



Inside Ed's Head

November 2013

Contemplating the Dream Card, Part III (I hope this isn't becoming a nightmare!)

This month I'm going to present a couple of Dai Vernon moves to give us another method for accomplishing Darwin Ortiz's "Dream Card" plot. I'll also shoot a video of me doing a run through of this method, so you can get an idea of how it all hangs together. I'll send out a link when it's finished.

If you haven't read the last two articles, here's a quick recap.

In Part I, I introduced the "Dream Card" plot, and gave a presentation somewhat similar to Mr. Ortiz's, with a very different method. I showed a red-backed card and put it in my pocket. The spectator selected a card from a blue backed deck, signed it, and returned it to the deck. I removed the red-backed card from my pocket; it was the signed selection.

In Part II, I altered the premise by having the Dream Card placed on the table at the beginning of the trick, under the spectator's control. The spectator selected a card from a blue backed deck, signed it, and returned it to the deck. The red card was taken from the spectator, and it proves to be the signed selection.

This month is the same as the last, with a different force, and different switches.

So once again, I'll start with . . .

Effect: A red-backed card is placed on the table. A card is selected from a blue-backed deck, signed, and returned to the deck. The red-backed card is turned over; it is the signed selection.

Method II

Set-up: You will be using Dai Vernon's "Pivot Change" in this version, as well as his "To Exchange a Card," so you'll want to face the spectator to your **left**. You'll have a Four of Hearts in your left-rear pocket, and another red-backed card in some other pocket. A marking pen should be available.

Procedure: (The first two paragraphs are reprinted from last month; for those who didn't see it.)

Give the blue-backed deck out for shuffling. As you start 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. (Of course, there are many ways of loading the **MC** under the deck. The easiest way is just to have the card there from the start, and use this as an opener.)

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 guard the **MC**.)

You're now going to do a force that shows many blue backs. Get a break over the bottom two cards. (I do this in three steps. I buckle the bottom card with my index finger, and use my middle and ring fingers to push the next card out to the right a bit. Finally, I pull down on these two cards with my middle and ring fingers so I can get a break above them with my pinky. Many people thumb count for the break; I find the way I do it is more certain.)

Take the deck in end grip with your right hand, maintaining the break with your left thumb. Tell the spectator, "I'm going to take cards into my left hand from the right. Please stop me whenever you feel the urge." As you begin speaking, use your right index finger to swing cut some cards from the top of the deck into your left hand. Continue taking cards from the top of the deck, using your left thumb to drag the card from the top of the right half on to the left-hand cards. Move the right hand off to the right, and then immediately back to the left, so when the spectator says "stop," your right hand will be in position to drop the cards under the break onto the left hand portion. My rhythm for this is right-left-pause, right-left-pause. (Note: you can use this force to leave any small number of cards on top of the deck. For instance, you could force an ace, and leave the other three aces ready to produce by your favorite method.)

After unloading the cards, tap the top of the left-hand portion with the cards in your right hand. This establishes that the card they stopped at is now on top of the left hand's cards. Place the right hand's cards under those in the left, and do a double lift to show the Four of Hearts on top. Have the spectator sign the card while it's still on top of the deck, then bring the deck to your face, blow on the card, and prepare for a double lift.

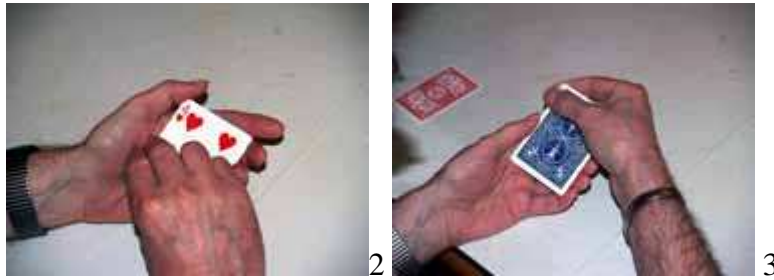
Lift the face-up double off the top, table the deck, and place the double, still face up, into mechanic's grip in your left hand. Ask the spectator to add a random mark to the face of her card, just as an extra verification method. (Photo 1.)



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After she's done so, ask her to lift off about half the cards on the tabled deck to allow you to return her selection.

