

A portrait of a man with short, light-colored hair, wearing a dark shirt, smiling slightly. The background is dark with out-of-focus city lights in various colors (blue, white, yellow).

Animated Miracles

Yigal Mesika

Animated Miracles™

by Yigal Mesika

And Anthony Brahams, Ori Ashkenazy & Bill Goodwin

Illustrations by Menny Lindenfield and Luis Solorzano

I would like to thank the following individuals for their time and effort with this project, and for also being my friends:

Ori Ashkenazy
Anthony Brahams
Hiam Goldenberg
Bill Goodwin
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Menny Lindenfield
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Lior Manor
George Proust
Gerard Senehi
Luis Solorzano
Daniel Ulin

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Preface

Wouldn't it be great if you could...

- ...cause a selected card to animate out of a borrowed deck;
- ...control objects with the power of your mind;
- ...animate a fork to find out what someone wants to eat;
- ...make someone feel the electricity surging between your hands;
- ...borrow a finger ring and immediately make it float;
- ...make objects mysteriously leap from someone's hand to yours;
- ...do all this while in the sauna?

All that and much more is quite possible with the power of Loops.

Very few gimmicks are as versatile and powerful as Invisible Elastic Bands – Loops®. They are quite easy to use, always ready, and require no elaborate setup. They can produce incredible effects that are suitable for close-up, mentalism and stage. What more can you ask?

Yigal Mesika is an incredibly talented magician originally from Israel, now residing in the United States. He has created many powerful new effects with Loops®. Yigal found it necessary to improve the quality of the Loops®, and after many years of research and development he found a productive way to manufacture them with superior quality. Loops® can now be stretched up to five times their original size, and are perfectly customized, in strength and invisibility for the effects found in this book.

In addition, Yigal has created the classic Loops® insert card to securely store your invisible elastic bands, keeping them separated from one another. It also allows you easy access to them.

Most of the following effects were created by Yigal. The rest of the effects, as indicated, were compiled from the repertoires of Yigal's friends, all working professionals.

Effects using Loops require practice to perfect, but they are rewarding. Invest the time necessary to make the handling seem natural and effortless.

Once you start performing with Loops®, you will witness the power they have on your audience.

– Ori Ashkenazy

Introduction

First, I would like to thank the brilliant Finn Jon for his groundbreaking invention, Loops®. Since been developed in 1986, the Loops have held up as one of the most timeless utilities of magic. All those who work with Loops® owe this genius a great deal of gratitude.

Many thanks also to George Proust and Finn Jon for allowing me to purchase the full rights for production and distribution of Loops®.

The material you are about to learn is the result of over twenty years of experience with Loops® and other invisible thread work. Within these pages you will find direct, powerful, and unforgettable miracles designed for the real world.

Since the first publication of *Animated Miracles*, Loops have become popular and respected by world-renowned magicians. Masters such as David Blaine, Cyril, and Luis de Matos have all used Loops® on their television specials.

There are many techniques available for thread work, and having tried most of them, I've found that Loops® work best for me. I was fortunate at a very early age to discover the intimate and visual impact that I could create with Loops®. What makes them such a powerful tool is that they are incredibly practical, versatile, and easy to use. The effects with Loops® are strong because they can be performed at a moment's notice with ordinary objects. It appears that you perform miracles at any time as if you possess extraordinary powers.

I'm pleased to share with you the knowledge that has given me much success and has allowed me to entertain and amaze audiences in an unforgettable way.

I hope you will enjoy your magical journey with the Loops®.

– Yigal Mesika

Loops Fundamentals

Strength

Invisible elastic bands – Loops – are made with the strongest and thinnest invisible elastic thread. Also, they are made in a matte black color to diminish the reflection of light. They have been designed to be consistent in both size and strength. The classic size of the Loop prevents wobbling or imbalance when you are floating an object. It will appear that you are controlling the object and not the object controlling you.

The Loop can break if too much tension is applied, so do not stretch the Loop more than 12 inches (app. 30 centimeters). When first practicing with Loops, you will learn how much tension you can apply before the thread breaks. Once you become used to the handling, the breakage will be greatly reduced. This is the nature of mastering any invisible thread work. By going through this process, you will be able to perform confidently with Loops.

With proper care, one pack of five Loops should last you up to one month.

Caring for your Loops

At times, Loops may gather dirt or fibers. No matter how thin the thread is, if it is dirty it will become visible. To avoid this, temporarily replace the Loop on the insert card when changing your clothes. Also, when washing your hands, move the Loop further up your arm to avoid collecting fibers from your towel.

If the Loop does get dirty, simply use your fingers to slide the dirt down the thread to where the knot is. Next, color this portion of the Loop with a black permanent marker and make sure to always keep that part of the Loop out of sight behind your hand.

Lighting and Reflection

As mentioned earlier, Loops have been manufactured in matte black to diminish the reflection of light. We have done our best to find the least reflective material available which will work in most lighting conditions. However, you should always be aware of the lighting when using any invisible thread.

As with all thread work, you must make sure that light does not

reflect off the thread. Never work in direct sunlight. Diffused light, such as a fluorescent light, is preferable. For formal shows, you can prepare better lighting conditions by diffusing the lights with diffusion paper.

Your background is important. Avoid working before shiny materials, especially black, because they will reflect the thread. Try to use bright or busy patterns for clothing or background surfaces to help camouflage the thread. Floors and carpeting with busy patterns can also be used to help camouflage the thread when animating objects on the ground.

Another solution to eliminate the reflection is to use shade. Performing the effect in a shadowy area can greatly reduce visibility. This can be done by asking your audience to move closer, and their shadows will help conceal the reflection.

If you have a friend with you, ask him if he can see the reflection of the Loops. Adjust your position to find where you should stand and to gauge the proper distance you should be from the audience. If you are alone, follow the Five Foot Rule™. Always try to keep at least five feet away from the light source whether it is in front or behind you.

Putting the Loop on your Hand

NOTE: If you have no experience with Loops, you may want practice the effects with a rubber band or a circle of thread before attempting to use them.

