



Inside Ed's Head

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The G-H Pop-Out Move (Goldman and Hass—they can do more than shoot skeet.)

Also Featuring
Out Front
By J. K. Hartman

Michael Goldman and I came up with this move while Mike was trying to teach me a switch he used in his “Ambitious Card” routine. He displays the spectator’s card in the middle of the face-up deck, and then culls the card to the back as he flips the deck face down. In the process, friction drives a card face down out of the side of the deck. Mike asks the spectator to push “his” card into the deck, and voila, it’s back on top. It’s a very deceptive switch—but not surefire in my hands.

I did find that the friction sidejog works well in another context, that of a pop-out move. Mike and I thought it was worth seeing if we had an “original” idea, so I put it on YouTube and showed it to Harry Lorayne, J.K. Hartman, and Peter Duffie—all of whom have contributed to this humble blog in the past.

They all liked the move, and none of them had seen anything like it before, so for my purposes, I’ll consider it original. I also consider it the *easiest* pop-out move I’ve ever encountered.

Here’s how.

The card to be “popped” is face down on top of the deck. The deck starts in dealing position in the left hand.

Grasp the deck in Biddle grip in the right hand, getting a break under the top card as you do so.

Undercut about half the cards with your left hand, turn them face up, and put them on top of the deck, maintaining your break. (This is the first part of a Braue Reversal.)

Use your left thumb to flip the remaining cards face up onto your outstretched left fingers. Your left thumb holds the cards in place after they turn face up.



Photo 1



Photo 2

Place the right hand cards on top of them, jogged to the right about one-half the width of a card.



Photo 3

Move your left thumb to hold both packets in place.



Photo 4 - Top view



Photo 5 - Bottom view

As soon as the left hand takes control of both packets, snap the fingers of your right hand over the packets (a magical gesture that shows you're not doing anything fishy with the right hand) and close your left fingers to flip the cards over into your palm. They will land face down, with the original top card jogged out to the left.



Photo 6

Retake the deck in Biddle grip, and display the side-jogged card. You can then remove it with your left hand and continue as you please. The deck is back in its original order.



Photo 7

Notes:

1. To get the feel of how this move works, start in the position of photo 4, and lift your left fingers so the packets are tilted up about 30 degrees. Now lift your thumb off the packets, and you'll see the top half slide down, leaving the original top card protruding from the deck. Understanding this principle will allow you to time when you lift your thumb off the packet as you flip it face down.
2. I've tried this move with decks of various conditions. It works with most, but not all decks. It worked with the oldest and worst deck I could find. It was unreliable with a slightly better deck. You can make the move independent of the quality of the deck in two different ways.
 - a. Adjust your grip on the packets after you've placed the top packet outjogged on the bottom packet by extending your left fingers so they touch the bottom of the reversed cards.



Photo 8 - Bottom view

Compare this to Photo 5, above. The fingers will push the card out of the pack as it is flipped over. (This assumes you don't have very dry skin.)

- b. In step 2 of the move, instead of placing the top packet face up, flush with the top card, place it side-jogged about an inch to the left. Rotate the bottom half face up, and place it flush with the top packet, so the face-down card is side-jogged at the very start. (See Photo 9, next page.)



Photo 9 - right hand removed

The right hand will hide this condition from most angles. This is Jerry Hartman's contribution to the move. He goes farther with it, below.

3. This move works surprisingly well if you take a break under **two or more** cards (although more sensitive to the deck than with a single card). The cards will jog to the side in a surprisingly close alignment. You can remove it safely by clipping the outer left corner between the side of your left thumb and index finger, and bring it into mechanic's grip so you can make sure it's completely squared.

Here's an idea of mine that takes advantage of the ability to pop out more than one card at a time.