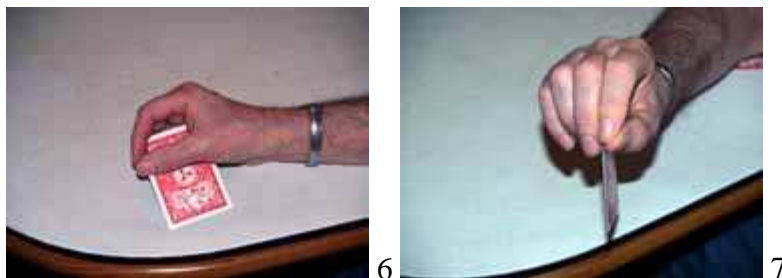
You will now do a variation of Vernon's "Pivot Change" to "lose" the selection in the deck, while actually palming it in the right hand. Take the double at its lower left corner, thumb on the back, index and middle fingers on the face. (Note that the tip of the right thumb extends past the left edge of the card, and the middle fingertip is about an inch from the rear edge of the card.) The right hand turns the card face down, end over end. (See Photos 2 and 3.)



When the double reaches the position in Photo 3, it is grasped at the left side by your left thumb and index finger, while your right hand separates the double by pushing to the left with your thumb, and pulling to the right with your middle finger. As the top card is pulled clear, the bottom card is held briefly between the right thumb and side of the left index finger. Your right arm drops casually to the edge of the table. (Photos 4 and 5.)



Your left hand places its card on top of those remaining on the table, and you ask your spectator to place the cards she is holding on top of all. If you want a little extra time and misdirection, you can ask her to shuffle the cards. While this is happening, your right index finger nips the card between itself and the side of the middle finger, freeing up your right thumb for the move that you'll do next. (Photos 6 and 7.) I don't know what to call this grip; Vernon uses it in the move coming up, but he doesn't name it.



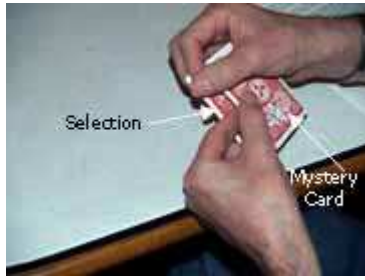
Now call attention once again to the **MC**. Take it in your left hand at its left side, near the middle, thumb on top, index finger below; curl the rest of your fingers into your palm. You might patter about how amazing it would be if this card were also a Four of Hearts. You will now turn it face up while switching it for the selection. Move your right hand to the upper left corner of the **MC**, and take it directly into Tenkai palm. (Your thumb at the upper left corner lies across the top edge of the card and exerts pressure towards the right, anchoring the upper right corner against the right palm, near the base of the thumb. (Photos 8 and 9 show a card in Tenkai palm. Photo 10 shows the position at the start of the switch) You'll have to watch your angles here. Raising the right thumb can give a sight line into your palm if you have your hand rotated clockwise too much.



8



9



10

Now raise your right hand a half-inch or so, and start moving it back towards yourself. This will almost force you to extend your right index and middle fingers as the selection pivots around your left index finger and turns face up. (Photos 11-13.)



11



12



13

As the card comes free of the right hand, lower the hand to the table, and relax your right thumb, allowing the palmed **MC** to fall into your lap.



14

That's it. The "Pivot Change" and "To Exchange a Card," are both from The Dai Vernon Book of Magic, by Lewis Ganson. These moves are not hard, but you must pay strict attention to angles. You have to be careful that you don't rotate your hand so far clockwise that the card can peek out over our index finger. You also can't rotate so far counter-clockwise that the card can be seen protruding from the pinky side. (Of course, if your hand is resting on the table edge, this won't be a problem, unless the person to your left is also near the table edge. It's best always to keep your middle knuckle pointing at the spectator's sightline.)

You also have a bad angle where people can see into your palm from the left, or even directly in front of you if they are standing and you are sitting. If you want to try these moves, you'll need serious mirror and/or video practice. Finally, you should work with a live human helper who can advise you if you are flashing.

As I mentioned earlier, I have been doing Bro. John Hammon's "Signed Card" for many years. In this version, the "Mystery Card" (**MC**) is **the same color** as the signed selection, and the selection mysteriously vanishes from among a packet of aces. You can try to give the impression that paradoxically, the card on the table is the same as the selection made after the **MC** was placed under the spectator's control.

If you make the **MC** a different colored back from the deck in use, you can't use the same presentation. Somehow or other, you have to account for the different color of the **MC**'s back.

Darwin Ortiz does this by discussing a dream he had the night before. He has the spectator sign the card, and make a unique mark on it, to preclude the possibility that somehow or another he was able to forge the spectator's signature on the **MC**. When the **MC** is turned over, and the spectator's signature and mark are seen on what would otherwise be her card, the only "solution" is that it's all been a dream.

I'm working on a somewhat different approach. Perhaps I'll show it to you someday.

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