

# VIRTUAL THINK-A-DRINK

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Created by Evan Northrup

## INTRODUCTION

Hello friends! My name is Evan Northrup and I'm a full time magician based near Boston, MA (but mostly based out of my basement lately thanks to the pandemic). I've been performing virtual shows like so many folks in our industry, and I wanted to share my favorite effect from the last year and a half.

Here's what you need to know about this trick:

- It is NOT an uber-practical “pack flat play big” effect. It takes work ahead of the show, arts and crafts, and all the stuff that I think makes magic worth it!
- It requires context. You probably won't just throw this as a standalone into your show (though you could!); it has worked best for me in my own scripted virtual shows (rather than virtual gigs) because it allows for the justifications that improve the deceptiveness of the method.
  - Sub-point: several of the elements that make this a contextual effect CAN be altered to fit your style (e.g. different forces, narrowing of effect, etc.)
- It gets really positive reactions. My magic is admittedly subtle and sometimes “slow” for today's social media landscape, but even though this piece tends to be a long, full routine, the amount of positive feedback I've received from magicians and – more importantly – nonmagicians, tells me that something about it is resonating with them.

So I present to you – my Virtual Think-A-Drink!

I hope you enjoy learning the effect. But more than that, I hope there's a bit of wisdom in here about the construction of the full routine and the big-picture contextual thinking that strengthens otherwise empty magic routines.

-Evan Northrup

10/7/2021 at 1:44pm

Written while sipping grapefruit soda.



## EFFECT

The audience all thinks of a beverage that the performer would recognize. As an example, the performer is thinking of “Green Apple Vodka,” so they pick up a paper teapot, swirl it around, and pour out a clear liquid into a small, clear cup. They taste it and immediately spit it out (because it is, indeed, Green Apple Vodka). Moving through the digital participants (bringing them up onto the main screen one at a time), the performer greets them and asks them to focus on their thought-of beverage. Holding the same paper teapot, the performer picks up empty, clear cups and proceeds to pour out a host of colored beverage (up to about 7 distinct beverages of different colors). The performer tastes the beverages, and reveals the drink to the participant who confirms it’s accurate. As a finale, The performer asks everyone to send their drink telepathically, and the performer pours out a mystery drink from the teapot, tastes it, and divines the person who was thinking of that drink from the crowd. Applause!

## METHOD

Matrix Force(s), carefully crafted Excel Spreadsheets, a sense of conversational fun with your audience!

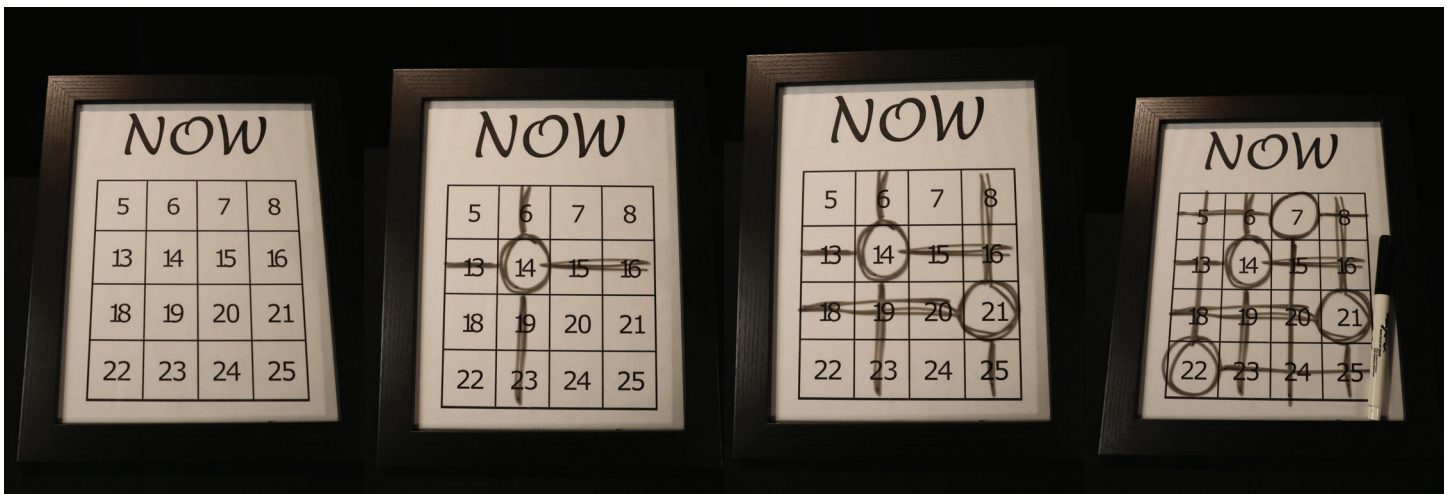
In writing my 5<sup>th</sup> full virtual show (themed around coincidences), I wanted the full audience to experience a simultaneous aligning of moments. So I landed on The Matrix Force. But, I wanted it to be clear that this procedure doesn’t just always result in the same (read: forced) outcome. So I decided to repeat the trick (GASP!).

Earlier on in the show, I would go through this procedure and have everyone in the audience land on DIFFERENT outcomes, so that when we got to the end and repeated the process where they land on the SAME outcome, they had already taught themselves that the process was “fair.”

