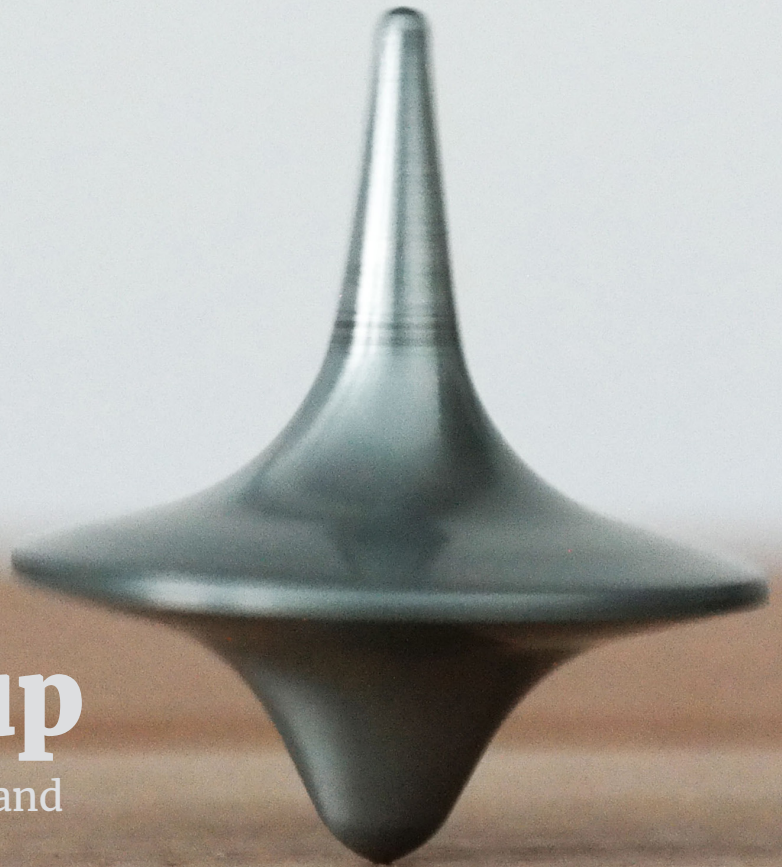


Lagom

Striking. Balance.



Stir the Soup

A musician leaves the kitchen and goes back to school.

What is this?

Thank you, Amy Cuddy

A Confluence of Accoutrements

Who is this guy?

Spring 2019

“If you’re
gonna
perform
Inception,
you need
imagination.”

“You musn’t
be afraid
to dream
a little
bigger...”

What is this?

Letter From the Editor

Hi there! What you hold in your hands is a curation of my work and a proxy for a resume. But, how did I get here? And more importantly, how did this end up in your possession? The answer to that starts with the cover...

The image on the cover is an homage to one of my favorite films, *Inception*, which closes with a spinning top and then fades to black. That final scene encapsulates the essence of this volume: balance and uncertainty.

A spinning top has enough force to stay upright. But, that distributed energy also gives it balance, which is why I choose the word **lagom**.

Lagom is a Swedish word. It's best translated to English as, *not too little, not too much; just right*. Hopefully, this approach to get your attention is not too little, and not too much; it's just right.

Moreover, *Inception's* final scene fades to black before we know if the top keeps spinning or topples over. Thus, leaving uncertainty, doubt, and the final interpretation up to the audience.

This volume epitomizes both of these themes, balance and uncertainty. Balance, because I seek to display some of my best work; while deviating from a traditional cover letter and resume (latter, still included). Uncertainty, because I am unsure how you will interpret my breaking of the usual script.

Inside you'll find a curation of some of my best work.

- a [profile feature](#) piece about a local musician, a la *GQ*
- a [thank you letter](#) to a prominent scholar that got their attention
- a [piece of original](#) research, and a few other things

This volume is my attempt at **lagom**, to find balance, by standing out in a non-traditional, yet acceptable way. I hope this work demonstrates my research, writing, editing, design, and curating capabilities in a way that a regular resume wouldn't.

I am sending this to you because I admire your organization and would like to work with you. All I can hope for is that this work strikes the right balance, and doesn't leave me in limbo.

Sincerely,

Mario E. Sanguinet

EDITOR IN CHIEF

Mario E. Sanguinet

ART DIRECTOR

Mario E. Sanguinet

SPECIAL THANKS TO:

Tony Stark
Bruce Banner
Steven Rogers
Thor Odinson
Nick Fury
Phil Coulson
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DISCLAIMER: This volume is for shameless self-promotion purposes only. Serving suggestion only. Not intended for commercial purposes. Other than me hopefully getting a job (?). Enlarged to show texture. No purchase necessary. Terms and conditions may apply. Void where prohibited. Batteries not included.



Mario E. Sanguinet

editor-in-chief

About Mario

Mario uses stories and social science to help people become aware of what gets in the way of sharing their thoughts and ideas.

Since 2014, Mario has been helping college students become better humans by working on their relational and public speaking skills. Naturally, Mario talks goodly.

Mario worked in local government for almost four years, briefing City Management on Smart Cities, Age-Friendly Communities, and Urban Agriculture. Mario also co-wrote the 2017 State of the City address.

Mario graduated with a BA and MA in Communication from San Diego State University. Unfortunately, this does not make Mario a Pokémon master, just a Communication master. Still, Mario's determined to catch them all.

Mario is the perfect blend of pop culture and current events. Mario keeps up with news and pop culture so others don't have to. Mario is also a Cultural Curator, like Netflix for ideas.

Mario is an advocate of solar collectors, a recreational debt collector, and a competitive coin collector.

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EXPERIENCE

- 2016 - Present** **Southwestern College**
Communication Instructor
Train 20-40 students, a semester, on verbal and written communication skills, interpersonal skills, and media literacy skills, using multimedia presentations.
- 2014 - 2018** **City of Chula Vista**
Acting Project Coordinator
Co-manage projects across multiple cross-functional teams within the City to create 2 strategic plans, 2 policy initiatives, and the 2017 State of the City address; all approved by City Council.
- 2014 - 2016** **San Diego State University**
Graduate Teaching Associate
Managed an introductory public speaking course; evaluated over 1,000 speeches, graded and edited over 700 papers.

EDUCATION

- 2014 - 2016** **San Diego State University**
Master of Arts in Communication
Thesis: Analyzed 90,000 tweets and found a correlation between official hashtags and film revenue; presented findings at a national conference.
- 2010 - 2014** **San Diego State University**
Bachelor of Arts in Communication
Graduated *Cum Laude* with distinction in major and a minor in Television, Film, and New Media

ABOUT ME

Adaptable and deliberative researcher seeking to write about the intersection of higher education, business and media; to spark conversations and influence policy.