Grasp the insert card containing the Loops with your left hand. Use your left thumb to hold all the Loops in place except for the rightmost Loop. Bend the center of the card away from you (Fig. 1). This will cause the loose Loop to move away from the card.

Place your right thumb under the Loop and then slide your hand into it (Fig. 2).

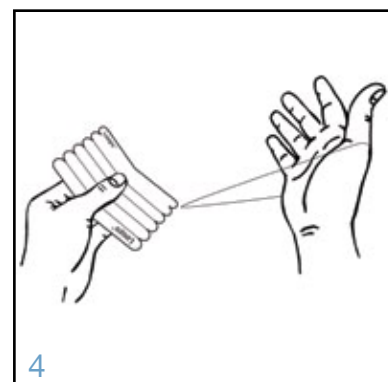
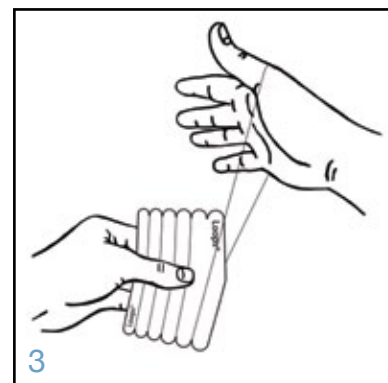
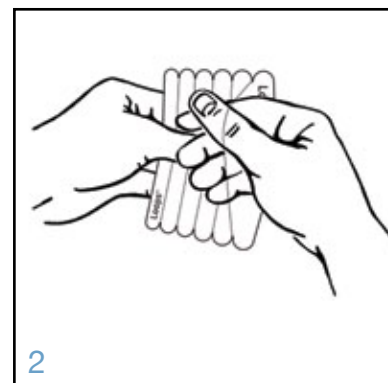
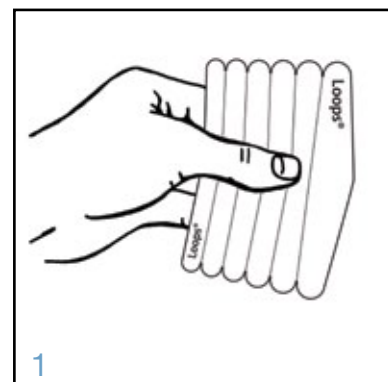
Stretch the Loop upward carefully and to the right to release it from the top ridge of the card (Fig. 3).

Turn the card counter-clockwise to free the Loop completely (Fig. 4).

Now use your left fingers to help place the Loop onto your right wrist (Fig. 5).

With the Loop on your wrist, it will be available when you need it.

We suggest having a back-up Loop on your right arm higher than the one on your wrist so they don't get tangled.



Placement

There are three basic positions for the Loop.

The position of the Loop around your wrist will be referred to as Rest Position (Fig. 5).

When the Loop rests on your thumb, this is called Thumb Position (Fig. 6). This is usually a temporary position.

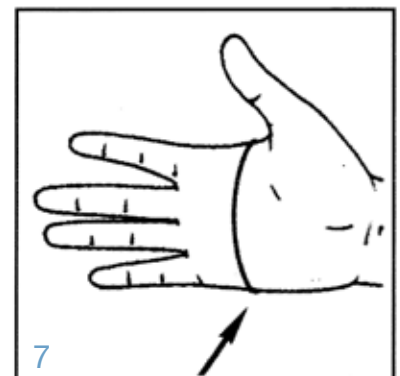
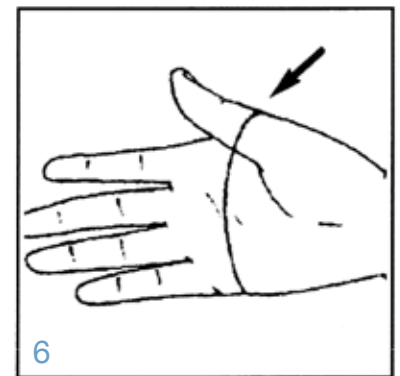
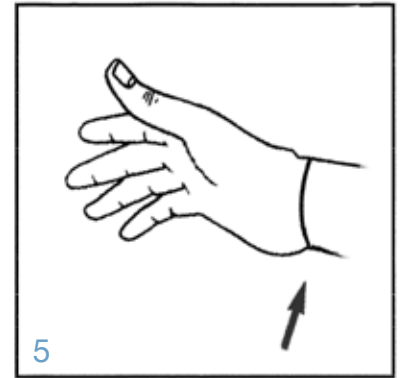
Many of the effects presented here require the Loop to be wrapped around your palm. This is called Palm Position (Fig. 7).

To secretly transfer the Loop from Rest Position to Thumb Position, pinch it with your left thumb and forefinger and pull it slightly away from your wrist. Insert the tip of your left second finger into the Loop, then move the Loop forward and onto the joint of your thumb (Fig. 6).

To transfer the Loop from Rest Position to Palm Position, pinch it with your left thumb and forefinger and pull it slightly away from your wrist. Insert the tip of your left second finger into the Loop, then pull the Loop forward and completely over your right thumb and let go (Fig. 7).

This process of bringing the Loop to your desired position must be done while focus is elsewhere, such as when you borrow the object you are going to use or after you give the object to someone for examination.

Once you have finished using the Loop, you can clean up as follows: Insert your left second or third finger into the Loop and

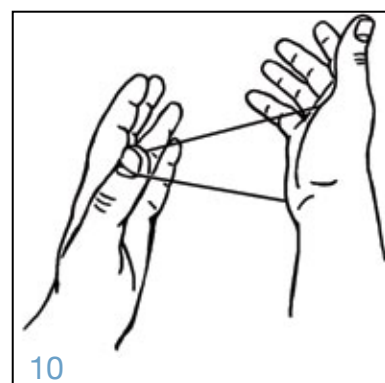
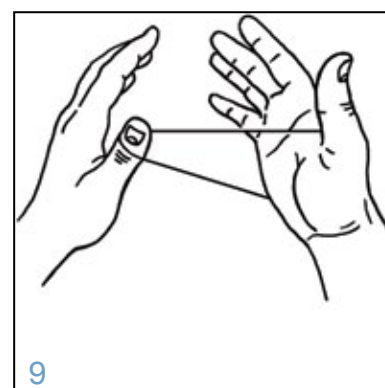
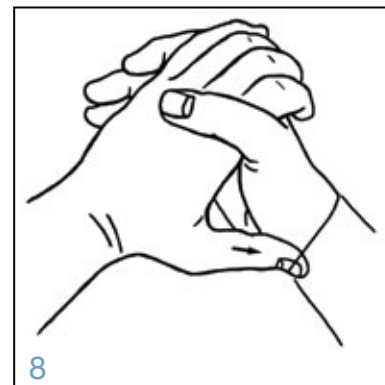


pull it up and over your right thumb and back onto your wrist.

