



Harkness Autocrat Biannual Thingy

THE TECHNOLOGY HOUSE PERIODICAL

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A Note from the Autocrat

Lucas Kasser

Welcome yet again to the most recent edition of the Autocrat! There have been delays, but, like the mail, this document will arrive despite rain, snow, sleet, and hail. Partially, of course, this is because the Autocrat is delivered without the need to go outside. Anyway, I suspect that nobody reads this introduction, so without further ado please enjoy this edition:

Smash and Sundry

Paul Addonizio

Below are the rankings for the Tech House 2017 Smash Ladder:

1. Darin Bell
2. Dayton Wilson
3. Lucas Kasser
4. Paul Addonizio
5. Aaron
6. Solomon

7. Julius
8. Tracy
9. Ethan
10. Quentin

A Biography: Raizella Berman

Lucas Kasser



Once upon a time, a long time ago, a girl was born in Boston. She was the third of seven children and so her grandmother named her Raizella Ella Oz Berman. This was a fitting name, as it translated to "my dear little rose of god's strength and bear-like men".

It soon became apparent that Raizella was a special child. When she was young, she was taken to a pet store and given the choice of adopting one of several animals. Her parents were likely imagining

that she'd choose a puppy or kitten, but she chose a rat. The rat, evidently, was terribly behaved and would occasionally bite people. This continued until it tragically died of cancer. Raizella vehemently denies ever biting anyone during her youth.

In addition to her attraction to plague ridden vermin, Raizella had other idiosyncrasies characteristic of a medieval princess. For instance, in her youth Raizella dreamed of power. Specifically, she wanted to rule the world by becoming the CEO of Google. She has since reduced her expectations, but would still like to work for Google at some point. She also has created boffer swords and frequently can be seen around Tech House making chainmail.

Consonant Voicing

Kalinda Pride

Here's a surprising fact: If you record yourself saying 'spin' and play it back starting after the 's', it will sound like 'bin' rather than 'pin.' Why? The answer will take us on a journey across languages, from the very nature of consonants to the vagaries of the American English accent.

There are a lot of ways to be a consonant. You can be a stop consonant, made by completely stopping airflow through the mouth, like 'b' or 't'. You can be a so-called 'fricative', made by letting air hiss through a tiny opening, like 'z' and 's'. If neither of those options appeals to you, you can be something a little more open and vowel-like, like 'w' or 'l'.

Once you've chosen whether to stop, hiss, or glide, you get to choose how far back in the mouth to be. Do you want to be way up at the lips where everyone can see you, like 'b' and 'f'? Further back, like 'k'? You have a lot of options here. For a true air of mystery, you can even be deep in the throat, where English consonants never dare go. These are the hissing sounds of Parseltongue, although they're also used in real-world languages like Hebrew and Arabic.

Now that you've decided your core identity, consider partnering with the vocal folds to create voicing. A strong partnership can lend an exciting low buzz to your sound. Try saying 'zzzzzzz' while touching your throat; you should feel a vibration below your Adam's apple. On the other hand, many consonants find it easier to go it alone. If you say 'shhhhh' while touching your throat, you won't feel any vibration, because this consonant has decided it doesn't need the vocal folds' help. In practice, it's hard to main complete independence or cooperation. On one hand, a voiced vowel is always just around the corner, so you can't stay away from voicing forever. On the other hand, speakers find it difficult to maintain voicing during a consonant, especially if airflow is entirely stopped—just try saying 'b' for an extended period of time.

Because of this, many consonants find it helpful to work out their voicing schedule in more detail; the specific arrangements vary by language. For Spanish 'p', voicing begins at the moment the lips part, which linguists call a voice onset time of 0 milliseconds. Spanish 'b' is distinguished by an earlier onset of voicing, about 40 milliseconds before the parting of the lips. In the other direction, English 'p' has the vocal folds wait awhile before vibrating. How much varies by what's going on nearby. At the very beginning of a word, like in 'pin', there's 60 ms of near-silence between the parting of the lips and the onset of voicing. In other environments, the period of near-silence can be shorter.

So, why would the 'p' in 'spin' sound like the 'b' in 'bin'? The two consonants 'p' and 'b' have a lot in common - they're both stop consonants made by fully closing the lips. Normally, you can hear the difference based on their different voice onset times. But in 'spin', the neighboring 's' gives 'p' a much shorter voice onset time, around 20 ms, which is a normal voice onset time for 'b'. As English speakers, we're used to this environment-based shift in pronunciation; we automatically tune it out. But take a sound out of its context, and you'll find there's more to consonants than meets the ear!

