

The Elevator

The Ultimate Street Levitation

The Official Elevator Handbook
Over 25 tips and presentations
For Registered Purchasers
Introduction by Peter Loughran
Forward by Steve Brooks

Introduction:



I have put together a collection of ideas, presentations, tips, and alternative routines for The Elevator-The Ultimate Street Levitation. This Official Elevator Handbook is full of information gathered from magicians abroad who use and perform The Elevator. The information contained here in will increase your handling knowledge improve your techniques and give you many different adaptations for you to choose from. I am positive that there is something in here that will be of us to every owner of The Elevator.

I came up with the basic concept of the Elevator many years ago, and it wasn't until the sudden rise in street levitations that hit the market that prompted me to perfect my ideas and release them to the magic community. I wanted to release a self levitation that would solve many of the restrictions found in other levitations including limited angles, covers and gimmicked shoes. Even with other similar levitations popping up by the day, we still believe that The Elevator is still the most practical street levitation to ever appear on the magic scene. You can use your Elevator in real situations for real people, without gimmicked shoes, no cover, ready to perform anywhere anytime!

Thank you for supporting my creation and I hope you appreciate the wonderful ideas contained in this booklet submitted by an array of experienced magicians from around the world. Enjoy!

Peter Loughran

Inventor and Creator of 'The Elevator' MASTER OF ILLUSIONS ENTERTAINMENT

www.masterofillusions.ca

"Steve Brooks, lives in California, and is a performer and creator of magic. He has created some outstanding effects including Free Fall, and in partnership with Keith Lack he recently released Silver Shifter. Steve is also the owner of the biggest Magic Chat board on the internet, www.themagiccafe.com."

Forward By Steve Brooks



Since the very beginning man has battled with defying Earth's gravity. From the early attempts at flying, to the high tech rockets used to reach the stars, rising above the ground like a bird has held a deep fascination for us all.

Vaudeville audiences sat and marveled as magicians such as Blackstone floated assistants and objects right before their very eyes, and apparently with no means of actual support. Indeed, even the magicians of modern day television recognize the value of including a good levitation in their acts, and though the methods and technologies have changed, the audiences still react the same way.

However, until the last few years, levitation effects were very much dependent on high tech equipment, and elaborate stage preparation.

Due to the great expense involved, performing such feats were pret-

ty much impossible for the average magician.

Then, with street magic becoming so popular, the new generation decided to drop the assistant, and created the so called 'self' levitation craze. Numerous methods were devised to give the appearance of actually levitating above the ground; The Balducci, King Rising, and Zero gravity to name but a few. These all allowed the performer the opportunity to amaze spectators in an upclose type environment, and do so in an economical way. There were however, many drawbacks, and conditions had to be 'just right' in order for these methods to look convincing.

After many months of hardwork and experimentation, my good friend Peter Loughran developed 'The Elevator'. Finally, a self levitation that let's you start and end clean in almost any situation one could imagine. No mirrors, no special shoes, or funny camera tricks needed here folks! The magic community took notice quite quickly, and with good reason. Peter solved 99% of all the problems normally associated with self levitations, and his effect was an instant hit.

Since then, many more ideas, concepts and approaches have been made or discovered for use with Peter's wonderful device.

Within these pages you'll find thoughts and information that I'm confident will make using your Elevator not only easier and more enjoyable, but provide you with the knowledge and ability to amaze your audiences like never before.

Happy reading,

Steve Brooks www.themagiccafe.com

Visions Online Magic Ezine

A Review by Scott F. Guinn



Peter Loughran's "Elevator"

Levitations have been all the rage lately. Perhaps popularized by David Blaine's "Street Magic" TV special, it seems like everyone is doing the Balducci or coming up with "improvements" for it. Some of these are good, some not so good. Pretty much all of them involve some things that I don't like. You either have severe angle limitations, or you have to gimmick your shoes or wear special shoes, or you have to hold a coat or towel in front of you, etc. Some of the levitations on the market have two or three of these limitations.

So, when I heard that Peter Loughran's "Elevator" was billed as "The Ultimate Street Levitation," I was a bit skeptical, to say the least. Some of the claims that caught my eye: You start and end clean-you can show the bottoms of your shoes both before and after levitating. This is a "head-on" levitation, and people can see both of your feet several inches in the air. No cover is needed. It's VERY angle-friendly. People can be watching from the front and

both sides at the same time. No weight limit. No special shoes required-in fact, said the ads, you can do it barefoot. Can be performed inside or out-no special surfaces or lighting required. 3-second setup and instant and automatic reset. A mid-air rotation is possible.

