

Private Studies

Ron Bauer Private Studies

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Don Alan's

DEVANO Card Rise

Written by Ron Bauer
Illustrated by Sandra Kort



Ron Bauer

Sir Dono-
Sometimes you get what you want.
-RB



Alan-yzing Magic

A Ron Bauer Private Studies Special Edition

Devano Card Rise

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INTRODUCTION

Growing up in Norwood, Ohio, Don Alan spent as much time as he could with John Snyder, Jr., manufacturer of Fox Lake trick decks and special cards. Snyder instilled the “right ways to handle trick decks” in the shy teenager. Those lessons were the foundation upon which Don eventually developed his characteristic straightforward handling of these tools of our craft.

In the fifties, Don came across a Devano Deck marketed by Louis Tannen. He found it unsatisfactory because almost half the deck was hollowed to hold an ill-fitting weight, which rattled around when an overhand shuffle was attempted. He also wasn't happy with the Wiztax (essentially, double-stick tape) used to attach the selection to the thread. Mostly, though, he wanted a Devano made in blue Bicycles to match his other decks.

He asked his pal, Howard Bamman, who made up most of Don's gimmicks (including the Bowling Ball Production device used in the Garbage Can Act), to engineer the “perfect Devano deck.” Howard began by returning to the original British deck marketed by Devano, which used a tiny metal plate imbedded with two pin points. He also fabricated a weight with a thread-tension adjustment. The gimmick turned out smaller and more reliable, which is exactly what Don was after. Howard made these to order for some of Don's friends, but never put them on the open magic market. (A few years later, Howard designed a jumbo Devano using two parallel threads and some “space age” materials inside the gimmick to reduce friction. There were only a few of these decks made.)

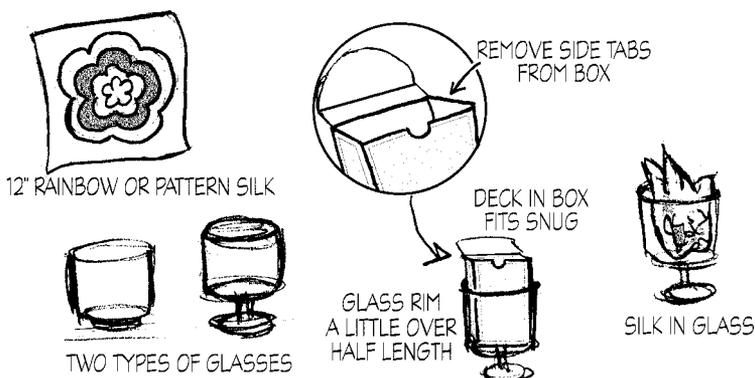
Despite the improved design and better-engineered mechanism, though, handling had to be worked out so that the deck always seemed completely free of all that hard work and clever artifice. Don recognized that few people are dim enough to have no suspicions about a deck from which cards rise!

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PROPS:

- Devano Deck (Matching your straight deck)
- 12" rainbow or patterned silk
- A "low-ball" or pedestal glass
- Close-up Pad or other safe surface for dealing several cards horizontally.

ALAN-ysis... the silk can't be too heavy or it will interfere with the rising action. Also, it shouldn't be transparent. So, small and patterned! Rice brand twelve-inch rainbow is good if you can get one.

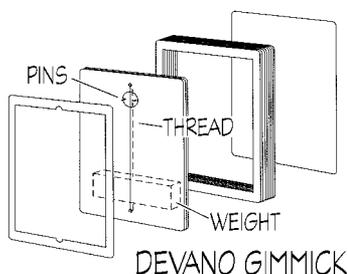


ALAN-ysis... The deck should stand almost vertically in the glass so the weight doesn't have to overcome too much friction. It shouldn't be completely vertical, though. Measure a prospective glass by placing the cased Devano Deck into it. If it fits snugly, the deck without its case will fit just right for the rising action, leaning back just slightly. Several good candidates can be found at a bar supply.

PREPARATION AND SET-UP:

Before you learn the procedure for performing the Don Alan Devano Rising Cards, make sure you understand the mechanism, and are comfortable handling it.

