuation through three distinct perspectives: the mole (the dock where many of the soldiers try to escape by boat, only to be bombed by German airplanes), the sea (a civilian ship that travels to Dunkirk to save as many men as possible), and the air (we ride along with Tom Hardy as he flies his Spitfire plane into peril, and tries to shoot down the German planes terrorizing the British and French soldiers).

As mentioned before, in any other director's hands this film would have been told linearly, which would have diminished the film's quality; Nolan's decision to let

editor Lee intertwine the three perspectives into an unconventionally 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

"Nolan's *Dunkirk* is a micro war story told on a macro scale."

Recently, *Dunkirk* passed \$500 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

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.

Jared Kofsky:

NEW JERSEY, NEW BUSINESS*Shake Shack, Pig and Khao, & more plan to open New Jersey locations*

All across New Jersey, local, regional, and nationwide companies are planning to open new locations in both urban and suburban markets. Here is a look at some notable recent business news from municipalities across the Garden State, as initially reported on JerseyDigs.com.



Shake Shack is continuing its expansion into New Jersey. The Manhattan-based chain of restaurants serving burgers, fries, frozen custard, and more just opened its first Essex County location along Route 10 and Eisenhower Parkway in Livingston. The new location, which is situated at the site of the former Margarita's Mexican Restaurant, is within a new shopping plaza known as The Corner at Livingston Circle. Closer to campus, the company is proposing a new restaurant near the Quaker Bridge Mall at 3303 Brunswick Pike/Route 1 in Lawrence Township, according to a legal notice. The location, which would be built at the site of Patio World Home and Hearth, would be 35 feet tall and cover 3,622 square feet. Seventy parking spaces would be provided for customers. A new Shake Shack is also in the planning stages for opening in Evesham Township in Burlington County.

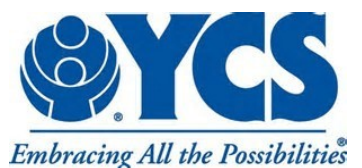
**NY WATERWAY®**

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

is part of a \$75 million rehabilitation and expansion of the Harborside complex. Service will be offered to Midtown West and Lower Manhattan.



Pig and Khao, the restaurant on Manhattan's Lower East Side serving Southeast Asian cuisine, now has an outpost on this side of the Hudson River. The business, owned by Leah Cohen and Benjamin Byruch, opened the Piggyback Bar on September 21st. Located at 200 Hudson Street in Jersey City's Harborside development, Piggyback Bar successfully obtained Harborside Hospitality Corporation's liquor license earlier this year. The new 6,000-square foot location offers skyline views, an outdoor patio with 100 seats, and a menu ranging from watermelon juice to mapo chili dogs, according to Eater.



YCS Investments, LLC is hoping to put 'Trenton Makes' back in the slogan 'Trenton Makes, The World Takes.' The company, which is based in Brooklyn's Gowanus neighborhood, has applied for approval to open a manufacturing plant in a historic Trenton building. The two-story structure at 725 East State Street in the East Ward is slated to be converted into a facility that would make light fixtures. Parking would be provided for employees on the premises, according to a legal notice. This building is notable for the inscription reading 'Trenton Poster Advertising Company' atop a facade of the structure, a sign of the city's industrial past. The company merged with the R.C. Maxwell Company in 1923, according to Duke University, and created billboards along East State Street in this structure until 2000.

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, combinatory treatments, and clinical trials. He emphasized the ways in which Research & Development is every drugmaker's priority, regardless of the company's current public image, past pipeline, or forecasted financial earnings. Through his summer position, Prothero had honed an inside perspective on the demands that actually drive a pharmaceutical firm.

The FDA review process is a legal barrier between 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 stagnating 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 full line of investments can be downgraded by stakeholders upon the failure of a key therapy. Here, the quick-changing temperament of our April run parallels a common narrative that drugmakers face with the medicines they develop. A "blue-sky" prognosis for their company's impending prosperity can instantly become a tempestuous "grey-sky" one following an unfavorable FDA verdict.

