



Words from the Secretary

Craig Colombel

Sept 7 – accolombel@zipcon.com

There is a change to the newsletter. I am making a change to the format the first page will have "Words from the Secretary" and will have the table of contents. All of the titles will be hyperlink so by clicking on them you can go directly to the article. Hopefully this will make it easier to find information in the newsletter. Let me know how you like the change.

1. **Table of Contents**
1. **Words from the Secretary**
2. **[Presidents Message](#)**
3. **[August's Meeting Notes/ Ring of Smoke](#)**
4. **[Helping our own](#)**
5. **[Thoughts by Zinger](#)**
6. **[Reviews by Payne](#)**
7. **[Club Calendar](#)**
8. **[Magic Happenings and Magic shops](#)**
9. **[Notes to Self by Phil Reda](#)**
10. **[Obit For Dick Ptacek](#)**
11. **[Producing a Show series by Evan Reynolds](#)**
12. **[Diamond Jim Tyler Lecture in September](#)**
13. **[Diamond Jim Tyler free tricks\(more tricks\)](#)**

President's Message
Ralph Huntzinger

August 2016 MEETING

Ralph Huntzinger had a bag with 3 coins and a white silk handkerchief. He told us the handkerchief had unseen holes in it and demonstrated by wrapping the coins in the handkerchief and the coins proceeded to penetrate the handkerchief one at a time. Ralph Huntzinger did a book review on "Acting for Magicians". He had borrowed the book from Craig Colombel and then ask Craig what he thought of the book. Payne had also reviewed the book for MUM and gave his opinion on the book.

Andrew Olmstead performed a Tarot Type routine using and regular deck of cards. The volunteer was told that black cards were bad luck and red cards good luck. Four cards were dealt to the volunteer each representing a season of the year. When turned over each was black. The four cards were collected and dealt back down and when turned over all were red. He then followed up with a trick with two decks. He and the volunteer both placed the decks behind their backs and pick a card then reversed the card in the deck. They exchange decks found the reversed cards and the cards matched.

Brian Melicher had a screw where each end was a different size. He then produced a nut that fitted on each end. But when the nut and bolt was handed to a spectator they could not fit the nut on the ends. performed a card routine.

Pedram had a bag that held a prediction. He had a card chosen and signed by the spectator. The card was lost in the deck. He removes the prediction from the bag and it is the signed card. Pedram later taught a trick to the club. It was a card trick, which is his forte.

Craig Colombel performed the Cook's Challenge, which was a to learn a trick from a Harry Lorraine book. The trick was based on a Bob Farmer's routine called "Hidden in Plain Site" Three piles of cards are dealt out face down. The magician turns his back and three spectators pick a card from the top of each pile. The magician is able to determine what the cards are and who pick each card.

Members then spent time sharing magic and answering question from our guest.

Remember, to visit the club's website, <http://www.nwringoffire.com> and also visit the clubs Facebook page: <https://www.facebook.com/pages/Northwest-Ring-of-Fire/4296167377105973>

Ring of Smoke Report

The September 4 Ring of Smoke was hosted by Bruce, JR and Ralph at Shawn O'Donnell's. A number of new kids attended who had enjoyed Bruce's great summer magic camps. Bruce demonstrated a trick with a forcing deck and gave all the kids forcing decks to work on the routine. Bruce also brought a treasure trove of magic tricks and gave them out to the kids. The kids all jammed together and had a great time. They decided on November 20 for Mystic Pasta, so mark your calendars and make plans to attend a great show by our local young magicians!

Ben and Marty

The Ring of Smoke meets the first Sunday of the Month at Shawn O'Donnell's in Everett.

