

Modern LEVITATIONS

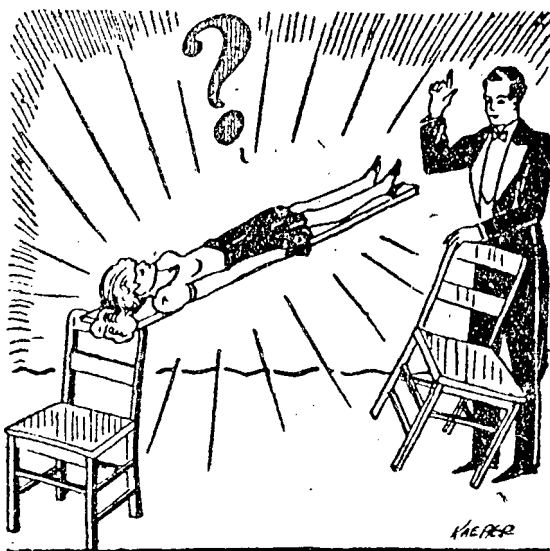
By U. F. GRANT

First Time Advertised

Exceptional Release

Never before has there been offered to the Magical Fraternity such a great and useful release. Just imagine . . . Six (6) New and Great Levitations of Humans that can be used under modern conditions. Light to carry . . . Easy to construct . . . Supreme in mystery.

So You Want TO FLOAT A LADY.



HERE'S JUST ONE OF THEM.

For a cost of less than five dollars you make up (no cabinet skill) a flat board or even piece of cardboard about 4ft. high and 17in. wide. If desired you can have this painted up to represent an idol or Buddha. Your girl assistant stands to the front of this and is seen to float out and upright, until her neck is resting on top of this board, then rest out in air, as long as desired, then floats back down to landing position. No metal or nothing heavy used. No extra assistant used, just your girl that floats and you stand several feet away. No wires, threads, rods, etc. Worked in full light away from all drops, screens, etc. . . . U. F. Grant has taken an old idea and given it a twist that makes a modern miracle with practically nothing. The revolving part idea was suggested by Bill Neff and works out grand.

MODERN LEVITATIONS.

By U. F. Grant.

Since the days of Robert Houdin the tour de force of big illusion shows has been the levitation, and this effect is associated in the minds of audiences with high-class entertainment at its best.

The ambition of practically every magician is to present a levitation as the featured attraction of his performance, and, heretofore, this dream has been realised only by a select few because of the expense and cumbersomeness of the equipment.

MODERN LEVITATIONS is an innovation as it brings for the first time audience-tested and thoroughly practical levitation methods which may be used under all conditions—in the centre of a ballroom floor, in one's own parlour, or on the stages of the largest theatres. Herein are described in detail versions that will appeal to every taste and pocket-book, and which can be put into effect with a minimum of apparatus, and, in some cases, on almost a moment's notice with material that can be found in any home.

I feel that the magic fraternity owes to Mr. U. F. Grant a debt of gratitude for the issuance of MODERN LEVITATIONS.

BENJAMIN FRANKLIN, IV.

GRANT'S AERIAL SUSPENSION.

Note sketch at bottom of page that shows a board $4\frac{1}{2}$ ft. long and 15 in. wide and $\frac{3}{4}$ in. thick. The gimmick is a board 1 in. thick $14\frac{3}{4}$ in. wide. To the bottom of this gimmick board screw a heavy metal strip that is 1 in. wide and $22\frac{3}{4}$ in. long. This lets the strip of metal extend $7\frac{3}{4}$ in. from the back of the board. Top edge of the gimmick board is hinged securely with two or three hinges to the underside of the large board. A short fancy drape with fringe is attached to front and back of large board. This drape is 4 ft. long and 4 in. deep. This hides the hinged gimmick when it is swung up under the board. In case the hinged gimmick has a tendency to fall down of its own weight, have a hook at back edge of large board that engages in the extended part of the metal strip on the gimmick.

Other items required are three good quality folding-type chairs, the top backs of these should be straight across, not curved, so they will hold the long board securely when placed on backs of them. The gimmick that swings down from long board should be of such a length that when it is swung down it comes just a quarter of an inch above the seat of a chair when large board is across the backs of the other two chairs. Also required is a large cloth that can be thrown over the girl after she is placed on the board, this cloth is about 4 ft. long and of such a width that when it is thrown over the girl, it hangs down in front to come below the edge of the seats of the chairs and over the back of board where it comes to just above the edge of the seat of the chairs. You now have everything set to work the trick

Stage Setting.