That got me thinking that I could now force individual numbers – which become items pulled from lists – on everyone and know what every person was thinking of thanks to a carefully placed printout near my camera. That’s the core idea, and now I just had to make it all.

### The Matrix Force

This is a genius mathematical principle first given magic application by Walter Gibson in 1938. The adjustments for forcing was put into print by Maurice Kraitchik in 1942 and work on it has been done by Max Maven, Steward James, Martin Gardner, Leslie May, Sam Dalal, and so many more!



Essentially, it involved a grid of numbers. Participants choose a number freely, then eliminate other number in the same row and column. This continues until all the numbers are either selected or eliminated, the selected numbers are totaled, and the total is a force. Ta da!

I've done a lot of work with Matrix Forces over the years, and I've found patterns that allow you to alter grids to make them more deceptive, force any desired number, and manipulate this force to become hugely flexible. I'm not going to go into all the construction tips in this piece (send me some questions if you're interested!), but I'm working on a booklet with a huge number of methodological tweaks as well as full effects. But, especially if you're pattern-inclined, you can pull plenty of tips from this trick alone.

For this effect, I wanted to email everyone in the audience a set of "Bingo Boards" prior to the show for them to print out or copy down onto paper. For my show, that meant creating a ridiculous number of Bingo Boards – two per person in the audience. The first board would be a round where everyone gets different results, and the second board sets everyone up to land on the same number (using distinct boards).

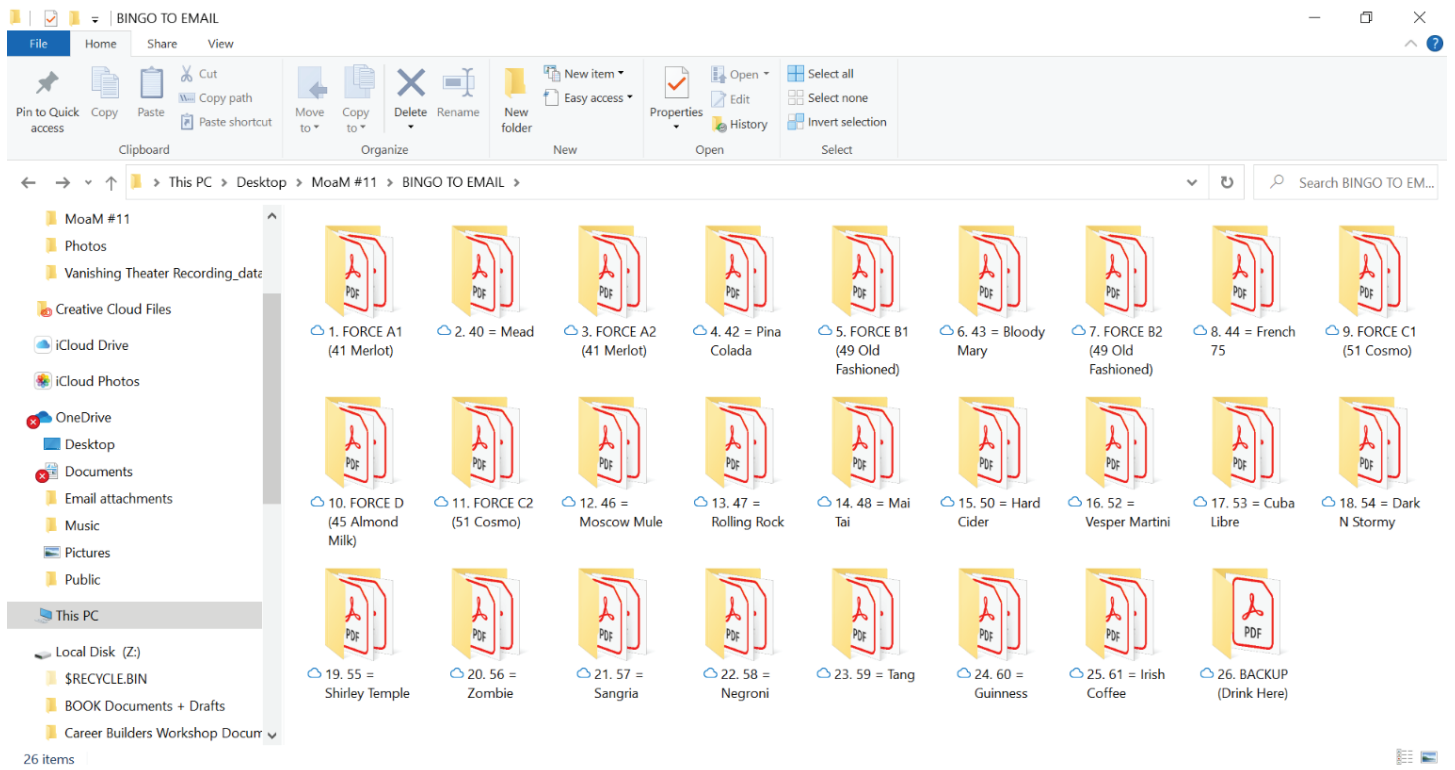
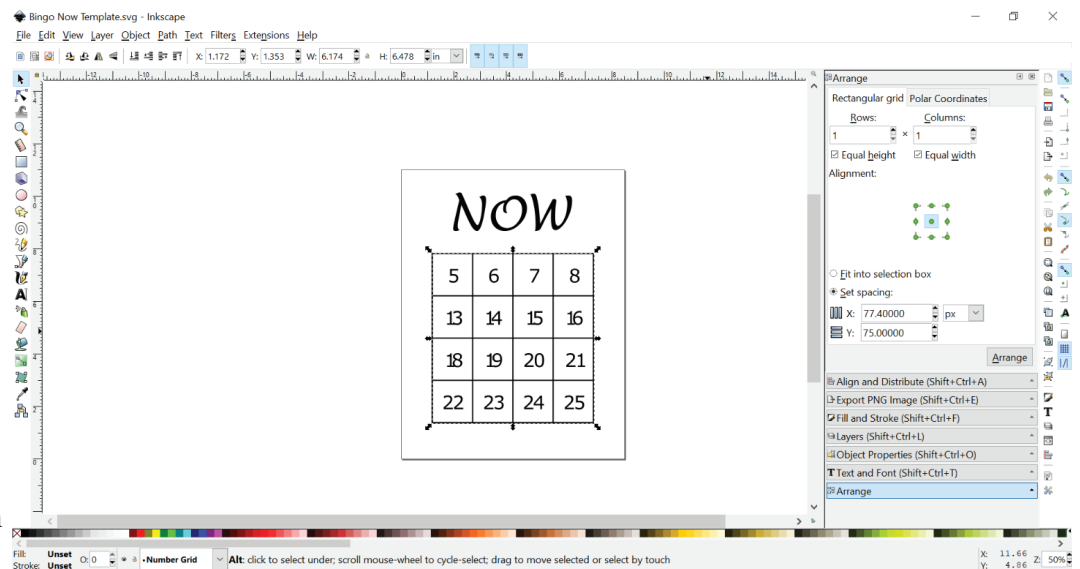
The trick would have stopped here without Ed Sumner – a UK based magician and significantly more tech-savvy human than I. Thank you Ed!! He created a few Google Sheets for me: the first was a more basic linear layout of my different grid numbers and the second was a more complex set of formulas which pulled those number sets into a grid based on the row ID number.