Prothero, a junior from Somerville, was one of the first people I met when I transferred to TCNJ last year. Through my time with him on TCNJ's Cross Country team and in Eick before 8AM classes, I initially got to know him to be of

the mold of the cerebral distance runner who can recite the personal records, past finishes, and parochial and professional affiliations for hundreds of runners. This type of memory translates well to an internship in research; however, I've learned Prothero extends this archetype by not just running through facts and figures, but recalling them accurately, patiently, and in a down-to-earth way. This gravity is fitting for being a research intern within an industry that — with both the financial repercussions of FDA review, and the burden of saving and extending people's lives — is more than one way grave.

However, Prothero also described how the cutting-edge science and innovation present at Eli Lilly aren't just solutions to business constraints; but are also the results of an obligation to human health and happiness. Ultimately, this assessment of civility reveals a savvy embrace 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.

SL: What did you do for Eli Lilly this summer?

LP: I worked for the Scientific Communications department, which is basically the department that reviews scholarly medical publications — the kind of things you would find in the journals that doctors subscribe. Almost all of them dealt with oncology or cancer drugs, since I was working with the people who work on Cyramza, a cancer drug Lilly is developing. Basically, I was collecting data on these publications and doing some analytics work with it.

SL: Compared to your expectations going in, was your position more in-depth than you had thought it would be?

LP: Well, first of all, I didn't know exactly what I would be doing — I didn't apply specifically for this position and 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. But as 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. Oncology is a newer territory at Lilly, and it was easy to come up with conclusions that were useful and hadn't been found yet.

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

LP: I learned a lot. I spent a lot of time going through tons of publications, not just about Cyramza, but drugs that Lilly makes and that other companies make. Once in a while, instead of constantly recording the data, I would read the articles. It was all interesting information.

SL: What sense did you get of 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 weren't the focus of the department I worked in.

SL: Does Eli Lilly have a signature trait that stood out to you? Is there a specific way it competes versus other pharmaceutical companies? Strategy, innovation, finance?

LP: At least in terms of oncology drugs, the ones that Eli Lilly has on the market are gaining reliability when being combined with other drugs. Our main competitors in oncology are Bristol-Myers Squibb and Merck, who have Opdivo and Keytruda, respectively, which are groundbreaking. There have been lots of clinical trials run showing that Cyramza can be used with those bigger-name drugs.

SL: So was there a conscious comparison of your company around your office to Bristol-Myers Squibb and Merck?

LP: One of the things that I really want to point out about my experience is that the pharmaceutical industry really gets vilified sometimes in the public eye, but it really amazed me how much the people in it really care about making a difference for the patients. I talked to one of my coworkers early in the summer, and I was asking him about those drugs that Bristol-Myers Squibb and Merck have. The attitude wasn't that, "Oh, it stinks that they're killing us in the market," but it was more, "You know, those drugs are saving thousands of lives and improving patients lives."

IN THIS ARTICLE: NEW JERSEY PHARMA

ELI LILLY



- ◆ FOUNDED: 1876
- ◆ CEO: Dave Ricks
- ◆ 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: Kenneth Frazier
- ◆ U.S. HEADQUARTERS: Kenilworth, NJ
- ◆ NJ LOCATION: Kenilworth (Union)
- ◆ COVERAGE: diabetes, cholesterol inhibitors, HPV, oncology

OTHER NJ PHARMA FIRMS:



It's not so much being mad that other companies developed a new drug first, it's mostly happiness 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 news.

SL: What major news did you see about Eli Lilly while working there this summer? Was there a scenario where you were watching CNBC or a news channel on TV and saw your employer's name pop up?

LP: A couple months before I started, Lilly failed clinical trials for an Alzheimer's drug [Solanezumab] that it spent years developing, so there was still some talk about that. They were approved for [Global Phase III trials of] Tanezumab [a non-opioid analgesic collaboration with Pfizer] in Europe and Japan. Taltz, [Lilly's treatment] for psoriasis, is becoming a big name. We enlarged a research facility in San Diego for biomedicines. We were breaking into migraine-related pain treatments this summer.

SL: I remember seeing that Lilly purchased CoLucid Pharmaceuticals for \$960 million this summer to help develop its migraine program. Is there an awareness in your department of Lilly's status as a stock and as a public company? Earnings-per-share went up 95 cents year-over-year and revenues jumped from the expected \$5.59 billion to \$5.89 billion in the second quarter. Was investor satisfaction something typically talked about?