THE GIMMICK is a hollowed block of about fifteen cards containing a weight, which is threaded to a small plate from



which protrude two pins.

If necessary, treat the deck with Fanning Powder. Simply apply it, then rub it in with a ball of cotton. Don't make the mistake of using so-called Fanning Powder made from standard Zinc Stearate. Standard Zinc Stearate contains oils, which will eventually corrupt the finish of the cards. Either acquire good quality Fanning Powder, or find a druggist who will get you some plain Zinc Stearate. Milt Kort provided me with a can of Zinc Stearate over twenty years ago, and it still contains about a third of its original contents. Of course, I haven't been working as a professional over that period of time. So, I don't use it that often anymore.

Watch out for clogging the edges of the gimmicked section with Fanning Powder. If it happens, use a SOFT toothbrush to GENTLY clean out the spaces between the edges of the cards.

Before putting the deck into the card box, tear off the tabs.

Place the silk into the glass, and you're ready to go.

STEP-BY-STEP PROCEDURE:

**“Ever seen one of these? (PAUSE TO REFLECT.)
Hmm. Sorta matches my eyes!... It's a BABUSHKA
from a SHRUNKEN HEAD... they tie `em under the
chin...”**

1. Place the glass on the table in front of you. Remove the silk, and display it between your hands. Grasp it by its diagonal corners, then put it on your head in the manner that ladies wear scarves. (I know. The ends won't reach under your chin.)

“Neatness counts!”

2. Pick up the glass with your left hand, and apparently clean its interior “bartender-style.”

**“I'll show you a little trick with this glass and the
babushka...”**

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- Place the glass on the table in front of you, and drape the silk over it. Then, move it slightly right of center.

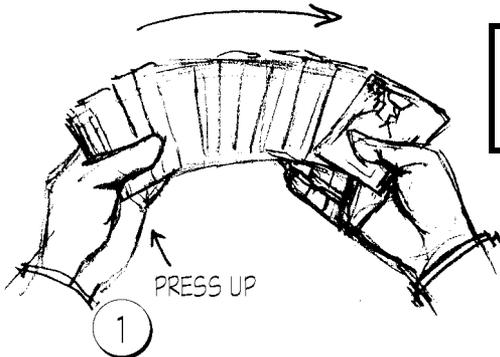
“It’s a card trick...”

- Toss the deck in its case onto the table.

“So, we’ll use cards... Do you play cards?”

ALAN-ysis... Often, I begin by removing the deck from my pocket, and casually tossing it onto the table, then leaning back. This conveys that the deck is of no particular importance, just a deck of cards. I saw someone do this in a movie.

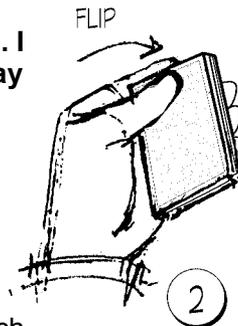
- Pick up the case, remove the cards, and place the case aside to your right, opening away from you, and cut-out side up. Holding the deck face up, spread about thirty cards between your hands **WIDELY AND QUICKLY**, THEN **SQUARE UP**. (FIG. 1)



ALAN-ysis... Look at the faces of the cards, and the audience will, too.

“I’ll give them a little SHIFFLE... I say SHIFFLE because I can’t say SHUFFLE!”

- Flip the deck face down onto your left fingers. (FIG. 2) Then riffle the outer left corner with your left thumb until you pass the gimmick section. (FIG. 3)

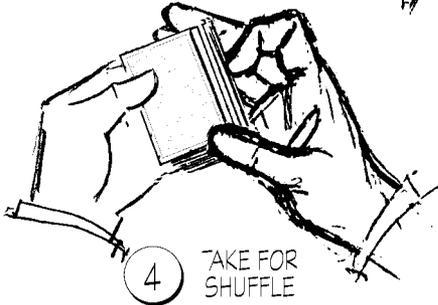
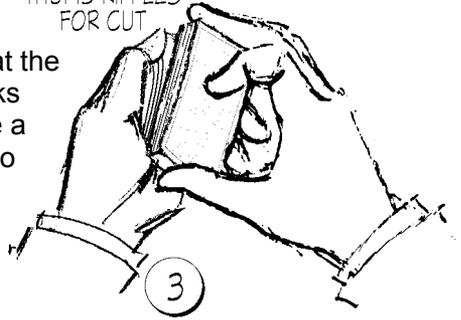