My minimal addition to this was one of MANY safeguards to make sure no numbers got messed up in the process. I created a series of formulas which took samples of the grid numbers to make sure the force was working for each grid.

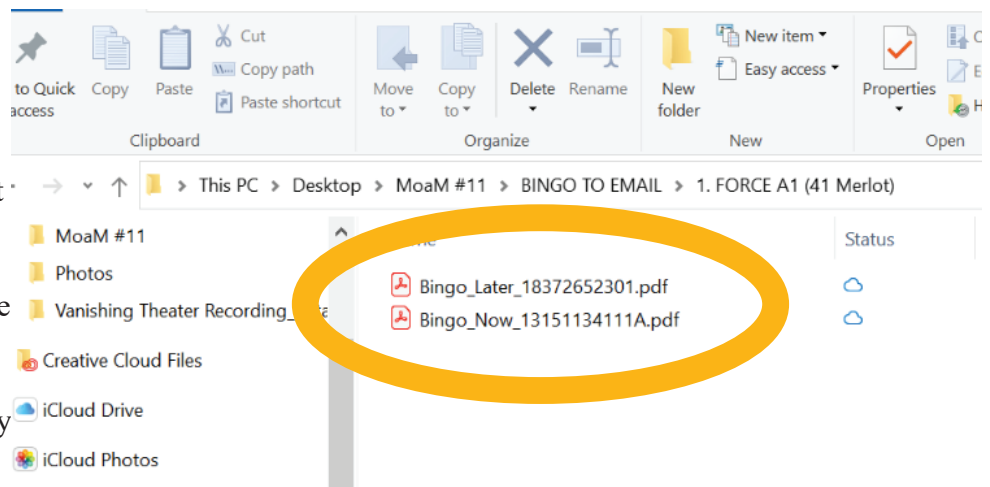
	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	
1		Examples																	Total		
2	set #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	16	34		
3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	17	38		
4	2	2	3	4	5	6	7	8	9	10	11	12	13	16	17	18	19	19	40	< (1) insert sets here	
5	3	2	3	4	5	6	7	8	9	10	11	12	13	17	18	19	20	20	41		
6	4	1	2	3	4	7	8	9	10	11	12	13	14	16	17	18	19	19	41		
7	5	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	18	42		
8	6	3	4	5	6	7	8	9	10	11	12	13	14	16	17	18	19	19	43		
9	7	1	2	3	4	8	9	10	11	12	13	14	15	17	18	19	20	20	44		
10	8	3	4	5	6	7	8	9	10	12	13	14	15	17	18	19	20	20	45		
11	9	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	19	46		
12	10	2	3	4	5	9	10	11	12	13	14	15	16	17	18	19	20	20	47		
13	11	3	4	5	6	8	9	10	11	13	14	15	16	18	19	20	21	21	48		
14	12	1	2	3	4	10	11	12	13	14	15	16	17	18	19	20	21	21	49		
15	13	4	5	6	7	8	9	10	11	13	14	15	16	18	19	20	21	21	49		
16	14	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	20	50		
17	15	1	2	3	4	10	11	12	13	14	15	16	17	20	21	22	23	23	51		
18	16	4	5	6	7	9	10	11	12	14	15	16	17	18	19	20	21	21	51		
19	17	2	3	4	5	10	11	12	13	15	16	17	18	19	20	21	22	22	52		
20	18	5	6	7	8	9	10	11	12	14	15	16	17	19	20	21	22	22	53		
21	19	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	21	54		
22	20	2	3	4	5	10	11	12	13	16	17	18	19	21	22	23	24	24	55		
23	21	4	5	6	7	8	9	10	11	17	18	19	20	21	22	23	24	24	56		
24	22	3	4	5	6	12	13	14	15	16	17	18	19	20	21	22	23	23	57		
25	23	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	22	58		