Ekphrastic About Mathematics

Julius Reiner

Graph hashed dichotomy point
 Inequality radius all scribbled out
 Down the line we fade ignore
 State out point in the show: Dr. Drab in the house
 Double walls set the norm and keeps us less than
 Circle us in, the graph is turned
 Little splotch somewhere, wonder what it was

We want to show
 That is
 Id est
 We want to show
 That is
 Id est
 We is want to show that est

We're almost there
 I hope so, page end close is
 Some disc
 Chucked out the vertical plane
 Writing this down scores me points
 Bowling ball finger holes
 Therefore we're done
 Ekphrastic enthusiastic poem
 Existence indeterminate form
 Discovered poetry class of functions
 Q.E.D.

Overheard At Technology House

Tech House Quotes Page

"I'm soft, sparkly, and grumpy."
 -E"

"This is the cleanest I've ever seen this corner be."
 "Well yes it's probably the first time the wall has
 been mopped."
 -TH cleans the kitchen

"Virtualizing a server does not mean just deleting
 everyone. You understand this, right B?"
 -A

"I feel like it's a developer oversight if the final boss
 is countered by 'What if no.'"

-C, in regards to the final mission of Warship Gun-
 ner 2

"I don't want to manage a THube Man!"

"I would happily manage the THube Man."

"You are now fully in control of the THube Man."

"Well we don't HAVE a THube Man!"

-N and T discuss important House Manager duties

Romeo and Juliet Essay Outline

Mariah Nuzzo

Intro: the nurse is chill, the friar is kinda jank

Paragraph 1: Nurse tries to get Juliet laid. The
 nurse is a good bro

Paragraph 2: The friar lectures Romeo about be-
 ing a whiny loser about Rosaline. The friar knows
 whats up

Paragraph 3: The nurse has some life experience
 backing her. The friar reads stuff. Nurse is in the
 streets while the friar's behind the sheets (of pa-
 per)

Paragraph 4: The nurse doesn't accidentally make
 her charge commit suicide, bonus points nurse.

Paragraph 5: Where these kids real parents at
 cause these surrogates didn't sign up for this

Conclusion: Mic drop

Fire Emblem Warriors: A Review

Written by Lucas Kasser

Played by Chris Shaw

My first impression of Fire Emblem Warriors was
 one of menus. I watched Chris do nothing but sell
 hundreds of swords to a shopkeeper for a solid
 10 minutes. Like a train crash, I could not avert
 my eyes; instead I remained rooted in place as the
 shopkeeper repeated the same line, "Will this suf-
 fice?" in an inexplicably upbeat manner.

In an effort to shake up the gameplay, Chris then proceeded to navigate to a different menu. Here, one could equip brightly colored runes in various patterns. It was not clear to me what function the runes served.

Thinking that this was the entirety of the game, I left the room. When I returned, Chris was interacting with yet another menu, this one a pixelated map. He flipped through a long list of characters, seemingly deploying them to various places on the map. These characters, I am told, were almost all princesses. and seemed to fall into two physical categories. Characters in the first category looked to be about 12 years old, and spoke in a childish tenor. In an effort to make sexualizing these characters less creepy, the game manufacturers included various back-stories: "I'm not actually a young girl. I'm just a 1000 year old dragon trapped in the body of a young girl!" I found these attempts to be less than effective.

The second category included characters such as Camilla, a ridiculously well endowed woman who flaunted about the battlefield with seeming unconcern that her armor did not adequately cover her chest. Camilla, I was informed, also possessed a special feature: "jiggle physics". The relevant sec-

tion of her anatomy shall be unspecified, gentle reader, but was certainly ample.

After more menus, Chris then entered the battle. Evidently one can switch between characters during the battle, but nevertheless I was regaled with the sight of Camilla for most of the time. Her strategy, it seemed, was to fly about the battlefield on a dragon, periodically instructing it to perform a flip, smashing into the ground and destroying large swaths of enemy troops. Despite the lack of apparent headgear, Camilla was unharmed by these maneuvers. Even more surprisingly the dragon was also unharmed, but I was informed that this was a result of it being "well-trained".

Finally, let's discuss the enemy troops. Despite being entirely ineffective against belly-flopping dragons, the soldiers seemed more than happy to throw their lives away for the cause, futility rushing the princesses and dying for their efforts. Furthermore, the enemy army seemed to lack a rudimentary understanding of tactics, clumping together and posing an easy target instead of, say, attacking.

Conclusion: 2/5 Would watch again, but only if I was really bored.

You can access the autocrat online at techhouse.org/autocrat