So, I bought one, figuring I would be disappointed. I am happy to report that I was not-not at all. This levitation meets every one of those claims. It is practical and usable in real-world situations. You can have it with you and be ready to levitate impromptu, just about anywhere. It is a mechanical method that is very clever and very well made. And yes, it can also be done in more formal shows.

It comes with very informative written instructions, as well as instructions on a CD in QuickTime movie format. Peter does an excellent job of teaching how to use the apparatus and demonstrating as he teaches, so you can see exactly what the effect should look like.

Is it worth \$100? My answer to that is an unequivocal. YES! It is, indeed, the ULTIMATE street levitation. Priced high enough to ward off the merely curious, it is affordable to those who are serious about magic and worth many times the asking price to those who will use it. Be aware that it will take some practice before its performance ready. But then, that's really the case with any effect, isn't it?

Peter Loughran's 'Elevator' is available from Peter Loughran www.masterofillusions.ca for around US\$100.00.

"Elevator"

by Peter Loughran

In a Blink: 9 Out of 10

Practicality: Excellent (10)

You can walk around doing table-hopping or strolling magic (or even just be at a party where you aren't performing) and at any time you want, levitate yourself several inches into the air extremely cleanly! Then you end clean and reset for the next time you want to levitate! This would also make and EXCELLENT piece for the street performer.

Workmanship: Excellent (10)

The apparatus is sturdy, of high quality and should easily last a lifetime.

Documentation: Very good (9)

Peter did a great job addressing potential problems, giving different ideas for performance, etc. And I understand that he is planning on releasing a booklet

with performance ideas from people who have bought and use The Elevator. My ONLY criticism of the instructions is the CD. While very thorough and done well, the production values are poor, due to the QuickTime format. I personally would have preferred to pay an extra \$15-20 to receive the same instructional video on VHS, or ideally, DVD.

Effect: Excellent (10)

You very cleanly and openly show the bottoms of both shoes. Then, facing the audience (who can be in a semicircle around you-you can even have spotlight beams shooting under your feet!), you levitate several inches into the air. You can even rotate 90 degrees while floating! After you come down again, you can freely and fairly show the soles of your feet again and even pull up your pant legs.

Presentation: Excellent (10)

Peter does a good job of teaching the basic presentation, as well as offering several different presentational ideas.

Originality: Excellent (10)

There's nothing else like this out there. This method solves the problems of the other methods. Once I get comfortable with my routine for this, I'll be taking it with me everywhere and performing it all the time! That's the best endorsement I can give.

"Scott is a professional magician, from Idaho. His lectures and routines are seen and used by magicians all over the world, and his material has also appeared in international magic magazines."

ARTHRITIC by Scott F. Guinn

Ok for guys like me (middle-aged, a little overweight, arthritic/injured), it is a little tougher to bend bringing the gimmick all the way down with you. If you were wearing baggy pants, you could have a side-opening pocket at the back of the knee where the gimmick is stored. Then you wouldn't have to bring it so far. Slide it out, bring it just down the calf. When it retracts, you can push it back into the pocket under cover of pulling up your pant leg.

STATIC DEPRESSION by Scott F. Guinn

If your gimmick leaves a depression on a carpet, I found that just by "wiping my feet" the depression disappeared. So, after the gimmick has retracted, you comment that you get an electrical charge shooting through your body when you levitate, like when people rub their feet on carpet and then shock someone. As you say, "rub their feet" you demonstrate by rubbing your feet. It makes sense, and gets rid of the depression under a perfectly normal movement.

Scott F. Guinn www.greatscott-itsmagic.com

"Chance Wolf is the owner, operator and creator of Wolf's Magic, creating stunningly beautiful magic props for the professional entertainer."