Pro Placement

When you become proficient with Loops, you can transfer the Loop to your desired position even when the crowd is close and focused on your hands without having to pinch the Loop. This is called the Pro Placement™.

For this, bring your hands together in order to rub your palms together. Insert your left thumb into the Loop (Fig. 8). Move your left hand forward and to the left, causing the Loop to move over your right thumb (Fig. 9). Move your right hand forward in order to take an object from the spectator (Fig. 10). This causes the Loop to release from your left thumb and spring into Palm Position.



The Animated Fork

This is a great effect to start with because it is easy to do and will help you to understand how much you can stretch the Loop. Once you try it, you'll be surprised at the strong reaction you get.

Effect

The magician causes a fork resting on the table to mysteriously move.

Method

For this effect, make sure you do not use a heavy fork.

Start with the Loop in Palm Position. With your left hand, grasp the fork by the middle of its handle and hold it upright, making sure the tines are bent away from you. Your right hand gestures to your forehead, and then comes down to rub the back of the fork. As the right hand descends, insert one of the tines into the Loop (Fig. 1). Do not look at the fork during this action.

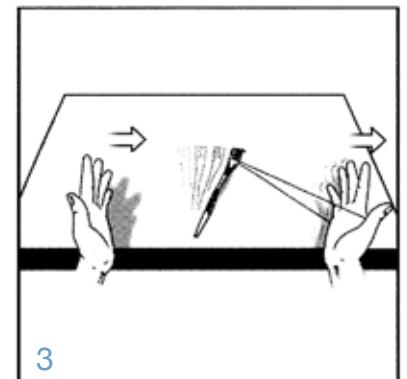
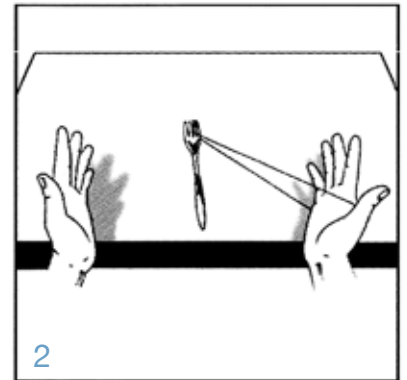
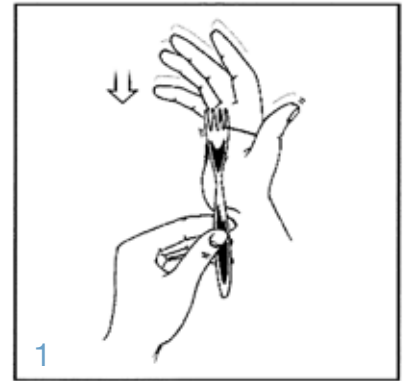
Place the fork onto the table so that the tines are curled upward and pointing away from you. Position both of your hands about 10 cm (4 inches) above the fork and 30 cm apart (11 inches) (Fig. 2).

Slowly begin to move your hands apart, while maintaining their height. The fork will start to turn clockwise, following your right hand (Fig. 3).

The fork will continue to move until the Loop slides off the tine and springs back to your hand.

With practice you will be able to control the motion of the fork. You want to cause it to move slowly and mysteriously. The slower you move the fork, the more impressive the effect will become.

Do not underestimate the strength of this effect despite its simple method. Imagine your reaction if you saw someone with real powers do this. This is exactly what your audience will feel and see when they witness your performance.



Phenomenon Fork

This effect was inspired by the movie *Phenomenon*, starring John Travolta. In one scene, he places his hand above a tabled pencil and causes it to spin rapidly. I loved the effect and wanted to be able to do it without special effects. Here's my solution.

Effect

A fork is placed onto a hard surface and begins to spin rapidly as the magician waves his hand above it. It then stops and spins in the other direction. Once it stops, it can be picked up for examination by the audience.

Method

The type of fork needed for the effect should be wide and flat at its bend, so that when it is placed flat onto the table with the tines pointing downward, it will balance and spin uninterruptedly. If it doesn't, then increase the bend of the fork until it spins freely. The weight of the fork is of no importance.

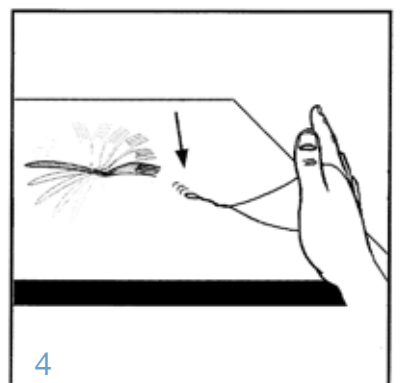
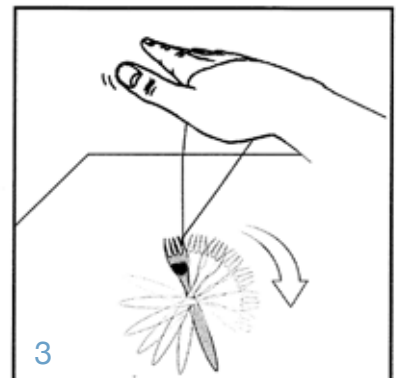
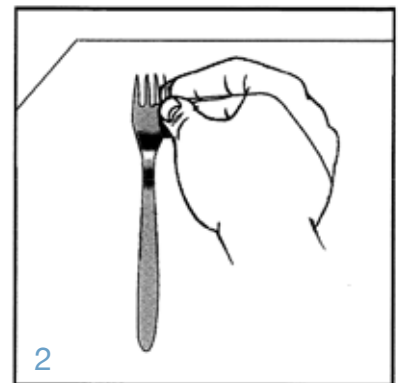
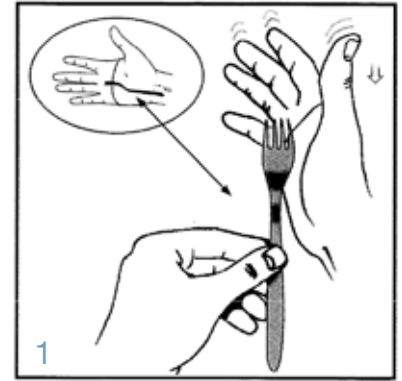
Have the Loop in Palm Position. With the left hand grasp the fork by the middle of the handle and hold it upright, the tines upward and pointing away from you. Your right hand gestures to your forehead and then comes down to take the fork. As the right hand descends, hook the Loop on one of the tines. Look at your audience while this is being done (Fig. 1).