AWARDS

Judges Choice Award for UX Design
Adobe Creative Jam @ SDSU
Creative Jams are design competitions. With a focus on UX Design, teams were given the theme "Food Insecurity" and had three hours to complete their work using Adobe XD.

SKILLS

Research
Public Speaking
Spanish
Writing
Graphic Design
Adobe CC (e.g., Photoshop, InDesign)

Lagom

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People can say a multitude of things. Sometimes those things are mean. This isn't that. Sort of.

A chef in a white uniform is seen from behind, standing in a kitchen. The chef is wearing a white long-sleeved shirt and a white apron. The kitchen has stainless steel counters and two large, dome-shaped pendant lights hanging above. The text "Stir the Soup" is overlaid in a large, white, serif font on the chef's back. In the background, there are shelves with various kitchen items, including a red sign that says "CAUTION".

*Stir
the
Soup*

*A conversation with local
musician turned sous-chef
turned scholar, Jason Crane.*

by: Mario E. Sanguinet

Perhaps the best way to describe Jason Crane's growth is by going back to when he was a young boy.

Rewind to a kitchen, where the cabinets have been emptied and kitchenware is on the floor. A sense of organized chaos. Everything is all over the place, yet everything is in place.

In the middle of that scene, a kid surrounded by pots, pans and wooden spoons in hand. Picture that and you can picture how Jason got his, inadvertent, start in both the kitchen and music.

Then again, it is not hard to picture the aforementioned scene. As well as the raucous sounds made by the pots and pans that have now taken on another function: an impromptu drum set. Maybe the reason this visual is not hard to conjure is because we all have done this or at least thought of it.

Before sitting down and talking with Jason I had no clue that his love for music began in the kitchen; or that in some sort of twisted irony it was the kitchen that drew him away from his music.

Regardless, Jason Crane is, perhaps, the most interesting man in the room. Whatever room that might be.

The first time I interacted with Jason was in late January 2014, the beginning of the spring semester, during an interviewing class. The official instructor was not there. So a substitute, Billy Fallon, filled in for the day. Before the end of the session, Fallon had the class do an activity to apply the concepts learned that day: how to ask appropriate questions to attain the desired answer.

Fallon had six students volunteer for this task and Jason was one of them. Each volunteer had to write some odd tidbit about themselves on a separate piece of paper. Once they were finished writing their piece of personal trivia, they gave the papers to Fallon, so he could read them and randomly write them on the board.

As all six students sat in front of the classroom. The rest of the class had to ask appropriate questions to discern which statement belonged to each person, without blatantly asking about the statement. For instance, we had to formulate our inquiries, to avoid leading questions, like: "Is this your child?" Or double-barreled ques-

tions, like: "Should we get married and have children?"

These were the blurbs on the board: 1) I have different colored eyes; 2) I have lived abroad; 3) I have worked in real estate for over 10 years; 4) I have a son; 5) I transferred from Connecticut; 6) I don't like caviar. People ahead of me addressed all but one person and all but one piece of information. No one before had asked about cooking, or fish, or anything remotely close a culinary quandary.

Moreover, no one seemed to be addressing Jason. So, when my turn arrived I asked him: "Please describe, at length, your culinary experience." He paused for a second and said there was a lot to cover, and he could go on for hours. That was my first indication of Jason being an interesting man, who doesn't like caviar.

When most people think of the equipment of a drummer, they likely think of a drum set. While drumsticks are the real heartbeat of a band, not just an edible piece of poultry. Many a song begins with two wooden drumsticks colliding followed by a countdown. But, a drummer doesn't always use drumsticks to strike his set, or create the beats for the band and maintain the rhythm. There is a lesser-known, yet audibly different tool a drummer may use to

[Jason's] love for music began in the kitchen [and] in [a] twisted irony it was the kitchen that drew him away from his music.

stance, we had to formulate our inquiries, to avoid leading questions, like: "Is this your child?" Or double-barreled ques-

strike his set. They're called brushes.

Jazz drummers oftentimes use brushes, instead of the ubiquitous wooden drumsticks. Using a brush creates a soft and smooth sound; instead of the static and staccato sound produced by wooden drumsticks. The best way to describe a brush would be to think of miniature broom, or paintbrush, with metal bristles.

When you think of jazz drumming you're probably thinking of a distinct and mellow sweeping sound on the cymbals and the snare. It's a comfortable roll or soothing hiss. Brushes produce that sound.

In high school, my jazz band instructor told the drummer to "stir the soup." I had no clue what that was, and neither did the drummer. So, we both learned what it meant that day. The teacher sat at the drum set and with one brush began a circular sweep around the batter head of the snare, and with the other brush grazed the batter head every other beat. So next time you listen to jazz, you'll notice the sweeping and soothing sound of brushes as the drummer "stirs the soup."

When I met up with Jason, I asked him how he got involved with what he does. He looked at me for a moment and said, "that is not a simple question." He was right, so I rephrased the

question and narrowed it down and asked about how he got started in the kitchen scene. He recounts that his journey in the kitchen began with him washing dishes. Since the music scene can

be fickle, the backend of a kitchen provided a simple way to make money on the side. Over the course of a decade or so he worked his way up the food chain. Ultimately leading to the last position



he held in that realm: kitchen manager.

Of course, before that could happen Jason's journey had many stations. One of which involved a four-to-five-year stint in Los Angeles, more specifically the kitchen at the Chateaux Marmont.

He credits his time here as an elemental part of his kitchen development. "I got hired as a chef," he recalls, "and that's where I learned most of everything I know." He started out working with the cold items, such as salads and desserts; by the time he left, he was sous-chef, second in command.

However, it was also during this time that his work in the kitchen began to take

over, making his music to fall into the backburner. While living in Los Angeles, about a five-year period, Jason only played his drums about ten times.

The second interaction I "had" with Jason was not a direct one per se. Instead, I was more of a bystander when this situation unfolded. Again, this took place in our interviewing class in early March 2014. Since the classroom and the class size were relatively small it was easy to notice someone's absence.

I had not seen Jason in class for about a week. So, his presence was noticeable upon his return. As is customary in small courses

the instructor asks everyone how they're doing, and there is a brief exchange of pleasantries before class begins.

Jason said he was tired and jet-lagged. The class probed and he revealed he had just arrived from Australia the day before. Naturally, the class probes some more, and Jason mentions it was a work trip, which involved playing in an Australian festival. Again, the class probes some more and Jason reveals he's involved with the local band *Rocket from the Crypt*.