Have gimmick folded up under board and have board leaning up on one end against back wall and large covering cloth thrown carelessly over board to hide the metal strip sticking out of same. Three chairs almost any place desired.

Working.

Place two chairs to front of stage or platform back to back about 4 ft. apart then pick up board and place across the backs of the chairs so metal strip on gimmick comes to the back. Place third chair sideways to front of outfit near centre of board and have a girl step forward. No need to get the heaviest girl in the audience, get one around 110 pounds and help her on the chair and from there onto the board. Now take the long covering cloth and throw it over the girl as you stand to the rear of the board, as you are doing this and adjusting the cloth see that cloth hangs in front a few inches below the chair seats and as you are doing this you secretly release the gimmick so it swings down. Then take chair at the front and move it to rear of outfit with seat of chair to the front so it comes under metal strip that extends out from rear. Now you stand on this chair to apparently be above the body

to pass your hands over, as you do this you are standing on the metal strip. Now have a person step to front of outfit at feet-end of girl and remove the chair and the board stays out in the air mysteriously suspended from other chair. Effect appears most unusual.

After a few seconds of this suspension have the man raise board slightly and slip chair back under same.

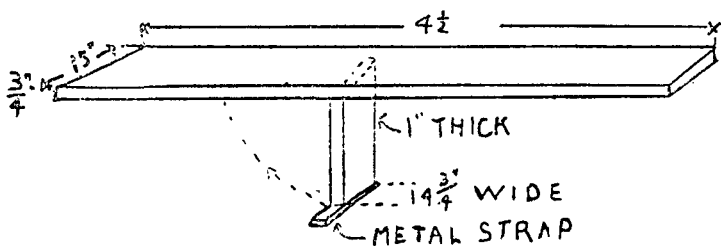
You get down from chair and move it to one side and then as you remove the drape from girl, swing gimmick back up under board, whip the cloth off girl and place chair back to front and help her off and the effect is over.

Extra.

For the man that does not want to stand on chair while girl is suspended, you will find that by letting seat of rear chair go slightly under rear edge of board, so gimmick hits seat of same, that is enough leverage for holding up end of board, without you standing on it.

Latest Idea.

Here is a real thought for the man that does not mind carrying a little extra weight. Board used is a rather thick affair and at one extreme end, have board drilled out and filled with lead, then filled over to look ordinary. This end of board goes on back of one chair so it hangs about 6 inches beyond outside edge of chair, and other end goes on other chair as usual. Girl is placed on board so her shoulders come on gimmick end of board and her shoulders are just beyond the edge of chair board is on, in this way, her shoulders being there and board weighted at that end, foot of board will stay right out in mid-air without any gimmicks or drapes or anything, a real miracle.



PARLOUR ASRAH LEVITATION.

"The Parlour Asrah Levitation" was used by the writer back in the old Pittsfield, Massachusetts, days, and the following improved form has been developed from it.

Requisites.

1. Wooden or cardboard form to represent the girl's body. The sides of the form are hinged for ease in packing, and canvas is stretched across the top of the sides to keep the shape from sagging under the covering cloth.

2. Two borrowed chairs.

3. An ironing board.

4. Two sheets..

Set-up.