HELPING OUR OWN

Sheila Lyon and Darryl Beckmann, owners of the Market Magic Shop at the Pikes Place Market, lost their house to a fire on May24th. Below is the post from a friend of theirs about a GoFundMe account to help them out. Please consider donating to help members of our magic community. If you cannot donate go to Facebook and leave a note or send them a card or even better go visit them at their shop and buy something. You can go to the Ring of Fire Facebook page or go directly to

<https://www.gofundme.com/9b5y58dw>

Storyboard and Audience Current Thoughts by Zinger

Once again Ralph is sharing his thoughts on the production, theater and showmanship of magic. This time I feel the whole post is worth reprinting in the newsletter.

Always look at newly developing routines from the audience's viewpoint. A major tool and technique created for animation and movie development is the use of storyboards — using storyboards helps with focusing on what and how you want the audience to see what you present. (Computer animation and game development often uses “wire-frames” but that's a picky point.) The basic concept of the storyboard is that it visually shows key moments and steps. It allows both general views and “center of attention views; it subsequently allows “in-betweens” (the action between major images) to be filled in. Storyboards are a theatrical tool. Theatrical tools like scripts, blocking diagrams, back stories, cue sheets, lighting charts, silent scripts, prop lists and locations, and such are not for the audience's use — the audience sees the final production. Sometimes we forget the importance of audience's point of view and obsess over the “backstage” and hidden details. This shift of thinking happens especially when learning moves and actions that are necessary but have to be “out of sight”.

Manipulation technique, steals, ditches, covering movements, and all those critical aspects sometimes take so much attention throughout the developmental stages that they also unknowingly take precedence over the major actions in performance. An important step in the concluding part of development is letting all the theatrical tools and techniques (particularly manipulation) become subconscious. These important aspects are not of primary importance to the performer in front of the audience — what the audience sees is of primary importance. Having to subconsciously perform hidden actions, worry about technical aspects, and concentrate consciously on “acting aspects” for the audience is what makes performing effective magic so difficult.

An important and knee-jerk thought that arises when reviewing a performance is, “Did they see that?” A more helpful question is the rephrasing to address what you wanted the audience to see, “Did they see what I wanted?” When we perform magical effects a similar question is, “Did I/we direct the audience's attention away from everything else?” This is a director's distinctly different way of looking at, reviewing, and creating performer's actions — what did the audience see, was it what I wanted them to see, and how do we manage to keep the audience seeing what we want. This emphasis on “what we wanted” leads us to find ways to eliminate those unwanted glimpses that haunt magicians' attention. Focus on what did they see and what did I/we want them to see.

This brings us back to storyboard. Sketching, describing, and drawing what the audience sees clearly keeps the focus during development where it is most important. People capture memories in pictures and images so jotting down these images on a storyboard is effective. The storyboard helps refocus your own thoughts as you become mired and concentrated on technical details. Having a simply outlined and visual summary helps separate the behind the scene activity, concerns, and details from the visible performance details.

A quick example: In the process of developing “Drinks for Everyone” it was necessary to figure out all the critical workings of loading liquid containers into the eight bottle shells produced with “Multiplying Bottles”. This was an involved challenge. However, the “Audience Sees Storyboard” shows only “assistant picks up table and starts to move it out of the way.” What the assistant actually does and how the “loader” works is not what the audience sees. Those inner workings (physical and mechanical) are essential but not from the audience's viewpoint. The next frames in the storyboard show attention moved to “multiplying the liquid” with “Multum in Parvo”. If the audience focuses on the assistant's actions what first needs to be “fixed” is getting and keeping attention on “multiplying liquid”. Fixing that aspect will lead to what the assistant must do to make their actions disappear. It is easy to lose the final performance focus while in the developmental stages of inventing mechanics; however, that final performance view needs to be present during all steps of the design process.

Use storyboard's visual outline benefits to focus and refocus on what the audience sees. After all the sweat, hours of work, and agonizing over magical details use the story board to return to the vital and important “What do they see”.

