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"All the News That's Fit to Print"

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SATURDAY, OCTOBER 31, 2026

Prices in Canada may be higher $4.00

THE WEATHER
Expect showers from the central Plains to the Gulf Coast today. High pressure will keep the Northeast mild. Heavy rain is headed to the Southwest. Weather map, Page B10.

Binance Heist Sends Alarms About Crypto

$6.3 Billion Hack Puts Flaws in Vivid View

By DAVID YAFFE-BELLANY and DUSTIN VOLZ

In February 2025, a team of North Korean hackers stole $1.5 billion from the cryptocurrency exchange Bybit — a dark day for the industry and the largest crypto heist ever recorded.

Now that number looks paltry.

Binance, the world's biggest crypto exchange, set an unwanted record on Thursday, losing $6.3 billion to hackers in an eye-popping attack that highlighted the deep vulnerabilities in crypto's financial infrastructure.

For years, the industry has struggled to prevent thefts. Now, the risks are growing even more extreme as attackers use artificial intelligence and other advanced techniques to steal funds and quickly launder them, crypto analysts and security experts said.

The Binance attacker used "laundering patterns we have not seen before," the crypto analytics firm Chainalysis wrote in a blog post on Friday. "Thousands of transactions in a short period suggest that the attackers are using automation to obscure the trail of funds."

The details of how Binance was breached are still coming into focus. Both Chainalysis and TRM Labs, another analytics firm, attributed the hack to North Korea, which has targeted crypto companies for years. Binance initially said the attacker appeared to have compromised a laptop belonging to one of its engineers, before clarifying that further investigation had uncovered "additional points of breach."

Binance has promised to make customers whole and said it had set aside more than $6.3 billion in company funds to cover the losses. (Binance processes billions of dollars in transactions every day.) Of the total that was stolen, $3 billion has been frozen by other companies, including Circle and Tether, two large issuers of digital coins that have the ability to stop the movement of stolen funds.

That means North Korea won't have access to those coins, and Binance said it was working on recovering them. But the hackers

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A 'smart wall' of towers with A.I.-aided cameras is a growing tool against illegal immigration. But it comes at a cost to privacy.



PAUL RATJE FOR THE NEW YORK TIMES

President Trump has secured $1 billion for towers such as this one near Sunland Park, N.M.

Watching Border, and Those Who Live Near

By BORA ERDEN and NICHOLAS NEHAMAS

For decades, Republicans and Democrats agreed that a "smart wall" of surveillance cameras and other high-tech equipment would be a potent tool to stop illegal immigration and drug trafficking across the southern border.

Now, the smart wall has arrived — and it is more powerful than many could have imagined.

Already, more than one million people in the United States and Mexico live in areas along the border where they can be seen by A.I.-powered surveillance towers, a New York Times analysis found. At least four million more live within view of an older generation of cameras that the government plans to retrofit with A.I. technology.

And the Trump administration has secured more than $1 billion to build 1,500 new A.I. towers. The goal is full coverage along the U.S. border with Mexico, and there are plans to install towers near Canada, as well as in coastal areas and in Puerto Rico.

But a rising public backlash against A.I. and growing anxiety over mass surveillance have left some communities with an uncomfortable question: Is the potential loss of privacy worth it?

To understand the new technology, Times reporters visited two dozen A.I. towers in California, Arizona, New Mexico and Texas and used a drone equipped with a camera to recreate what

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Health Care Divides Focus: Fraud vs. Cost

Divergent Strategies in Final Midterms Push

By SHERYL GAY STOLBERG

LA CROSSE, Wis. — When Representative Derrick Van Orden, an endangered Republican congressman in western Wisconsin, appeared recently with hospital executives, he said his goal was to root out fraud in Medicaid so that "every dollar that's allocated" would "go to someone that needs medical care, or a hungry child."

Rebecca Cooke, his Democratic challenger, has an entirely different health care message. Last week, she stood in front of a giant blue bus emblazoned with "Sick of It! Fix Health Care Now." in a park overlooking a river marsh.