One of our classmates was awestruck by this and retorts: "I've heard of them!" The whole class was impressed. Not only by the fact





that Jason is in a band, which had been invited to play in an Australian festival. But also by the fact, that he came to class the day after flying halfway across the globe.

The festival Jason and his band had been invited to play in was Soundwave, which was one of Australia's biggest music festivals. According to the Sydney Morning Herald, Soundwave consistently drew around 50,000 people with headliners like *Metallica*, *Green Day*, *Korn* and *Megadeth*, to name a few. The festival spanned five days across five different locations.

SetList.fm, a website that tracks the venue and songs a band performs at a con-

cert, indicates *Rocket from the Crypt* played at least two dates, Sydney, Australia on February 23, 2014; and Melbourne, Australia on February 24, 2014. Unfortunately, Soundwave got canceled in 2016 due to scheduling difficulties between bands and venues.

Jason recounts that he grew up in a musical family, or at least there was always some sort of music around growing up. It seems that the moment he decided he wanted to pursue music came during grade school.

He recalls that for show and tell, the father of one of his classmates brought his drum set to school. After giving the class a small demo,

the parent let everyone in the class play with it for a minute or so. That was the deciding factor for Jason. The pots and pans would no longer satiate his hunger. But, he managed somehow because his first drum set did not arrive until high school.

Jason calls his music a "healthy obsession" because it keeps him balanced. During the school semester, the idea of going on the road for a show gives him something to look forward to. And while on the road, his schoolwork keeps him grounded, focused, and mentally stimulated.

Having no clue what life on the road is like, I asked Jason about it. He said it was

taxing, which was one of the reasons why he and the rest of the band (*Rocket from the Crypt*) went on hiatus. According to Jason, being on the road is hard for a few reasons; one of them is traveling. Sitting in a confined space for prolonged periods day after day takes a toll on the body. He found this draining, but not in the same way a workout tires you.

He also mentions that being on the road means, “bring[ing] the good vibes”

Jason’s success can be categorized across three dimensions: academic, culinary, and musical.

to every location. There was also the copious amounts of drinking. People expected the band to go out and party with them, not knowing that the previous night or the night before that, the band had done just that. So, the body takes a hit in many different ways and it needs to have an appropriate recovery period before it goes through the same or a similar pattern again. Being on the road does not really allow for that.

It is hard to create a set of evaluative criteria to measure someone else’s success. Especially since I am not well versed or an expert in any of the fields that Jason

has thrived in. Besides, creating a criterion is arbitrary, subjective and it really does not account for much. Unless people buy into it and start using it as a measure of their own success and that of others (which creates a whole new slew of issues, that we will not get into).

Moreover, developing such standards undermine part of the journey by focusing only on someone’s highlights and a list of their “greatest hits.” Nevertheless, Jason’s success can be categorized across three dimensions: academic, culinary, and musical. As all three of these

are an integral part of who he is now, and who he wants to be in the future.

First, his academic success; Jason decided to go back to school because he felt a void in the kitchen. The emptiness he felt was mostly intellectual. So, he decided to go back to school after a fifteen-year break from it, and fill this void with knowledge.

He enrolled in a community college and began to take courses there. Before he knew it, two years had gone by and he had his associates’ degree in Business. He felt time went by quickly and he could do another two-year stint to

get his bachelors. His first choice was UCSD, but the application was too much of a hassle since it demanded an explanation for every year away from school. And explaining a gap of a decade and a half was too much. So, he applied to SDSU, got accepted, and graduated in May 2014.

I think it is admirable Jason decided to enroll back in school. Not because anyone told him to do so, as is the case with many folks. Instead, he did it for perhaps the most genuine and noble of reasons: because he wanted to learn. I find that to be remarkable, especially after being away from the environment for so long. More importantly, he is graduating and doing it within two years of transferring. So, his collegiate career took him four years. He did it, the way it is “supposed to be done.”

Second, his culinary success; he started out washing dishes and eventually ended up managing a kitchen. Few things say success like starting at the bottom and making it to the top. “Climbing the ladder” is the epitome and ideal of US American success. The fact that he was able to do it, attests to his resilience.

Moreover, as he mentioned, the skills he learned in the kitchen will always be with him. They have become part of who he is. Also, he had no formal training in this



realm when he began. So, he acquired and developed all the skills pertinent to the job, while on the job. Trial by fire, which is rather impressive. Especially in an environment as fast-paced and relentless as a kitchen. As mentioned before, he has learned to work every station within a kitchen. He knows how a kitchen works and flows. He can be thrown into any station and figure it out, on the spot, because he has done it before. More importantly, he acknowledged when it was time to hang the apron.

Third, his musical success; Jason has taken his skills to a professional level. One of the most impressive aspects of Jason's musical journey is the fact that he is mostly self-taught. He has taken only a handful of lessons to perfect his technique and eliminate any unnecessary movements. He did this to prevent any physiological damage created by improper technique.

Not only is Jason a self-made musician, but he is also a successful one because he is part of a few bands (e.g., *Rocket from the Crypt*, *Beehive* and *the Barracudas*) that have been around for several years and have a base of followers. Most notably, the promoter who happened to be a fan of their music invited them to perform at *Soundwave*. With this event in mind, it is easy to see that Jason and his fellow group members have achieved a sense of notoriety that has allowed them to travel and perform in venues around the world.

For instance, in 2013 *Rocket from the Crypt* did a reunion tour that started in Europe. They played five concerts in six days, in some of the "big European cities" (e.g., Barcelona, Paris, and Geneva). Jason's music is literally taking him places, which should be a testament in itself on how far he has

come along in the music realm.

Jason Crane is an incredibly well-rounded individual who has cooked his portion of meals, played his set of shows and is close to taking his final test. He eventually desires to combine his trade, his love, and his education by opening a restaurant. He aspired to provide a healthy and nutritious meal while listening to good music and keep everything running smoothly.

All of these experiences make him perhaps the most interesting man in the room. A chef by trade, musician by choice, and student by desire. And it all comes together when he stirs the soup. ♣

Since this piece was originally written, Jason has gotten his bachelors and masters, both in Communication from San Diego State University. He is currently at Ohio University pursuing a Ph.D., also in Communication.

A Thank You, to Amy Cuddy

Dear Dr. Cuddy,

I have been wanting to write you something for longer than I care to admit. It's been on my mind since your book tour in 2015, where I met you. Then after, Dr. Dana Carney, your long-time colleague [published](#) her October 2016 letter stating, "I do not believe that 'power pose' effects are real." And occasionally after you [reply](#) or [like](#) one of my tweets. But, after seeing the October 2017, [New York Times Magazine feature, this post](#), and your overall Twitter feed, I couldn't put it off anymore.