Review by Payne**Unshop**

Devin Knight

Comedy Mental Magic

\$39.00

Devin Knight

<http://www.murphysmagic.com>

Reviewed by Payne

Devin Knight has done it again. He's taken an old standby and reworked it into an entertaining display of mental magic. In this case it is the old UPC prediction trick (or gag) created back in the early eighties by Eric Inagaki. As in the original routine you invite a spectator to join you in a imaginary shopping spree. However, unlike the original, this time you are going through a virtual haberdashery instead of a supermarket. You tell the shopper that they have just chosen a new outfit consisting of shoes, boxer shorts, socks, pants, shirt, jacket and tie. To make sure they have the entire ensemble you have provided them with a shopping list composed of seven cards. Each with a one of the aforesaid listed items printed on it.

However it turns out that when you check out at the register your credit card is maxed out and you must return or "unshop" one of the items. To make this choice as painless and random as possible the magician has the spectator freely choose one of the shopping list cards. The selection is made. After which the magician reveals that he knew all along what item was going to be returned and he points to a large manila envelope that has been sitting in plain view for the entire performance. The spectator is asked what article of clothing he is going to relinquish.

"Pants" he says as that is the card he's chosen.

The magician then reveals his prediction which is a large 8 ½" X 11" durable plastic card with a large UPC code on it. "This" proudly exclaims the magician "Is the barcode for those pants you returned!".

After a sufficient groan from the audience the card is then turned around to reveal a comical picture of a pant less man. Thus proving the magician's prediction to be correct after all.

All right it's more in the corny gag camp than it is the major mystery side of things. But it packs small and plays big and is the perfect filler bit to keep in your case when you need that extra effect. It also makes a great emcee bit as well. You get everything you need as well as very detailed instructions and a sample script to work with. Some minor assembly is required but it only takes a few minutes and only needs to be done once. This one is going in my case along side his previously released Deluxe Baby Gag routine.

Club Calendar

NWRF - 2016 Meeting Themes

Jan -- "All I got for Xmax was ..." Related to holidays, actual magic gift from holiday, "wished I'd received", previous year's magic gift, etc.

Feb -- "Water, water everywhere and not a drop to drink" Coleridge's poem directs us to liquid including dreary outdoor weather. Containers (bottles, glasses, bowls), liquid color changing, vanish & appear, etc.

Mar -- "There are more things in heaven and earth, Horatio, than are dreamt in our philosophy" Act I, scene 5 from Shakespeare's Hamlet suggest anything and everything except what is expected.

2016's "Aspect Themes":

Jan --- **Production and Multiplication** (quantity production)

Feb --- **Vanish** (most common in magic)

Mar --- **Color Change** (suitable for any object)

April --- **Transposition or Substitution** (object travels or changes places)

May --- **Transformation** (object changes to another object)

June --- **Penetration** (solid through solid, including Ties, Releases, and Escapes)

July --- **Restoration** (mending a mutilated object)

Aug --- **Diminishing** (object diminishes in size or shape)

Sept --- **Growing** (object becomes bigger, longer or larger)

Oct --- **Deterioration** (often in comedy and pseudo-psychic effects)

Nov --- **Mental Magic** (Divination, ESP, Mind reading, Telepathy, etc.)

Dec --- **Levitation** (rising, floating, flying or suspended objects)

Make sure to check the website for upcoming events and lectures.

[HTTP://WWW.NWRINGOFFIRE.COM/INDEX.HTML](http://www.nwringoffire.com/index.html)

[FACEBOOK: HTTPS://WWW.FACEBOOK.COM/PAGES/NORTHWEST-RING-OF-FIRE/429616737105973](https://www.facebook.com/pages/Northwest-Ring-of-Fire/429616737105973)

Magic Shops in the Area

Below is a list of the Magic shops in the Area. None have paid for this listing and if anybody knows of others let me know and I will list them.