"I've talked to people here in the city of La Crosse, small-business owners who have seen their premiums go up from $400 to $1,800 a month," Ms. Cooke said then, at an event hosted by "Protect Our Care," a left-leaning nonprofit. "People are really, really hanging on by a thread here."

The dueling messages in a crucial state encapsulate the different approaches to an issue high on voters' minds in the final days of the campaign. As the 2026 midterm season barrels toward a close, the two parties are talking past each other on health care. Republicans see the big problem as fraud. Democrats say it is cost.

Polls show clear partisan differences in what voters think. A recent survey by KFF, a health policy research organization, found that Democrats were twice as likely as Republicans to say addressing health care costs was "extremely important."

After spending much of 2026 citing the high price of gas and groceries as proof of an "affordability crisis," it makes sense for Democrats to build their closing argument around health costs, said Celinda Lake, a Democratic strategist.

"A lot of races are finishing on it," she said. "It's the No. 1 cost-of-living issue where Democrats have the biggest advantage."

Fraud in government programs is Republicans' top issue, the KFF survey found, with more than half calling it "extremely important." Mollyann Brodie, who oversees polling and research at KFF, said Republicans may be building messages around fraud to close the "enthusiasm gap" in what looks, for them, to be a tough year.

Continued on Page A19

STICKER SHOCK Millions on Obamacare plans will face another large price increase. PAGE B3

CRIPPLING PRICES ARE TRIPPING UP TRUMP AND G.O.P.

BRIGHT SPOTS ECLIPSED

Similar Economic Factors Doomed Democrats in 2024 Election

By TONY ROMM

WASHINGTON — On the final Tuesday before the midterm election, President Trump found himself in Corpus Christi, Texas, musing aloud about the political forces that had propelled his return to office two years earlier.

"I got elected because of high prices," he told rallygoers in a state that has become the site of an unexpectedly close Senate race. Then the president turned his ire toward Democrats: "I didn't have the high prices. They had the high prices."

For Mr. Trump, that previous source of political strength now threatens to topple Republicans in 2026. The fate of the party's control of Congress may well hinge on the depth of voters' fury with the rising cost of living — and the president's unmet promises to do something about it.

The concern among Republicans has been evident as Mr. Trump crisscrosses the country in an 11th-hour campaign sprint. He has tried to present the economy as strong, growing and rife with new investment, while downplaying the fact that inflation has clearly worsened under his party's stewardship.

Offering a final snapshot on the state of the economy before Election Day, a set of government reports on Thursday confirmed some of Mr. Trump's claims and undercut others. The data showed that the economy was indeed expanding at a faster clip, with a key measure of its total output increasing at a 3.4 percent annual rate this summer. But prices also accelerated, rising more rapidly in September compared with a year earlier, and continuing to outpace wage gains.

As a result, Mr. Trump's message contrasted with the experience of voters, who see the harsh realities of a high-cost economy every day — when they fill up their gas tanks, shop for groceries, pay their health insurance premiums, receive their credit card bills and confront the difficulties of homeownership.

Having weathered almost two years of high tariffs, geopolitical discord and other economic shocks, voters seem inclined to exact another round of political vengeance at the ballot box, or so

