



# *Inside Ed's Head*

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## **Three Quick Tricks (With Only One Picked)**

I developed the mechanics for this trick years ago and wrote it up here back in March of 2013 as “The Genie Corrects.” A year or two later, I changed the presentation. I was surprised by the greater-than-expected reactions I was getting. Since it’s been almost seven years—Wow! How time flies.—since I first published the original handling, I figure no one will mind seeing it again, dressed in a new suit of clothes.

### **Three Tricks for the Price of One By Ed Hass**

#### **Effect**

A card is selected, shown to those nearby and returned to the deck. You now tell the spectator you’ll perform three quick tricks, using only that selection. You give the deck to the spectator and ask him to deal cards, face down, into your hand and that he is to stop anytime he feels the urge.

When he is done, you ask him to name his card, telling him your first trick will be that he’s stopped on the card he just named. When he does so, you lift the end of the top card of your packet so only you can see it and say, “Got it!”

Oblivious to your spectator’s objections, you next announce that you’ll do an even more amazing miracle. You say you’ll change his card to the [name the card you just looked at]. You show them the top card as you are speaking, looking puzzled at the reaction of the spectators. Finally, you say, “For my last trick, I’ll change this card back into your card.” You flip the card you’ve been holding over and show it has, indeed, turned into their selection.

#### **Method**

Have a card selected and returned to the deck—controlling it to the top in the process. Give the deck to the spectator, explaining that he’ll help you to perform three quick miracles.

Tell him that when asked, he is to deal cards into your hand. Stress that no one must see the face of any of the cards as he deals. (There have been several times when a confused

spectator dealt the cards face up, even though I asked him to deal them face down. You must stress that the faces of the cards should not be seen as they are dealt.)

Hold out your hand and ask your spectator to deal a card, face down, into it. (This will be the selection.) Ask him to continue dealing and stop whenever he feels like it. If he deals eight or nine cards, you might suggest he wrap it up soon, as you have to take a bus. (The fewer cards dealt the easier it is for what comes next.)

When he stops, tell him that your first trick was to have him stop at his card. Give him a chance to deal another card or to take one back. Continue with any byplay you consider suitable.

Once the spectator is satisfied, ask him to name his card. (I'll get to what you can do if he refuses a bit later.) Lift the rear end of the card so that you can see its index (not that you care) and say, "Got it." As the spectators react, deal the top card of the packet face down into your right hand, thumb on top, fingers below, as you say, "For my second trick, I'll turn your card into the . . . ." Turn your right hand palm-down, exposing the face of the card as you name it.

I've gotten a huge variation in reactions at this point. People have burst into huge gales of laughter that surprised me. I've also gotten the derisive statements that I had expected. Nonetheless, whatever the reaction, you'll have enough misdirection to perform a Bo-Top Change, switching the X-card in your right hand for the selection on the bottom of the packet in your left hand.

What's a Bo-Top Change? Let me explain.

## The Bo-Top Change

Slide the right hand's card on top of the packet. As the card starts to go flush with the packet, the right index finger's fingertip will first touch the right side of the packet, and then move **under** it. Once the fingertip is under the packet the right thumb initiates a block push-off of all but the bottom card. (Imagine you are doing an Elmsley Count with the whole packet.) These cards are taken into your left hand, and your right hand is left holding the spectator's card—in the same grip the top card was only a moment ago.



Now all you have to do is flip the card over and show the miraculous transformation. Whatever reaction you were getting after the “second trick” will turn into stunned looks that will be an ample lead-in to anything you care to perform after that.

### **Afterword**

Every once in a while, in any trick where the spectator is asked to name his card, he refuses. The easiest solution is to just ask anyone who’s seen the card to name it. Or all those who have seen it name the card on your cue.

If you need a card to be named in a trick, you should always have a way to proceed if you can’t get it. This trick allows you several alternatives.

## **The All-Around-Square-Up Glimpse**

After the spectator deals the final card into your hand, before the byplay begins, do an all-around-square-up glimpse. It’s simple. With the deck in dealing position, use your right hand to square the short ends of the deck, right thumb at the rear and fingers in the front. Do not take your hands off the deck after you finish the squaring action. Lift the deck out of your left hand for an inch or so—in Biddle grip. Then rotate your right wrist so the thumb is on top and the fingers are at the bottom. The face of the deck should be quite visible to you. In a continuing action, the left wrist also rotates to enable that hand to square the long sides of the deck, thumb at the right, fingers at the left. After the squaring action, the left hand takes the deck, turns to a palm-up position and lets the deck settle back into dealing position.

This glimpse is so invisible, that it even fools people that I’ve been *teaching* it to. From the spectator’s perspective, the bottom of the deck always seems obscured by the left palm and never seems to be in the magician’s line of sight.

OK, back to the trick. If the spectator refuses all your entreaties for the name of the card you can just say something like, “It’s amazing, everybody who picks the [name of the card you glimpsed] gives me a hard time.” Or, you could just lift the top card, as described above, and say, “Was your card the . . . ?” miscalling it as the card you glimpsed. Who knows? This approach might actually sell the second trick as a real change.

Regardless of which direction you choose, you can continue the trick as written.

I must also talk a little more about the Bo-Top Change. Once I have about fifteen or so cards in my left hand, I can’t do the change as smoothly as I can with fewer cards. As the size of the packet becomes bigger, I prefer to use a different switch.

## The Jinx Change

This switch is discrepant, but fools magicians and muggles regardless. After the spectator stops sealing, you'll know if the size of the packet is too big for you to do a Bo-Top Change confidently. If it is, you must get a break under the bottom card as you square the packet the spectator dealt into your hand. You can do a pinky pull-down or a buckle to get the break. You can even spread the packet and say, "Wow, that's a lot of cards," then get the break as you re-square the cards.

Continue holding the break. After you've performed the first trick, instead of taking the top card from the deck to show the "change" for the second trick, just flip the top card face up on top of the deck. As the groans or laughter commence, flip the top card face down, lift *all* the cards above the break and table them (or put them on top of the deck the spectator is still holding). After you release the deck, bring your right hand back to the card in your left hand, unhurriedly, and grasp the card at the lower right corner, thumb on top, fingers below. As you begin your patter for the third trick, you can lower your left hand.

The Bo-Top and the Jinx changes are two very useful tools for your arsenal. I hope you enjoy applying them to your magical endeavors.

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