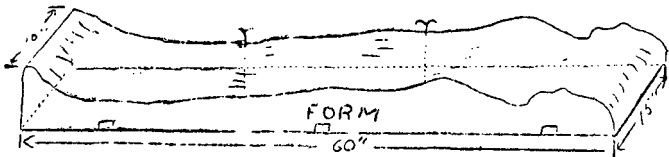
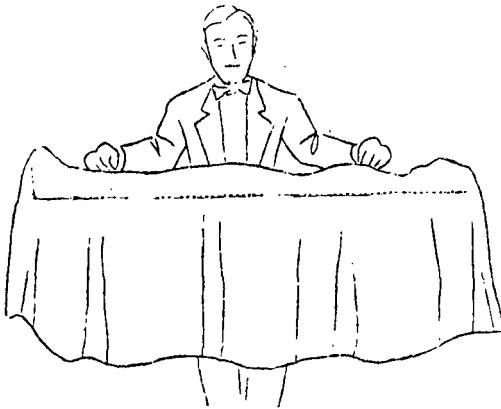
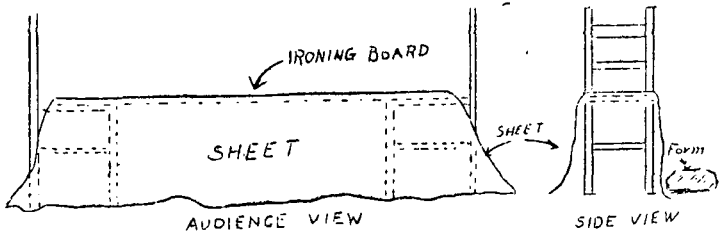
The ironing board rests on the two chair-seats, and one of the sheets is thrown over the board so that its ends rest upon the floor. The dummy form is concealed behind the sheet. (See illustration.)

Working.

Your assistant is placed on the board in a reclining position and, as you apparently cover her with the sheet, she rolls off of the board and lies on the floor where she is concealed by the drop-sheet on the board. As soon as she is on the floor she places the dummy form in the position she previously occupied, and it is this that is covered with the sheet. As you place your hands over the covered form, you nip the wire projections on the form and as you raise your hands the form clings to them. You may now walk all over the stage and even out into the audience, and the girl seems to be floating at your very fingertips. When you wish to conclude the exhibition, reverse the movements and you will have the girl back at her original position on the board.

If this illusion is presented on a stage or platform you can have threads running from the form to your helpers off stage, and your assistants can cause the form to float high into the air by manipulating the threads.

PARLOR ASRAH.



LIGHT WOOD BOARD WITH SIDE SHAPES & CANVAS STRETCHED ACROSS TOP SIDES. HINGE IN FOR CARRYING

BEST YET LEVITATION.

The following levitation is probably one of the very best obtainable, as it requires no special equipment and is 100% practical. The writer used this version as a boy, when he could not afford the then cumbersome winch types, and is of the opinion that this method is much superior to those requiring bulky apparatus.

Effect.

A girl suspended in mid-air ascends and descends at the performer's will.

Requisites.

1. White pine plank, approximately 10in. by 5½ft., to the centre of which is securely screwed the end of a 6ft by 2in. by 4in. (See illustration.) A short six-inch drape on the plank effectively conceals the 2in. by 4in.
2. Three ordinary saw-horses of uniform height.
3. One male assistant.

Set-up.

The plank rests on two saw-horses approximately three feet in front of the back-drop. The 2in. by 4in. passes through a slit in the drop is supported back-stage by the third saw-horse. (See illustration.) Prior to the performance, your assistant sits on the free end of the 2in. by 4in. backstage, see-saw fashion.

Working.

Girl, one from audience may be used if she is first blind-folded, is apparently hypnotized, placed on plank, and the visible saw-horses removed. The concealed assistant counter-balances the girl's weight (she should weigh no more than 110 pounds) and by his see-sawing on his end of board the girl is made to rise and fall in a slow, graceful manner.

If desired, an iron rod could be substituted for the 2in. by 4in. By using this method, the threaded end of the rod could be made to screw into a corresponding thread attached to the underside of the plank, thus facilitating the setting up of the properties in full view. The procedure in this case would be to have assistants bring horses and plank in from wings and set in a previously marked spot on stage, and while the girl is being placed on the plank, the concealed assistant slides the rod through the drop and screws it in place. The rod could be kept in alignment by having it pass through a hole in the back-stage horse, and the visible equipment placed according to chalk marks on the stage. If the rod is not available, a

strip of iron or steel could be used and made to slip into a holder.

This levitation is capable of much variation, and you will be able to use the method that best suits your presentation. As the cost of this version is slight, it is ideal for those occasional shows in which you wish to have something big and spectacular for a featured attraction.