Continued on Page A14

PATRICK STEWART, 1940-2026

Shakespearean Actor Turned Starship Captain

By ANITA GATES and WILLIAM McDONALD

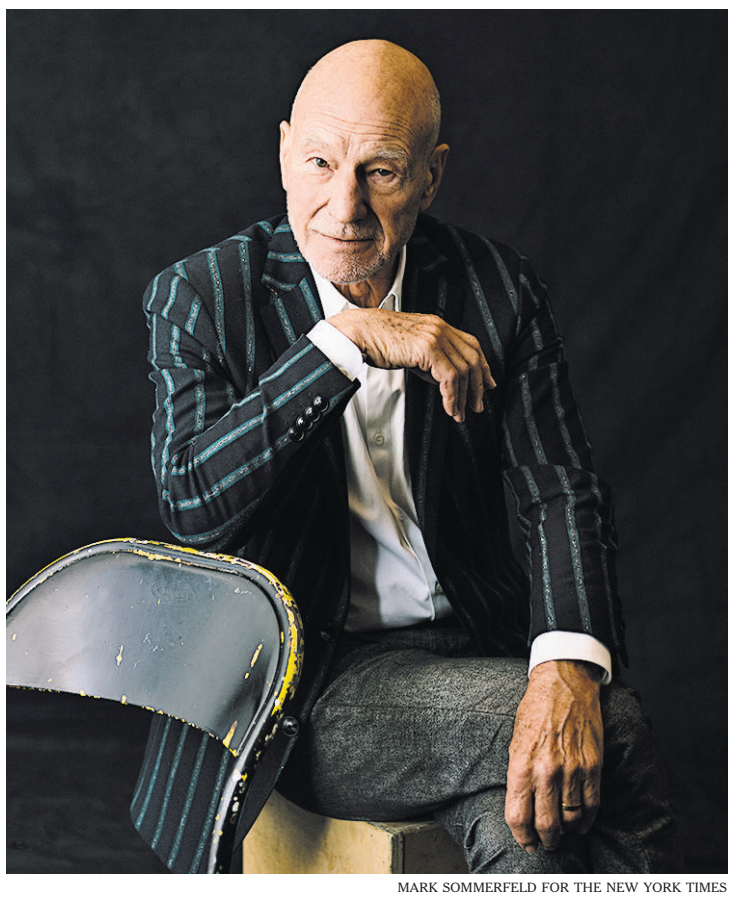
Patrick Stewart, who overcame a bleak childhood in England's coal-mining country to find acclaim as a Shakespearean actor before making an unlikely career pivot in middle age that would bring him his greatest fame, playing a noble starship captain on the TV series "Star Trek: The Next Generation," died on Wednesday at his home in Los Angeles. He was 86.

The death, from Alzheimer's disease and Lewy body dementia, was announced on social media.

With a commanding baritone voice — he had shed his Yorkshire dialect as an acting student — Mr. Stewart was by his late 40s an eloquent, statesmanlike presence on the British stage. But to many American television viewers, Mr. Stewart was a new face when he made his debut in 1987 as Capt. Jean-Luc Picard in "The Next Generation," the first live-action spinoff of the original "Star Trek" series of the late 1960s.

Old and new fans embraced the balding, graying Picard and the members of his 24th-century

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MARK SOMMERFELD FOR THE NEW YORK TIMES

Patrick Stewart at Comic Con in New York City in 2019.

Pacing Treats Or Gorging: Is One Better?

By ALICE CALLAHAN

Whether it comes from your kid's trick-or-treat haul, an office break room or the drugstore, 'tis the season for excess candy.

There's nothing wrong with indulging in the seasonal sweets. But when it comes to the health consequences of consuming extra calories and sugar, is it best to pace yourself, eating a few pieces each day for weeks — or should you gorge for a day or two until it's gone?

Unsurprisingly, scientists haven't studied this question directly, said Nicola Guess, a dietitian and metabolic health researcher at the University of Oxford, so "it's a real conundrum." But based on what we know about how our bodies handle sugar, there can be pros and cons to each approach.

