

Double Speak E-Z

Ryan Matney

Ryan: One of my favorite tricks is Paul Cummins's "Counting On It" first published in his notes ... *from a shuffled deck in use* ... (1996). I would say it is a modern classic.

In that routine, Mr. Cummins introduced his production cut. It's a deceptive and easy to execute sequence but, surprisingly, I have not seen many cardmen adapt this move and apply it to other tricks. Here, I've combined the Cummins Production Cut and a little double speak to allow me to play around safely with estimation in a quick impromptu routine.

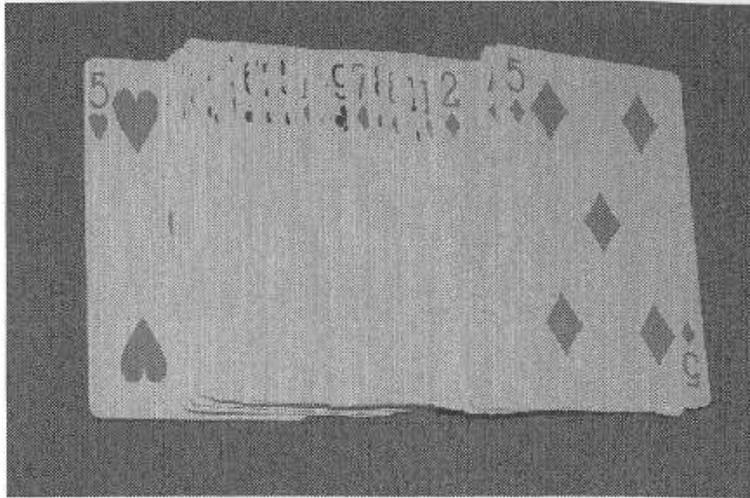
If you ever wanted to try estimation but were afraid of failure in front of an audience this might be a trick for you. Should your estimation fail the audience will never be aware of it. This kind of structuring was inspired by Max Maven's work, specifically, "Disposable Color" published in *The Blue Book of Mentalism* and also *Prism* (2005 Hermetic Press).



Begin by spreading a shuffled deck with the faces toward you. You can ask aloud if there are any Jokers in the deck to be removed or if the deck is complete as an excuse to look through it.

Quickly locate two matching mates that are side by side. Due to probability, you should be able to find a set. If not, have the deck shuffled more.

Let's say you see two red Fives that are together. Cut the deck between the two mates so one Five goes to the top of the deck and one goes to the bottom. (**Photo 65.**)

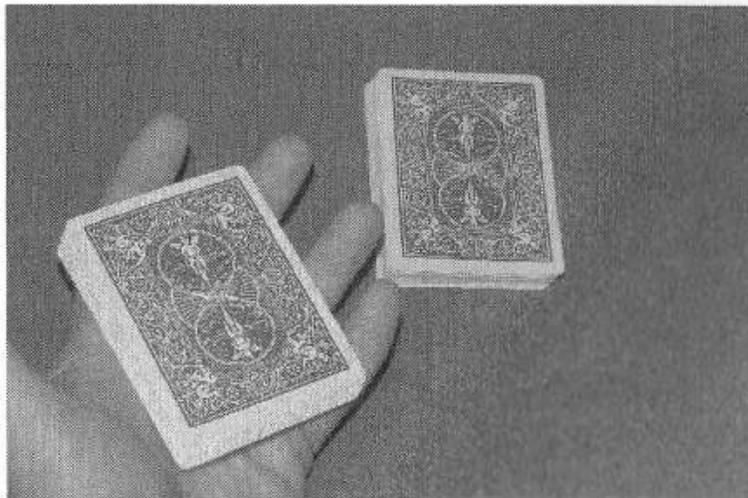


65

Turn the deck face down and put it on the table.

"Please cut off a small packet of cards and put them in my hand."

