



Inside Ed's Head

October 2013
(Revised February 2015)

Contemplating the Dream Card Part II (One Never Knows When a Trick is "Good Enough!")

Last month I presented a "simple" version of Darwin Ortiz's "Dream Card." I changed three elements of the trick that didn't suit my style. I eliminated the use of a loading wallet, because I don't normally carry one, and a gaff used to switch the blue selection for the red card prior to signing it. I also eliminated a sleight I've never done.

Eliminating the wallet and the gaff makes this trick almost impromptu - all you have to do is carry one odd backed card. In my opinion, this is a major plus. We did lose two important elements of the Ortiz handling. First, in the Ortiz version, the spectator actually touches a blue-backed card, and sees it removed from the deck. In last month's version, the spectator doesn't see the back of his selection until after it's signed. Second, isolating the Dream Card in a wallet adds to the impossibility of a switch.

This month and next, I'd like to present two different methods that return to, and possibly go beyond, Ortiz's idea. I'll show some forces that allow the spectator to **SEE** the back of the card he's picked. I'll also go back to Bro. Hammon's idea of leaving the "Mystery Card" on the table from the very beginning of the trick. The reason I'm presenting two methods is so that I can write about several useful forces and switches, which are among the most useful moves in the card man's tool box.

I do know there have been other variations published where a red-backed card is set aside, and turns out to be a signed selection from a blue backed deck. I hope I haven't duplicated anybody's previous effort. Let me know if I've done so.

Effect: The magician removes a red-backed card from his pocket and places it on the table without showing its face. A spectator picks a card from a blue-backed deck, signs it, and returns it to the deck. After some appropriately brilliant patter, the magician turns the red card face up. It's the spectator's signed card, now with a red back.

For the rest of this description, instead of typing "Mystery Card," I'll use the abbreviation **MC**.

Method 1

Set-up:

As you will be using a Gambler's Cop. ([Inside Ed's Head](#) 10/12 p. 6), position yourself so you are facing the rightmost spectator at your table. Angling your chair somewhat to the right would be a pretty good idea. Have a red-backed card in your left rear pocket. I suggest you use a low, red spot-card that allows the spectator's signature be seen easily. I'll assume the Four of Hearts for this description. (You should consider removing the duplicate of this card from the deck. It's conceivable that both cards might be visible at the same time.) You should also have another red-backed card in a pocket accessible to your right hand. This will be the **MC**. A marking pen should also be available.

Procedure:

Give the blue-backed deck out for shuffling. As you begin your patter about the **MC**, begin searching your pockets for it. Eventually, your right hand will reach into the pocket that has the MC, and your left hand will go into the rear pocket and get its card into Gambler's Cop. Place the right-hand's card on the table, pick up the blue-backed deck, and place it on top of the card copped in your left hand.

Find out if your spectator is right or left-handed, and place the **MC** in front of her non-dominant hand. Ask her to place her fingertips on the card, and not remove them. (Of course, you can have any spectator take "control" of the **MC**.)

You're now going to prepare for a bottom-deal switch, by beveling the deck to your right, and pushing the bottom card to the right also, using your left fingers to press it up against the beveled side of the deck. (Note: The photo shows a red deck. In this trick, we're using a blue deck.)



Photo 1

Now spread the deck between your hands, keeping the red-backed card pressed up against the bevel. Ask the spectator to **touch** any one of the cards as you spread them in front of her. When she does so, move all the cards in your right hand away from those in the left, **without squaring them**. Push the card that was touched a little further to the right with your left thumb. Use the left edges of the cards in your right hand to flick the protruding "selection" as you ask, "This card, right?" Flicking the card, and having it a bit offset from those underneath it, will help reinforce the fact that she's just selected a blue-backed card. As she looks up to answer your

question, you'll switch in the force card as you turn the right hand's cards face up.

Your right hand will move towards the left, apparently to take the right-jogged card under the spread; you'll want the right cards to leave about $\frac{1}{4}$ " to $\frac{1}{2}$ " of the "selection" exposed. As this is happening, your right ring and middle fingers will make contact with the underside of the force card. Now both hands will begin to rise, and just as the deck is pointing towards the spectator's line-of-sight, rotate your hands palm down and away from each other. The force card will end up as the face card of those in the right-hand spread. (Essentially, your right fingers have pulled the force card from the bottom of the left-hand section, to the bottom of the right hand section.)