In a continuing action, grasp the fork and place it onto the table with the tines pointing downward (Fig. 2). Raise your right hand straight up about 15 cm (app. 6 inches) until the Loop is taut.

Keeping your right hand at this height, begin to wave it in small counterclockwise circles. This will cause the fork to spin. When you want to make the fork stop moving, raise your right hand a little. Once it stops, reverse the direction of your hand's movement and the fork will start to spin in a clockwise direction (Fig. 3).

As the fork spins, move your right hand slowly toward the right. This will cause the Loop to slide off the fork and snap back to Palm Position. The fork will continue to spin while your hands are far away from it (Fig. 4).

Sometimes the effect is so powerful you do not have to say much and just let the magic speak for itself.



Kinetic Power

Although this effect is so simple to do, it produces quite a strong reaction.

Effect

A small object is placed onto the table in front of the performer. Passing his hands around it, he causes it to mysteriously fall.

Method

You can use many different objects for this; such as a marker, a lighter, or a deck of cards, but let's assume you are using a matchbox. Place it onto the table so it is standing upright. Start with the Loop in Palm Position across your right palm. While rubbing your hands together, insert your left forefinger between the Loop and your right palm, catching the strand on the first joint (Fig. 1).

Move your hands apart so that they are on both sides of the matchbox, stretching the Loop carefully until it is tight. Move the Loop toward the matchbox until it lightly touches the side nearest you (Fig. 2).

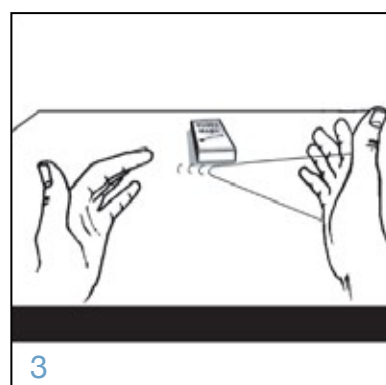
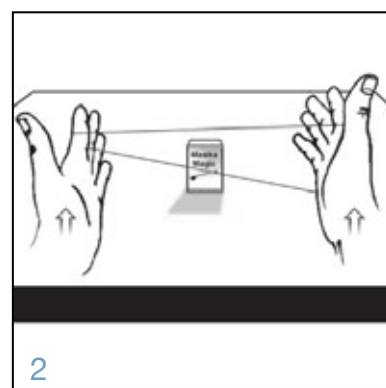
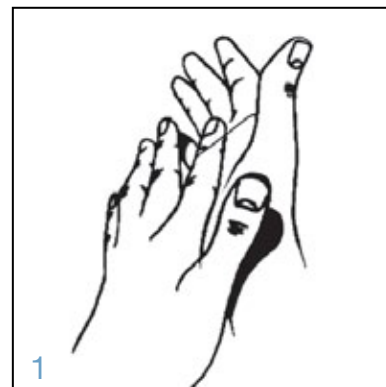
By moving your hands forward slightly, the matchbox will fall over. Bend your left forefinger a bit, causing the Loop to leave the finger and snap back to your right palm (Fig. 3).

You can also use this technique to move an empty cup across the table.

Presentation Ideas

Tell your audience about telekinesis and how you once doubted it, until you witnessed what you believe to be the real thing. Give a brief demo by making the matchbox fall, and then say "I used to think of myself as a skeptic until I learned the power. That's when I really became a believer."

If you do Gospel Magic, relate the story of the Walls of Jericho as you cause the matchbox to tumble.



The Floating Card

Ori Ashkenazy

This effect requires more practice than others. You must perform this effect while standing because your arms must be straight down and not bent at the elbows. This is so the card can balance on the Loop without wobbling.

Effect

The magician holds a card in his right hand. Removing his fingers, the card magically remains suspended from his thumb. The magician now slowly removes his hand away from the card and it remains floating in mid-air. Blowing on the card, it flutters to the floor.

Method

Start with the Loop in Palm Position. Hold the deck face down in your left hand and use your left thumb to push the top card of the deck to the right. Grasp the card with your right hand, fingers below and thumb above. As you do this, insert your left second fingertip into the Loop (Fig. 1).

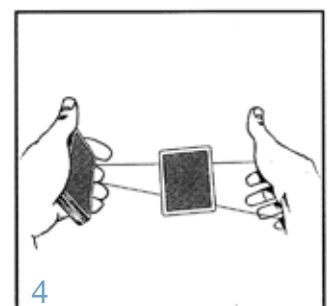
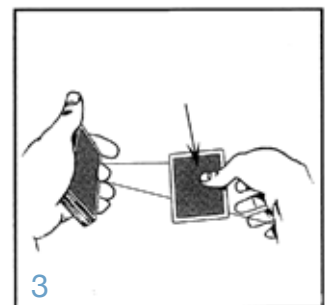
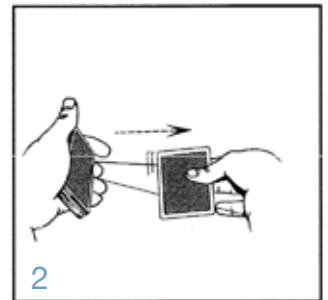
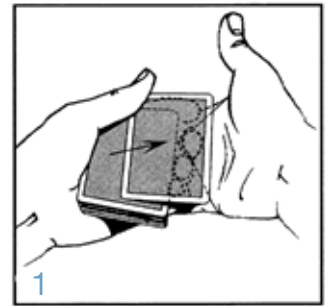
Remove the card from the deck by moving your right hand to the right. As you do, the Loop will stretch. Continue moving your right hand until the Loop is taut. Make sure you keep the card above both strands (Fig. 2).