Seattle's Market Magic Shop

Pikes Place Market
1501 Pike Place #427
Seattle, WA 98101

www.marketmagicshop.com

(A store that many know about. In existence for 30 years)

Terjung's Studio of Gifts

4547 Calif. Ave SW
Seattle, WA 98116

(This is a gift store with a counter in the back were they sell magic)

Lakewood Costumes

5932 Lake Grove ST SW
Lakewood, WA 98499

<http://www.clownshop.com>

(Mainly Costumes and Clown items, they have a counter where they sell magic)

Dave's Killer Magic Shop

1707 Main Street
Vancouver, WA 98665
360-448-9022

Brian Cook's

WWW.MAGICCRAFTER.COM

South Seattle Magic and Novelty

9460 Rainier Ave S
Seattle, WA 98118
206-321-1291

FunkyFun Magic Shop

Capital Mall
625 Black Lake Blvd
Olympia, WA, 98502
<http://Funkyfunmagic.com>
Funkyfunmagic@gmail.com

Magical happenings

Magic Monday! Magic Monday is an hour of magic, conjuring, & prestidigitation which stars magicians from the Northwest region on the second Monday of each month. Location: Ravenna Third Place Books in the Ravenna neighborhood of Seattle. 6504 20th Ave. NE, Seattle, WA. Time: 7-8pm Magic Monday is not only a great place to see local magicians doing what they do best; it is also a great place for YOU to perform. It happens the second Monday of each month. If you want to hone your magic skills, get in touch with Mark Paulson, the producer of this venue (mark2061@yahoo.com). It is a wonderful chance to perform for an appreciative audience. It's been standing room only all year.

August 8, 2016 Mark Paulson Jeff Christensen Craig Friedman Ruben Barron Master Payne	September 12, 2016 Brian Cook Brian Melicher Hugh Castell Master Payne
October 10, 2016 Mark Paulson Fred Turner Jeff Dial Jim Earnshaw Master Payne	

If you wish to perform contact Mark at:

mark2061@yahoo.com or on Facebook at

<http://www.facebook.com/thirdplacebooksmagicmonday?fref=ts>

"That's Impossible Presents" (Seattle's Best Magicians)

Delancey's on 3rd 810 S 3rd St Renton, WA

1st Saturdays of the month. Doors open at 7:45pm

Food, Drinks Close-up Magic 8-9 pm, Emcee Tim Flynn

Stage Show 9pm. \$10/\$15

Call Seattle Juggling and Magic shop

206-859-8363

See the write up on That's Impossible Presents elsewhere in the newsletter.

Phil Reda returns with another article. Thank you Phli!

Notes to Self : In Search of the Perfect Center Tear.

By Phil Reda

Ever since I have focused on Mentalism I have been obsessed with find the perfect Center Tear (CT). As you know the CT is a means of obtaining secret information written down. It was first introduced to the magical fraternity by Annamenn in his publication of the Jinx and created quite a stir amongst the mediums and shut eyes of that time. Nobody knows who the inventor of CT was but it was passed around underground amongst the spiritualist mediums for years - just like the swami gimmick.

One of the best descriptions of the standard CT is found in Corindas 13 Steps. A great improvement utilizing post-it notes is found in Barry Richards seminal work Theater of the Mind Vol. 1 which incorporates a Dia Vernon idea for reading the center.

I have been interested in what is called "read and tear" (RT) were the center is read will tearing up the slip. In this way all the pieces are left with the spectator. The first RT was conceived by Al Baker and was difficult to do consistently. The first big advancement in this area was Bruce Bernstein RT- I played around with this and cannot get it to work for me at least. Ryan Pink came out with a nice RT called "Think Pink". This is a nice RT but it for me it feels like an origami project. The best that I have found is Richard Osterland's " Perfected Center Tear". Easy to do and very deceptive. For a Business card RT I would recommend "Dr Bill Tear". This works really well for business cards and again very easy to do. The Osterland method does not work well with business cards. The only drawback of the action type tear vs the standard CT is the amount of time to read the center.