It will snap upward when you reach

Don Alan's Devano Card Rise

it because of its relative stiffness. Cut the upper section so the gimmick is at the face of the deck. With backs outward, Overhand Shuffle a third to half of the cards into your left hand. (FIG. 4)

THUMB RIFFLES
FOR CUT

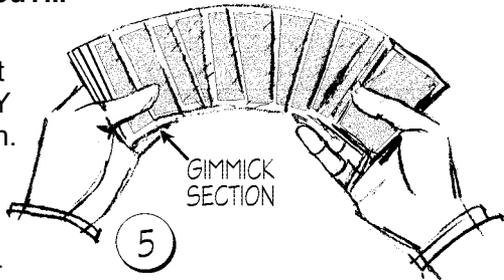


ALAN-ysis... Shuffle the cards smartly and rapidly, almost running them, to drive home the impression that they're being shuffled.

Throw the remainder onto the bottom of the shuffled cards. (NOTE: If you prefer, throw on top, then riffle to the gimmick as shown in FIG. 3. Cut and square.)

“Would you please take out a card?... Look at it, show it around if you wish... and you? Take one please?... And, how about you?...”

7. With the deck face down, spread about thirty cards WIDELY for the first selection. (FIG. 5) Square the deck, then spread them again in front of a second spectator. Repeat for a third spectator. Finally, square the deck into dealing position.



ALAN-ysis... When there were only two spectators, he took one: "I'll take one, too. I hate to feel left out!" This will be the FIRST card replaced.

“Now, put `em back... Don't forget your cards. Don't show me. Sometimes I forget. That's very embarrassing. Put yours on top... and yours... Thank you...”

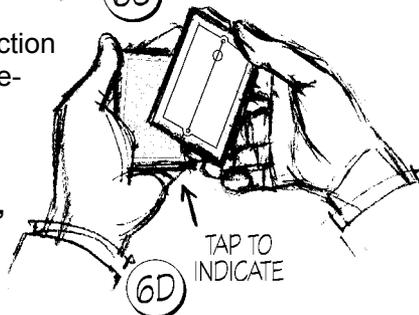
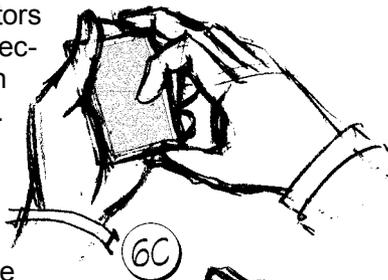
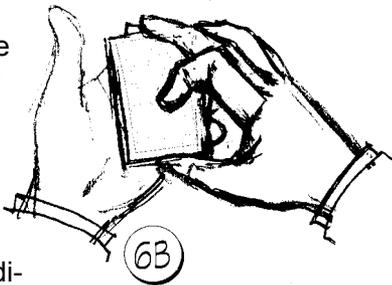
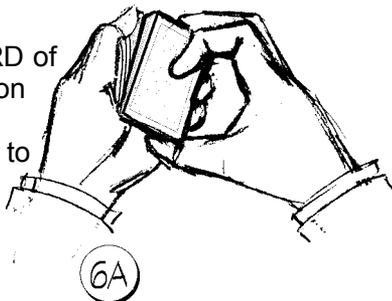
8. Swing Cut about a THIRD of the deck. Offer the portion remaining in your left hand for the spectators to return the selections, one onto another.

(FIG. 6A-6D) As this is being done, tilt the portion in your right hand so the weight slides to the bottom. You know you're ready when the pins are at the top. (FIG. 6D)

(TIP: If necessary, tap the outer end of the gimmick section against the packet in your left hand as if to indicate where the spectators are to replace their selections. Actually, you can jar the weight this way.