Carefully balance the card on the two strands and push down gently with your right thumb. Remove your right fingers from the face of the card. The card will appear to adhere to your right thumb (Fig. 3).

Slowly take your thumb away from the card, keeping it balanced on the Loop. The card will now appear to be floating in mid-air (Fig. 4). Pause for a couple of seconds and then blow on the card, simultaneously releasing the Loop from your left second finger. The card will fall down to the floor and the Loop will spring back to your right palm.

Presentation Idea

You can perform The Floating Card as a climax to an Ambitious Card routine. Execute a double turnover to show the selection. Turn the double card face down and take the top card into your right hand, engaging the Loop with your left second finger as described above. Place the card onto the table or floor and press your right thumb onto it. Raise your right hand, causing the card to stick to your thumb as you say, "You may think the card is stuck to my thumb, but it's an illusion." Remove your thumb from the card, causing it to float as you say, "You might think the card is actually floating in the air, but this is an illusion, too." Release the Loop as you blow on the card, letting it fall to the floor. Grasp the deck from above with your right hand and dribble or cascade the cards onto the tabled card. Continue until you have one card remaining in your hand. Reveal the card as you say, "Since the card is lighter than air, it always comes to the top."



Jumping Fork

Gerard Senehi & Yigal Mesika

Effect

The magician taps a fork on the rim of a wine glass, performing a little concerto. The fork is then placed into the glass. The magician waves his hands over the glass, as if conducting the fork. The fork then begins to slowly climb out of the glass and suddenly jumps out, dramatically falling down onto the table.

Method

For this effect you need a very light fork, preferably one made of plastic or very light metal.

Have the Loop in Palm Position.

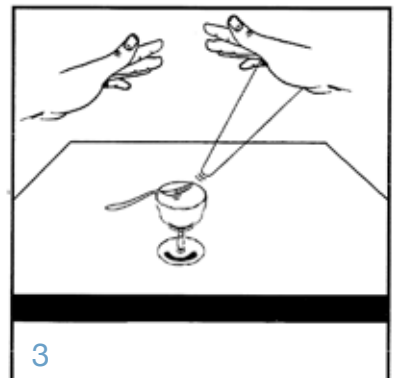
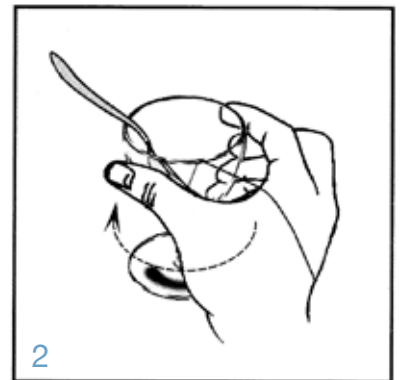
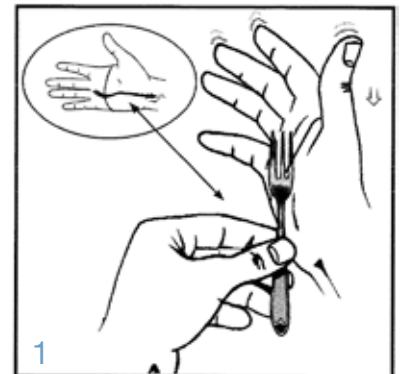
With your left hand pick up the fork by the middle of the handle and hold it upright, the tines pointing away from you. Bring your right hand down to take the fork. Look at the audience as you hook the Loop on one of the tines (Fig. 1).

Grasp the fork by the handle with your right hand and lift the wine glass with your left hand. Announce, "I would like to play some music." Tap the fork on the rim of the glass, playing a short tune. Look at the audience, act disappointed, and say, "I see that didn't impress you. Let's have the fork play by itself."

Drop the fork into the glass, and then take the glass with your right hand and give it a quarter turn clockwise (Fig. 2).

Set the glass down onto the table. Raise both hands above the fork, stretching the Loop until it is tight. With both hands, perform the gestures of an orchestra conductor over the glass. As you do this, raise your right hand to make the fork climb slowly up the glass until it falls out (Fig. 3).

The Loop will automatically spring back to your hand as the fork jumps out, and everything can be examined.



Mystery Glasses

Gerard Senehi

Effect

A pair of sunglasses is placed onto a table. Mysteriously it stands up on its own. At times the arms of the glasses will fold shut.

Method

Move the Loop to Thumb Position as described in Loop Basics. Borrow a pair of glasses and take them with your left hand as if you were about to put them on. Bring your right hand over to the glasses, and as you do, insert the right arm of the glasses into the Loop near your right palm (Fig. 1).

Place the glasses onto a flat surface. Allow the Loop to escape from your thumb (Fig. 2).

Lift your hands upward until you start to feel the tension on the Loop, but don't cause the glasses to move just yet.