SWEEP By Chance Wolf

Basically, here is what I do: Starting in the standing position, with arms out to each side, raised at shoulder height, sweep hands downward past mid thigh, body slightly crouches, and back up with hands ending to the rear at The Elevator gimmick. Without hesitation, pinch the Elevator gimmick in the "Vulcan Grip" (fingers in a V position with index and middle together and ring and pinky finger at other side) Continue both hands in a downward motion behind legs, as original method shows, but DO NOT STOP at the knees. Continue downward while RAISING HEELS, sweep gimmick into place under heel and continue motion of hands forward and up as you lift up out of crouching position. Hands continue to move up then back downward then sweep up once more in a gesture of "raising the winds of levitation" as you now do the Levitation "rising" move as in original method. "lift". This is ONE CONTINUOUS MOTION from start to finish. Basically, this is a full body gesture to create the effect of gathering the wind, sweeping it under your feet and lifting yourself up with the wind. The critical aspect is to NOT pause for even a brief second as you "load" the gimmick. Make sure to have your heels raised far enough to not get caught up on the back of your heel while loading. This takes a little practice however once you understand the method, it is VERY smooth. Hope you like it!

Here is another addition to yor Elevator. For those who have trouble balancing, add a 2" x 2" x 3/4" wide piece of metal, bent at 90 degrees, to the side of The Elevator, flush to the top so you can set your other foot on that little ledge to aid in balance. This is a typical bracket you can find at any hardware store.

Paint it flat black and it will go un-noticed. The extra bulk will not be that much since it is hidden behind your body anyway.

Chance Wolf www.wolfsmagic.com

"Eric Myers is an attorney by trade and a partime magician, and resides in Martins Ferry, Ohio, who shared this little gem of an idea with us."

SHOELACE MISDIRECTION by Eric Myers

A perfect reason to bend down to load the gimmick would be to bend down and tie up your shoe laces and secretly load the gimmick.

Eric Myers

BOTTLE VANISH By Peter Loughran

After the first one was built I also played around with it to vanish a small water bottle. Most plastic water bottle bottoms fit perfectly inside the opening of the platform. You would simply palm the gimmick and insert the bottle bottom into the platform. Wear a coat or untucked dress shirt and let the reel pull the bottle out of view lighting fast. Then produce it again via your favorite method. Also in this booklet Corey King mentions his silk vanish also using The Elevator platform as a utility reel.

Peter Loughran

"Cory King is the famous creator of King's Rising street levitation made popular by www.ellusionist.com Corey is a young and upcoming name in magic, and is well respected in the magic community."

DOUBLE HEIGHT BALDUCCI by Corey King

So, are you a fan of the infamous Balducci levitation, but don't like that you can only go a couple inches high? Not anymore! Using your Elevator gimmick, you can create a Double-Height Balducci...

How? Well, take the gimmick and clip it to the front of your belt. An untucked shirt or jacket will cover the gimmick nicely. When ready, do basically the opposite moves of the Elevator presentation. Steal the gimmick from the front (no need to steal, really no-one can see what's going on), bend down and place the gimmick under your TOE, not heel. Now, just perform a normal Balducci levitation, but on top of the gimmick! Come down, let the gimmick go, and turn back around.

When done fairly close to the spectators, it will look as if you get about 5, maybe 6 inches off of the ground. A definitely improvement on the Balducci technique that even laymen know. The extra height will basically disprove that you are performing the regular Balducci.

Also here are some added tips that worked for me

- 1.) Try to wear black pants if possible. Sometimes there may be a flash of the gimmick between your legs when it is released, but black pants will help to hide this.
- 2.) When releasing the gimmick, one method that I like is to release it while in a kneeling position. After you land (coming down HARD), quickly get into a kneeling position and then release the gimmick. Not only does this eliminate any possible flashing, but it also eliminates most of the noise distributed when the gimmick is retracted.
- 3.) Color the wire black. If you color the wire black and wear black pants, it will allow you to do a 360 degree rotation. The wire blends in really nicely with the black pants.

The rotation should still be done fairly quickly, but you don't have to go in hyper-speed.

A POCKET OF AIR by Cory King

One of the presentations that I have been using is one that is mentioned briefly in Peter's manuscript, here is my adaptation that I call "A Pocket of Air". I explain how the air close to the ground gets cold (or hot depending on the current temperature) and develops these air pockets. With careful precision, you can sometimes manage to catch yourself on one of those air pockets for a short amount of time. I then do the Elevator with a quick rise, almost like I'm jumping onto the air. I stay up for a second, then come down SLOWLY, like the pocket is slowly dissolving into nothingness.