Rest assured, I have no intention to pile on with the boundless critics. On the contrary, I want to thank you for something that has little to do with your research and everything to do with your personality. You gave me something that will last longer and has had a greater impact than any piece of research.

And you did it without even trying.

You gave me a story. A story that instantly became one of my favorites and every semester I share it with my students. So here it is:

In March 2015 you were on your book tour. I was a graduate student in the final semester of my MA in Communication at San Diego State University. My friends and I were slightly familiar with your research, we had taken a nonverbal seminar the year before and most of us had used your TED

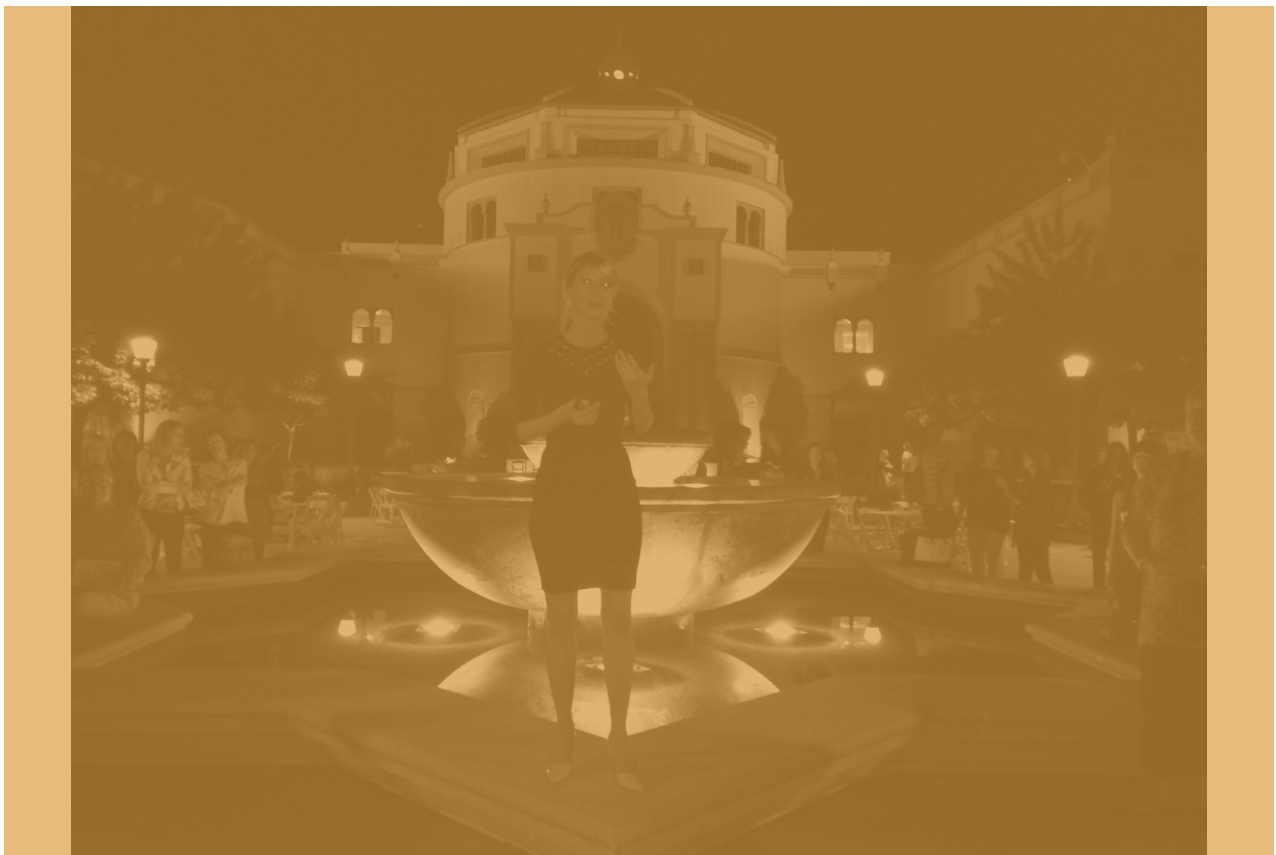


Talk in the public speaking courses we taught. Naturally, we got tickets to see you speak at the University of San Diego. We sat in the front row.

Halfway through your talk, the fire alarm went off. There was no evident sign of fire or emergency. So, all audience members sat there for a few moments not knowing what to do. Until you took charge and said, "We're going outside."

You led the way out of the auditorium and into the courtyard. You talked with a few people as we waited for everyone to get out of the building. Once everyone was out, you walked to the small fountain in the courtyard.

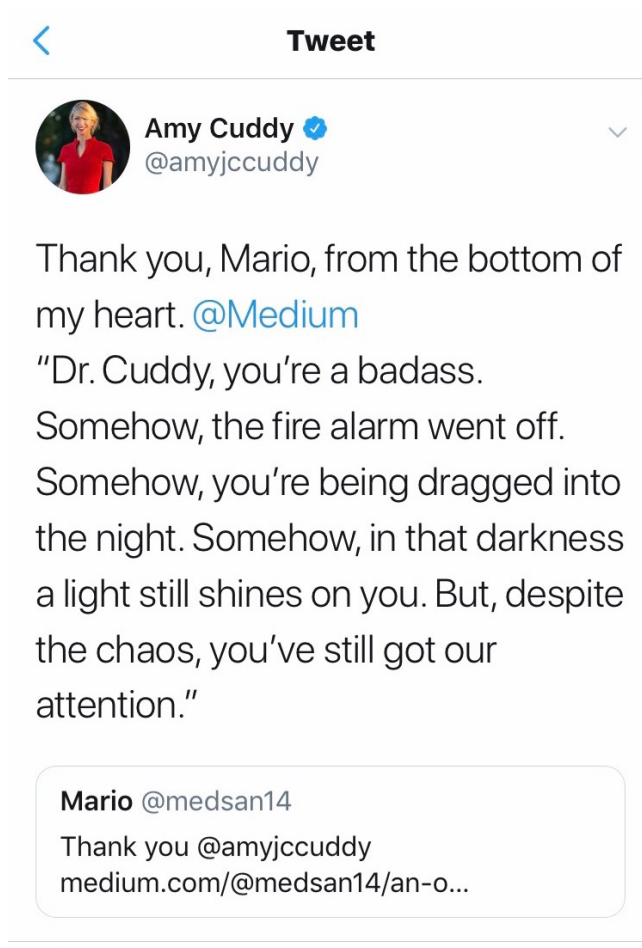
We all followed you.