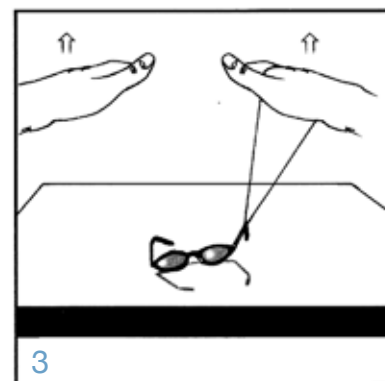
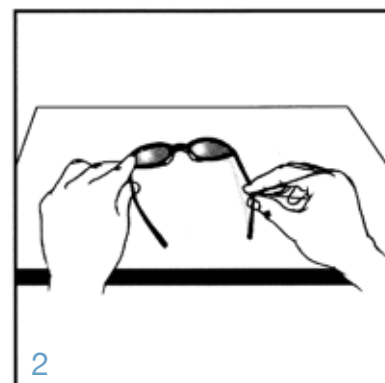
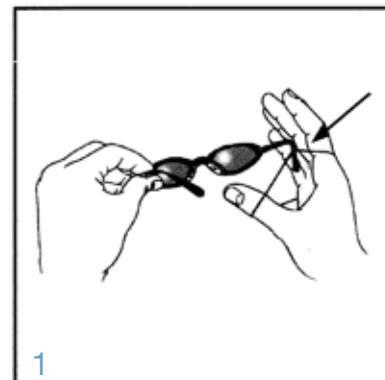
You will now cause the glasses to move. It should appear as if you don't move your hands at all, because very little upward motion is needed. With just the slightest lift of your right hand, the glasses will mysteriously stand with the arms pointing upward (Fig. 3). When this happens, the Loop will automatically snap back to your hand into Palm Position.

Depending on the design of the glasses, they will either remain standing, continue to fall over, or the arms will close shut.

Presentation Ideas

Displaying a book, explain to the audience that you couldn't put it down all night because it was so spooky. However, when you finished reading and took off your glasses, you had to face an even more spooky reality. Place the glasses onto the book and cause them to stand up as explained above.

Borrow a pair of glasses and, mentioning how sexy they look, place them onto the table. Place a Viagra pill between the frame arms and then cause the glasses to stand up.



Mesika Haunted Pack

One of the classic effects of magic is Al Baker's "The Pack That Cuts Itself" (*Al Baker's Book*, 1933). Yigal originated the idea of using Loops for this effect, resulting in the most practical version of this plot and helped to popularize the use of Loops worldwide. It can be performed at a moment's notice, with any borrowed deck.

This effect was featured on David Blaine's *What Is Magic?* television special.

Effect

A card is freely selected and returned to the deck. The deck is squared and placed on any surface. The magician waves their hands some distance above the cards and the deck mysteriously cuts itself. One card now emerges from the deck. It is the selection. The deck can now be immediately examined by the audience.

Method

The method here is very direct and simple for such a powerful effect. While it may appear complicated at first, you will find the handling to be natural and easy to master.

Start with the Loop in Thumb Position.

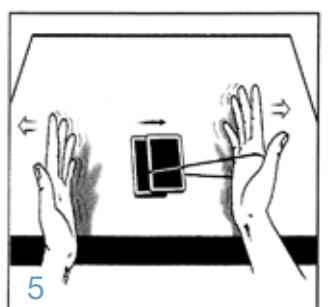
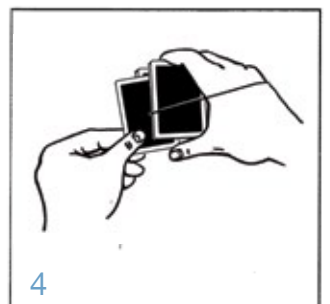
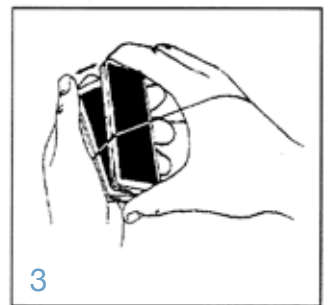
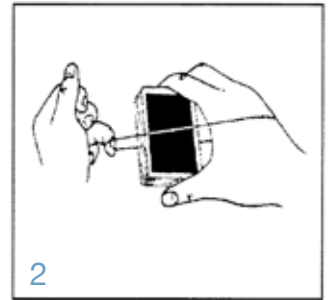
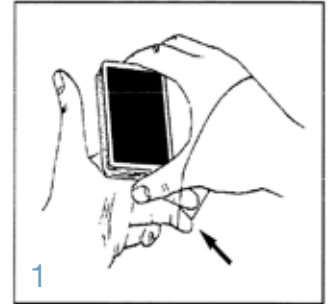
Borrow a deck of cards and fan them for a selection. Once the card has been withdrawn, transfer the deck to your right hand and hold it from above.

As the spectator looks at the card and shows it to the rest of the crowd, your left third finger reaches beneath the deck. Insert this fingertip into the Loop and move the Loop around the left long side of the deck (Figs. 1 & 2).

Riffle the outer left corner of the deck with your left thumb, asking the spectator to call stop. Time the riffle so that they stop you somewhere in the upper half of the deck (Fig. 3).

Hold the separation open with your right forefinger as you take their card with your left hand. Insert the card into the opening from the left side of the deck. As the card is inserted, it will automatically engage the Loop (Fig. 4).

Square the deck and place it onto the table or onto a glass. Hold your hands about 15 cm (app. 6 inches) above the pack. Move your hands apart and the deck will begin to slowly cut itself. The upper half of the deck will slide to the right (Fig. 5).



Once the deck has cut itself, move your right hand above the pack, keeping the same height, and then slowly raise the hand upward. The upper half will now move back while the selected card emerges from the deck (Fig. 6).

Reach down and lift the deck up with your right hand. Ask the spectator to take out the protruding card and verify that it is their selection (Fig. 7). As they do this, your left hand grasps the deck at its inner left corner. Move your right hand forward, to take the card from the spectator. As you do, the Loop will leave the deck and spring back into Palm Position.

Using a fairly new deck for this effect helps to prevent any breakage of the thread. Additionally, if you use a blue Bee deck, the thread will be better camouflaged.

Clearly Haunted – A Presentation Idea

After the card is chosen and returned to the deck, you suddenly “feel” the presence of a spirit.