Here's one idea that is really outside of the box...

Use the Elevator as like a utility pull. While wearing a jacket, clip the reel to an inside pocket, or even have it clipped to your pants like you were ready to perform the levitation. Hold the platform gimmick in a kind of palm with the bottom pointing upwards (the hole). Now, take a 12" silk (it works with an 18", but it's kind of pushing it) and start to push it into the hole. When you have it all the way in, let the gimmick fly into your jacket, and you have just vanished a silk! The silk stays in the hole surprisingly well.

Another presentation would be to use this in a really bizarre type of way. Have a few candles lit in a room with no other light. You can

really build up the levitation here by pretending to meditate to get into the right state of mind. When ready, you can perform the levitation. What's good about this is that because of the candles, spectators can just about look all the way under your feet and not see anything. It works really nicely — you may even fool yourself in the mirror!

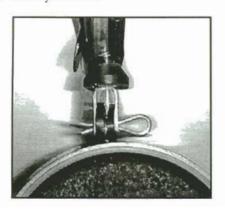
Corey King

"Michael Sibbernsen is the only full-time magic entertainer in the Cedar Valley area. His recent corporate client list includes; State Federal Savings & Loan, ET Video, Alliant Energy, The American Cancer Society, Wal*Mart, and many more. Michael has given us the following great ideas."

THE SILENT TREATMENT

by Michael Sibbernsen

When the PVC couple snaps back, there is an audible "clunk/rattle" hitting against the reel. Although this would never be heard under most performing conditions, there may be some that it might be noticed. The sound might also be a discouragement to users. To help prevent this, I added a few tiny rubber washer's to the link assembly. The cone washer was split with a razor blade and fitted around the spring joint. The washer is thick enough that the split stays closed and certainly will not come loose. It is essentially just "sitting there", and does not require anything to keep it in place. The other two rubber washer's where threaded onto the lynch-pin on either side of the eye hook.



DOUBLE CHAIR LEVITATION by Michael Sibbernsen

Since I have a difficult time with balance on the Elevator (and I imagine I am not the only one), I developed the following routine, and have used it with great success.

Two chairs are placed on either side of the performer, backs facing inward, about a foot away. After the gimmick is secretly placed in position, the performer reaches up to the top of each chair back, as if to use them as a brace to help him stand erect. Unexpectedly however, he continues upwards, feet off the ground, and precariously balances like a gymnast on a pommel horse. The grip on each chair back slowly loosens, the hand position changes, and the performer now remains suspended upward only by the extreme fingertips. With a deep breath, the hands are lifted from the chairs, and the magician remains in the air unassisted. After just a few seconds of flight, he becomes earthbound once again.

Not only does this routine and methodology add different levels of dramatics to the effect, but it also gives the performer...

- 1) Support for initial lift.
- 2) Support for the "rotation move"
- 3) Ample time to 'find your center" for the unassisted levitation.
- 4) Physical cover on the sides.
- 5) Confidence to perform the effect.

Michael Sibbernsen www.waterloomagic.com "Michael Kett is a magician and also a physical therapist. Michael has given us this very useful insights using The Elevator as a therapist and magician."

INSIGHTS FROM A THERAMAGICIAN

by Michael Kett

Some things I'd suggest:

- 1.) It requires a good deal of leg strength (especially quads and hip strength) and some magicians may not have adequate strength to perform this "one leg" effect. I'd recommend improving leg strength (and balance) by performing a one legged partial squat on a firm surface so your knee is flexed about 60 degrees. Put the other leg out in front of you and try to sit back and not lean forward. Hold this position as long as possible(30 seconds at least). When that becomes easier, per form the partial squat on a less stable surface, like a carpeted floor.
- 2.) I found the best place to practice is in a doorway it allows you to maintain good alignment while using the door frame for support. I'd recommend practicing with each leg - you may besurprised your non dominant leg has better balance and strength than your dominant leg. I am right handed and I have better balance on my left leg.
- I've found by keeping my knees flexed about 30 degrees, my balance is better.

- 4.) Over practicing may cause heel discomfort/pain especially if you are overweight. Being overweight may also make it more difficult to perform The Elevator due to your center of gravi ty being a little more forward if you have a large "spare tire". Be sure you wear good shoes. You may also want to consider get ting a pair of cushioned heel inserts for your shoes if heel discomfort becomes a problem.
- 5.) I've found placing the gimmick not directly under my heel, my balance is better. I put it a little forward of the heel, but not directly under the arch of the foot.