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
1	2	4	5	6		40			Next cell to the right is a quick confirmation of the total by adding up a diagonal	51	51				
2	8	10	11	12				(3) highlight Grid		51	51				
3	13	15	16	17				(4) Select File - Print - then selected cells only		51	51				
4	19	21	22	23											

I then exported the 4x4 grid (this force can word with other dimensions as well) as an image and brought it into Inkscape (you could use any vector program or probably even something like a word processor in a pinch). I exported each of those images as a PDF into a different folder which contained one of each Bingo Board so that there was never confusion about which boards were being sent to which attendees.



Another note on safeguards: I titled each of my Bingo Boards either "Bingo\_Now" or "Bingo\_Later" followed by a "random" sequence of numbers. Those numbers weren't random – they contain the force number inside of them for a final check as the email is being sent. The thought behind using a long string of numbers is that it makes the boards look like they were randomly generated by a computer program



of some sort. Additionally, each of the folders containing the Bingo Boards is labeled with the force number and the drink it forces.

I print out a few boards for myself so that I have demonstratives to use during performance. For easy repetition, I mount mine in frames with glass panels and I make my markings with dry erase markers so they can be easily wiped off after the show. Just be aware of the glare of any lights on the glass.

Whenever a welcome email gets sent out to an attendee, I attached a set of Bingo Boards, and note the attendee's name and email address in an Excel Sheet. This sheet will (on the day of the performance) be printed out and color-coded for ease of reference. The color coding is simply different color highlighting for the spectators I'm going to force certain drinks on so that I can find their names easily. I include every participant and their force drink on the list for those MIRACULOUS moments where someone in the audience chimes in with a request for their drink (more on that later!).

## Pre-Show Emails

I think it's hugely important to set expectations for your audience no matter what the kind of show you're doing. Much of my work falls in the immersive/theatrical/experimental arena, so the more I can be in contact with my audiences, the better a time everyone has.

As it relates to this particular trick (and show), I sold tickets through Eventbrite. That service immediately sent a confirmation email out upon purchase of the ticket, and I received an email with the participant's name in my inbox. I have templated emails set up for whatever shows are actively selling tickets at that time, and I simply need to send my templated welcome email to the person (explaining the arrival procedures, connectivity issues, lighting, microphone, preparations, etc.) along with their materials for the night.

If I happen to know the guest, I might assign them a specific folder of Bingo Boards that I know will resonate with them, but random assignments are fine too. I try to think about which of my returning patrons will both enjoy the on-stage spotlight experience and who will be an engaging participant to watch for the rest of the audience.

Once I send them their welcome email and materials, I note their name and email next to their force drink on the Excel Sheet for that show. The first 5-10 recipients are usually a decent mix of forces I plan to use and "indifferent" forces (a strange term, I know). This ensures that even if the show is a smaller audience, I'll have enough of my desired forces to use while still having a decent mix so that the selection appears random. Plus, the early ticket-buyers are often the ones who are most excited for the show and – on account of them – are often the most excited to be a part of the show.

A final note on emailing out your force cards: send backups!! I've had force participants tell me less than an hour before show time that something has come up and they can't make it. But I ALWAYS have at least two of each force (and often three) in each audience, so if something goes wrong with someone's internet connection, or if they didn't print out their boards, I can easily move to my backup participant.

The screenshot shows an Excel spreadsheet with the following data:

Force #	Drink	Booking Name	Booking Email
41A1	Merlot		
	40 Mead		
41A2	Merlot		
	42 Pina Colada		
49B1	Old Fashioned		
	43 Bloody Mary		
49B2	Old Fashioned		
	44 French 75		
51C1	Cosmopolitan		
	45 Almond Milk		
51C2	Cosmopolitan		
	46 Moscow Mule		
	47 Rolling Rock		
	48 Mai Tai		
	50 Hard Cider		
	52 Vesper Martini		
	53 Cuba Libre		
	54 Dark N Stormy		
	55 Shirley Temple		
	56 Zombie		
	57 Sangria		
	58 Negroni		
	59 Tang		
	60 Guinness		
	61 Irish Coffee		

That's the bulk of the ahead-of-time work. Now we can get into the props and presentation!

