



Inside Ed's Head

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Paul Rosini's Double Reverse (A Good Trick + An Easy Way to Practice a Sleight)

Featuring Ken Krenzel's Mechanical Reverse

I've come across several interesting tricks that used Ken Krenzel's "Mechanical Reverse" (a type of half-pass), but have always been reluctant to try them because I was worried that the move would flash. Actually, I've never before performed a trick using a half-pass; I wasn't confident performing one.

I've always felt the best way to learn a sleight is by using it in a trick that provides enough natural misdirection so that you can perform the trick without the paralyzing worry that you'll flash the sleight and ruin the trick. The confidence you get performing the sleight in this context will eventually give you the confidence to perform it in more exacting situations. I found that Paul Rosini's "Double Reverse" is a natural vehicle for learning Ken Krenzel's "Mechanical Reverse." (If you go to <http://youtu.be/SirjRoU1kzA>, you can watch me performing "The Mechanical Reverse" from several angles, to see how effective the move can be.)

I've mentioned Lybrary.com the last two months. I was rather dubious about reading a magic PDF as opposed to a magic book, but I decided to give these a chance when I saw they had *Paul Rosini's Magical Gems*, by W. F. (Rufus) Steele. I learned of this when I read Eugene Burger's *The Performance of Close-Up Magic*, where he writes up his version of "Double Reverse." I figured for \$7.00 it was worth a look.

Its initial copyright date is 1950, and is a PDF of seventy pages. If you exclude the covers, table of contents, etc. You get sixty pages of magic—about fifty tricks worth.

The first thing I noticed was that there are virtually no illustrations. There are only two in the entire book—both for the same trick. The writing is also rather terse. You are often told what to do, but not how to do it. Sometimes this really ticks me off, but in this case it led me down a road that I hope you'll find fruitful. You are supposed to start the trick with a known card reversed on the bottom, but are not given any method to do so. I figured the misdirection provided by this trick would enable me to learn the "Mechanical Reverse" and a good trick at the same time.

Once again, I'd like to thank Chris Wasshuber of Lybrary.com for allowing me to use the Rosini routine. I'd also like to thank Sal Mannuzza for taking the photos for this issue.

Double Reverse, by Paul Rosini

Effect: The magician and the spectator each take about half the deck. They remove a card from their half and table it. The spectator's card is inserted into the magician's half, the magician's card is placed in the spectator's half. The deck is reassembled, and held by the spectator.

Both call out the name of their card. The spectator spreads the deck, and both cards are now face up.

Method: Have the spectator shuffle the deck and cut off a little more than half the cards. You then pick up those that are left. (It's not essential that you take less than half the deck, but it makes the reverse a bit easier.)

Tell the spectator that he must watch what you do carefully, for he is to repeat your actions. Spread the cards in front of you, holding them in a left-hand fan, backs to the spectator, ostensibly to find a card in the center of the spread. You should only pay attention to **the face card** of your packet. You must remember this card. It's the one you will reverse.



Photo 1

Stare at the spread of cards for a bit, then remove any card from the center and hold it in front of your eyes as you pretend to memorize it. (Photo 1) Don't memorize this; you need to remember the **face** card. I'm embarrassed to say that there were too many practice sessions where I forgot to memorize the right card.

You may say to the spectator, "Be sure to lock this card into your mind. If either of us forgets his card, we have no trick." After a suitable amount of time, table the card face down. Ask the spectator to pick up his half of the deck, decide on a card, memorize it and table it as you have just done.

This will (I hope) give you sufficient misdirection to make the following two moves. Of course if you want *complete cover* for the moves just say, "To assure you that I won't try to peek at your card, I'll just turn around." If your spectator can spot the reverse with your back turned to him, your demeanor is *waaaaay* too transparent.



Photo 2

will be at the top left corner. (Photo 4)

Ken Krenzel's Mechanical Reverse: Close up the spread of cards in an unsquared packet in the left hand, the face card (Ace of Spades in Photo 2) should be slightly side-jogged to the right. Your right hand now comes over the top of the packet to square it. As you do so, insert the tip of your left little finger underneath the face card. (Photo 3) Your right thumb will end up at the lower left corner of the packet, and your right middle finger



Photo 3



Photo 4



Photo 5, Right Hand Removed

Using your right hand, pivot the packet around its right side, extending your left fingers so it ends up face down. Your pinky remains in the break, which is now on the left side of the packet. (Photo 5.) Your right hand returns to Biddle grip. Note: I try to take this grip as close to the ends of the right fingertips as possible, to give as much clearance to the reverse that's to follow. (Photo 6.)