Michael Kett

"Billy Deakin is an IT Technician and magician from the UK, and has given us an alternative to Michael Sibbernsen's wonderful 'Silent Treatment' modification. Thanks Billy for a simple alternative."

LAZY MAN'S SILENT TREATMENT

by Billy Deakin

I was hearing a clicking sound as the reel returned and first of all wrapped an elastic band tightly around the very end of the cable which helped slightly. However, I realized that if I then pulled this band down along the cable so that it covered an inch or so it helped me dramatically - it is now virtually silent!



STICKING TO THE CEILING by Billy Deakin

I have performed this in a local pub with quite a low ceiling while I was still getting the hang of it - to aid my balance I simply extended my arms upward(as if gathering energy!) and touched my finger tips to the ceiling. Helped alot with the balance and I it looks like I'm sticking to the ceiling with my fingers!

Billy Deakin

"Robert Baker submitted this handy routine which will go nicely with the tips given by Michael Kett."

THE HALLWAY LEVITATION

by Robert Baker

Here is a particularly effective way to get started with The Elevator: Perform it in a hallway where you can stretch your arms out and touch the opposing walls with your fingertips. (This is true of most home hallways, not so in office buildings!) Explain to your audience that you are a bit new at the art of levitation and that you will use the walls to help you maintain your balance while floating. Otherwise, it might be dangerous if you fall one way or the other.

Once you have The Elevator placed, stretch out your arms so that your index fingertips are touching the opposing walls of the hallway. The fingertips are just above the level of your waist. This will enable you to keep yourself steady and balanced as you rise up. Then, as you do rise, raise your arms so that your fingertips come up to about shoulder level. This gives the illusion of a higher levitation than actually takes place. The sound of your fingernails gently scraping the wall also adds to the illusion.

In this position you can easily do the mid-air rotation. As you come down, let your arms come back down to their original position. As you "touch ground" bend your knees down as if really landing from a height. This will release the gimmick. As it comes up, straighten out your knees and lower your arms.

Robert Baker

"Peter Eggink is a young professional magician who contribute a great routine for this booklet."

Be sure to check out PE ILLUSIONS

www.peter-eggink.nl

DO AS I DO by Peter Eggink

I wanted to have a reason for bending down, (the moment The Elevator is placed). For that I simply use a spectator in front of me (or two spectators standing beside me), I then ask them to do the same as I do. The spectator goes down along with me, I place The Elevator, then I hold the spectators hand and we both slowly go up at the same time, then I continue perform the levitation while holding the spectators hand.

The "do as I do" thing is a great excuse for "The move", cause you don't want them to think you where doing something nacky down there. (Just my opinion).

Also to cover the height difference on one shoe, I put the clear shoe in the same position and level with the other, keeping my legs slightly bent. This is a nicer picture, again just my opinion. Although, I think the audience won't notice it anyway, but this is just what makes it more deceptive in my perception.

Here is another reason for bending down. I prefer to do several close-up effects before I perform The Elevator.

Now the last trick before I'll do, is the ring on shoelace routine, a borrowed ring disappears and reappears tied on my shoelace...when I bend down to untie the borrowed ring....well, you know the rest!

Peter Eggink www.peter-eggink.nl

"Leo Martin is an Animator by trade and Part time magician from Tampa Florida. He gave us his excellent adaptation of our suggested static electricity idea we mention in the manuscript as a sample idea to base a routine around. Well Leo's added every detail to this great routine idea and we just had to share it with you."

THE STATIC CHARGE CUSION



by Leo Martin

The Elevator is a unique kind of levitation that I wanted to put a unique presentation to. After videotaping myself a number of times doing the levitation so I could observe my technique, something funny happened. I walked over to my wife, and when I touched her, she and I got a static shock. I figured it was due to my hands rubbing against the fabric of my pants while practicing, and the fact that I was doing so on carpet. At any rate, it triggered an idea about using static electricity as the key to my presentation when performing The Elevator.

