

## On Taking Notes III

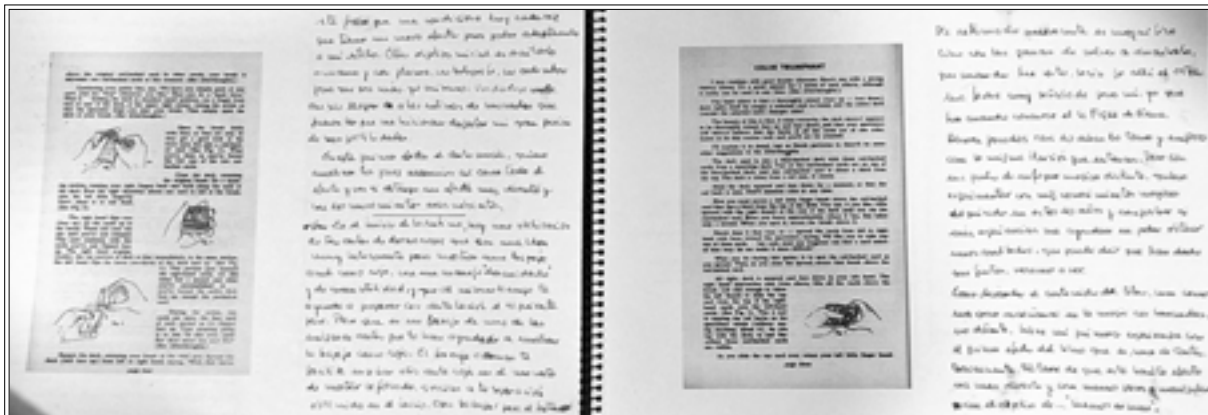
I am very grateful to my friend Toni Cachadiña from Barcelona, who pointed out to me the following idea.

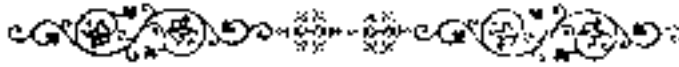
To study and to make extensive notes and comments, have a book or PDF printed in a *horizontal format*, rather than the standard vertical format, and then have it spiral bound. I recommend what is known as a **WIRO-spiral**; this is a metal spiral, as **opposes** to the more common plastic spiral, and allows for the pages to be turned over completely, leaving you at all times with a flat book the size of one page.

Printing the **PDF in this way**, will leave a large white margin on both sides of the text, where you can make your annotations, drawings, charts, etc.

If you feed the PDF into an app that has layouting functions, you can align the text to the right or to the left, thus leaving a margin always on the right or left side, as opposed to alternating the sides. For right-handed **persons** I recommend having the text on the left side, and leaving the right side empty for your notes. If you are **left-handed** you might want to reverse the sides, so as not to cover the source text with your underarm as you make the notes.

If you plan on making extensive additions and comments, you could simply print the document one-sided, so as to leave every other page blank. In the **binding** the blank page will then automatically be opposite the text page, leaving you with lots of space to write, draw, or paste in cuttings, etc. Since we read from left to right, **have** the text on the left page, leaving the right page blank; this will naturally facilitate taking notes.





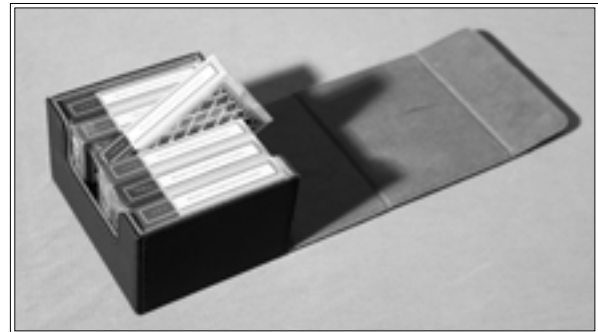
## Ascanio's "Golf Clubs" Deck Switch

This is yet another example of a "No Switch Deck Switch," possibly my favorite category of deck switches. It occurred to Ascanio out of necessity and was related to me by my friend Jesus Etcheverry in our Skype conversation of Monday, 26th July, in the pandemic year of 2021.