When everyone was around the fountain, you took a step on the fountain's ledge onto higher ground. And without missing a beat, *you continued your talk as if it were no big deal.*

Outside. At night. On the ledge of a fountain. With people taking pictures. With camera flashes. With no prompts or slides. You kept going.

I remember being in awe of your ability to continue. I still am. And forever will be.



All I could think of was: "Wow, this is awesome. I can't believe she's *continuing* her talk. She's a badass." I still think you're a badass. And every semester since your talk, I share this story with my students as a way of telling them: when have to give a presentation, know your content well enough that you can still deliver it without backup.

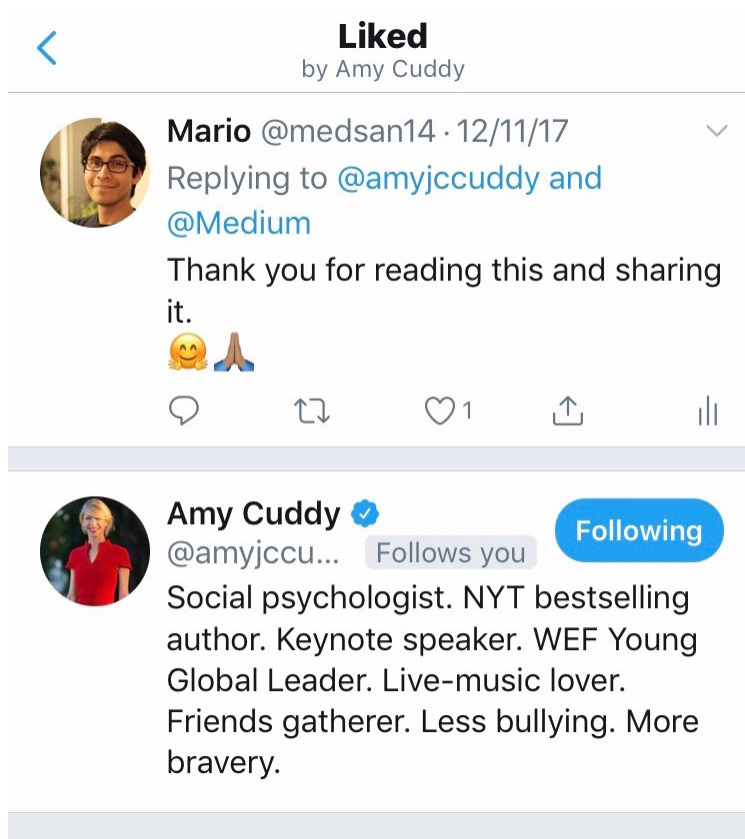
After the talk, you signed books. Our books were the last you signed that night. As grad students, we were all internally geeking out. You were gracious and kind. You talked with us while you signed our books and for a few minutes after the photo op.

I wanted to say something that night, about how impressed I was by your composure and demeanor among the chaos. I wasn't sure if I would ever get to tell you that. I don't know if I did. I don't remember.

But, I definitely remember the way you carried yourself during that night's talk. And after all that has happened since that signing you still carry yourself the same way you did that night.

Despite all the chaos, you're still gracious. You're still kind. You're still composed.

I wanted to share this story with you because ultimately it is yours. You created it. I was just fortunate enough to witness it. I also felt now was a particularly opportune time to share this story with you because I'm sure you'll



see another parallel within it. But, in case the metaphors from this story became meta-fives I'll (attempt to) be clear:

Dr. Cuddy, you're a badass. Somehow, the fire alarm went off. Somehow, you're being dragged into the night. Somehow, in that darkness, a light still shines on you. But, despite the chaos, you've still got our attention.

Keep leading the way. Keep taking the higher ground. But overall, keep going.

Best wishes,

Mario E. Sanguinet. 🇺🇸

Amy Cuddy is a social psychologist. She is best known for her 2012 TED Talk on Power Posing, Your body language may shape who you are, which has a combined 65+ million views on [YouTube](#) and [TED.com](#).

She is also the author of the New York Times Bestseller, Presence: Bringing Your Boldest Self to Your Biggest Challenges. After seeing this post on Medium, she retweeted and commented on it a few times. She also follows me on Twitter (and so can you, [@medsan14](#)).

Lagom Spring 2019

A Confluence of Accoutrements

*A man looks back at his illustrious life. He's nothing, but
humble. Afterall, it's not bragging if it's true.*

by Mr. E



I am cornucopia surrounded by an enigma, wrapped in a paradox, folded into a tortilla. Why a tortilla? That is just another mystery for you to solve.

I am a simple man. Like simple syrup, I am also fifty percent sugar.

I am not the Candy Man. Nor do I live in Candy Land. Nor do I use a candy cane. I am not saccharine or sappy. I am also not diabetic.

You know what, forget the whole sugar thing.

You have never met me. You have never seen me. You see that person to your right? That is not me. Do not worry about who I am. You know me, you just do not know you do. This is not meant to scare you.

You know me by extension because you know the *Most Interesting Man in the World* and the *Old Spice Guy*. Both of them are my... You know what, who they are to me is not important.

I live in the shadows. I live in the light. I live in the space between spaces. I am the twilight. But I am not the sun.

I am everything. I am nothing. I am the epitome of hyperbole. I am exaggerating.

I am funny, but only sometimes. On days that end in "y," I am hilarious.

I am here. I am there. I am everywhere. Just kidding that is impossible. I am neither here, nor there. Like your friend's argument from yesterday

Enough jibber-jabber, I have decided to step into the light and share some of my lesser-known accomplishments...

As a toddler, I taught my tutor how to read and write. His name was Socrates. Some say I am the reason he knows that he

knows nothing. Soon after scholars came to me for insight and cited me as a reference.

During playtime, I discovered the philosopher's stone with a toy chemistry set. Thus, I attained unlimited amounts of gold and eternal life.

I did not need that much gold so I gave it to the Incas and the Aztecs. I believed sharing was caring. What a naïve toddler I was.

Chemistry, or alchemy as it was known then, gave me my start with puzzles, which

I found solutions to. Yet, it also made me realize solutions are puzzling. But, after 1492 I regretted my gift to the Americas and took a leave of absence.

The solution was to leave puzzles. So, I walked away from both puzzles and solutions and focused on art. Literally, I had just learned to walk. I was a full-fledged infant now.

During that time off, I was commissioned to oversee a stairway to heaven. In the research process was told to "go to hell, for heaven's sake." While there, I was told to build a highway to hell. Taking on those two projects would have been a conflict of interest.

So, I turned down the deities' architectural endeavors.