The necessity for this isn't a good sign. The weight should move smoothly. On the other hand, you may be gripping the gimmick section in such a way as to be restricting the weight's movement.)

“All the cards are together in the middle...”



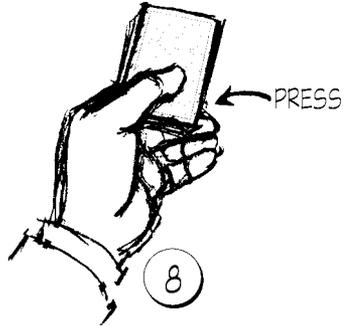
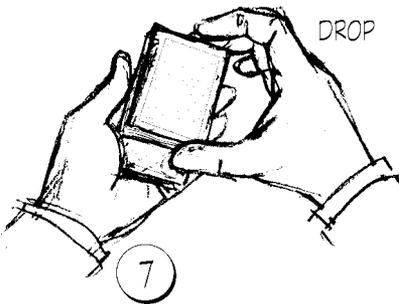
Don Alan's Devano Card Rise

ALAN-ysis... If you made one of the selections, place the top half onto the card box for a moment, then place your card onto the selections. Pick up the gimmick portion, and continue.

(NOTE: Remember that the cards will rise in the OPPOSITE ORDER in which they are replaced. The LAST card returned will be the FIRST to rise.)

9. Drop the right hand portion onto the selections, and square. (FIG. 7) Immediately readjust your left-hand grip by holding the ends of the deck with your right hand, then placing your left

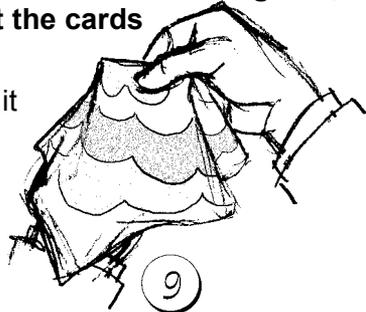
ALAN-ysis... Fewer cards against the front of the gimmick can allow the selections to rise faster, but make it harder to make a convincing wide spread.



thumb on top at the inner end, fingers beneath. (FIG. 8) Press firmly (not TOO firmly) with your left thumb to make sure the pins get a good bite. At the same time, with your right hand, move the glass to the center of the table in front of you.

“We’re going to cover the cards with the rag... er, I mean... We’re going to put the cards into the little glass...”

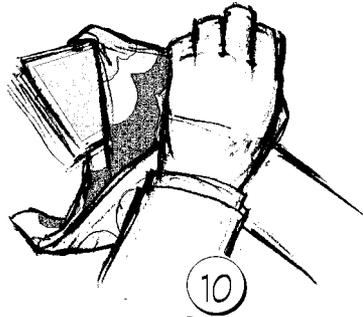
10. Remove the silk, and drape it over the outer end of the deck. Grip the deck through the silk with your right hand, thumb on top, fingers beneath (FIG. 9). (This is



the weighted end.) Turn your right hand palm up so the ends of the silk fall away from the deck. (FIG. 10)

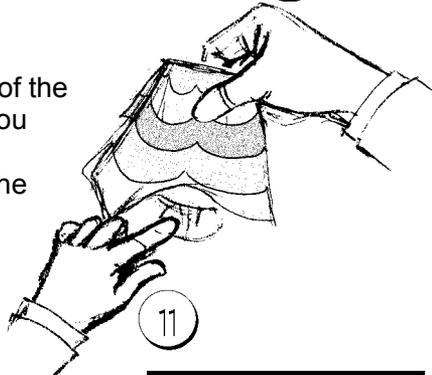
“Watch the handkerchief...”

ALAN-ysis... Maintain pressure with your thumb and fingers at all times to keep the weight from moving.