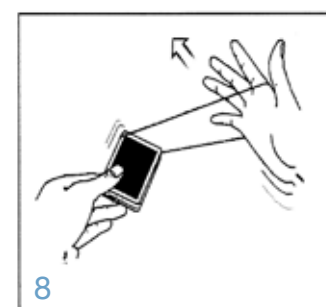
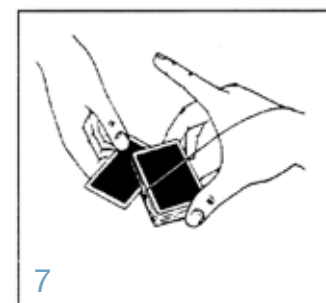
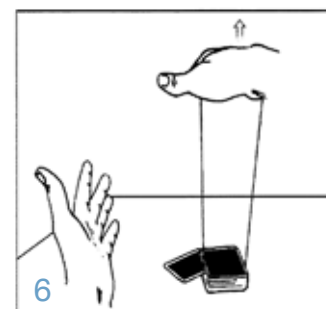
Use a drinking glass, pretend to capture the ghost and trap it inside the glass by placing the deck onto its rim. Set the glass onto a table, onto the floor or even let somebody hold it.

Move your hands as explained above, causing the deck to cut itself. Control the animation so that the selection emerges as slowly as you can. Have the spectator remove the card and show it around.

Remove the deck from the glass, freeing the spirit.

Using the glass gives you two benefits. First, you get a nice presentation. And second, if the table or floor is not suitable as a background, using the glass allows the deck to be farther away from the surface and therefore camouflages the Loop.

Performing this effect with Tarot cards offers more presentational possibilities.



Matchical Magnetism

Effect

A match held by a spectator visibly jumps to join another match in the magician's hand.

Method

Start with the Loop in Palm Position.

Hand a matchbox to a spectator, and say "Shuffle these matches well, and then pick a match, any match. Remember it, put it back into the box, and give the box a shake." You then open the box, remove a match and ask the spectator, "Is this it?"

Regardless of the response you receive from this gag, take the match in your left hand. Bring your right hand over to take it, and as you do, slide the match into the Loop (Fig. 1).

Grasp the ends of the match between your right second finger and thumb. Your right forefinger is above the thread, concealing it (Figs. 2 & 3). Figure 2 shows an exposed view of this position with the right forefinger removed.

Ask the spectator to remove another match from the box.

Look at the matches and say, "What a perfect choice. See how they match? They are a very matchical pair. Here, hold him. I'll hold her. I always get the girls."

As you say this, instruct him to grasp the right hand's match between his thumb and forefinger. Once he holds the match firmly, tell him to hold still.

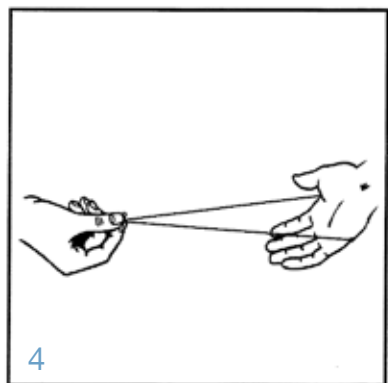
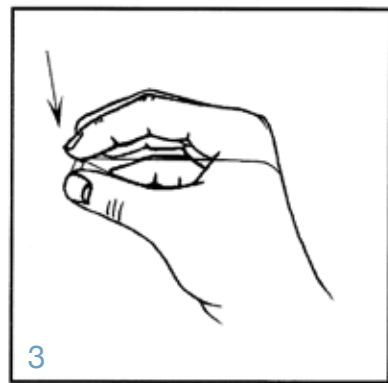
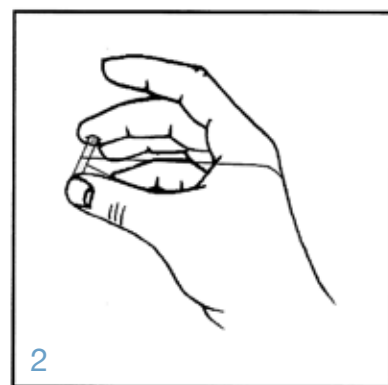
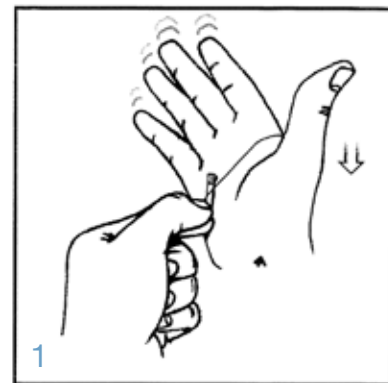
Place the other match onto the palm of your right hand and move this hand gently away from the spectator's hand until you feel the tension of the thread on the back of your hand (Fig. 4).

Ask the spectator to let go of the match. It will magically jump into your waiting right hand to join its mate. Close your hand around both matches, look at them and say, "Hey, stop it. You're playing with fire there."

This effect can also be used as a climax to a Matches Across routine, where matches travel invisibly from one of the magician's hands to the other.

The effect can also be performed with toothpicks or straws.

While paper matches will not get caught on the Loop, you should know that wooden matches sometimes do.



Invisible Touch

Lior Manor

When I first saw Lior perform this on television, he fooled me badly. When I found out he was using Loops, I was totally surprised. I want to thank Lior for allowing me to share his signature effect that he has used for many years in his professional performances.

Effect

The magician asks a spectator to raise their arm and close their eyes. The spectator then feels somebody touching their arm without the magician touching them. This is done in full view of the audience, who can see the magician never touching the spectator.

Method

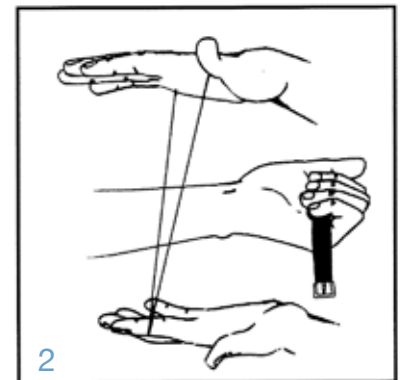
The Loop starts in Palm Position. Ask a spectator to close their eyes and hold their arm out. Rub your hands together, and as you do, insert your left forefinger under the Loop, catching it at the upper joint (Fig. 1). Do not look at your hands when engaging the Loop.