LP: I didn't hear about stock figures specifically everyday; but one day the CEO did release a video talking to the employees about the financial statements from Q2. Pretty much everything I heard from above was about research, getting better drugs, and improving employee performance.

SL: You mentioned before we started talking that you're contractually bound to not discuss certain specifics of Lilly's performance. Is a hallmark of pharma this larger sense of urgency to keep things under wraps?

LP: Definitely. It costs two to three billion dollars to bring a drug to market over ten years. There are employees or contractors within the company that have confidential information. Once research and clinical trials have been done, if someone breaks their contract and brings the study to another company, it can be very easy to copy to a generic drug.

I think maintaining this secrecy actually helps patients. Without it, there would be no motivation to research and improve. You need to make at least two billion [dollars] from a drug to make it worth it at all, which is a lot.

SL: Thank you for your time, Luke.

“The pharmaceutical industry really gets vilified in the public eye, but 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 the pharmaceutical companies in the news.”

NEW CLUB!

DIVERSITY IN BUSINESS

Diversity in Business is a new mentoring program geared to 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.

THE BB&L REVIEW

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.

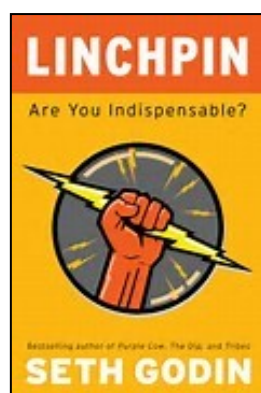
On every page Godin relentlessly pushes the reader to push back. Meeting expectations is not enough. The entire book is as unsettling as it is inspiring as he calls it like it is, with a feisty take on reality that holds nothing back. Godin is provocative in his challenges against the corporate tenets our society has grown accustomed to. He argues that there were once two teams in every workplace: the management and the laborers. Now there is a new team. One with the most freedom and flexibility, one with the best jobs and a relentless passion for them: the linchpins.

Do not just put in the hours; put in the emotion. Emotional labor and an insistence to do important work will get you noticed. Godin challenges his readers to create stories, images, and interactions that change the marketplace because art, he says, “is the ability to change people

with your work.” 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 every individual 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 that blog or drafting that business plan, proposing that idea to your boss 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.”

U.S. & WORLD HEADLINES:

SEPTEMBER 12TH—23RD, 2017

COMPILED BY SIDNEY SOSHKIN

- ◆ 9/15: EX-EMPLOYEES SUE GOOGLE FOR GENDER PAY DISCRIMINATION
- ◆ 9/19: SOUTHWEST FLORIDA TOURISM STILL HURTING AFTER HURRICANE IRMA ◆
- ◆ 9/20: HURRICANE MARIA LEAVES ALL OF PUERTO RICO WITHOUT POWER ◆
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- ◆ 9/23: HEALTH CARE GROUPS OPPOSE LATEST GOP BILL ◆
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- ◆ 9/23: BOSTON MARATHON SPONSOR ADIDAS TO CLOSE FACILITY, CUT JOBS IN MASSACHUSETTS ◆



TIPS & QUOTES

Edited by Sean Lange

ADAPTED FROM *THE WALL STREET JOURNAL*:

Channeled Wealth

“To be sure, the rise of broadband video has eroded cable’s strength in regularly scheduled programming, including ESPN’s flagship ‘SportsCenter.’ But notice something else: In a Netflix world, live sports increasingly will be the only programming people will be willing to watch while tolerating commercials. The value of ESPN’s live-sports rights should actually go up.”

– Holman W. Jenkins, Jr., “ESPN Isn’t Doomed”
September 22, 2017

“I’m not the last one standing. I’m the last one smiling.”
– Kurt Russell, actor

Less Commercial Success

“On [Amazon] Prime, hundreds of millions of consumers already know what they want. I think that makes this the golden age of television.”
– Jeff Bezos, Amazon CEO

“Netflix and HBO will be like the Yankees and the Red Sox. I predict HBO will do the best creative work of their lives in the next 10 years because they are on war footing.”
– Reed Hastings, Netflix CEO

“I sometimes feel like I’m a contestant in a reality show that probably is called ‘The Apprentice-Survivor-Millionaire.’”
– Bob Iger, Disney CEO



THE BULL, BEAR & LION

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