11. Place the exposed end of the deck into the glass as you steady it with your left hand. Make sure all of the silk is outside the glass. (FIG. 11)

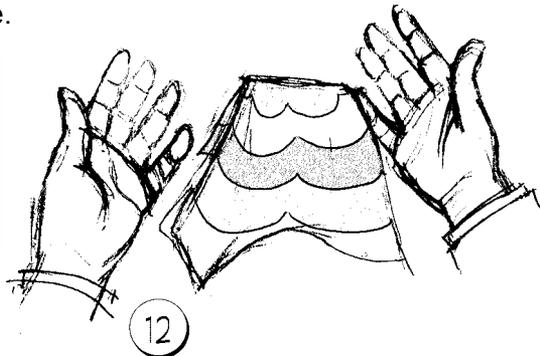
**“Watch closely...
Don’t take your eyes
off it for a second...
Something is happening
under there... Isn’t that
spooky?”**



ALAN-ysis... If using the variation in which you take the first card, “Believe it or not, I found my card!”

12. Release the deck, and hold your hands open on each side of the glass to gesture (FIG. 12) as the selection rises, causing the silk to move.

ALAN-ysis... You must have a few “ad libs” ready to cover any delays that might occur if the Devano is stubborn.



“Do you know what happened? What was your card?”

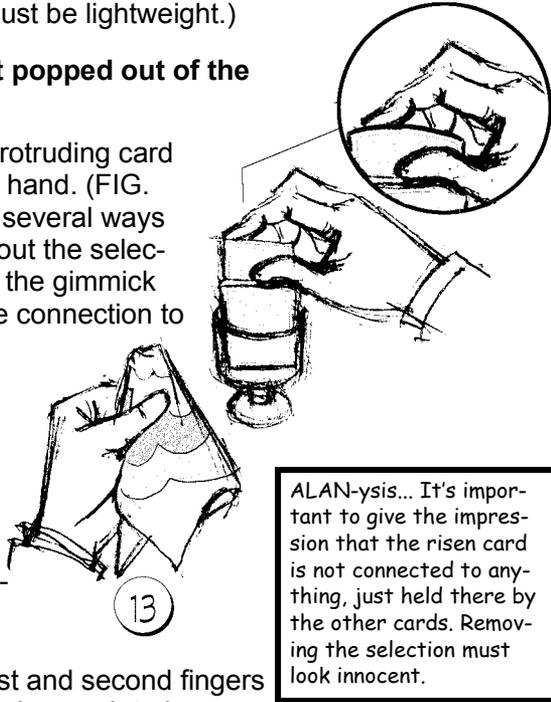
13. Address your question to the spectator who replaced the card last, then carefully remove the silk to show the first selection protruding from center of deck. (NOTE: This is why the silk must be lightweight.)

“Look. It just popped out of the deck...”

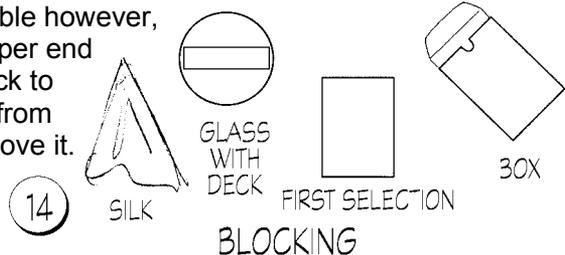
14. Remove the protruding card with your right hand. (FIG. 13) There are several ways to do this without the selection pulling up the gimmick because of the connection to the pins.

One way is to quickly grasp the card by pressing your right thumb against the back of the selection toward the space between your first and second fingers

to arch the card enough to be sure it's free of the pins. (Study the insert of FIG. 13.) Another way, less reliable however, is to tip the upper end of the card back to break it away from pins, then remove it. Whichever way you choose, place the selection face up on the table to the right of the glass. FIG. 14 shows the blocking at this point.