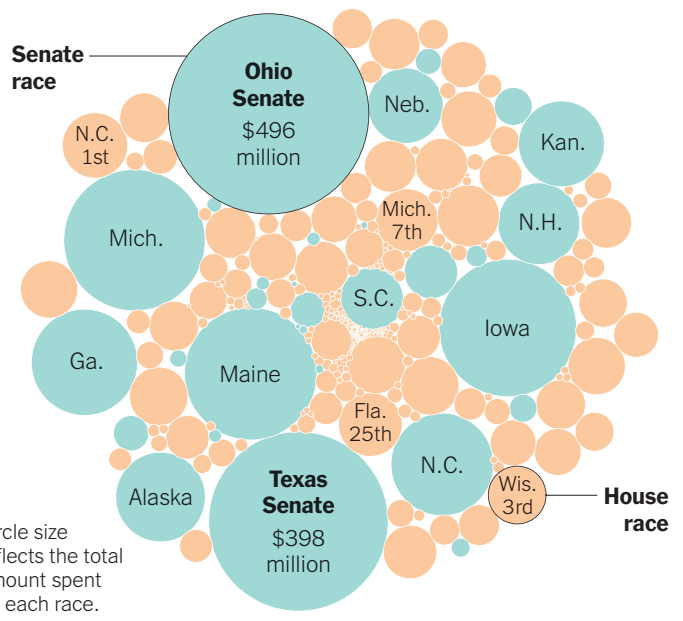
Let's say you limit yourself to an ounce of candy — or about two to three "fun-sized" or "mini" pieces — per day, Dr. Guess said.

That amount might contain about 12 to 23 grams of added sugars. Assuming you're not eating

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Parties Spend Billions on Campaign Ads

Most of the money will be spent on advertising in the closest House and Senate races, according to a New York Times analysis. Page A14.



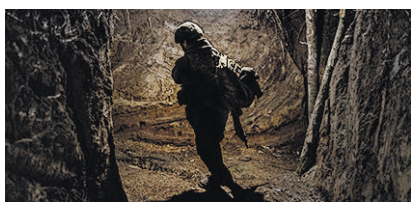
$3.9 billion total for 428 races

Note: Data is as of Oct. 27. Source: AdImpact. JILLIAN VORDICK/THE NEW YORK TIMES

INTERNATIONAL A4-8

Targeting a West Bank Rite
Israeli settlers have attacked Palestinian farmers and besieged homes during this year's olive harvest. PAGE A7

Ukraine's Underground War
A Times reporter spent time with soldiers fighting from old gas pipes in an attempt to evade drones. PAGE A8



NATIONAL A9-19

Change for Would-Be Justices
Supreme Court aspirants usually avoid talking about how they might rule. The president's discontent with his first-term picks may be changing that. PAGE A10

More Charges for Comey
Prosecutors defended an unusual case accusing James Comey of leaking classified information a decade ago. PAGE A19

BUSINESS B1-5

Paying to Make New Friends
Apps that match personalities — for a price — have surged in popularity amid a loneliness epidemic. PAGE B1

SPORTS B6-9

How Forecasts Can Foretell
For thousands of runners in the New York City Marathon, the weather could make or break their hopes. PAGE B9

In W.N.B.A., Settling It All
Can Angel Reese, right, carry the Atlanta Dream past the Golden State Valkyries in Game 7 of the finals? PAGE B6



ARTS C1-6

Defining 'Weird Girl Lit'
An online community "for lovers of feminine interiority turned feral, obsessive, humiliating, erotic, and unhinged" celebrates novels whose authors sometimes resist the categorization. PAGE C1

An Anchor of the Jazz Scene
The exacting multi-instrumentalist Josh Johnson, a trusted producer for musicians like Meshell Ndegeocello and Flea, goes in a new direction with his latest album, "Animative." PAGE C1