I came back to earth and met Jules Verne. We went around the world in 79 days. We went to Stars Hollow and Godric's Hollow. Thankfully, we never met Sleepy Hollow. Along the way, I got lost for a few days and visited Atlantis, Babylon and the Bermuda Triangle.

When we returned we needed a bigger challenge, so we went back in time. I saw them build the Great Wall and the Pyramids.

“Dogs trust me. Cats respect me. Birds follow me. Dinosaurs fear me.”

I saw Alexandria burn and Rome fall. But, my favorite thing I saw was the Big Bang.

I have visited 11 of the seven world wonders.

I am not sure how long I was gone. But when I came back my childhood arts and crafts had become works of art. Some became permanent museum pieces and inspired Fabergé's eggs; Rodin's "the Thinker;" Monet's move to impressionism and Picasso's move to cubism. I know this because they all told me so over a cigarette in Paris when smoking was still cool.

Seeing how my early work fared in art, I decided to become a child art critic, specializing in finger painting. I gave Pollock his start. Do not worry, I did not smoke in front of the children. I smoked behind them. Kidding, I quit a few months after Paris.

Dogs trust me. Cats respect me. Birds follow me. Dinosaurs fear me.

I ghostwrote Lincoln's Gettysburg Address and JFK's inaugural address. But, I have never changed my address. I told MLK to include "I have a dream" and told Reagan "to tear down that wall."

I have EGOTed thrice. Just not before Whoopi Goldberg. But, I have beaten Meryl Streep and Tom Hanks for an Academy Award, twice; as well as Barack Obama for a Grammy. By the third time, I had to auction some of my awards off to charity because I was running out of shelf space.

I have turned down Nobel prizes, declined Pulitzer's and returned MacArthur Genius grants multiple times because I want to stay humble.

I have since stopped making art or being involved in it.

Yet, museums insist on having designated wings for my selfies. Too bad I have never taken one.

I know who did the Garden Heist but was sworn to secrecy.

Celebrities want my autograph.

On weekends, I developed zero, penicillin, the hypodermic needle, and the internet. Helped with the Manhattan Project. Broke the ENIGMA code. Coordinated the moon landing. Decoded the human genome and currently mentor Elon Musk. He has me on speed dial.

Sometimes I make unannounced visits to the White House and get a corner desk in the Oval.

Leaders want my counsel. Councils want me as leader.

Below: He's seen the sunrise on the West and the sunset on the East.



I brokered peace between Tupac and Biggie. Sat down for tea with Elvis, cucumber sandwiches with Princess Diana, caviar with Trotsky, empanadas with Che Guevara, aperitifs with Marilyn and clam chowder with JFK. Yes, they are all still alive. In fact, last week we all had dinner together. You should hear those conversations.

The UN calls me to negotiate armistices. I have veto power on the Security Council. I fight crime while I am asleep, but I do not sleepwalk.

One day while bored I decided to look for Schrodinger's cat. I found him inside a box in all three states before lunch. While at lunch I started scribbling on the back of a napkin and accidentally finished Fermat's last theorem. I headed back home and completed Schubert's eighth symphony before dinner on the same napkin. I also answered Fermi's paradox while meal prepping. After that, I attempted to solve Einstein's gravitational waves problem but could not do it. This was an off day for me, naturally.

I once made a mistake: I thought I had made a mistake.

I have broken the sound barrier while completely silent and escaped from a black hole. Twice.

In my adolescence, I got an injury so rare I went to the hospital and taught the medical team how to treat it. Now, whenever I go to the doctor they ask me for their prognosis.

I went on *Jeopardy!* and kept winning for four months until they asked me to leave. All I did was ask honest questions, like: "To be, or not to be?;" "Who is afraid of Virginia Wolf?;" "What is love?;" "Is this the real life or is it just fantasy?;" "Who let the dogs out?"

They never aired those episodes because I made it seem too easy. Ken Jennings and Brad Rutter are my protégés.

At one point Siri, Jarvis, and Alexa were all my assistants; unfortunately, I had to let them go. They needed to work on their listening skills. I hear they are doing alright for themselves now.

I find modern comedies tragic and modern tragedies comical. I have mixed feelings about drinks. But never mixed drinks about feelings.

Whenever I feel the need to go faster, I slow down.

I have made Michelin star dinners with MREs and instant pudding. My instant oatmeal is ready from the box.

I was the lead editor for the eleventh edition of the Encyclopedia Britannica.

I am a sure bet and constant winner in games of chance.

I was the first person Alexander Graham Bell called before he invented the telephone.

I have never applied for a job. Jobs apply to have me.

When the person with all the answers has a question, they come to me.

I do not dream of innovations. Innovation was my dream.

I have been to Illuminati meetings and know what lies in Area 51. But I have said too much already.

Who am I you ask? I am a simple man with some thoughts. I am cornucopia surrounded by an enigma, wrapped in a paradox, folded into a tortilla. ♣

Mr. E is Guitar Hero's hero. In high school, he graduated from college. He's seen the sun's shadow and the moon's natural night. His biggest flaw is that he's flawless.

**“Leaders
want my
counsel.
Counsils
want me
as leader.”**



Fiction in a Flash

Tacit Thoughts...

*Sometimes in the end many things are left unsaid.
Some things are better left unsaid.*

*Some things are only thought of after the fact.
Sometimes those innermost thoughts are captured on paper.*

THE DUST HAS SETTLED. She speaks with a newfound clarity that has long eluded her.

Finally, she was able to communicate what had plagued her for years but seemed incapable to express. Among the sadness, anguish, and darkness she was now

prepared to share what has been on her mind for so long.

That which she always knew, but could never admit.

Until now.

She takes her tattered journal and fumbles to for the closest writing utensil.

Words longing to find their way onto the page.

She can see and say what has ached for the last quarter of her life...

You've been on my mind more than I'd care to admit as of late. But I don't know what to say to you anymore.

To be honest, I haven't known what to say to you in years.

I wouldn't even know where to start.

Part of what I want to say is "thank you and I'm sorry."

But that's not enough...

You have meant so much to me.

You were my everything and in hanging up, you were no longer my anything.

You are the embodiment of my youthful inability to say what I wanted and needed.

You are a relic of the past, my past. A distant and oh so painful memory of what I yearned for, but was never capable of articulating.

You are the ever-present reminder of what could've been, but will never be.

We were the perfect person for each another to get us through that point in our lives. But not much more. I don't think I could've asked for anyone better than you.

You were beyond amazing to me.

I'm incredibly grateful I had you.

You were my anchor.

But please, don't come back to me with thoughtful reminders, pleasantries, or cutesy notes about long times past. That's not what either of us needs. Or at least not me.