In that discussion Jesus mentioned that Ascanio liked to take different decks for each trick when performing. To motivate this, he would say that this is like a golf player who uses different clubs depending on the type of stroke.

Our conversation then turned to other subjects, but I immediately made a note of this idea as I had never seen it written down, and as a matter of fact it sees publication for the first time here.

Depending on your program, place three, four, five or even six decks nicely arranged in a container. There are some nice boxes that are especially made to store several decks; use one of these.



### Presentation

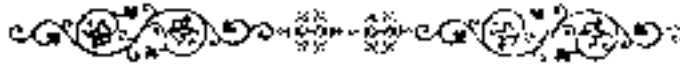
Ask, "Who plays golf often, not so often, or not at all? Oh, excellent, everyone."

"There are up to fourteen clubs in a golfer's bag, because specific shots require specific clubs, each with different characteristics. For a cardician a deck of cards is the instrument. Like a golfer who uses different clubs, a cardician, depending on the performance piece, will use different types of decks with different characteristics. In today's program I shall use three decks to interpret three completely different types of card magic."

The first deck could have a classic design (Fournier Peacock 808, Tally-Ho Fan Back, Superior Classic Back), "We will start the program with a *classic* piece of card magic, and for this we shall use a deck with a *classic* back design."

The second deck is used to demonstrate a modern piece of card magic, therefore, a deck with a modern design is used (e.g., NOC).

For the third, "I will demonstrate how card cheats cheat other card cheats." Use a deck with a casino back design, or just Bees.



## Outs For The Wrong Card

You turn the card on the table face up, and... it is *not* the spectator's card, it is the wrong card. Sooner or later this will happen. At least, that is Mr. Murphy's theory, and practice has confirmed it works...

The solution: Be prepared! From my list of "outs for disasters" in my notebook (start your own now!), here are three procedures to get out of this predicament.

The first idea is *of my own vintage*. As soon as I turn over the wrong card, I exclaim, "This is not your card? That's very strange, because the (name of wrong card) is usually the most exceptional card in the deck. Look at what it can do." I now perform a short Ambitious Card routine, i.e., three sequences at a fairly accelerated rhythm so the spectators find themselves going from surprise to surprise. This gives me enough time to locate the original selection, and to end by transforming the Ambitious Card into the spectator previously selected card.

From Harry Lorayne, quote: "Are you concentrating on your card? Really; I need you to do that for me. Please take your card out of the deck and look at it; much better concentration that way; then maybe I can read your thoughts." (S)he does; returns the card - don't lose it this time! HL. Unquote.

Here is the way I would handle Mr. Lorayne's ploy: Immediately put the wrong card back into the deck without further commenting on it, and with a straight face say, "OK, let's do it the difficult way." Now do the Lorayne bit. At this moment the audience will be very attentive, so you will need a very clean control, e.g., a Key Card Replacement, such as with a Hindu Shuffle, after which you leave the deck on the table for clarity. Look at spectator and say you are reading his mind (since he's concentrating!). In an assertive tone claim that you know the spectator's card now and that you are going to commit yourself by writing it down.

As you briefly search for writing material and do not find any, say you will place the card face down in front of the spectator. Now you have a good reason to look through the deck, locate the key card, take the selection next to it and place it in front of the spectator.

Another excellent out I have not used in a long time (I have not missed in a long time...) is Eddie Fechter's "How Would You Like Me To Find Your Card" from Jerry Mentzer's *Card Cavalcade II*. This has a very open architecture, as many outs do, but the basic idea is that once you turn over the wrong card, you immediately ask the spectator, "How would like me to find your card?" As you do this quickly spread through the deck, find the card, and then palm it.

The spectator will probably give you a blank stare as you produce the card from your pocket, saying, "I mean, would you like to find it in my pocket..." Put the selection on top and keep it there with an Injog Shuffle. Then take the "wrong" card and transform it into the selection (e.g., "The Snap-over Color Change") commenting, "... or change this one into yours..." Put the selection again back into the deck and shuffle it to a position it can then be spelled out, "... or should I spell to it." Do so and reveal their card for the third time, bang, bang, bang. This sequence is very effective and will make them forget that you initially missed.