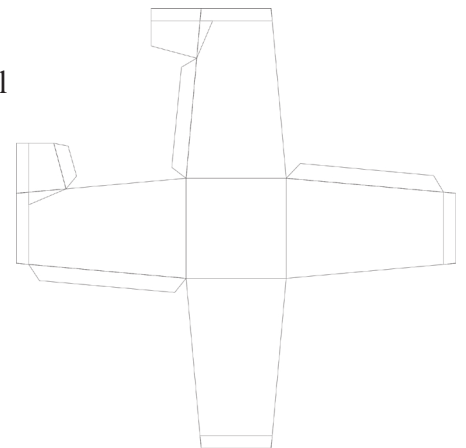
## The Teapot

What looks like a simple paper teapot is anything but. To make the design more durable, I've built mine out of white plastic. I happened to find a 20"x30" sheet of white plastic poster board (brand name Creatology) that works beautifully! Not only is this material stronger than cardstocks or poster board, but it's waterproof (which will be critical for the performance).

I've created a template (which is included with the downloadable files with this release) which shows the correct base shape, but it will need to be blown up and printed across multiple sheets to make a full-sized template. I make my teapots so that the base square is approximately 4 inches. Additionally, I haven't included the handles on the base design because the design I preferred is curved and it was easy to make a freehand template and add it to the design once it was traced onto the full-sized sheet of plastic. You can

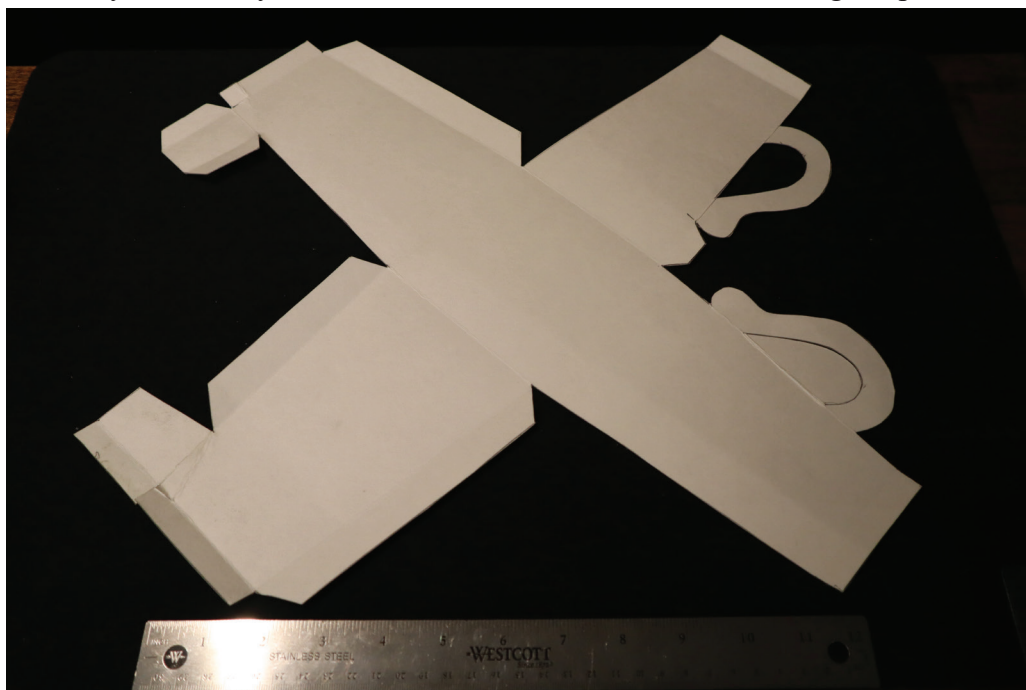


see the shape of my handles in the photos. On the template, the handles (two identical ones that can be taped together for added security) go on the sides of the teapot that are in the bottom right of the template; diagonally opposite the spout parts on the upper left of the template.



Construction note: the outermost line of the template gets cut through (EXCEPT for the connective points where your

handles touch the sides) and the rest of the lines are scored to help the folding of the shape. The angled small border-like elements are tabs to give you area to glue or tape easily during assembly. Whether you score on the inside or outside of the design depends on which way that piece will fold.



If you spend a couple minutes thinking through the design and folding it piece by piece, it's relatively intuitive which side gets scored. But if you need help talking it through should you want to use this teapot design, send me an email and I'll be happy to help: [Magic@EvanNorthrup.com](mailto:Magic@EvanNorthrup.com).

The internal gimmick is a highly technically advanced flexible water bottle: Available on Amazon as "Collapsible Reusable



