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To Produce a Particular Card without seeing the Pack.

Take a pack of cards with the corners cut off. Place them all one way, and ask a person to draw a card; when he has done so, while he is looking at it, reverse the pack, so that when he returns the card to the pack, the corner of it will project from the rest; let him shuffle them; he will never observe the projecting card. Hold them behind your back. You can feel the projecting card—draw it out, and show it. Simple as this trick is, it will excite great astonishment.

To Call for any Card in the Pack.

This is a very simple trick, but will greatly astonish an audience to whom it is not known. Seat yourself at a table, so as to have the whole of the company as near as possible in front of you, and at some distance. Take the pack of cards as it usually lies, then passing it under the table or behind you, glance at the card which happens to be exposed; then, pretending to shuffle the cards place the one you have seen back to back on the other side of the pack, and holding the cards firmly by the edges, raise your hand, between you and the company, and show the card you have seen, calling out, at the same time, what it is. While doing so, observe which card is facing you (for you have now the whole pack face down, except the one card which is shown to the spectators), place this under the table again, and transfer the card which you have just seen to the other side of the pack, handling the cards as if shuffling them; again exhibit, and cry out the name of the card turning to the company, taking care to notice the card that faces yourself, which change as before, and so on. By this means you may turn over the whole pack, telling each card as it is exposed without looking at the cards, except when they are held up between you and the spectators, and when they are anxiously looking at them themselves, to see whether you are right or not.

The Changeable Ace.

Take the Ace of Diamonds, and place over it with paste or soap, so as to slip off easily a club cut out of thin paper, so as to entirely conceal it. After showing a person the card you let him hold one end of it and you hold the other, and while you amuse him with discourse, you slide off the club. Then laying the card on the table, you bid him cover it with his hand; you then knock under the table, and command the club to turn into the Ace of Diamonds.

The Convertible Aces.

This trick is similar to the foregoing. On the Ace of Spades fix a Heart, and on the Ace of Hearts a Spade, in the manner already described.

Show these two Aces to the company; then, taking the Ace of Spades, you desire a person to put his foot upon it, and as you place it on the ground draw away the Spade. In like manner you place the seeming Ace of Hearts under the foot of another person. You then command the two cards to change their places; and that they obey your command, the two persons, on taking up their cards, will have ocular demonstration.

The Ten Duplicates, or Cards in Couples.

Select any twenty cards. Let any person shuffle them; then lay them in pairs upon the table without looking at them. You next desire several persons (as many persons as there are pairs on the table) to look at different pairs and remember what cards compose them. You then take up all the cards in the order in which they have been laid, and replace them with their faces uppermost upon the table, according to the situation of the letters in the following word:—

M	U	T	U	S
I	2	3	4	5
D	E	D	I	T
6	7	8	9	10
N	O	M	E	N
11	12	13	14	15
C	O	C	I	S
16	17	18	19	20

These words, which have no particular meaning, contain ten letters repeated, or two of each sort. You therefore ask each person which row or rows the cards he looked at are in; if he says the first, they must be the second and fourth in that row, these being the only duplicates or two letters of the same (U's) in them; if he says the second and fourth, they must be in the ninth and nineteenth (two I's), and so of all the rest. This amusement, which is very simple, and requires very little practice, will excite considerable astonishment in those unacquainted with the key.

To Make the Court Cards always Come Together.

Take the pack, and separate all the kings, queens and knaves. Put these all together into any part of the pack you fancy, and inform one of the company that in twelve cuts he cannot disturb their order. The chances are 500 to 1 in your favour; but with a novice the feat becomes impossible. This is a very amusing and easy trick.

This trick may also be rendered more wonderful by placing one half of the above number of cards at the bottom and the other at the top of the pack.

A New Method to Tell a Card by its Weight.

You declare to the company that you can tell a card by weighing it. You take the pack in your hand, let one of the company draw a card, look at it, and place it face downwards in your hand. You then look at it attentively, apparently trying its weight, while in fact you are examining it very closely, to see if you cannot discern upon its back some mark by which you may know it again, and if there be none you mark it secretly with your nail.