Ask the spectator and the audience to silently count how many times you touch the spectator's arm. Make sure that the spectator keeps their eyes closed. Part your hands as far as possible without overstretching the Loop and touch the spectator's arm with the Loop a few times, being careful not to touch them with your hand (Fig. 2).

Let the Loop slip off your left forefinger and it will snap back to Palm Position. Ask the spectator to open their eyes and tell you how many times you touched them. Their answer will indicate that they have been touched even though the audience will see that you have not touched them at all. At this point say, "Imagine what would happen if I really touched you."

This trick is almost worry free because the only person close enough to see the Loop has their eyes shut.

Mr. Manor would like to credit the origin of this routine to Socrate, whom he saw performing a similar effect.



Presentation Ideas

Being a miracle worker, you could use this as proof of the electricity surging between your hands. In fact, this is what most spectators believe is happening.

A powerful effect can be created by combining this electricity effect with the effect of bending a coin in a spectator's closed hand. See "The Bent Penny" in *The New Modern Coin Magic* (1966, p. 186). The spectator will actually feel the forces used to cause the coin to bend.

Instruct a spectator to set a watch to an unknown time and to hold it in their outstretched fist (Fig. 2). The spectator closes their eyes and feels themselves being touched. The number of times they are touched indicates the hour on the watch.

For this effect, you force the time on the watch by using Michael Weber's "Swatch This" (*Life Savers*, 1991, p. 38). Stretch the Loop between your hands and touch the spectator the same number of times that equals the force hour. The audience will see that you never touched the spectator.

Lior also uses this method for Banachek's *Psychokinetic Touches*, causing a spectator to feel that they are touched while you tap another person.

The Floating Ring

Rings are very personal and have a lot of meaning. When you float somebody's ring, you create a magical and powerful moment. This is an effect that your audience will tell everybody about.

Effect

The magician borrows a ring and holds it between their forefinger and thumb. They slowly open their fingers and the ring remains floating in the air. The magician then takes the ring and immediately returns it to its owner.

Method

With the Loop at Palm Position, borrow a ring, making sure it is not too heavy. Place the ring onto your left little finger and slide it about halfway down. Turn your left palm toward yourself and look at the ring. If there is a gem, use your right hand to turn the ring on your finger until the gem is facing you. This will prevent the loop from getting caught on the ring.

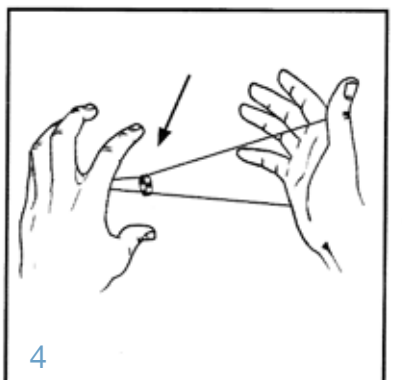
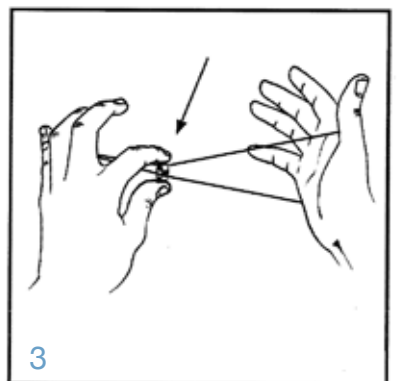
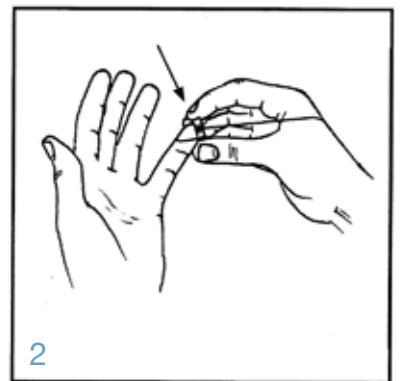
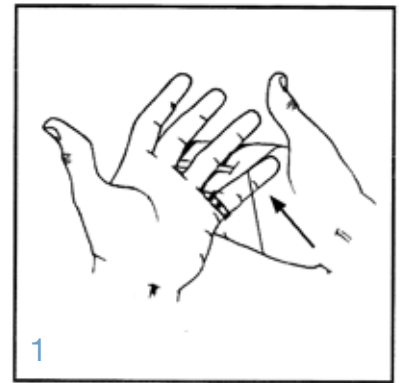
As you comment on the ring, insert the tip of your left little finger into the Loop (Fig 1).

Grasp the ring with your right forefinger and thumb and remove it from the left little finger, being careful not to let the Loop slip off your finger (Fig. 2). This causes the Loop to be threaded through the ring.

Take the ring with your left forefinger and thumb, finger on top, thumb below. If there is a gem, it will now be at the bottom of the ring. Remove your right hand and move it to the right until you feel the tension (Fig. 3).

Remove your forefinger and thumb from the ring. The ring will float in mid-air (Fig. 4).

Let the ring float for a few seconds and then grasp it with your left hand. Immediately release the Loop from your little finger, causing it to spring back to your right hand. You can now cleanly hand the ring back to the lender.



Finally

The tips and ideas you have read are the result of over twenty years of experience with Loops and thread work. I hope that I have given you some ideas and insight into the uses of this very powerful and versatile tool.

As you work with Loops, you may discover new effects, presentations, and techniques. I am sure there are many more uses for Loops that have yet to be found. Find the effects that suit your personality best. For example, a friend of mine, armed with a Loop, went to a radio interview, and while on the air, he made the volume control lever move without touching it. There was a lot of feedback (pun intended). The host was completely fooled and the whole incident made quite a sensation. I use Loops on a daily basis, and I am still amazed at the wonder that they bring to people.

Lastly, I want to thank the magic community for all of your support and loyalty to genuine Loops over the years. I hope to continue the tradition of success and excellence for many more years to come.

All the best,

Yigal Mesika

For more information about Loops® check out the Finn Jon and Yigal Mesika Loops® DVDs available at any online magic store.
www.yigalmesika.com

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