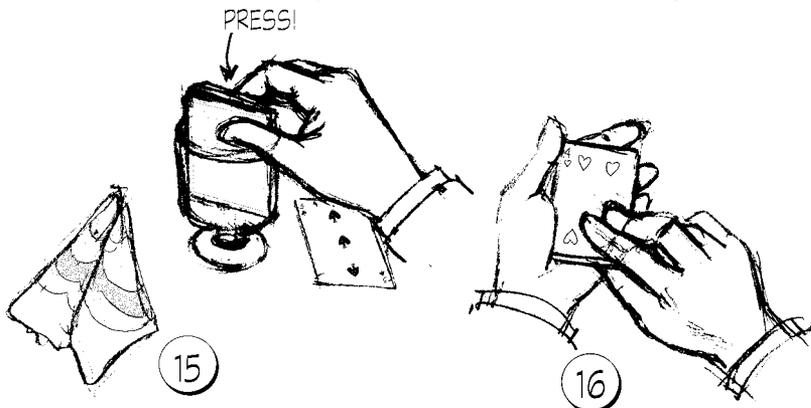


ALAN-ysis... It's important to give the impression that the risen card is not connected to anything, just held there by the other cards. Removing the selection must look innocent.

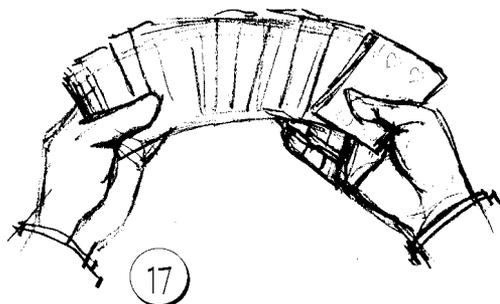


“Would you like to see how that works?”

15. Remove the deck from the glass with your right hand, fingers on the face, thumb on the back (FIG. 15), pressing firmly with your right thumb (remember, there's no need to overdo it) to make sure the pins get a good bite. Place it face-up in dealing position in your left hand. (FIG. 16) Immediately spread the section to the right of

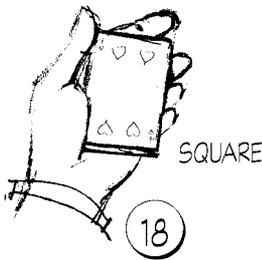


the gimmick between both hands. (FIG. 17) Square into dealing position (FIG. 18), then curl your left first finger beneath the deck, and press upward to maintain pressure of the pins against the selection.

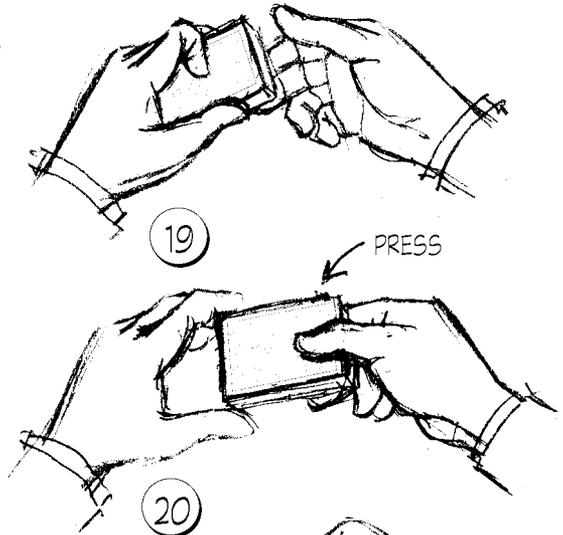


“You took a card, sir. Right?”

ALAN-ysis... Time your question so the deck is in place for the rise just as the spectator answers. This gives the impression the card rises on command.



16. Address the second spectator. With your right hand, adjust the position of the glass as you turn your left hand palm down. (FIG. 19) Take the weighted end of the deck with your right hand, thumb on back, and fingers on the face. (FIG. 20)



“What was the card?”

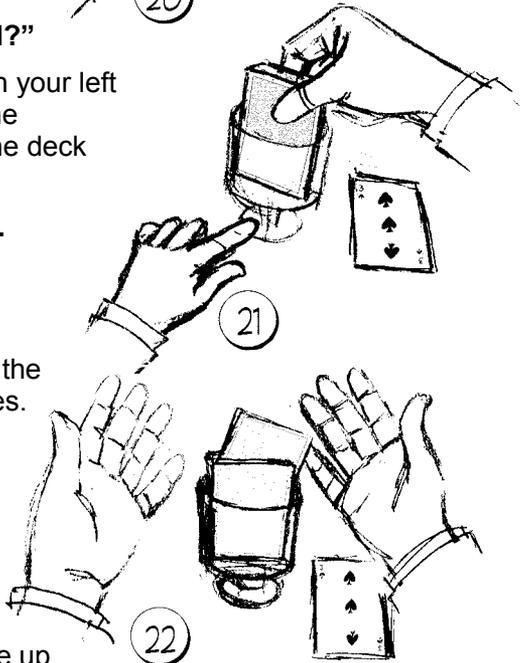
17. Steady the glass with your left hand as you place the unweighted end of the deck into it. (FIG. 21)