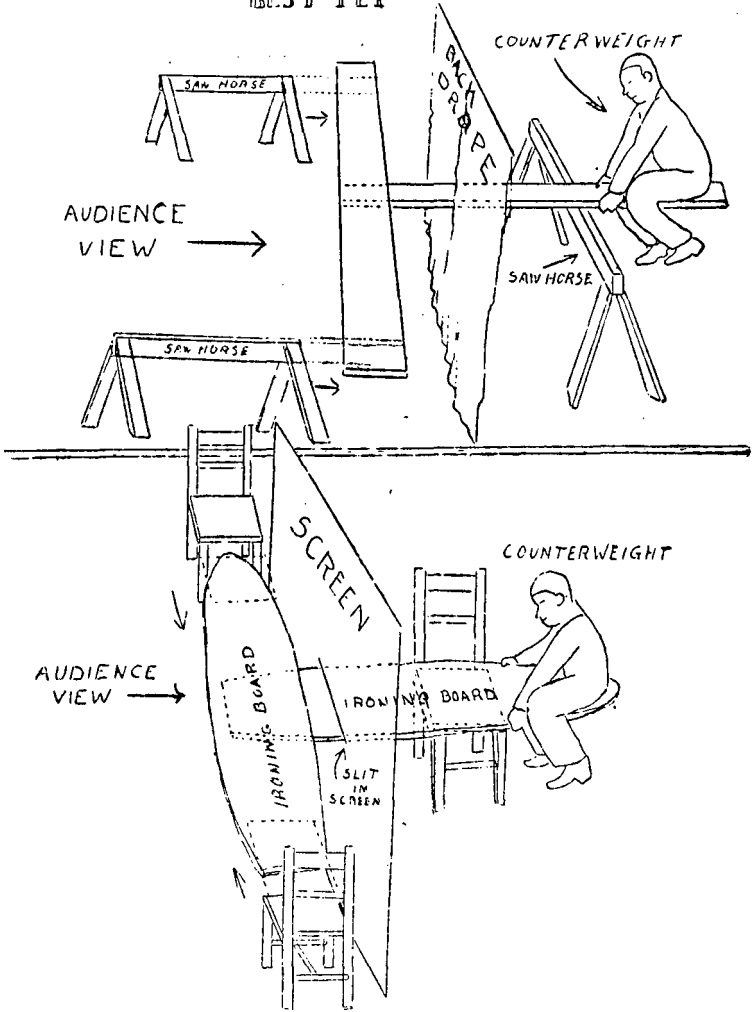
Impromptu Method.

The following version of the "Best Yet Levitation" is such that it can be prepared upon almost a moment's notice with materials in every home. Imagine working a levitation impromptu.

Precisely the same routine is followed as that given in the Best Yet version, but here two ironing boards, one across two kitchen chairs, and another coming from behind and resting upon a third chair, make up the properties. Lacking a second ironing board, a table leaf may well be used without danger of scratching as the ironing board's cover serves as protection against scratches. A fancy table cloth from one of the tables will make a drape for the board, and, boys, here you have a simple levitation with items you can find right in any house.

The only drawback to this method is the finding of a suitable screen or double door with drapes as a back drop for the illusion. This difficulty is easily overcome by carrying with you one of those small washlines with a rubber sucker at each end, which may be obtained at the dime stores. Carry this and a small strip of cloth for a background; attach rubber suckers to each side of the rear of a room and hang the drape over the centre part of the line, and there is your backdrop that will cover the gimmick part of the levitation.

BEST YET



GRANT'S SACRED ALTAR LIGHT.



Arabian Nights Outdone—Beauty and Mystery.

As one man said "Everything else you showed me were tricks, but this is MAGIC"—and the truth is, if this trick was accomplished by real Magic, it could not be any cleaner cut or more mystifying . . . It is not often that tricks of this type come along, as a rule we get new vanishes, productions, penetrations, etc., that as the man said—are tricks. But the Sacred Altar has mystery and appearance and takes you back to the good old days when Magic had lore.

Sitting on a fancy altar mat are three urns, each with glowing candle, one enclosed in glass, this one is removed only to reappear on the altar mat in its proper place. Following this the flame of this sacred light visibly penetrates a solid bottom glass without injuring same and glass will stand rigid examination . . . Then for a finale, the sacred light vanishes in a flash to reappear in some unexpected place.

Ask The Men That Have One.