This move is timing and sight-line dependant, and should be aided by your misdirection. If you separate the hands too soon, you'll flash the back of the force card. If you wait too long, you risk having the spectator see that the card is coming from the bottom. You'll want to spend some time in front of a mirror, and/or a video camera before trying it out on sympathetic laymen or on fellow magicians.

(Sorry about not having any photographs of this move. I can't figure out any angles that would be more helpful than the description. This move is a combination of Paul LePaul's bottom deal, and Ed Marlo's "Directly From the Spread" bottom deal from Heirophant 5-6, p. 269. I haven't seen anyone use this technique for forcing an odd-backed card, but I wouldn't be surprised if Marlo or someone else published it fifty years ago.)

Once the hands have fully separated, place the left-hand cards face down on the table, square up the face-up cards in your right hand and place them into the left. Extend your hand so your spectator can sign the "selection" at the face of the pile. Once the selection has been signed, lift the packet to your mouth so you can blow on it to dry the ink. As you do this, get a break under the two face cards so you can cleanly out-jog the double about $\frac{1}{2}$ ". You'll now switch the selection out using the Marlo glide variation I wrote about last month.

Turn your left hand palm down. The blue back of the out-jogged double should be showing. Ask the spectator to lift off about half of the face-down pile. As she does this, your right hand will approach the out-jogged card, thumb on top, fingers below. Your fingers will push the bottom card of the double flush with the deck, and then your thumb and fingers will withdraw the out-jogged card, and place it on the tabled packet. Have the spectator place the packet she is holding on top of it.

Now use your right hand to lift off about half of the cards you are holding. Ask the spectator to place the tabled packet on top of those in your left hand. Place the right hand's cards on top of all. It appears that the selection is now in the center of the deck.

Gambler's Cop the bottom card, as you place the deck on the table. The left forearm and hand should rest at the table edge, completely hiding the copped card. (Note how you can use the table edge as cover. Photo 2 shows the spectator's view. Photo 3 is how my hand appears to someone looking over my right shoulder.)



Photo 2



Photo 3

Take the **MC** from under your spectator's fingers with your right hand and place it in your left, between the thumb and side of the forefinger. You'll be able to rotate your left hand counter-clockwise as you take the card. The **MC** will completely shade the copped Four of Hearts. Lift the back edge of the card so you can see it, and say, "The card you picked was red. Would you be amazed if the **MC** was red also?"



Photo 4



Photo 5



Photo 6

Photo 4 and 5 show the card being taken into the left hand and lifted -- from the spectator's view. Photo 6 is from the magician's view. You can see the copped card is hidden by the **MC**.

Lower the card and wait for her response. Lift the back of the card again, and say, "Would you be more amazed if the **MC** was also a heart?"

Lower the card again, but this time lower it onto the copped card, and then move the double a little forward in your left hand.



Photo 6



Photo 7

Finally say, “You know what’s the most amazing? Not only is the **MC** red, and a heart, it’s also the Four of Hearts – with your signature on it!”

As you are saying this, you’ll turn the card face up end over end by grasping the card at its outer left corner, moving it a little forward in your hand, and then lifting it up at the outer end and pivoting it backwards, face up. (Photo 8. and 9. Sorry, the copped card in these photos is a Joker, not the Four of Hearts, I hope that’s not too confusing.)



Photo 8



Photo 9

Notice in Photo 9, that the card is in position for another Gambler’s Cop.



Photo 10



Photo 11

To finish, start rotating the left hand clockwise, so the double will start to go out of view. At the same time grasp the upper left corner and start

pulling the top card up and out of your hand (Photo 10); it will come out with the red back facing the spectator. Use your right middle finger and thumb to flip the card so it faces the spectator. (Photo 11). Table it face up in front of her. The copped card can be lapped easily, for a clean finish.

I came up with this switch on my own several years ago. I can't recall if I read it somewhere, or just modified it from someone else's work. If you've ever seen it in print before, please let me know so I can credit it appropriately.

Next month: we'll finally be done with this trick! I hope I won't have turned it into a nightmare!!

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