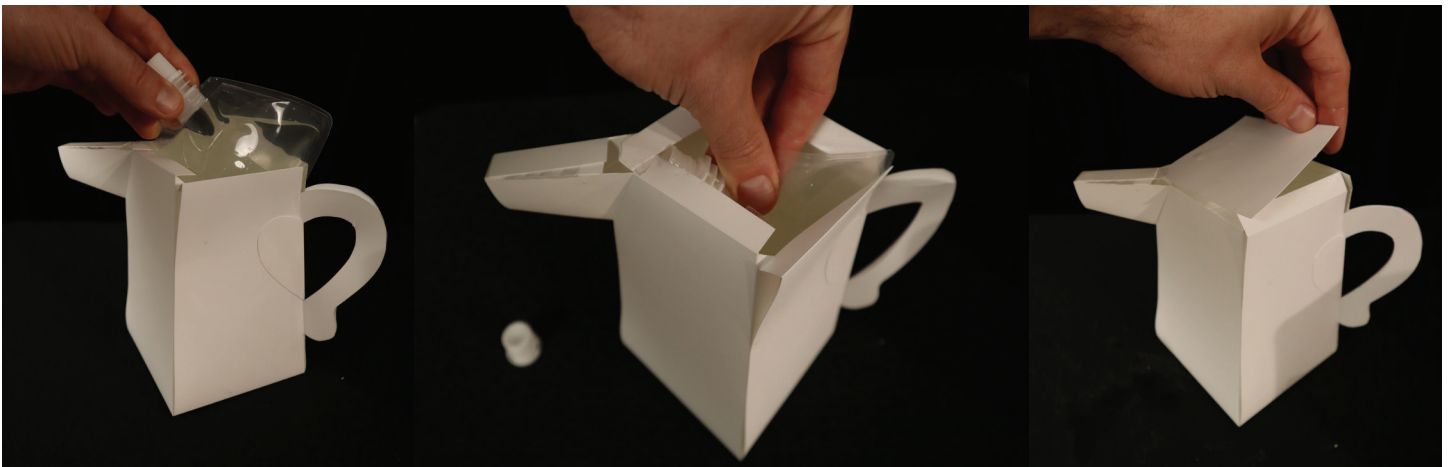
Foldable Eco-Friendly 8 Oz Water Bottle – BPA Free” ([https://www.amazon.com/Collapsible-Reusable-Foldable-Eco-Friendly-Bottle/dp/B00QSOS130?pd\\_rd\\_w=Ry0kn&pf\\_rd\\_p=07da9b2f-52f3-4fa6-b605-4458a1e54cf1&pf\\_rd\\_r=KPCJJEP7FZF72NMHTTX4&pd\\_rd\\_r=87857132-cc9a-4fc3-8653-ea8da302286e&pd\\_rd\\_wg=1hy8H&pd\\_rd\\_i=B00QSOS130&psc=1&ref\\_=pd\\_bap\\_d\\_rp\\_17\\_t](https://www.amazon.com/Collapsible-Reusable-Foldable-Eco-Friendly-Bottle/dp/B00QSOS130?pd_rd_w=Ry0kn&pf_rd_p=07da9b2f-52f3-4fa6-b605-4458a1e54cf1&pf_rd_r=KPCJJEP7FZF72NMHTTX4&pd_rd_r=87857132-cc9a-4fc3-8653-ea8da302286e&pd_rd_wg=1hy8H&pd_rd_i=B00QSOS130&psc=1&ref_=pd_bap_d_rp_17_t)). I buy the 3 pack because I want to have extras on hand should something go wrong during the show.

When you receive the water bottles, you’ll notice that there is a border of fused plastic that helps provide support to the bottle, especially when it is filled with liquid. Trim this border down to

allow the bottom of the bottle to flap open and become a base so that it can (more or less) stand on its own. This allows for a more snug fit into the teapot. The goal is that the teapot is just big enough to fit the water bottle; and the spout of the water bottle juts out into the spout of the teapot.

The preparation ahead of the show is to fill the water bottle and put it into the teapot! I like to make a small square lid for the teapot (which I attach with double sided tape) to keep everything snug. Loading in the filled water bottle requires that one of the sides be opened up slightly to fit the full bottle inside.

Two pro tips! 1) Load the water bottle with the cap on and remove it once the bottle is mostly in place. I know this sounds obvious, but I did a bunch of shows before realizing that it made everything easier and dryer. 2) Use warm water! It’s slightly less appealing to drink, but warmer water will help the dye dissolve faster to create a better aesthetic for the drinks. Also, this preparation will probably be done a while before the show so it will cool down significantly by the time the effect happens



## The Drinks

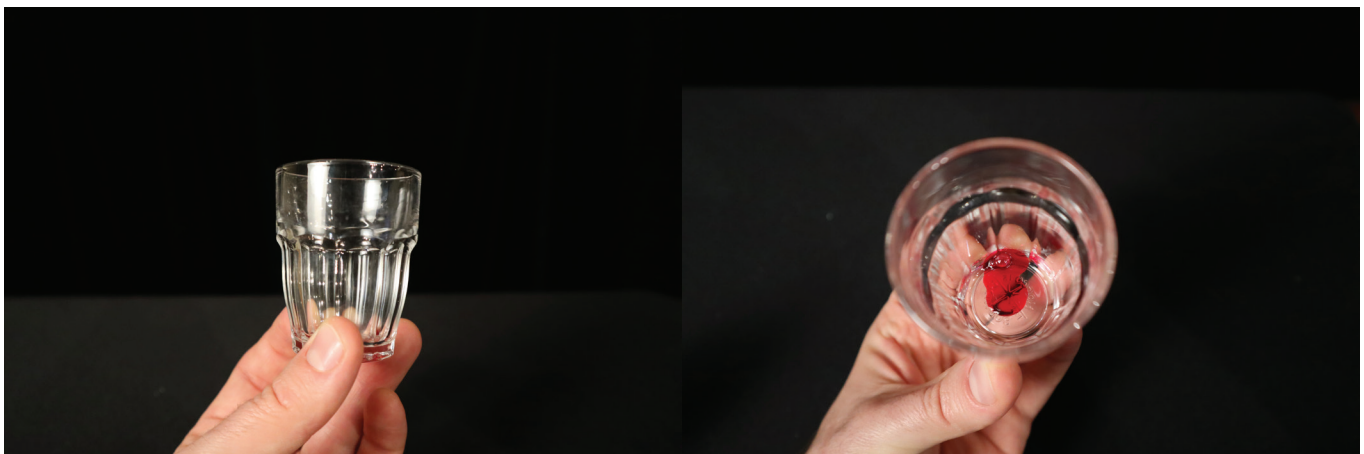
Many of the greatest Think-A-Drink routines have their own takes on how to create the drinks (shout out to Steinmeyer and Carisa Hendrix!). This has been a passion project of mine over the last few years, and I love this solution.