OPINION A22-23

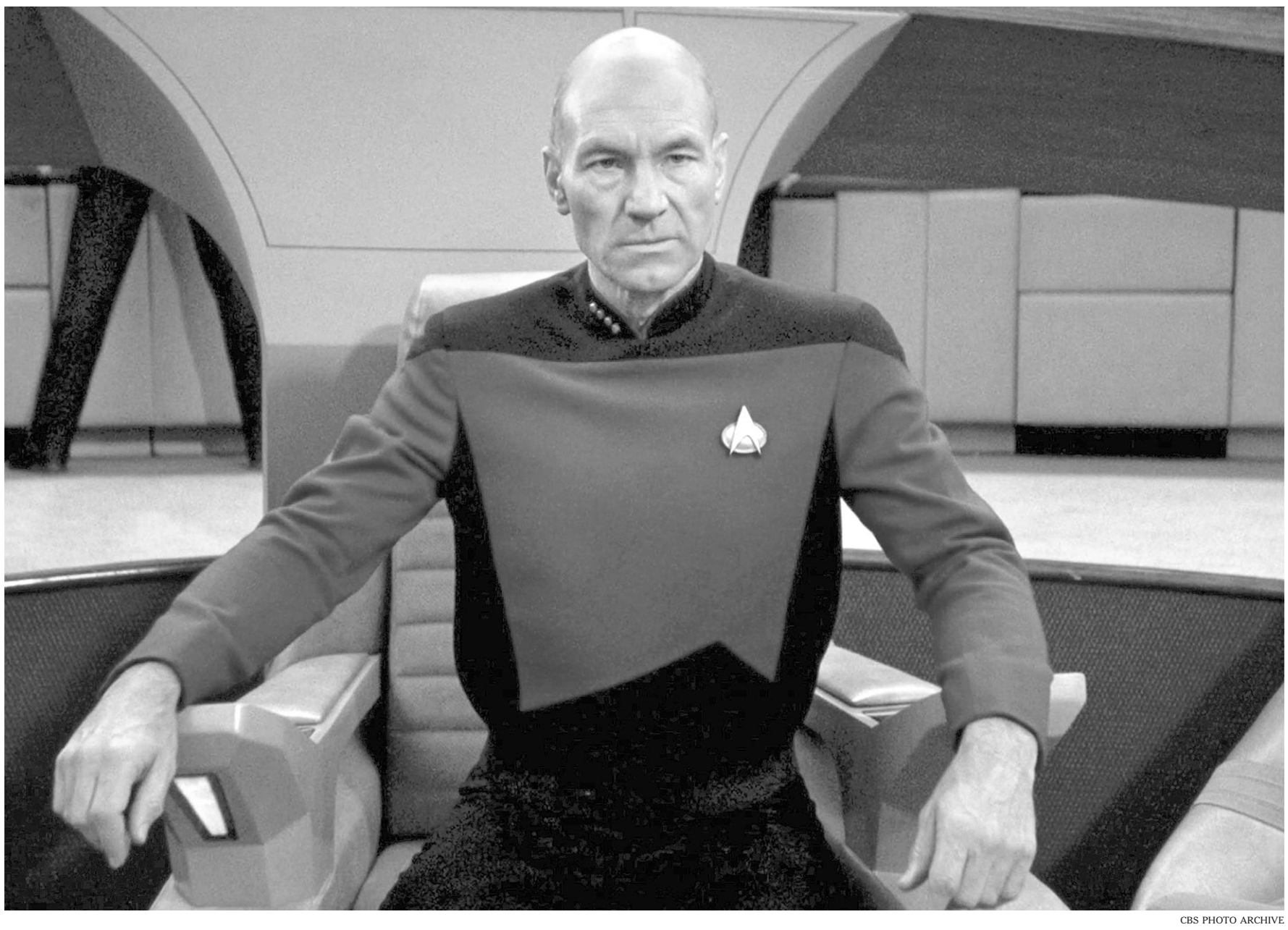
Jamelle Bouie PAGE A22

MAGAZINE



THIS WEEKEND

Patrick Stewart, 86, Shakespearean Actor and Starship Captain, Dies



CBS PHOTO ARCHIVE



EVENING STANDARD/HULTON ARCHIVE, VIA GETTY IMAGES

Capt. Jean-Luc Picard of "Star Trek: The Next Generation" was said to have been born in France, but Patrick Stewart played the part with a British accent. Left, Mr. Stewart in 1970, during rehearsals for "The Two Gentlemen of Verona" with the Royal Shakespeare Company in London.