The spectator cuts a small packet from the top of the tabled deck and puts them in your left hand. Pretend to weigh it carefully. (**Photo 66.**)

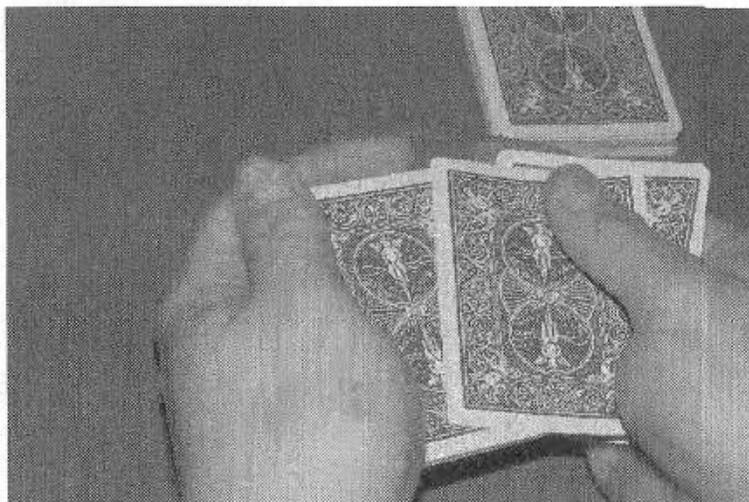


66

"Even though your cut was random ... and I won't count them ..."

Here you do a quick open displacement I saw John Carey use.

With your right thumb, casually peel off the top two cards from the packet into your right hand, reversing their order. **(Photo 67.)**



This is simply a demonstration of counting as you say the line: “... *and I won't count them* ...”

Slip these two counted cards under the left hand packet and drop the entire packet on the table. This displacement has moved the red Five from top of the packet to the bottom.

Continuing the script, “... *I'm going to try to match you.*”

The above line is important because it leads everyone to believe that you will be attempting to cut exactly the same number of cards the spectator cut. You will be doing just that but the line sets up an out in case you miss.

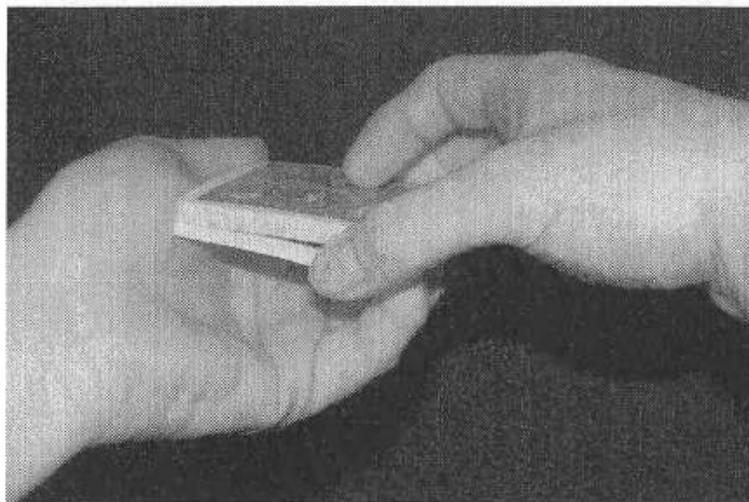
Pick up the deck and using estimation (don't be scared) get a break above the number of cards from the bottom of the deck you guess the spectator cut.

In other words, if you estimate the spectator cut sixteen cards, get a break sixteen cards up from the face of the deck.

Don't worry if you are off in your estimation, the trick will end successfully anyway.

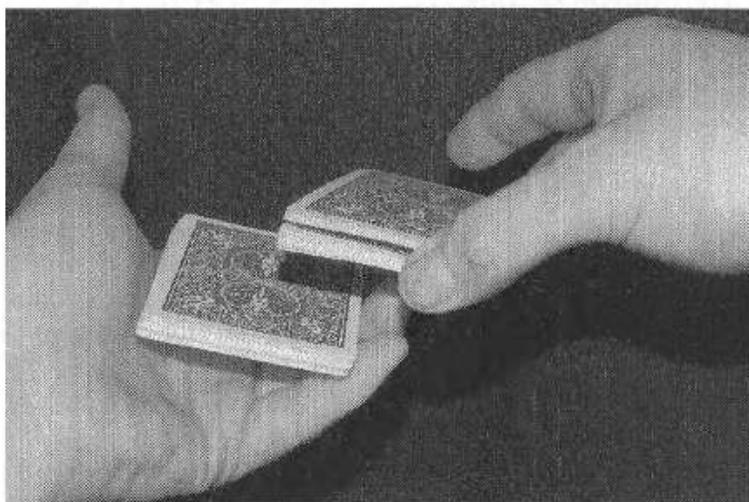
Paul Cummins's Production Cut

With your right hand, take the deck in End Grip, your right thumb taking over the break. (**Photo 68.**)