**“It just pops out...
Isn't that ridiculous!”**

18. Open both hands to gesture (FIG. 22) as the second selection rises.

**“There it is, the
(NAME OF
CARD)!”**

19. Remove the card with your right hand as explained before, and place it face up on the table, overlapping the first selection. Then remove the deck from the glass by grasping it with your right hand,

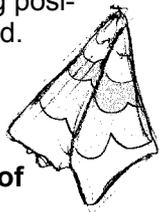


fingers on the face, thumb on the back. (Yep, you press, but not too hard, to set the pins.)

(FIG. 23) Place the deck face up into dealing position in your left hand.

(FIG. 24)

“The nice thing about this trick... It works with any of them...”



23

20. Spread the cards face-up between your hands. Locate a two-spot and slip it three or four cards from the face of the deck. Close the spread and square it in dealing position. Deal three or four cards from the face of the deck, overlapping the first two selections, and ending up with the two-spot. (FIG. 25).



24

“Makes things easier for me that way...”

21. Square the deck into dealing position, and secretly apply pressure against the face of the deck with your left thumb near the inner end to set the pins.



25

As you take the deck with your right hand, thumb at the inner end, fingers at the outer, maintain pressure against the pins end of the gimmick with your right first finger. (FIG. 26)

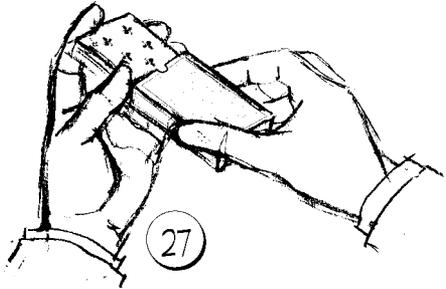


26

Adjust your left hand grip so you're holding the deck at your fingertips, pulling down with your first finger to maintain pressure.

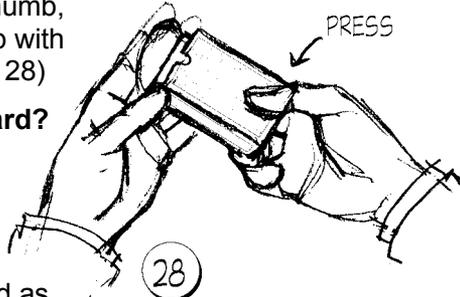
“You took the (NAME CARD)... yours was the (NAME CARD)... and yours was the (NAME THE TWO-SPOT)!”

22. Pick up the card case with your right hand, and hold it by its sides as you slip the deck into it. (FIG. 27) Readjust your right-hand grip so you can press against the gimmick with your thumb, as you insert the flap with your left hand. (FIG. 28)



“That’s not your card? Name it!”

23. With your right fingertips, push various cards aside in the face-up spread as though looking for the named card.



“Oh, it’s not one of these... Wait! Deuces are wild!”

24. When it's obvious that none of the cards spread on the table is the selection, pick up the deuce and triumphantly display it.

“What card did you say was yours?”

25. Pick up the card case and swing the flap to the rear. Grasp the flap with your thumb and fingers (FIG 29). Keep pressure on the deck with your left hand.



“Watch. I just rock the boat...”

26. Swing the box by its flap allowing the card to rise.

“That’s the only card that works like that!”