G-H POP-OUT TRANSPO

Effect: The magician states he will use a "difficult cutting procedure" to find the four aces. He produces the two red aces by a series of cuts that pop them out of the side of the deck. These are tabled face down. He now says he will produce both black aces at the same time. He does another series of cuts, but the aces that pop out of the deck are the **red** ones. The cards on the table are the black aces.

Setup: Have the four aces on top of the deck—the black aces on top of the red ones. Hold a break under the top four cards.

Method:

Use the G-H Pop-Out Move to pop all four aces out of the side of the deck.

It will appear that you've produced a single red ace.

Take the deck into right-hand Biddle grip, and remove the ace(s) from the side of the deck by clipping it between the left thumb and forefinger—taking it into mechanic's grip in the left hand.



Photo 10

Turn the packet face down on top of the deck. I do this by placing the deck onto the right side of the quadruple ace, and “rolling” the aces face down on top of the deck.



Photo 11



Photo 12

Take the deck back into the left hand, remove the top card, and table it face down.

As your right hand tables the card, take a break under the top two cards, then do the G-H Pop-Out again to pop out a double, apparently the second red ace.

Remove this “ace” from the deck as above, put it face down on top, and then deal the top card to the table, on top of the previous ace. (These are the black aces.)

Get a break under the top two cards and do the G-H Pop-Out once again. As soon as the double pops out of the side, grab it with your left hand, fingers on top thumb below. As you remove the cards from the deck, raise your hand to the level of your face as you push your thumb back to cleanly display two red aces.



Photo 13 - Spectator's view

Display a look of abject confusion upon seeing the red aces once again. Turn the face-down cards face up by taking them in your right hand, thumb

on top, fingers below. Lift them to the right side of your face, and finish triumphantly, in an applause-generating position.



Photo 14 - Spectator's view

Note: You *must* test this trick with the deck you will be using. Although popping a quadruple card out works surprisingly well with most decks, it is not a sure thing.

After seeing this move, Jerry Hartman began playing with it, and came up with another pop-out move. Although it's somewhat harder than ours, it's still easier than all those I've seen before. He wrote it up for me and said it would be OK to publish it with mine. (I added one note, in brackets, to Jerry's description.) This is the first time an original piece from a well-known magician has premiered in print on this blog. I am honored.

OUT FRONT - by J. K. Hartman

This single-card discovery evolved directly from Michael Goldman and Ed Hass's "G-H Move." From the same starting point, the mechanics have been changed as has the effect - here, the face-up vital card suddenly appears protruding from the outer end of the face-down deck. It is explained in the context of a simple effect.

Have a card selected, and maintain a break above it in the center of the deck. Riffle the outer end, and say, "You know those machines where you push some buttons and a ticket pops out? Well, that's how the deck will work to find your card. Instead of pushing buttons, we give the deck four cuts."

"Two like this..." you go on, performing a Double Undercut. "And two like this..." you continue. At the same time, form a break with the right thumb below the top card, and cut away the lower half. Revolve it face up and slide it onto the deck as if performing a Braue Reversal, but only to the

extent of three-quarters of its width. Visible to you but concealed by your right hand, in other words, is a half-inch of the back of the separated card. (Photo 15)



Photo 15 - Both hands removed for clarity

Follow immediately by cutting away the block below the break, revolving it face up, and sliding it *beneath* the right-hand section and squared with it. A single face-down card remains right-jogged.

“And that’s the ticket!” you conclude, rapidly performing the following

sequence. Contact the outer right corner of the jogged card with the pad of the left second finger (Photo 16) [EH - I find it more effective to use my ring finger here], and sharply drive it inward and leftward, propelling the card to a pronounced in-jogged position. (Photo 17.)



**Photo 16
Right hand removed**



**Photo 17
Right hand removed**

At the same time, tilt the deck face inward, and in a continuing action grasp it at the outer end (see revolving it end for end into the left hand. (Photos 18 and 19.)



Photo 18



Photo 19 - prior to placement in left hand

The “ticket” appears face up, well jogged from the front of the deck.

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