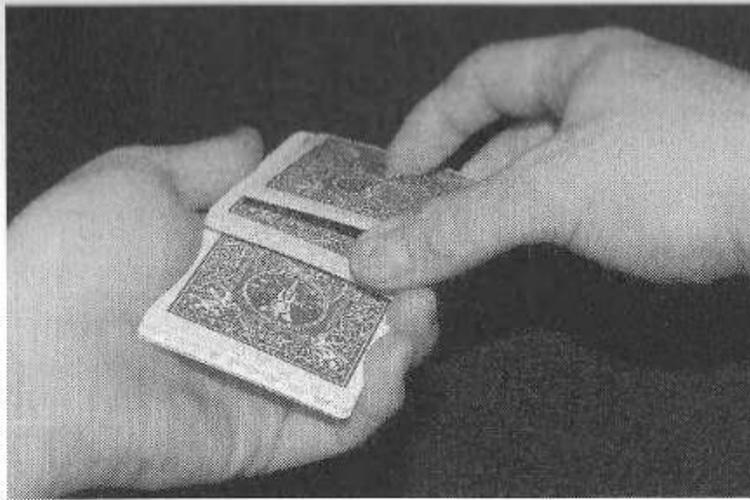
68

While maintaining the right thumb break, swing cut half of the cards above the break into your left hand. (**Photo 69.**)



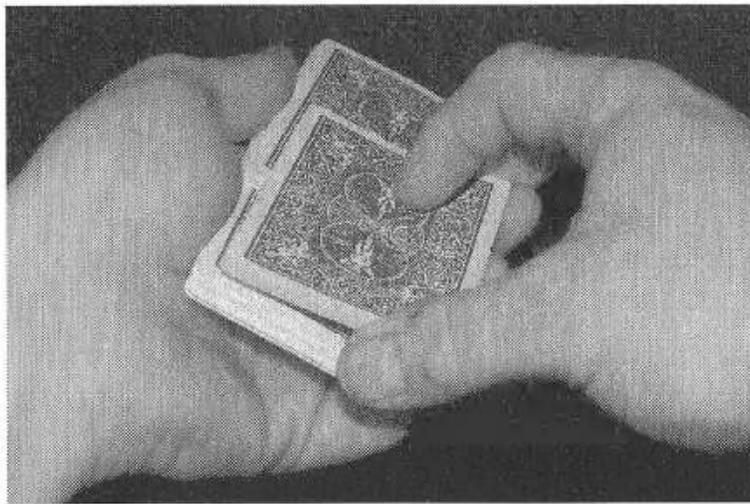
69

Without hesitation, move the right hand's cards over the packet in the left hand and drop all of the cards below the break outjogged onto the packet in the left hand. (**Photo 70.**)



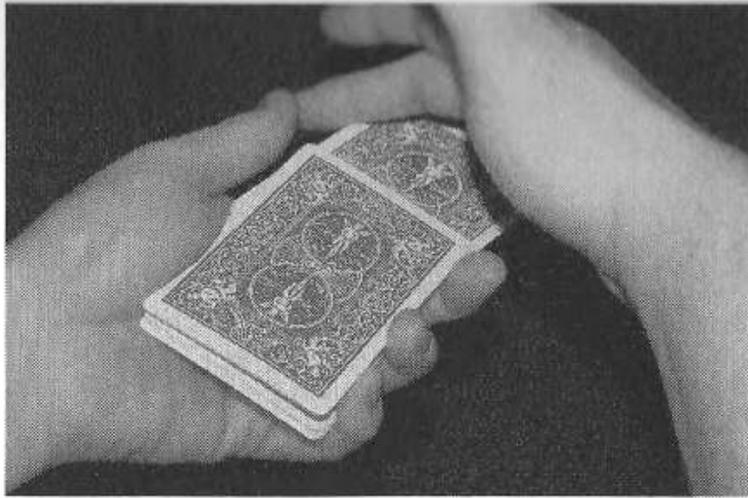
70

With your right hand, smoothly move the remaining cards it holds back and square with the left hand's packet. This leaves the target packet outjogged and sandwiched between two packets of cards. (**Photo 71.**)