This is the path I've chosen for me, and as my final act of defiance, the final path I've selected for us. Because after all this time, that is all I have left to give.

Take it as a gift. Take it a curse. Take it as a blessing in disguise. Take it however suits you best. But, just take it.

You don't need me in your life, and you haven't ever needed me.

You will be just fine.

Just as you have been over the past years. The ones before me, and the ones that will come after me.

It has taken me longer than I care to admit. But I have finally done it.

I've set you free, and I ask you do the same for me.

Because after all these years, I have finally been

able to move past you, so please for the sake of what we once had.

Let it go.

Let it all go.

But more importantly...

Let me go.

Words have finally found their way out.

She's in a fugue.

She can feel her long-buried sorrow becoming words on a page.

One day.

One day we will look at the past and be able to share more than that. One day I'll be able to look at you, to think of you, and to remember you. Without grieving.

I look forward to that day.

Unfortunately, that day isn't today.

It likely won't be tomorrow or next week.

But one day I'll do it.

I yearn for that day. Just not today.

One day...

One day I'll be brave.

One day I'll be able to see you again.

One day I'll be able to say all of this face to face.

Despite the chaos and inner turmoil she no longer felt stagnant. She had finally given herself permission to let go. To move on.

She is by no means healed or fully recovered from the angst, the trials and tribulations, and the roller coaster of emotions that have consumed her softer side.

Yet, for the first time in nearly five years, she finally had some lucidity, some certainty, and a clear direction. It may not have been what she had hoped, envisioned, or yearned for. In fact, it's probably the complete opposite.

All she has now are the pieces of disjointed memories, that don't want to be glued back together.

What can't be fixed, shouldn't be forced.

She had just admitted to herself that the person, who she wanted to be with for so long, was not the person she needed, much less deserved.

She had just admitted that the person who she thought was "the one" wasn't. It was just "another one." †

The persons and events in this writing are fictitious. Any similarity to actual persons or events is unintentional.



Science! (ish)

Twitter ‘tags & Money Grabs

Can a film’s official hashtag be used to determine how much money a movie can make? A preliminary look.

by: Mario E. Sanguinet

Virtually everyone has a story about going to the movies, whether it’s a summer blockbuster, a holiday affair or maybe that indie film your friend swears by. Movies and the movie-going experience have become a staple of Americana since they were first released in the late 1800s. Films enrich our culture by adding new experiences to it.

Nevertheless, the business of making movies is just that, a business. In their [book](#), *The Business of Film*, Paula Landry and Stephen Greenwald note that the main goal of films is to make

money, especially since films are “the [US] leading export.”

By and large, films do make money. According to a [report](#) by the National Endowment for the Arts, in 2015 motion pictures added \$99.3 billion to the US economy.

But, making a movie is a huge investment and like all investments, there is an inherent risk associated with it. Studios put money on the line; writers, actors, and directors stake their reputation. Even audience members risk something when attending a film: time, money, and even a second date.

In an attempt to reduce their risk, studios buy the rights to popular books or other [franchises](#). Often hiring high profile names to star, write, produce and/or direct a film. However, even these strategies do not guarantee a favorable financial outcome. While some might consider movies as “mere entertainment,” their economic impact cannot be understated.

What if social media was harnessed to reduce risk and determine if a movie would be successful?

The Motion Picture Association of America’s *Theatrical Market Statistics* report from [2015](#) and [2016](#) states that frequent moviegoers are particularly invested in personal communication technologies. Moreover,

Nielsen [reports](#) that adolescents may not be swayed by online accounts of films, but adults are; yet, half of young adults will take to social media after a film to share their experience, while only a third of the general population would do the same.

Christopher Westland, a professor of information and decision sciences at the University of Illinois, [wrote](#) in a paper, “just the publicized intention to promote a film using Internet social networking may lead to higher revenues.” Using Google search data, Westland found that being active on social media increases film revenues by 64 percent and “search activity” by 48 percent. Social media campaigns get people to talk about a film and search it, before and after the release of the movie.

Moreover, Pew research [found](#) in 2018 almost 90 percent of US adults used the Internet, about a quarter of US adults used Twitter and 46 percent of them check their Twitter account at least once a day. While Twitter may not be the social media platform of choice, in October 2018, Twitter [reported](#) an average of 67 million monthly active US users; and an average of 326 million active users a month, around the world.

Also included in those users are the movie studios creating profiles on social media for themselves and for

upcoming films. This practice allows studios to reach audiences in new ways. One of the easiest things for a studio to do is make a hashtag; since it limits searches to the words following the # and it’s an easy way of tracking things within Twitter.

Given Twitter use by industry, for marketing movies; and by consumers, for commenting about movie experiences, movie hashtags may provide a key window into seeing whether a movie will be successful at the box office.

About a dozen or so studies have exclusively used Twitter as an indicator or predictor of box office success. Overall, these studies looked at different aspects of Twitter and how it might contribute to predicting movie revenues. For instance, [some have looked](#) at the number of tweets and how they relate to gross revenues. Others [examined](#) the social media presence of a film’s protagonists and its potential impact on ticket sales; it does not. A [report](#) by HP Labs used the average amount of tweets per hour, a week before the premiere to successfully predict if a movie would be a hit. Another [study](#) used the daily tweet count to predict box office success and found a causal relationship between tweet amount and revenue. Meanwhile, [others have done](#) sentiment analyses

to see if positive or negative comments on Twitter are an indicator of a film's success; they are not. One [study](#) looked at Twitter reviews and compared them to reviews on critique websites and found that high approval on Twitter and IMDb can be good indicators of ticket sales.

However, none of the previously mentioned studies used hashtags as a way of measuring tracking or predicting box office success. Moreover, only a [few studies](#) specifically used movie hashtags in their research efforts. This is a missed opportunity by researchers and industry alike because hashtags provide an easy way of tracking topics while reducing noise. Especially since one group of scholars

[found](#) that using keywords in online settings is the most important aspect of marketing a film. A film's official hashtag is exactly that: a unique keyword that serves promotional purposes.

Action!