Here's what I now do. I start by asking the spectator if they've ever walked across a room and been shocked when shaking someone's hand. Their answer is of course going to be yes, so this makes it very easy to establish a common frame of reference. I explain how this shock is the result of a simple transference of built up static electricity from one body to another. I then go on to explain how this same principle can be applied to the ground under one's feet, thus creating a "cushion" of static electricity which, if done properly, can actually enable a person to levitate off the ground for a few moments. I then begin to vigorously rub the fabric on my sleeves while I explain that I'm going to attempt this very feat.

My patter at this point is somewhere along the lines of... "what I'm doing now is building up a static charge, just as you might do if you were walking across a carpeted room, only in this case, I'm going to attempt to direct this charge to the ground directly underneath me. Now if I can build up enough of this charge, it'll create a cushion of static electricity that'll literally allow me float in mid air". At this point in the patter, I've gone from rubbing my shirt, to rubbing my pants, at which time I say "by the way, you'll notice that there's nothing whatsoever under my shoes" while showing them the bottom of my shoes (I'm obviously doing the "steal" at this point). What I like about doing this, is that I can now continue with the normal motions of placement and it all plays into the idea of getting the static charge down to the ground.

The very last thing I do before standing up and levitating, is to rub the ground directly in front of me while saying "there it is, I can feel it... it might be enough... I'm not sure". I then proceed to levitate upon the cushion of static electricity, thus giving the spectator a shock of a different nature. After the levitation, I say in a somewhat urgent voice "ok whatever you do, don't come near me or you might get shocked... I first need to touch something metal to drain off any excess charge". This presentation has worked really well for me, and I feel it provides a good dialogue that's supportive of the required motions. Give it a try sometime!

Leo Martin www.getmagical.com

"Neil Tobin interested in the arts, dark and otherwise finds himself specializing in advertising and performance living in Chicago. This unique magician brings you a presentation idea that will certainly interest most of you."

THE HAUNTED CANE

Although I'm still working on it, I expect your method to work beautifully with a "Hunted Cane" presentation. In it, I talk about the cane's haunted past, touch it to the ground, concentrate, and let the spirit lift me up so that only the cane is touching the ground; from a technical standpoint, the cane should add some smoothness to the mid-air rotation. Finally, I lift the cane from the ground as a climax before coming back to earth. I hope you will find this handling useful.

Neil Tobin

"Phillip Jones a professional magician from the UK has given us yet another noise solution if you are performing in an atmosphere where you can hear a pin drop and need to silence the reel. This is as simple as you can get."

NO GIMMICK ALTERATION NOISE SOLUTION

by Phillip Jones

It regards eliminating the noise when the reel pulls the gimmick back up...the answer? simply show your right foot free of preparation as you did before the levitation and with the right hand (positioned as it was to grab the gimmick to load) hold the line or press against it to regulate the speed that the gimmick is retracted. I find it best to allow a quick pull to start (it has to be out of the way by the time you raise your leg/foot) followed by a slow raise once it is behinde your bottom. obviously you show both feet clear.

Phillip jones www.absolutely-unforgettable.co.uk "After some research James Luce has given his wicca take on using the Elevator."

THE WICCA RITUAL

by James Luce

I've read in, I believe, Man Myth and Magic that levitation occurs basically because a person is in a religious rapture, or that of demonic possession. One could argue other points about why levitation may be achieved such as obtaining a higher state of consciousness or spirituality which I guess can tie into religion; but I prefer a more bizarre slant on things.

As posters depicted magicians way back when, with demons sitting on their shoulders, you claim that you can conjure up demons to do your bidding. A small pouch hangs from your belt which contains salt. The salt is used to draw a circle of protection on the ground, you can never be too careful when dealing with demons.

The reel may be hidden behind the pouch as your body makes a full 360 degree turn to draw the circle thus also subtly implying to the audience that you have nothing on your body. As you bend down facing the audience to complete the circle the gimmick is engaged in the crease, behind your knee. This frees up your hands to replace the pouch, and psychologically show your hands empty.

As you bend further down your right hand places the gimmick beneath your show while the other hand draws symbols of protection in the salt. You then stand up and perform the levitation. I guess one can dispense with the salt and draw in chalk. The circle could act like a barrier to achieve some form of audience control, they must stay within/outside the circle for their own safety. May I also add that the wiccan ceremony to revitalize powers of a witch called "Drawing Down the Moon" may be a very intriguing presentation point. A member of the Shadow Network contributed the ceremony with a very different effect to go with the ritual. I believe the ritual can be found in a book on witch craft. If one were to concoct a story line for a levitation perhaps one could be of how a witch escaped death when being hanged at the gallows by levitating him/herself when the noose was placed around their neck.