You let the person put the card in the pack, shuffle it, and hand it back to you. You now look through the pack, take one card after another, and appear as if you were weighing them, while you search for the mark by which you may discover the drawn card.

The Card of One Colour found in a Pack of the Other.

Separate the pack into two parts, placing all the red cards in one pile, and all the black cards in the other. One of these packs you conceal in your pocket. You let any person draw a card from the other pack, and while he is examining the card, substitute the pack in your pocket for the one you hold in your hand. Let him place his card in the pack you have taken from your pocket, and shuffle as much as he pleases. On receiving back the pack, you will at once recognise the card he has drawn by the difference in colour.

Two Rows of Cards to tell the One which has been Touched.

You lay two rows of cards upon the table, six or eight in each row. You have arranged with an accomplice that the upper cards, counted from the left, signify days, the lower cards hours.

You now leave the room, requesting one of the company to touch a card. On returning, you step to the table and begin to look for the card, when, after awhile, your accomplice cries out, as if in mockery, "Yes, you might look for it three days, and never find it," if the touched card is the third card from the left in the upper row. You pay no attention, however, to his remark, but continue to search. At last you apparently lose your temper and mix the cards together, exclaiming, "The cards are false to-day!" Then you reflect again, shuffle the cards, place them in two rows, and after some hesitation point out the touched card.

On Entering a Room, to Know of Three Cards placed Side by Side which have been reversed—that is to say, turned Upside Down.

This trick is a very easy one, as the two ends of the cards are cut so as to leave a margin of an unequal width. All that is requisite is to place all the broad ends of the cards either towards you or from you, when, upon entering the room, you will at once perceive which card has been turned.

To tell the whole Pack of Cards with the Backs towards you ;
 also, to Sort them, after being Cut any number of times,
 in the mere act of Dealing them out in a Row.

This, undoubtedly, is one of the best illusions performed with cards, as it not only brings the whole pack into use, but is also legitimately founded upon arithmetical principles. It is performed thus :—

A pack of cards being distributed on a table with their faces uppermost, they are picked up one by one in the following order :—6, 4, 1, 7, 5, King, 8, 10, 3, Knave, 9, 2, Queen. Repeat the same series for every thirteen cards : four times over will of course complete the pack.

That the above order may be remembered the following words are used as a guide to the memory, and which are intended to enumerate the cards :—

6 4 1 7 5

The sixty-fourth regiment beats the seventy-fifth; up
King 8 10 3 *Knave*

starts the King, with eight thousand and three men and

9 2 *Queen*

ninety-two women.

Hence this trick is said to be done “by words.”

The pack being arranged, may be handed to any of the company “to cut,” with the proviso that this operation be done whist fashion; that is, by taking a portion of the cards off in a mass, and placing the lower division on what was before the upper one. This done fairly and properly may be repeated any number of times, as the audience may think fit. You then take the pack, and by a feint catch sight of the bottom card; having learned this (and it may be done at a glance, in a second of time) you have the key to the whole trick. Then commence it by dealing the cards out in the ordinary way, but in thirteen heaps. Having dealt out thirteen, begin again and cover them, then go on as before; when finished, there will be, of course, four in each heap. Now every heap will contain all four of the same denomination, as the four knaves in one heap, the four sevens in another, and

so on. The thirteenth, or last heap, will be of the same denomination as the one at the bottom which you have contrived to see, and according to what ever the card is, all the suits will follow, but in the reverse order, as the words above indicate: thus—suppose the *eight* was the bottom card, then on dealing them out they would be in the following order:—King, 5, 7, 1, 4, 6, Queen, 2, 9, Knave, 3, 10, 8; and you *begin* reciting in the mind the words you use *from* that passage in the sentence: working from right to left, which the card indicates in the above you would say—

8 10 3 *Knave* 9 2 *Queen*

Eight thousand and three men and ninety-two women;

6 4 1 7 5

sixty-fourth regiment beats the seventy-fifth; up starts the *King*

King with, etc. Here, of course, is your starting point.