As with anything this does take practice and the hardest thing is learning the proper time to peek. This is a fluid and dynamic situation and with confidence it is under control by the performer.

Farwell to Dick Ptacek

Dick Ptacek one of the founding members of the Lynnwood Ring of Fire magic club passes away on July 16, 2016. He loved magic and always had something to show and amaze. We are planning to have a Broken Wand ceremony at the November meeting. More info to follow. If anyone has anything else to add send it to me and I will print it in the Newsletter and combine the info for the Linking Ring. Below is an Obituary written by member David Callahan. Thanks David.

Obituary- Richard Ptacek

Richard(Dick)Ptacek, Sr. was born July 20,1929 in Cleveland, OH. Dick left us on July 16, taking with him his Passe Passe bottles for recycling.

In 1947, Dick was employed in the construction industry. He met "Margie," his "Babe," and joined the US Army in 1951. Private Ptacek was assigned to Fort Lewis in Tacoma, WA where he learned to build pontoon bridges and was assigned to work in the Finance Department because of his notable math skills. However, exposure to radiation form atomic bomb testing and detonation would have a profound effect on his health in later years.

Married to his darling "Babe" in 1953, and following a honeymoon at Niagara Falls, the newlyweds began a family of nine. They lived for many years in the Seattle area. Dick joined Prudential Insurance in 1974, retiring in 1993.

Dick's interest in magic developed through his proximity to the Lynnwood Magic Club, which he helped to found. Later, when the Club was losing membership, Dick jumped in to breathe new life into the group. He especially loved to carry small items in his pockets to regale those around him.

Dick will be remembered for his loyalty to friends, graciousness towards strangers, and generosity to those in need. He was especially proud of the accomplishments of his children and grandkids. He will be difficult to replace as the dependable community Santa Claus at local hospitals and festivals.

Prepared by David Callahan.

Once again Evan Reynolds continues his series on producing a Magic Show. Thanks Evan.

One of the odd things about running a variety show was how it progressed. When it started, I just wanted to run a show - so I did. I got a small, inexpensive venue, talked a few friends into it, and put on a show. My ticket prices were low but so were costs, and it was a lot of fun. But as the show grew I had to delegate - so that's largely the theme of this column. You can't grow a show without delegating work, and it can be HARD to let someone else do it!

At the start I worked with pretty good acts that didn't need much stage managing, which was good as I was the doorman that collected tickets and money, I was the stage manager, I was the MC, I was one of the acts, and I also set up and cleaned up the show - and then behind the scenes, I made the posters, facebook page, website, promoted it, and sold the tickets. But it was pretty fun, honestly!

The first few shows I did had pretty low attendance, so I papered them - meaning I gave away a LOT of tickets to build word of mouth. That took a few months to make a difference, but word of mouth DID spread - and shows started doing pretty well. I started at the Jewelbox that seated about 60 people - after about six shows, it started getting a little crazy and I stopped being able to do it all myself.

I knew I'd have to get help, and that's about when I went to a Magic and Meaning conference and heard a LOT of people talk about delegation. That was pretty interesting because in my day job I was facing the same issue, so seeing the two things dovetail was educational. The project I was working on at work grew larger and other people came in to help, and my show was doing exactly the same thing and I knew I had to get people in to help. And both meant delegation - but as several people said at Magic and Meaning, it can be surprisingly hard to just hand over a part of something you created to someone else and then just trust them to run with it!

So I hired a MC and a friend came in to manage the door. That freed me up to stage manage and also talk to people - a lot of people attended because they came to a birthday party I'd done or something similar, and it was surprisingly big for their kids to talk to me, so I tried hard to make myself available to those kids. That turned out to build up a lot of audience loyalty. But I couldn't do it without just handing over a part of the show to someone else to run - and then just trusting them to run it and leaving them alone.