The food coloring I use is sold as a “liquid” but it’s relatively thick (falling somewhere between the cheap food dye liquids and more baking-focused gel food dyes I’ve used). What it means practically is that the liquid dye hangs on pretty tightly to the base of the glasses where they’re loaded, allowing for very free handling of the clear cups with a few drops of food dye in the bottom of them. They also still dissolve much more readily in liquid than gel dyes. Here are some of my preferred drink combinations:

- Wine: 3 Violet, 2 Red
- Cosmopolitan: 2 Pink
- Milk (regular/Almond/etc): 6 white
- OJ: 2 Orange Yellow, 4 White
- Old Fashioned: 2 Brown, 2 Orange Red
- Margarita(?): 1 White, ½ Green
- Pina Colada: 2 White, 1 yellow
- Shirley Temple: 2 Red



The specific product I prefer can be purchased on Amazon ([https://www.amazon.com/gp/product/B07XYPD1F4/ref=ppx\\_yo\\_dt\\_b\\_search\\_asin\\_title?ie=UTF8&psc=1](https://www.amazon.com/gp/product/B07XYPD1F4/ref=ppx_yo_dt_b_search_asin_title?ie=UTF8&psc=1)) and has a perfect selection of colors. You’ll be able to make pretty much any drink you can imagine based on this selection! The cups I find work best are mini tumblers with some patterning of the crystal which obscured the drops of color in the bottom ([https://www.amazon.com/Bormioli-Rocco-Rock-Stackable-Glasses/dp/B001C3W1XS?pd\\_rd\\_w=Ry0kn&pf\\_rd\\_p=07da9b2f-52f3-4fa6-b605-4458a1e54cf1&pf\\_rd\\_r=KPCJJEP7FZF72NMHTTX4&pd\\_rd\\_r=87857132-cc9a-4fc3-8653-ea8da302286e&pd\\_rd\\_wg=1hy8H&pd\\_rd\\_i=B001C3W1XS&psc=1&ref=pd\\_bap\\_drp\\_16\\_t](https://www.amazon.com/Bormioli-Rocco-Rock-Stackable-Glasses/dp/B001C3W1XS?pd_rd_w=Ry0kn&pf_rd_p=07da9b2f-52f3-4fa6-b605-4458a1e54cf1&pf_rd_r=KPCJJEP7FZF72NMHTTX4&pd_rd_r=87857132-cc9a-4fc3-8653-ea8da302286e&pd_rd_wg=1hy8H&pd_rd_i=B001C3W1XS&psc=1&ref=pd_bap_drp_16_t)).



The drink formulas can be prepared ahead of the show, even up to several hours ahead. However, after several hours of sitting, the dye begins to dry out and doesn't dissolve well in the water, so don't let them sit out too long! One benefit of virtual shows has been the ease of last-minute preparation that would be much more difficult in uncontrolled gig situations. I have a checklist of setup that can be done from the night before, then during the day of the show, then just before the show. I assume that (if preparation is something you need to do much earlier) you could prep the dye combinations and then cover the glasses with an airtight cover to slow the drying. But preparing the glasses only takes about 2 minutes so it's easy enough to take care of before the show starts.

## **Presentation Tips**

**On choosing your drinks to force:** Make sure to have a varied set of colored drinks to heighten the impossibility of the effect. My normal flow is: Merlot/red wine (deep red/purple), Old fashioned (brown/orange), Milk (white), Cosmopolitan (pale pink).

In performance, I suggest that I'm going to perform this three times by having three cups on display. The apparently empty cups are my merlot, old fashioned, and almond milk cups sitting on my table. I've placed a small notebook (which fits in with the aesthetics of my show) conveniently in front of the cups so that – while they're not covered – the base of the cups with the dye in them are obscured just enough to cover any sign of color.

When I get through the third reveal (almond milk), I reveal the thought-of beverage quite quickly and easily – whereas some of the other drinks have taken some work to divine. Under the guise of that one being too easy, I “search around” for another cup which allows me to go into my final Cosmopolitan phase where the whole audience thinks of their drink and I pour out the Cosmo and then figure out which person thought of it.

**On the Matrix Force:** One of the weakest moments of any Matrix Force is the final “choice” where the participant actually has no choice. The pacing of that moment is important so that the audience doesn't have time to think too deeply about their lack of freedom.