Charles Larson—Bob Anderson—Myron Scott—Dr. Ritchie—etc., etc. Ideal for home and parlour use as everything used is unprepared and may be examined. No preparation, set it up and tear it down in front of them. No bad angles to worry over. Not one false or secret move or sleight . . . I say this is one of my best tricks for men that have Magic as a hobby and only wish I could get more of this type. Full Secret and Drawing for those that wish to make their own \$1.00.

Price 3/-.

GRANT'S MIRACLE SUSPENSION.

"Grant's Miracle Suspension" has reached an all-time high in simplicity, effectiveness, and ease of execution. For the man who will spend a few dollars in constructing the equipment, and will rehearse the act well with his assistant, this is the greatest levitation of them all! Yes, this method is an adaptation of the old comedy levitation, but here the weak point has been eliminated and a super-levitation results.

Requisites.

1. Plywood screen, decorated to represent Buddha or a Chinese temple, that is held in an upright position by the hinged strip on its back. If desired, heavy cardboard, instead of plywood, could be used in its construction. See illustration.

2. Dummy form that is to be substituted for the assistant in presentation. The gimmick is made of plywood or heavy cardboard, and consists of sides that are cut to represent the assistant's form from her shoulders to foot. These sides are hinged to facilitate folding for packing, and cloth or canvas is stretched across their tops to complete the form. Prior to performance this gimmick is concealed behind the Buddha screen. (See illustration.)

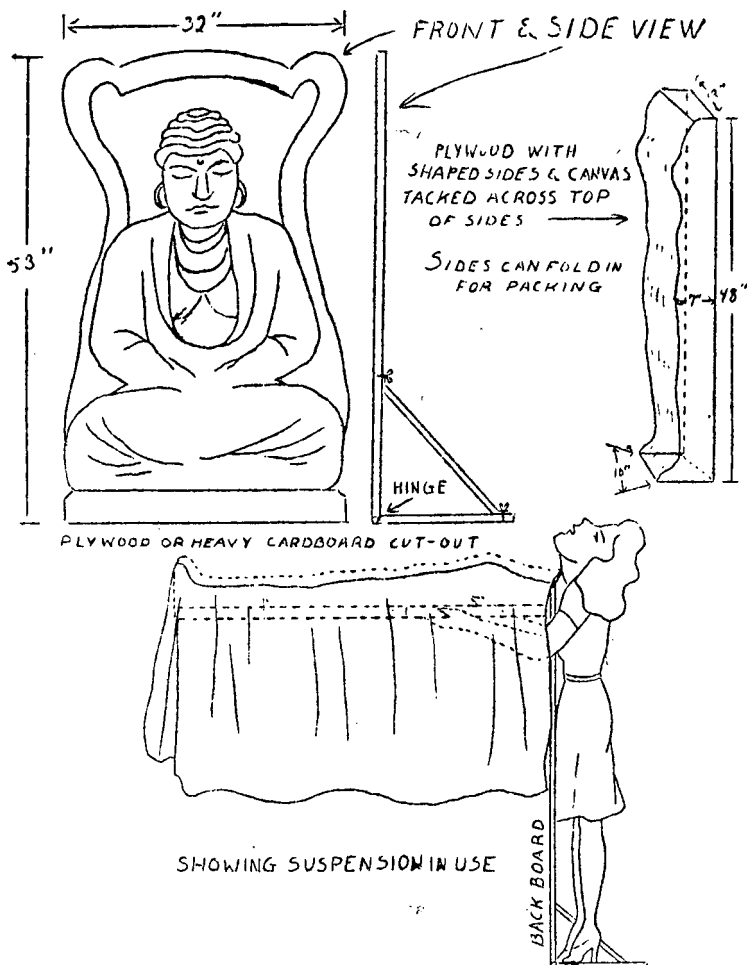
Working.

Girl stands in front of screen and the performer apparently covers her with the cloth. Actually, as the magician unfolds the cloth and holds it before her, thus momentarily concealing her from the audience, she slips behind the screen, slips form to the front of the board in the position her body occupied, and you cover the gimmick with the cloth. The cloth is tied or pinned around her neck, leaving her head in full view. To the audience, the girl has merely had the sheet wrapped around her; in reality, she is standing behind the screen and it is the gimmick that is covered. The fact that the one end of the cloth is tied around her neck makes the illusion perfect.

