
1.1

PLAY IT STRAIGHT **(TRIUMPH)**

Why would anyone offer another Triumph-type effect? My only justification is that this routine has the distinction (advantage) of being totally **self-working** - it uses no sleights, moves, or subtleties. Despite this fact, "Play It Straight" is magical and entertaining to lay people - an added bonus. The routine is an outgrowth of the insight that the standard four packet shuffle sequence (Simon, Thompson, et al) - done exactly as advertised with no pre-reversed cards or false shuffles - reverses only one-fourth of the cards, not one-half as one might think.

EFFECT

A spectator freely selects a card and retains it. The magician cuts the deck into four packets. Two of the packets are turned face-up. All four packets are then fairly shuffled together. The cards are spread to show a true mixture of face-up and face-down cards. The magician asks for the suit of the selected card. He spreads the cards and all of them are now face-down except the twelve cards of the selected suit, in order from Ace to King. The selected card, of course, is the one that is missing.

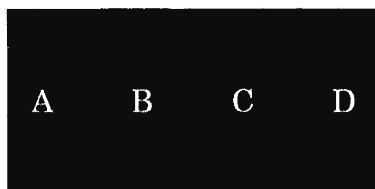
WORK

1) There is a set-up. Begin with all thirteen cards of a suit, say Hearts, in Ace through King order (or King through Ace, whatever) on top of the deck. Contrive to have your spectator select one of the Hearts by cutting off the upper portion of the deck and spreading the top thirteen cards for her selection. Ask your spectator to note her card and "**Put it somewhere safe.**"

2) Assemble the deck, keeping the stack on top. Say you are "**going to complicate things a little...**" Riffle up the back end of the deck until you spot the KH, cut off this upper packet (your stack), and put it on the table. Do this riffle-glimpse openly as you say you will cut the deck into four "relatively equal" packets. Cut the remainder of the deck into three relatively equal packets, placing them to the right of the first.

IMPOSSIBILIA

3) There are now four packets on the table, I'll call them:



Packet A contains all Hearts (minus the selection). Turn packets B and D face-up. Riffle shuffle A and B together. Try to make this a fairly even shuffle but allow the face card of A (KH) and the top card (AH) to remain as the top and bottom cards of the combined packet.

4) Turn the combined packet over (a face-up KH shows) and shuffle the face-down packet C into it. For later appearance's sake, shuffle the packet mostly into the upper half of the combined packet and allow the top face-down card (or cards) to cover the KH and become the top card(s) of the packet.

5) Turn the combined packet over again and shuffle face-up packet D into it. This time try to shuffle it mostly into the lower half of the combined packet.

6) Pick up the combined packet and spread the first 15-25 cards. (The reason for the above "controlled" shuffles should now be apparent. The ratio of face-down to face-up cards appears much closer to one in this section of the deck than is actually the case.) The deck appears all mixed up - because it is.

7) I call this my "Impossible Card Location." Why is it impossible? Because she never put her card back in the deck. Nevertheless, comment that even though the cards are all mixed up, because you are a "card expert" (lay people never know the difference), you can figure out what card the spectator took, provided she tell you its suit. As soon as she does, close the spread and set the deck on the table, turning it over in the process. Just turn your hand palm-down and deposit the deck. Pause a beat, then snap your fingers and slowly spread the deck. Only face-up Hearts will show. This is more magical looking than you might think. It's almost as if the just shown face-up cards have changed into Hearts.

8) Poke through the Heart sequence, calling out each card. "Let's see ... There's the Ace, Two, Three..." When you come to a break in the sequence, announce the missing card as the selected one. There is no big mystery at this point, but you have to end somehow. In any case, lay people are intrigued by "take a card" effects where the selected card is **not** returned to the deck, and there is some inherent humor in counting through the Hearts to find the selected one.

EX POST FACTO

While this routine is self-working, the judicious application of a false shuffle before starting is recommended. Because everything in the shuffle sequence is legit, you may wish to emphasize the fact by briefly spreading each packet before shuffling it into the combined packet. Also, precisely because all the shuffles are **real**, “Play It Straight” makes a perfect follow-up to Vernon’s original *Triumph* routine. As many of you are no doubt aware, the Vernon *Triumph* shuffle (even with Daryl’s six-fold display/cut sequence) is essentially a false shuffle. Therefore, you can do the Vernon routine first and the Heart stack will be maintained. (At the conclusion of the Vernon routine, the stack is directly beneath the face-up selected card.) You can bet, after you offer to repeat the trick, your audience will be watching your shuffles **very** closely. That’s the neat part - they can. (One last thing: Magicians familiar with the four-packet shuffle and Triumph-type effects are totally lost after the first two packets are shuffled together.)