From Page A1

crew, among them a pale-skinned android with deadpan comic timing; an intense, half-alien mind-reader; a gruff Klingon; and a blind human engineer wearing a vision visor. Over the show's seven seasons, as it piled up 18 Emmys and a Peabody Award in first-run syndication, Picard became known for his preternatural calm and his trademark directives "Engage!" and "Make it so." (Mr. Stewart titled a 2023 memoir "Making It So.")

Mr. Stewart went on to star in four feature-film spinoffs — "Star Trek Generations" (1994), "Star Trek: First Contact" (1996), "Star Trek: Insurrection" (1998) and "Star Trek: Nemesis" (2002) — before returning to the bridge of the Starship Enterprise in 2020 in a TV sequel that he could call his own, "Star Trek: Picard," which ran for three seasons.

The Enterprise was neither Mr. Stewart's first science-fiction home nor his last. He appeared in David Lynch's original film version of "Dune" (1984) as the weapons teacher Gurney Halleck. Years later, he was Charles Xavier, a.k.a. Professor X, in five "X-Men" movies, playing a wealthy telepath in a wheelchair who leads other mutants with superpowers. Those films, some of which also starred Mr. Stewart's close friend Ian McKellen, included "X-Men" (2000), "X2: X-Men United" (2003) and "Logan" (2017).

By the time he became a screen star, Mr. Stewart was a lauded stage veteran in Britain, where he began working with the Royal Shakespeare Company in 1966. After making his first public stage appearance at 19, he performed in both classical and contemporary works alongside fellow up-and-coming actors like Ben Kingsley, Helen Mirren and Glenda Jackson.

In 1986, he won the London Fringe Theater best actor award for his role as the humiliated husband, George, in the Young Vic's production of Edward Albee's "Who's Afraid of Virginia Woolf?" He also won Olivier Awards (Britain's equivalent of Broadway's Tony) for playing Enobarbus, Mark Antony's best friend, in Shakespeare's "Antony and Cleopatra" (1979) and Claudius, opposite David Tennant's Danish prince, in "Hamlet" (2009).

To most American film and television fans, however, he was always Picard, even after the "X-Men" movies. And though in terms of substance the character may have been light years removed from his meatier roles with the R.S.C., Mr. Stewart continued to express pride in his work as that resolute ship captain, dismissing theater-world peers who had looked askance at him when he went to Hollywood.

"They used to ask me 'Why, why, why?' as if I was somehow slumming it," he said in a 2003 interview with the London newspaper The Independent.

"What snobbery!" he said, adding: "For huge numbers of people, I will always be Jean-Luc Picard, and that's fine. I really believe we created an admirable individual."

A Grim Upbringing

Mr. Stewart was born on July 13, 1940, in Mirfield, England, a small, industrial river town in West Yorkshire. (He was given no middle name but later invented one, Hewes, when he joined a union that already had a member named Patrick Stewart.) His father, Alfred Stewart, was a regimental sergeant major in the British Army, and his mother, Gladys (Barrowclough) Stewart, was a weaver at a textile factory. Patrick was the youngest of their three sons.

The family scraped by, living in a grim little house with no running hot water. The bathroom was outside, in a brick communal outhouse for the neighborhood, one stall to a family. Patrick used his family's stall as a reading nook.

Much later in life, he wrote and spoke about the domestic violence that had shattered his childhood. His father was reduced to working as a semiskilled laborer after his military career, and became what Mr. Stewart described as a resentful "weekend alcoholic" who physically attacked his mother for years, sometimes in Patrick's presence.

As Mr. Stewart recalled in a 2009 article he wrote for The Guardian, "I knew exactly when to insert a small body between the fist and her face, a skill no child should ever have to learn."

The family dynamic was complicated. Despite the abuse, Patrick's mother remained with her husband until her death in 1977, and throughout his life Patrick regarded his father with a mixture of anger, fear, sadness and regret. Interviewed by The Sydney Morning Herald in 2023, after his memoir was published, he told a reporter, tapping the cover of a copy, "I wish my father could have seen this."