The performer now steps back and, as he makes hypnotic passes, the girl's body is seen to slowly rise and float in mid-air. This effect is easily achieved as the girl gradually lifts the fake form. The construction of the screen is such that her arms do not cause a bulge as they reach around it. As the form is lifted, the girl tips her head back to carry out the illusion of rising, and when the form reaches an upright position her head is tilted straight back. (See illustration.) The audience can now see the board (screen) and is convinced that she is floating outright from the top of the board. The covering cloth should be large enough so it will hang down a short distance from all sides, thus concealing the girl's arms as she is "floating."

The above moves are reversed to bring the girl, safe and sound, to her original position.

This is a marvellous levitation and if you will put a little time into its form and presentation you will have a levitation that is a **LEVITATION**. Do not be afraid of it because it is based on the old comedy type, as I say that it will really baffle.



SURROUNDED TYPE.

Herein is described a table levitation that is both novel and spectacular, and which may be used either as an illusion feature or as a powerful publicity stunt.

Effect.

An old-time kitchen table, with six chairs around it, occupies the stage. The magician tells about how the table gives floating exhibitions and asks six spectators to step forward to witness its floating power at close range. The men are seated around the table, and each puts his hands on it with instructions to try to hold the table down if it starts to float. Despite these precautions—yes, it's on a brightly lighted stage—the table rises, floats around the stage with the men still trying to hold it down, and one of the larger men actually jumps upon the table and rides around on it. As a climax, the men throw the table over and run to their seats. This trick, it seems to me, has everything a good illusion could have and the cost is practically nil.

Requisites.

1. Two heavy leather belts with a large strap hinge riveted to the centre of each. After the hinges are fixed in place, their pins are removed and a bent steel hook is inserted in the place of each. (See illustration.) Your local harness-maker can make these gimmicks for you.

2. A standard wooden kitchen table that seats six. You will observe that tables of this type have a slight ledge that is set back a few inches from all sides.

3. Six chairs.

4. Two confederates (plants) from the audience. These helpers are coached for a minute or two before the performance. Each puts one of the belts on under his vest and the hooks are slid up and turned flat against the body. You explain to them that they are to come up on the stage when you ask for assistants for the table trick and that each is to sit at one end of the table and engage the hook under the ledge.

Performance.

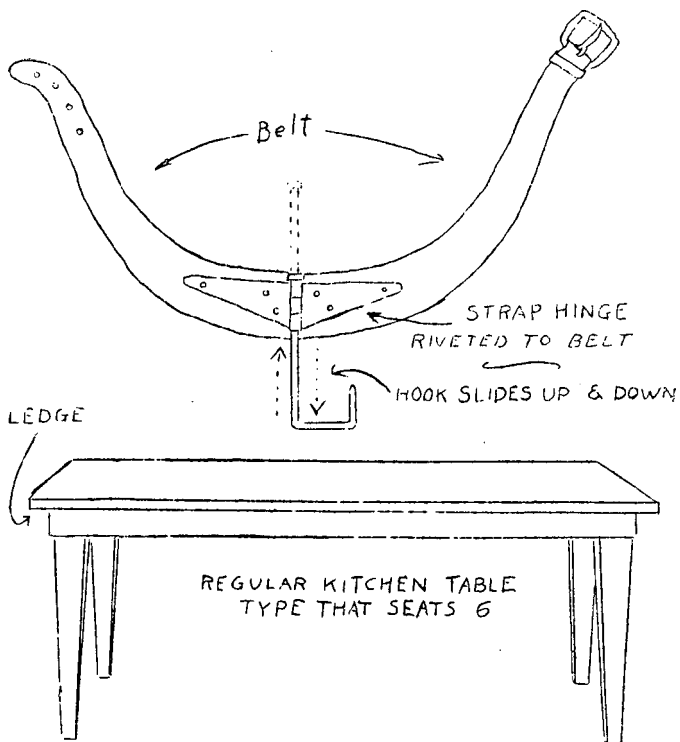
You invite a committee of six to come forward and be seated around the table—your two confederates, of course, are among them and take their places at either end. As the men take their places, the lights are lowered slightly which gives a spooky effect and at this cue your assistants place their hooks in place. A heavy man from the audience is asked to come forward and sit on the table.