Photo 6

Your left hand lifts all the cards above the break somewhat up and to the left. As you do this, you curl the left index, middle and ring fingers into

your palm, reversing the card under the packet. I find the move works the smoothest when I use my left *index finger* to initiate the move. (Photos 7 and 8)



Photo 7



Photo 8

Continue squaring with your right hand. Congratulations! You've just completed the reverse—but you're not done yet. You have to turn the packet over. (Be sure to see the section on ***Angle Problems*** at the end of this article.)

If the spectator's attention is still elsewhere, you can just continue your action or the Mechanical Reverse by rotating the packet up and over by pulling up and to the right with your right index finger and thumb while pulling down and to the left with your left fingers. (Photos 9 and 10)



Photo 9



Photo 10



Photo 11

If you feel you need a better cover for the turnover, you can use the following move.

Reach over to the spectator's face-down card, and slide it towards yourself. As you do so, you'll begin a "Tenkai Turnover" by dropping your left hand to your side (if standing), or relaxing your hand, palm down, on the table "off stage," if sitting. (Photo 11.)



Photo 12

Now slide your card over to the spectator and say, "Please put your right hand on my card until we're ready to use it." As they do this, turn your left hand *palm down*, and take the packet into your right hand, thumb on top, fingers underneath. (Photo 12) Make a squaring gesture along the sides of the packet with your left fingers, and then replace the packet in left-hand mechanic's grip.



Photo 13

Use your left thumb to bevel the cards at the upper left corner. You can make a surprisingly large bevel without exposing the fact that the cards are really face up. (Photo 13)

Pick up the spectator's card and insert it face down into your packet. Carefully begin squaring the packet at the inner and outer ends and then ask the spectator to place your card face down into his packet. As he does this you must turn over your packet once again. Move your left thumb under your packet and flip it over. Your right fingers mask this action with the right hand continuing their squaring action. (Photo 14.)



Photo 14

Once the spectator has inserted your card fully into his packet, place your packet on top of his, and ask him to hold it tightly. Tell him, "On the count of three, I'm going to call out the name of my card. Please name your card as I do so." Make the count, and then call out *the card you reversed*. The spectator will do likewise.

All that's left to do is ask the spectator to spread the cards. He'll see his card and your card, both appearing face up in the deck.

As I mentioned, you can do the secret moves with you back turned to the spectator. You might wonder, why not just "openly" turn the card over, and then the packet. It's just to get you used to doing the reverse and the turnover. Once you're comfortable doing the trick and the sleights, you might eventually stop turning your back, and do the moves with the natural

misdirection supplied. Once you've mastered the reverse under these circumstances you might try some other tricks that use a reverse.

You should also be aware that the "Krenzel Mechanical Reverse" can be used for any number of cards. If you need to "face" a deck, this is an excellent move to do it. You can do any trick that requires a half-pass with this reverse, as long as you have a reason to turn the deck over.

Angle Problems

This move is not fool-proof. It works perfectly if you're standing with a spectator to your right, or directly in front of you. Spectators to your left will definitely see the move if they are not misdirected. If you are working to several people, face the leftmost one, and you'll not have any problems. You can do this standing at a table—you just have to be careful to lower your hands so the back of your right hand is interrupting the spectator's sight line. Again, you must guard the left side.

You *can't* do this seated at a table with a spectator across the table. The table top will stop you from lowering your hands sufficiently to block the person's line of sight.

I must say I was skeptical of this move at first. Extensive videotaping led me to change my mind. I've performed this standing, with people seated at a table, to excellent results. I worked to the person to my left, and had no troubles.

References

- Card Classics of Ken Krenzel*, by Harry Lorayne, p. 207.
- Card College 4*, by Roberto Giobbi, p. 991
- Complete works of Derek Dingle*, by Richard Kaufman, p. 27
- Drawing Room Deceptions*, by Guy Hollingworth, p. 256
- Ken Krenzel's Close-Up Impact*, by Ken Krenzel, p. 61
- Ken Krenzel's Ingenuities*, by Ken Krenzel, p. 61
- Workers 5*, by Michael Close, p. 30

Next time: Something out of the ordinary.

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