I liked Peter Loughran's idea about the seance levitation which could be worked into with this.

James Luce

"Tom Cutts is from California and is recognized widely by his incredible insight in magic. He is the publisher of the magic magazine AM/PM(About magic/Performing magic). Tom has contributed routines to hit effects on the market such as Healed and Sealed, and now The Elevator. Here is a cute little piece that can add some charm to the levitation."

REMOTE CONTROL by Tom Cutts

You show a remote control and explain that it controls gravity. You push the button but nothing happens. Thinking the batteries must be loose, again you smack the remote in your hand. The back plate for the batteries falls off and you bend down to pick it up. As you do this it you can load The Elevator gimmick. After you pick up the batteries, you put the back plate back on. Now you stand up, press the button, and up you go.

I think this helps those who have a concern about how to present or frame a levitation. Something fun to hang the magical event on.

Tom Cutts www.ampmmagazine.com "Bill Duncan submitted this interesting presentation idea for us. We liked it so much we had to include it."

THE SIX MILLION DOLLAR MAN

by Bill Duncan

The subject of old TV shows is breached and the conversation turns to The Six Million Dollar Man, at which time you ask if people would like to see your impression of Col. Austin. played by Lee Majors.

You allude to the often repeated scene where the bionic man would crouch down on one side of a high chain link fence and then jump up in slow motion.

As you mime the slow motion jump you actually rise up in the air. Stop in mid-air and rotate a bit as you mention that they'd reposition the cameras on the other side of the fence before the landing. Then slowly float back to the ground and disengage. "Cut, and that's a wrap!"

Hope you like it.

Bill Duncan

BONUS ROUTINES

FLY ON A WALL

by Peter Loughran

Ask your spectators if they have ever wanted to be a fly on a wall, perhaps to spy on someone or listen in on a forbidden conversation or what have you. Next stand with your back to a wall and tell them how you have come up with a way to simply stick to a wall using your magic. Perform The Elevator and use the wall to aid you in your balance. Using the wall you can actually appear to hang there or stick to the wall as long as you wish with ease. Make sure you are actually about an inch or so away from the wall and while floating simply lean backwards and let the wall support you. It still looks wild. After the levitation tell them you are still trying to grow some wings, shrink your body, and work the bugs out, no pun intended. But at least you got the hard part down.

Peter Loughran

HOOP LEVITATION

by Peter Loughran

Here is an effective way to pass a hoop under you while you are floating and getting some extra balance support.

You will need a large ungimmicked Hula Hoop. Have someone inspect the hoop, spin the hoop and then let it fall to the ground. As you bend down to pick it up you will load The Elevator platform.

Next pick up the hoop and stand up. Hold the hoop so that the it's edge is touching the ground and your body is seen through the center of the hoop. Now use the hoop to help you balance as you lift up and levitate. As you remain suspended swing the hoop's end that's touching the ground and infront of you. Swing the hoop under your feet using it like a skip rope. As the hoop just about reaches the gimmick, release the gimmick as you hop up off of if at the same time. Continue to quickly pass the hoop all the way under your feet and then you will be landing just after. You can then swing the hoop like a jump rope over you your head, bringing it back to the front of you again. Perform the above steps in one fluid motion. Or pause with the hoop under your feet for a moment and then use it to kick out the gimmick as you pass it all the way under your feet.

Timming will be the key here, and will take some practice. We have been playing with this for a while now and it looks great.

Peter Loughran

Full Rotation

by Peter Loughran

How would like to do a full rotation in mid air?

Using a spectator you can have them stand to the north east side of your body hiding the platform form view. Simply have them help you spin 360 degrees on the spot. Their body will block the view of the platform. You can also have the spectator walk you around in a 360 degrees full rotation with the spectator staying with the platform

as you spin. You will want to do this on smooth surface. Remember not to use the Elevator on soft tile as it could leave a permanent depression of the platform. Stick to smooth cement, hardwood floors, Hard tile, etc. when doing any rotation.

Peter Loughran

Thanks to all of our contributors for their great ideas. We could not have done this booklet project without you all.

Thank you!

Peter Loughran

Master of Illusions