It's best to watch the clip of this moment to feel the pacing, but essentially I walk through selections 1 and 2 in real time with the audience - giving relatively explicit instructions at each step. For selection 3, I give fewer instructions and pick up the pace (knowing that everyone knows the rules by now), and segue into a final line that says “keep going until every number is either circled or crossed out” to move smoothly through that weak moment. You don't want to rush, but this is not the moment where you want to give your audience a lot of leeway to process the procedure.

**On handling of the cups:** There are only a few drops of liquid in the bottom of each of the clear cups. They are quite easy to present as empty because pretty much any natural handling of the cup (short of turning the mouth towards the camera) will keep your preparation hidden. The big benefit of these slightly more viscous dyes is that the cups can be turned over for a few seconds without the dye falling out or dripping down the side of the cup. This makes for a slew of hand motions that suggest very convincingly that the cup is entirely empty.

**On spectator management:** This portion of the show is about me offering drinks to my audience. I bring

participants up onto the screen as a side by side picture-in-picture (using an OBS scene with my main camera on one side and a window capture of my Zoom second screen with the spectator pinned to it). After the number force, I show a list of drinks on the screen and have the participants write their drink down – making sure to keep it hidden from the camera. During all of this, I make it clear that if I call on them, they are NOT to reveal their drink until I specifically ask.

As I move through my participants in the side by side scene, I bring them up on the screen, say hello, and do a brief introduction. I then right away ask them if they have a drink in mind and remind them not to say it out loud but to just think on it.

**On revelations:** I pour out the liquid, taste it, perhaps give a few fun/silly/pompous/whatever tasting notes, and reveal their drink. One benefit to having them write their drink ahead of time is that they won't forget it during the byplay, and they'll be able to hold it up to the camera as confirmation when you reveal it.

Upon revealing the drink, I bring the small cup close to the camera so that the audience is able to see the color of the liquid clearly. It's worth a few minutes tweaking your lighting to make sure that the drinks are well lit in this position so their colors are clearly visible.

**On justification:** My justification for the magic is that the audience is actually doing the work. They are manifesting their thought-of drinks inside my blank canvas of a teapot. What comes out is the actual liquid they're thinking of, and I taste it to figure out what drink it could be.

That justification allows me to provide a “list of drink I would recognize” because – in theory – if someone thought of a Mai Tai but I'd never had one, I wouldn't be able to reveal the name of the beverage.

**On the list:** My list of drinks includes mostly alcoholic drinks, but I always include several non-alcoholic options in case there are some kids in the audience or a whole host of other reasons.

The list itself runs from 1 to 90. If anyone thinks about it long and hard, they would understand that you can't get a super low number because of the process of adding multiple numbers together. But most people are focused on their own mathematical operations and the additional numbers makes for an even wider perceived set of things to choose from.

I've bolded every 10<sup>th</sup> drink (e.g. number 10, 20, 30, etc...) for ease of navigating. On top of that, I've made my core force numbers multiples of 10 (so that they're bolded and easy to find) or immediately adjacent to those bolded marker numbers (e.g. 29, 31, 39, 41, 49, 51, etc...) so the participants don't accidentally read the wrong drink after getting the correct number.

**On fluidity:** The final presentation note is about the flexibility of this routine. It took me several performances through, but I eventually started getting the feel for the conversational nature of this routine. By that, I mean that I build in ways to make this whole setup seems like any drink at all could have been named. Here are a couple of ways I do that:

In the script of the routine, after the first revelation, I'll appear confident and ask the audience: “Any questions?”

I'm trying to create a conversational feel where the audience feels comfortable jumping in an (ideally) asking what their drink was! If they do that, I'll be able to reveal any drink. Even if I'm out of cups or if I don't have the person's drink prepared for a revelation, I'll know the drink they're thinking of thanks to my printed cheat sheet and I can pretend to drink straight out of the teapot and "taste" their drink.

When someone gets brought up as a participant, my first question is if they have a drink in mind. If they say that they don't (or that they weren't able to print out their Bingo Boards, etc.), I don't immediately move on. Instead, I'll ask if they have a favorite drink, or if they have a drink with them. Sometimes, that can lead to the most magical of happenings!

During one show, a participant I planned on having Merlot was traveling and was unable to print out the boards. She was engaged during the routine, so I thought she'd be good to go. I asked her if she had a drink in mind and she explained she didn't have the materials. But instead of moving on and getting flustered, I took a minute and asked about her travels and what drinks she had lately. She told me she had just had a watermelon margarita. I (obviously) didn't have a watermelon margarita planned, but with some clever wording about imaging a sickly sweet, syrupy margarita, I grabbed my backup Shirley Temple and was able to make a bright red drink appear off the cuff. It became a minor callback during the show, and definitely stuck with some of the audience members!

## **OUTRO**

And those are the basics. I know I haven't gone quite as deep as I normally do on explanations of my routines, but I thought it was more important to get the core information out there. If anyone is curious about specifics that I may have glossed over too quickly, I'm always available to answer whatever questions you might have. And my hope is that even for performers who might not perform this (admittedly complex) routine as I've chosen to, there might be some thinking in here that spurs on your own creations or encourages you to try something new!

I hope your creative endeavors (virtual, physical, or whatever) are challenging but fruitful. And I hope we cross paths in person before too long!

Be well,

Evan Northrup