That's about when we went to the Phinney Center which could seat over 150 (we had about 200 a few times.) That was even a bigger madhouse, plus I hired a sound man and another friend became the stage manager, which meant that a lot of parts were now being run by other people. And I'll tell you - it's HARD just keeping hands off and trusting them, I was used to running that bit and I'd keep going into my normal routine, but with someone else there who's responsible for it? I was just getting in the way. That took a while for me to really let go! But things ran better when I did, everyone knew what to do and everything ran pretty smoothly.

So that's one big lesson - not just to delegate, but to delegate and then back off. But there were two other things I learned along that way. One was that you can delegate just fine, but you need to set expectations clearly. When the show was small, I was pretty casual. And it worked, it was a small, fun, low pressure show. As it got bigger, at first I was still overly casual - but then that backfired. I'd show up at 1:30 to set up and someone I was counting on would arrive at 2 - but they didn't really realize I expected them at 1:30. I hadn't set that expectation clearly enough. So I learned that if I had a duty in mind for someone, I had to be very clear about it and make sure it was written somewhere they could reference - because the other issue is that just because you clearly told someone something six months ago doesn't mean they remember it today. So your clear expectations need to be reinforced periodically - though an email usually. A week or two before the show a reminder email to everyone helps - everyone likes getting the email to make sure we are on the same page, and it's a great place to put prompts about things and times.

The same goes for the acts - find out in advance what they'll be performing, to make sure it's appropriate. I learned that one at a club show I was in once a long time ago - three people in the same show did bill in lemon. The producer didn't think to ask for the set lists in advance to make sure that wouldn't happen! The same goes for a variety show - I'd see someone do a fantastic act, hire them, and sometimes they'd do that fantastic act - and once in a while they'd decide to try their new act and just bomb. That unfortunately is true even if you get in writing what you want them to perform - but if you try, you'll at least minimize it!

So that's a long way to say - delegate, and back off. But that only works if you really make sure everyone's on the same page - so it's up to you to be sure you've gotten them on that page!

Diamond Jim Tyler joins The Can-Am Conjuring Lecture Series in September, 2016

By Evan Shuster

Diamond Jim Tyler's close-up magic has been awarded by the Texas Association of Magicians and the International Brotherhood of Magicians. His act has also been featured at the Improv, The Magic Circle in London, and the prestigious Magic Castle in Hollywood, California on numerous occasions.

Diamond Jim's book "Pockets Full of Miracles: Secrets from the Repertoire of a Professional Close-Up Magician" quickly became a best-seller, and was out of print one year later. Dover Books released a revised and unabridged soft-cover version of this now classic book in June of 2011, with a new cover and title ("Close-Up Magic Secrets"). His new "Bamboozlers" series is receiving rave reviews from his peers, and the magic community as a whole.

DJT has performed in 45 of the 50 states, and in 27 other countries. As a corporate entertainer he has performed for an enormous list a "household name" corporations, including ABC Television, Annheiser-Busch, AT&T, CBS Television, IBM, Frito Lay, Fox Broadcasting, Harley Davidson, Exxon Mobil, Office Depot, Pepsi, Samsung, Nokia, and Microsoft.

He has been featured in every major magic magazine (and a few of the lesser known ones, as well), and his prolific library of published works and DVDs is marketed all over the world.

As a special feature in the newsletters leading up to his September appearance on The Can-Am Conjuring Lecture Series we are proud to share with you a few items from his "Bamboozlers" books.

Please join us on Saturday, September 17th, at 2:00 PM for Diamond Jim Tyler's magic lecture at Shawn O'Donnell's.