Patrick was 12 when an English teacher, Cecil Dormand, with whom he maintained a lifelong friendship, handed out scripts for "The Merchant of Venice" and instructed him to read the part of Shylock. Patrick went on to work with local drama groups.

Graduating from secondary school at 15, he took a job as a junior reporter with the local newspaper but quit after a year; his editor had complained that he was spending too much time on his theater avocation. After that, he worked for a year as a furniture salesman to save money for drama school, though a local arts council ended up giving him a full scholarship so that he could enroll in the prestigious Bristol Old Vic Theater School, which accepted him in 1957, when he was 17.

Two years later, he made his professional acting debut, as the marooned pirate Tom Morgan in "Treasure Island," with the Lincoln Repertory Company in Lincoln, England. In other early appearances, he took the title roles in Shakespeare's "Henry V" (1963), at the Manchester Library Theater, and Bertolt Brecht's "The Life of Galileo" (1965), at the Bristol Old Vic.

As part of the R.S.C., Mr. Stewart played more than a dozen roles, mostly supporting, in Stratford-upon-Avon and London between 1966 and 1969. He was the Player King in "Hamlet," Grumio in "The Taming of the Shrew," Cornwall in "King Lear" and Hector in "Troilus and Cressida."

A Working Actor

By the age of 19, Mr. Stewart was already balding, a result of hereditary alopecia. (He wore wigs for many screen and stage roles.) And he was already frequently hearing the prediction familiar to many young character actors: The first 20 years of your career will be difficult; true fame, if it ever comes, may take a while. It was a forecast that was largely borne out.

Mr. Stewart continued to find work, including on British television series like "Coronation Street" and "Story Parade." By the 1970s, he was winning substantial roles in BBC TV movies and mini-series.

He portrayed Lenin in "Fall of Eagles" (1974); the postwar prime minister Clement Attlee in "The Gathering Storm" (1974); John Thornton, a brainy mill owner, in "North and South" (1975); Sejanus, head of the Praetorian Guard, in "I, Claudius" (1976, seen in the United States on "Masterpiece Theater" in 1977); and the Soviet spymaster Karla in brief, nonspeaking appearances in two John le Carré adaptations, "Tinker Tailor Soldier Spy" (1979) and "Smiley's People" (1982).

Mr. Stewart made his Broadway debut in 1971 in Peter Brook's production of "A Midsummer Night's Dream." He was Snout, the tinker who portrays the wall between Pyramus and Thisbe in the comedy's lowbrow play-within-a-play. It would be 20 years before Mr. Stewart appeared on Broadway again, in a 1991 run of a solo production of "A Christmas Carol" he had developed a few years before. The holiday-season show, which he repeated on Broadway in 1992, 1994 and 2001, received a Drama Desk Award for outstanding solo performance.

He was largely considered an unknown when the "Star Trek" offer came along. At the invitation of a friend, a university professor, Mr. Stewart had been in Los Angeles conducting master classes on Shakespeare when, one evening, he gave a lecture and performed some bits of the plays in a program that was open to the public.

A TV producer who was involved in developing a new "Star Trek" series happened to attend and soon persuaded Mr. Stewart to audition — even though, as Mr. Stewart later wrote, he knew "next to nothing" about the franchise.

Surprised to get the part — the "Star Trek" creator, Gene Roddenberry, who was overseeing the series, had not been keen to hire him — Mr. Stewart expected the project to be a short-term commitment. How, he remembered thinking, could the show possibly succeed with a middle-aged pacifist captain with a French name and a British accent?

After its run ended, Mr. Stewart continued his stage and television career, now with the power of Hollywood fame behind him. Between 1995 and 2013, he starred in a handful of Broadway productions, two of them Shakespearean: He was Prospero in "The Tempest" in 1995 and, in 2008, the title character in "Macbeth," for which he was nominated for a Tony.