27. Allow the effect to sink in, then push the selection back

into the deck. To avoid damaging the pins, hold the card box by its sides with one hand, then tilt the selection as shown in

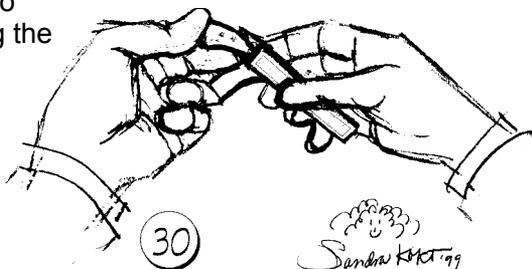
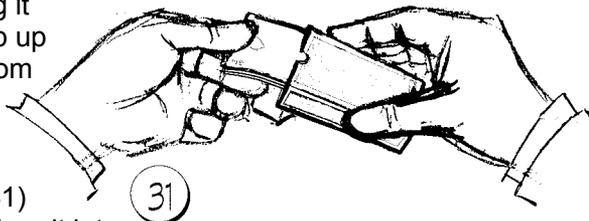


FIG. 30 to free it be-

fore pushing it flush. Scoop up the cards from the table and return them to the box. (FIG. 31)



Close and drop it into your pocket.

(AD LIB) “Many people ask me how I make the cards RISE. I’ll just tell you that I don’t use FLEISCHMAN’S YEAST!”

ALAN-ysis... Not only is the rising from the card box strong, but it provides a way to put away the deck before someone wants to examine it.

(AD LIB) “The real secret is that I hold the deck NEAR ME because selected cards find me ATTRACTIVE!... You see, I have a MAGNETIC PERSONALITY!”

IMPORTANT ADVICE:

Before learning the presentation for Don Alan’s Devano Card Rise, make yourself completely comfortable with the shuffle and cut, and the wide spread and square procedures. Practice keeping track of the procedures for turning the deck end for end to reposition the weight, too. The illusion completely

depends on the carefree and confident handling. After that, the presentation is easy!

Occasionally, but not often, Don placed the glass in the spectator's hand instead of on the table for the rise. He got this principle from an article in Gen Magazine. The secret, when it worked, was a person's predisposition to level the contents of a glass. Don always took the precaution, though, of keeping contact with the spectator's forearm to make certain things worked out.

ALAN-ysis: SWITCHING DECKS... Part of the strength of this effect depends on the card tricks that precede it. The audience should have some confidence that you've been using straight cards, perhaps due to handling them. Then, when the Devano is switched in, and the handling is clean, there's very little suspicion that the deck is gimmicked. I end every card trick by putting away the deck. That allows me to bring it (the gimmicked deck) out "again" for another card trick without looking as though I'm using the same one repeatedly. The business of calling attention to the glass containing the silk, the gags, and the wiping breaks up the connection between the previous card trick and this one.

Sometimes the selection slips off the pins. Remove the deck from the glass and quickly "look through" it as before. This is, of course, a ruse to reverse the deck and reset the pins into the selection. (Refer to FIGS. 15 to 21.) Since the audience has no idea what's going on anyway, this will cover you.

RICHBARK'S DEVANO DECK

George Richbark has engineered several changes into the Devano Deck that makes it easier to use and more reliable. He made the gimmick section smaller, and secured the weight section to avoid the accidental exposure that was always a risk with previous versions of this deck. A clever innovation is his "self-adjusting" elastic thread that joins the weight to the pin plate.

The pin plate, however, can gradually move too far from the face of the gimmick to get a good bite into the selections. If this happens, George recommends that you CAREFULLY add a tiny piece of tape to the back of it. Scotch Magic Tape is smooth enough to minimize friction.

Despite the high quality of the design and manufacture of this deck, mechanical devices can go wrong. I recommend you send it back to George for repair rather than risk permanently damaging the mechanism. (Of course, if you're a pro, you have one or two backup decks on hand, so your audiences will still get some of your best work!)

Finally, there is one problem that's the most frequently reported with this deck. And, you can solve it yourself. When you find that cards just don't rise, take a close look at the pin plate. Has it turned over so the pins are toward the gimmick? Flip it back!

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Here's the now venerable senior citizen, Ron Bauer, in his early days (circa 1960) performing the Devano Card Rise.



Take a good look at the reactions Ron is getting from this trick! He learned from Don Alan, and now so can you. It's all in this book.

Fleischmann's Yeast



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