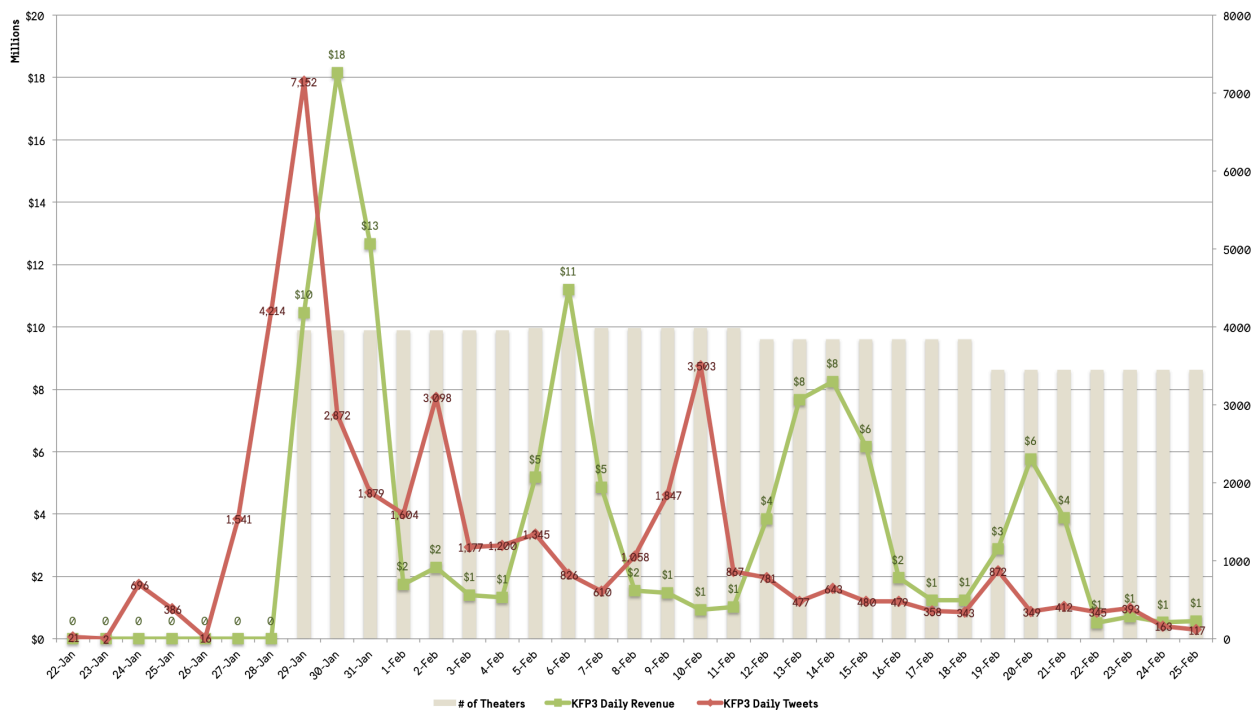
I looked into this so I tracked four major releases: *Kung Fu Panda 3 (KFP3)*, *The Finest Hours (TFH)*, *Fifty Shade of Black (FSOB)*, and *Jane Got a Gun (JGaG)* on Twitter, using their official hashtags over five weeks. I did some correlations, graphs and word clouds. Here's what I found...

First, the most popular days, or the days with the highest revenue, for all four films were Saturdays. Regardless of the film or genre, all films had significant revenue spikes on every Saturday during these four-weeks.

Second, three out of the four films (i.e., *TFH*, *FSOB*, *JGaG*) made the bulk of their money within the first two weeks. This could be partially due to the decrease in theaters each movie had after their second week. *Kung Fu Panda 3* is the exception to this because the number of theaters it was displayed in did not drastically decrease. It also had the added benefit of being a sequel. Both, the number of theaters and sequel status are key [determinants](#) for a film's financial success. So, a low number of theaters reduces the audience's ability to see any given film, which in turn affects revenue.

Third, a film's official hashtag can be effectively used to track a movie's Twitter presence. This is a more

Trend Lines for Kung Fu Panda 3



Who is this guy?

Mario in the words of...

His peers, friends, and colleagues

Who better to ask what it's like to work with me or around me than those who've actually done it. So, I've asked peers and colleagues to provide some of their experiences collaborating with me.

But, it's not all sunshine and rainbows, or Lisa Frank notebooks. In a way, my former students are my colleagues as well. They too, have some thoughts on me.

These are their accounts. Most of these have been edited for clarity and continuity.

“You could sell someone a bridge with your social skills. People skills are hard to come by and teach. But you’ve got them.”

– *Deep Background Source*

“[Y]ou... (1) like to... put on a professional appearance, (2) project a lot of confidence (even when you don’t necessarily have it), and (3) get people to respond to you.”

– *Professor and Advisor*

“You’re... adaptive and have a unique way of

connecting with others, not to mention an enjoyable sense of humor.”

– *Officemate and Grad School Colleague*

“You are a great writer and communicator... You do this great combination of clear/ concise/ funny way of expressing things which I think engage people!”

– *Longtime friend, 10+ years*

“You work really hard at what you do... every project your [*sic*] involved in is done with intention and to your

greatest ability... you dissect information really well... you [can] process information and provide feedback on it.”

– *Colleague at the City of Chula Vista*

“[Y]ou gather information and... regurgitate it in... a few sentences, often clearer than before... [Y]ou take many types of data (human conversations, research articles) and find clear and distinct connections between [new and old] information”

– *Grad School Colleague*

His former students

It's all fun and games until end of semester evaluations appear, when students say what they *really* think.

“Good teacher, seems to thoroughly enjoy what he does.”

– **Southwestern College Student, Fall '16**

“The class is well developed and Prof. Mario is a professional individual that leads students into critical thinkers.”

– **Southwestern College Student, Fall '16**

“Mario may seem young and people may have some prejudices against him due to his age about his experience as a teacher. He is extremely qualified to teach this class, and maybe even more complicated topics. Although, he was very knowledgeable and clearly knew what he was talking about. The

professor was very open to new ideas, open to class participation and was willing to give everyone a hand in anything the might have problems with, despite how many times they asked.”

– **Southwestern College Student, Fall '16**

“The instructor yells at students even to go to the bathroom. I can't ask the professor for help in fear he might yell at me for no reason. The way he yells is not nice.”

– **Southwestern College Student, Spring '17**

“The class had no organized structure. The teacher showed his own personal problems by

projecting his insecurities, anxiety, and passive-aggressiveness onto the students. The grading is extremely harsh and us students were often blindsided by a lack of rubric on most of the things in the class. We had no idea what we were being graded on most times.”

– **Mesa College Student, Spring '18**

“Marios [sic] class is very funny yet informative. He cares about the students and also encourages you along the way ! You do have 2 speeches and 2 reading assignments, and 2 tests, open book and open notes, the tests are done as a class as well. Overall he will help you succeed and provides a laid back environment in the classroom.”

– **Southwestern College Student, Fall '18**

“What is the
most resilient
parasite? A
bacteria?
A virus?
A... worm?
An idea.
Resilient,
highly
contagious.”

“[Inception
is] perfectly
possible.
Just bloody
difficult.”