He also played a self-satisfied bigamist in Arthur Miller's "The Ride Down Mount Morgan" (2000); a desperate, possibly dangerous homeless man in Harold Pinter's "The Caretaker" (2003); and a veteran actor who has seen it all in David Mamet's "A Life in the Theater" (2010).

In 2013, Mr. Stewart and Mr. McKellen co-starred in two plays in repertory, an offering that the New York Times critic Ben Brantley called "absurdly enjoyable." Mr. Stewart was Vladimir, the cerebral one, in Samuel Beckett's "Waiting for Godot" and the wealthy man of letters in Pinter's "No Man's Land."

On American television, he portrayed a restless 17th-century spirit in "The Canterville Ghost" (1996); Captain Ahab in "Moby Dick" (1998); Scrooge in "A Christmas Carol" (1999), this time with a cast of 50 or so; a wealthy rancher pointedly named Lear in "King of Texas" (2002); and Henry II, opposite Glenn Close, in "The Lion in Winter" (2003).

'Being Silly'

Though his rock-steady Picard only rarely seemed to lighten up, Mr. Stewart was, in fact, no stranger to comedy.

He "got rather good at being silly," The Sydney Morning Herald wrote. He played King Richard in Mel Brooks's 1993 film spoof "Robin Hood: Men in Tights," parodying Sean Connery with a thick Scottish accent. He appeared in about 120 episodes of the animated series "American Dad!" as Avery Bullock, a C.I.A. deputy director with too many character flaws to count.

When asked to name the most distinguished moments of his career, Mr. Stewart often mentioned — not altogether facetiously — his appearances on "The Simpsons," in 1995 and 2013, and "Sesame Street" (1996), on which he performed the soliloquy "B or Not a B."

When he hosted "Saturday Night Live" in 1994, one of his characters was an erotic-cake baker with a fetish even his customers couldn't deal with. And the legion of projects for which he served as narrator included "Ted," Seth MacFarlane's 2012 movie comedy about a teddy bear with the soul of a frat boy.

After hundreds of screen and stage roles, Mr. Stewart — Sir Patrick since his 2010 knighthood — gave one of his final performances in the "The Sheep Detectives" (2026), in which he was the voice of Sir Ritchfield, a wise old Boreray Blackface ram in a flock of crime solvers.

Mr. Stewart and Sheila Falconer, a choreographer, married in 1966, had two children, and divorced, almost a quarter-century later, in 1990. His marriage to Wendy Neuss, an American producer, also ended in divorce. The trigger in each divorce, he acknowledged in his memoir, was an affair with a younger woman. "In a life chockablock with joy and success," he wrote, "my two failed marriages are my greatest regret."

In 2013, he married Sunny Ozell, an American singer 38 years his junior, in a makeshift ceremony in a Mexican restaurant after a performance of "No Man's Land" in Berkeley, Calif. His co-star Mr. McKellen, donning a cloak for the occasion, officiated, having been licensed by the Universal Life Church.

Mr. Stewart's survivors include Ms. Ozell; his son, Daniel, who is also an actor; and his daughter, Sophie.

For Mr. Stewart, acting was a compulsion, he said, something he was driven to do. In 2011, a BBC interviewer asked him to describe the experience of being onstage. Mr. Stewart answered, "It feels like being a giant."

And he saw no reason to quit, even in his later years.

"Acting was the thing that made me happy when I was 13 years old," he wrote in his memoir, "and that is still the case 70 years later. I have so much more work to do. I am not done with the stage. I still want to try another TV comedy. I still have so many characters inside me that I need to let out."



KERRY HAYES/20TH CENTURY FOX

In the "X-Men" movies, Mr. Stewart played Charles Xavier, or Professor X, a wealthy and powerful telepath who leads other mutants with superpowers.



SARA KRULWICH/THE NEW YORK TIMES

Ian McKellen, left, and Mr. Stewart in "No Man's Land" on Broadway in 2013. The New York Times critic Ben Brantley called the show "absurdly enjoyable."