Below are some tricks from Jims book “Bamboozlers”

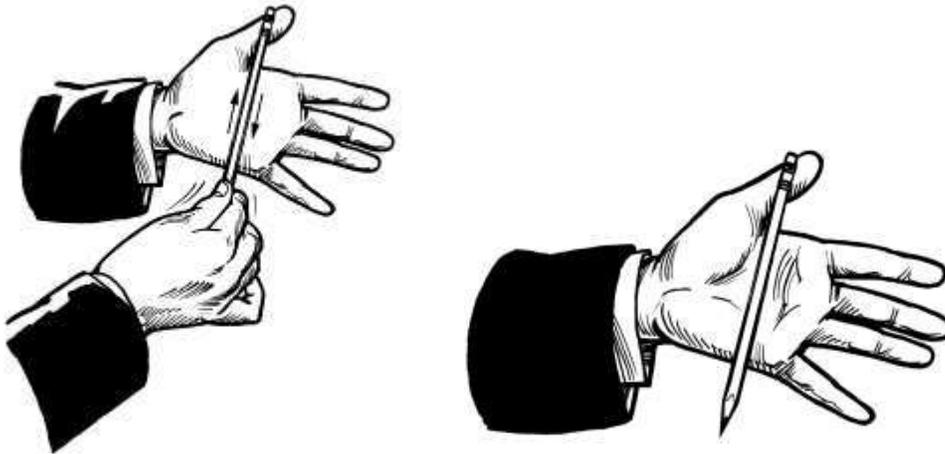
STICKY PENCIL

TRICK: The magician rubs an ordinary pencil against his open palm, and when he stops the pencil amazingly stays suspended or appears to be stuck to his hand.

SECRET: Press the pencil firmly into your palm and begin to rub it vigorously back and forth (Fig. 1). In doing so it causes friction and the heat creates a chemical reaction between the moisture in your skin and the paint on the pencil. Eventually the pencil will become sticky and it will remain stuck to your hand for a short while.

Typically I'll open my left hand palm up and use the right hand's fingers to rub the pencil rapidly against my left hand's palm. Once the pencil is stuck I'll hold my left hand's open palm and pencil perpendicular to the floor (Fig. 2). I'll then place my right hand about eight inches underneath the pencil ready to catch it should it fall. Another trick I've learned is to time the action of twitching the muscles in my left hand's palm and the snapping of my right hand's fingers, so that as I snap my fingers the pencil falls from my left hand into my right hand.

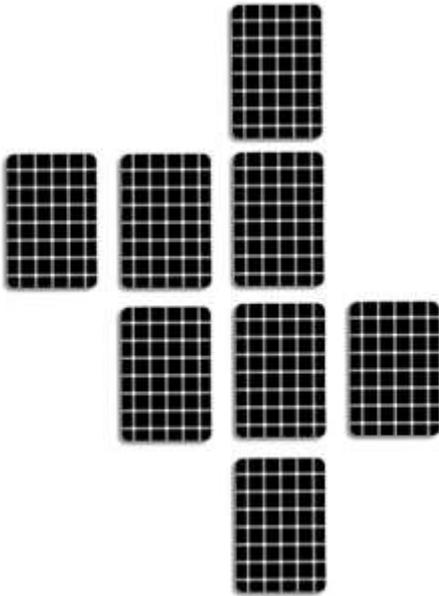
Before and after the trick you can allow people to examine the pencil and your hands to see that there is nothing sticky on them. When they ask how you did it simply reply, “*The answer is on my website. Go to nunya.. that's n, u, n, y, a... bizness.. b, i, z, n, e, s s, .com. That's nunyabizness.com*”



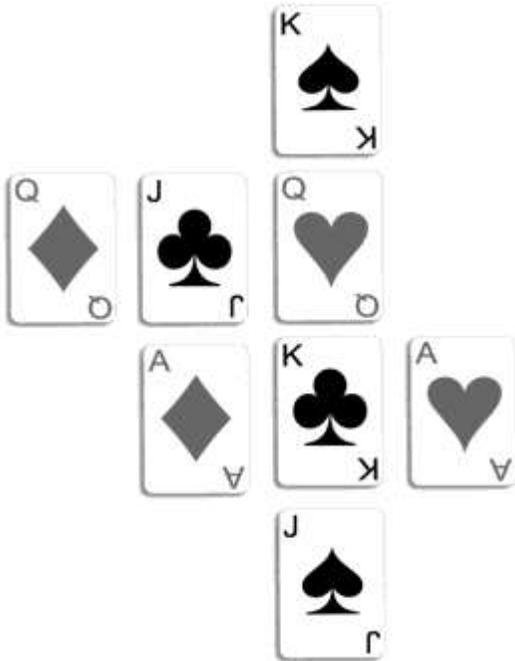
CARD CONUNDRUM

BRAIN TEASER: Using two Aces, two Kings, two Queens and two Jacks one must lay out the cards so that:

- Each Ace borders a King.
 - Each King borders a Queen.
 - Each Queen borders a Jack.
 - No Queen borders an Ace.
 - No two cards alike border one another.
- Finally, the eight cards are positioned as in (Fig. 1).



SECRET: See (Fig. 2).



You should clarify that bordering in this case means vertically and horizontally, but not diagonally. What stumps most people is that they when they hear the rules they assume that both Kings border Aces, both Queens border Kings and both Jacks border Queens, when you can see by looking at the solution in (Fig. 2) that they do not.

Any of the cards used for this puzzle would make a great poker hand. *I remember playing poker once with a gypsy and we used tarot cards. I got a full house and four people died!*

NUMERICAL NIM

BET: Take turns with someone writing a number between one and ten on a piece of paper. Keep a running total of the numbers and declare that the winner is the first one to reach one hundred or more. You will always win!

In Volume One of *Bamboozlers* I teach a little game called NIM with a pile of matches where whomever takes the last match wins. This version done with just a pen and paper is similar in principle.

SECRET: Remember the following set of key numbers, and you will always win this bet.

$$12 - 23 - 34 - 45 - 56 - 67 - 78 - 89$$

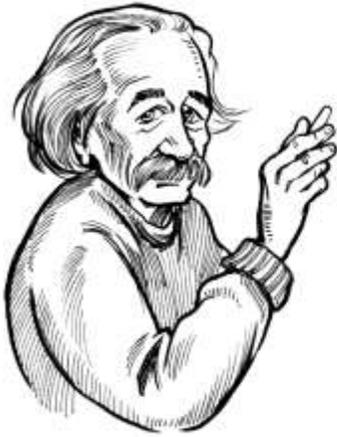
Notice that each second digit in the above list of numbers is one larger than the previous one so the sequence is easy to retain. Each number is also eleven more than the preceding number.

Once you begin playing the game you'll want to eventually add a number that makes the tally equal one of these key numbers. Once the total equals one of the key numbers, allow your opponent to write down another number and then simply add your own number that makes theirs equal *eleven*. Doing this will allow you to keep hitting each number in the evolving sequence until you are able to add the last number giving you the winning total of one hundred. Basically, when you hit the number eighty-nine you are home free!

It sounds more complicated than it is. I try not to start the "eleven sequence" until the total is over sixty, because I think it makes the method more difficult to discover.

In the figure below you'll notice that your competitor begins the game by writing the number nine. *I have illustrated your numbers in gray.* Just add any digit you like between one and ten for now. Notice that when the game total equals fifty-nine that you add eight, to begin the "eleven sequence", making the new total sixty-seven (which is one of the key numbers). From here on out simply add the equivalent of eleven to whatever they write down and ultimately you will win

After winning bet say, *"I'll let you take half the credit for that, because you can't have a winner without having a loser."*



9	24	44	57	71	89
<u>5</u>	<u>6</u>	<u>4</u>	<u>2</u>	<u>7</u>	<u>10</u>
14	30	48	59	78	99
<u>7</u>	<u>5</u>	<u>6</u>	<u>8</u>	<u>9</u>	<u>1</u>
21	35	54	67	87	100
<u>3</u>	<u>9</u>	<u>3</u>	<u>4</u>	<u>2</u>	YOU
↗	↗	↗	↗	↗	WIN!