Instruct the men to place their hands on the table, and tell them that they are to stand when they feel the table rising. Your two assistants at the ends of the table now slowly rise, the other men accompanying them, and the table is seen to float. (It will amaze you how a HEAVY man can be lifted; I weigh only 132 pounds yet can lift one end of the table on which sits a man weighing 170 pounds.) You now pull the chairs away and your confederates guide the table all around the stage. Do not worry about the table's becoming unbalanced during its floating; the four men, while as mystified as the rest of the audience, automatically balance it as they push down on the table's top trying to hold it down.

To conclude this uncanny exhibition, you have the man step down from the table while it is still floating, and you step behind and lift the table, thus freeing it from its hooks, and throw it over toward the front on its top. This last action naturally scatters the men and your confederates fall to the floor in the scuffle and slide the hooks back up under their vests.

The writer has used this illusion for years and presented it for magicians at the New York State Magic Convention at Utica, New York, several years ago. Here the working conditions were next to impossible as the effect was given in the centre of a ballroom floor; in spite of these poor working conditions, the trick brought the house down, and all who witnessed it will vouch for its mystery and effectiveness. It is now being featured by Dr. Gordon Peck and a select few that appreciate its value. The chief requirement is nerve, and you may use any plants that are available; in fact, I have found that the best confederates are those who know nothing of magic, as they are oblivious to the chance of failure and do not worry. I have presented this illusion at least fifty or sixty times, using any plants that were available just before the show, and it has never once failed.

SURROUNDED TYPE



IMPROVED SUPER LEVITATION.

Herein is described a greatly improved Super Levitation which is very light in weight, and by means of a new idea, you are enabled to walk away from the girl while she is suspended.

Construction.

The floor-piece of the support is shaped like a large "C" and in the centre of its back is a joint in which the upright is screwed. The upright is "L" shaped, and in its end screws a 20in. pipe. This last piece, which is at a right angle to the "L," has its free end flattened and through the flattened part is drilled a hole. To the bottom of the board are fixed two iron strips with projections at either inner-end through which passes a bolt. To set up, the support is assembled as shown in the illustration, and the free, flattened end passes through the opening between the strips on the board and is held in place by the bolt.

Set-up.

The board, to which is attached a six-inch drape to conceal the metal strips, rests on two screens, and behind the board and immediately in front of the upright rests a plywood imitation candle. This candle effectively conceals the upright, and may be lighted either electrically or by having a small piece of candle affixed to its back at the top. The "C" shaped support is concealed by a floor-cloth placed over it. (See illustration.)

Working.

Call attention to the simplicity of the apparatus, light the candle, and invite a young lady from the audience to assist you. The girl, who should weigh no more than 110 pounds, lies down on the board and you remove the two screens. I have found it very effective to remove one screen only at first and apparently have her suspended from the remaining one; after a minute or two the knock-out comes when you remove the second screen and she is apparently floating in mid-air. You step in front of the candle and pass your hoop over the girl in all directions. The screens are replaced and the girl dismissed.

Any hoop, so long as it is large in diameter, may be used, and a very effective one may be made by putting a piece of stiff wire through a piece of soft rope and tying the ends together. A hoop of this sort can be rolled into a small ball for ease in packing. The writer prefers using merely a circle of rope as it gives an impromptu air. To pass the hoop over the girl, begin by passing it over her head and down to the centre until you hit the bar; at this point revolve the rope at the front, and bring its outer end over her foot and around to the back of the board; continue by bringing the rope up over her head and again down over her foot. The last move frees the rope and you have apparently passed it completely over and around your assistant.

If you do not use the candlestick to conceal the upright, you will have to employ the old method in which a cloth comes

from the board to the floor. In this version you have the cloth down and, after the girl is in place, you bring the cloth up over her body and your leg conceals the upright. At the conclusion you drop the cloth to the floor and step from behind the board.

A fancy stick, about 4ft. by 6in., may be substituted for the candle. At the beginning it leans against the back of the board and conceals the upright. To perform you walk behind the girl and place your leg in front of the support, and pick up the stick and use it instead of the hoop to show that there is no connection above, below, or around. At the trick's conclusion you replace the stick and walk to the front.

The entire outfit can probably be made of wood, or, if you can get the material, steel strips may be substituted for the piping.