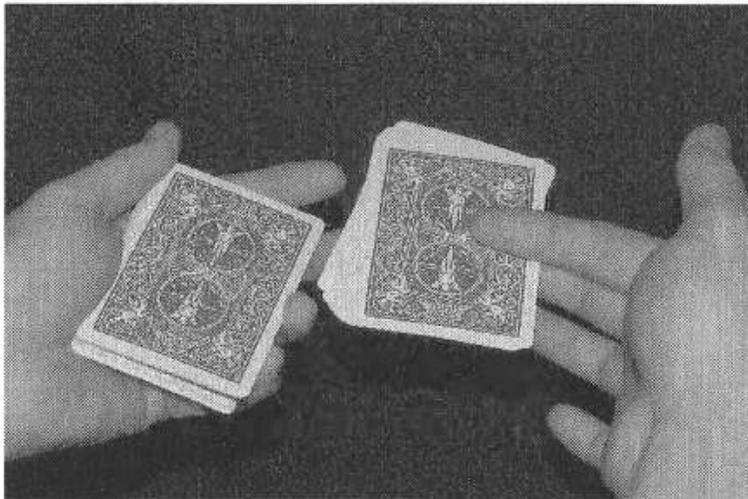
71

Still without pausing, with your right middle finger, contact the left long side of the outjogged packet. (**Photo 72.**)



72

Swivel the packet free of the deck. You will find it easy to clip the packet with your right index and middle fingers as it swivels free of the deck. (**Photo 73.**) Allow the deck to coalesce and table it, retaining the packet in your right hand.



73

Have the spectator pick up her packet and count along with you. Both of you deal your packets to the table counting them aloud.

One of two things will happen. Either you have estimated the exact amount the spectator cut or you didn't.

If You Did Match

Both you and the spectator will end your count at the same time. Believe me, this is amazing. It may also be amazing to you.

"Yes, I thought so. But I said I would match your cards and to make this a perfect match, turn over the top card of your pile, the card you cut to."

They do and it is a red Five.

Turn over the top card of your pile to reveal the matching red Five to conclude.

If You Do Not Match

Most likely your estimation will be off by one or two cards and the packets will not match in number. No problem.

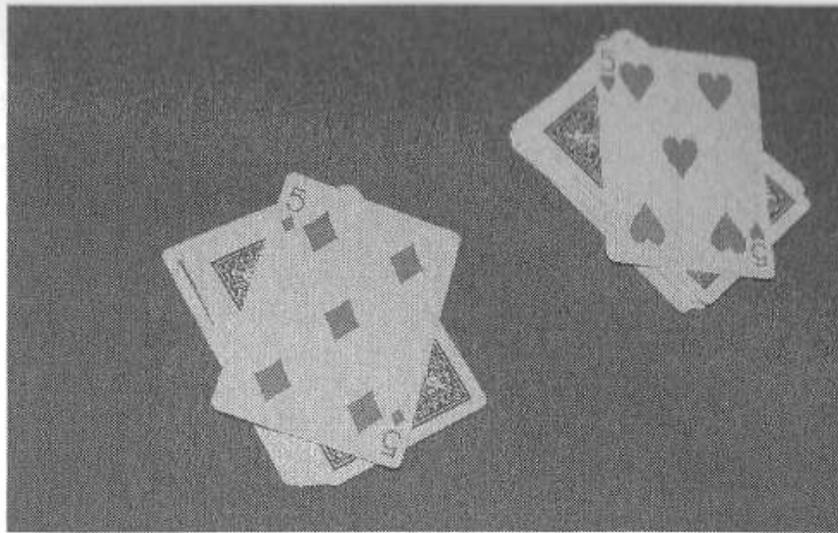
After the count, when it seems you have failed, you continue:

"I said I would match you and I wanted to match you exactly. Please turn over the card you cut to."

Direct them to turn over the top card of their packet to show a red Five.

"You cut to a red Five. The only way I could match you is if I cut to one specific card. The only one I could match you with...the other red Five."

Turn over the top card of your packet to reveal the matching red Five to conclude. **(Photo 74.)**



Additional Thoughts

Gordon Bean suggested this effect would make a nice opener to a card routine by adapting his marketed effect "Joker, Joker." Simply have the Jokers set with one on top of the deck and one on bottom. Perform the routine as described, producing two matching Jokers which you then place aside. Having removed the Jokers you can continue on with other effects.