The same principle holds good whatever the card may be. Any person asking for a card, all four of every suit may be found in the same heap, and can be quickly turned up as soon as required, with a little practice, to the utter astonishment and wonder of the company.

By taking up the cards in the same order as before, but *all of one suit*, you may easily discover the position of any one card that is demanded.

The Trick of Thirty-One.

A trick often introduced by “sporting men,” for the purpose of deceiving and making money by it. It is called “thirty-one.” It is played with the first six of each suit—the *aces* in one row, the *deuces* in another; then the *fours*, *fives*, and *sixes*—all laid in rows. The object now will be to turn down cards alternately, and endeavour to make *thirty-one pions* by so turning, or as near to it as possible, without overrunning it; and the person who turns down a card, the spots of which makes him thirty-one, or so near it that the other cannot turn down one without overrunning it, wins. This trick is very deceiving, as all other tricks are, and requires much practice to be well understood. The

chief point of this celebrated trick is to count so as to end with the following numbers—viz., 3, 10, 17, or 24. For example: we will suppose it your privilege to commence the count; you would make 9, it would then be your policy to add 1, and make 10; then, no matter what number he adds, he cannot prevent you counting 17, which number gives you the command of the trick. We will suppose he add 6, and make 16; then you add 1, and make 17; then he to add 6, and make 23, you add 1, and make 24; then he cannot possibly add any number to count 31, as the highest number he can add is 6, which would only count 30, so that you can easily add the remaining 1, or ace, and make 31. There are, however, many variations to the trick.

To make another Person Draw the Cards you Call for.

Take the cards, shuffle them, and spread them out, face downwards, upon the table, without entirely separating them. Before doing this, however, you must carefully note the bottom card.

You now say to the person to whom you wish to display your skill, "I will now ask you to give me certain cards, which I will name to you beforehand. The cards which I ask for you must give me from this heap, the faces of which neither you nor I have seen, and in the end I shall have all the cards that I direct you to give me."

The person you address will, of course, be very much astonished at this, and will refuse to believe you. You assume a confident air, however, saying, "Look sharp!"

You then call for the card which you know is the undermost one, say the seven of hearts. Suppose now the person gives you the queen of spades, you boldly call out for your next card, "queen of spades!" the other not knowing you have it already in your hand. He give you, perhaps, the king of hearts, and you at once ask for this as your next card. He now gives you the ace of clubs. In this way you can ask for any number of cards, but this is enough for explanation. Now you say, "The last card that I want is the ace of clubs, but this I will find out for myself, by my nice sense of smell."

Hereupon, with a grave face, you commence snuffling around among the cards, until you reach the bottom one, which is the seven of hearts. This you will take from the table, place it first in order among the cards in your hand, and you are now able to display all the cards that you directed him to give you.

To Find a Card Thought of.

Ask anyone to take a card and replace it in the pack. As it is replaced, divide the pack yourself and notice the card at the bottom of the top half of the pack. Place the top half of the pack over the chosen card, taking care that the cards are evenly placed before being shuffled. Then on looking through the cards you will find the chosen card beneath the one which was originally at the bottom of the top half.

Another Way.

After the pack has been shuffled, divide it into four heaps on the table, taking care that you see the bottom card of one heap. Tell the spectator to choose a card from the top of any heap and replace it. Then put the heaps one on another, placing the heap of which you know the bottom card immediately above the card chosen. Shuffle, and you will find the card chosen under the card known. Should the person select the card at the top of the heap of which you know the bottom card, as you lift the heaps to place them together, take care to get a glance at the bottom of the heap which you place on the top of the chosen card. This is easily done without creating the slightest suspicion. Or another, and a better way of proceeding in this case, is to take half the bottom half of the same heap, so that the two cards are together, then do the same with the other heaps to prevent suspicion and proceed as before.

The Alternate Card Trick.

Secretly arrange the thirteen cards of any suit (or better still thirteen cards of mixed suits), according to the following formula,

placing each in its turn face upward on the table, and the next in position upon it:—

Seven, ace, queen, two, eight, three, knave, four, nine, five, king, six, ten.

Place the cards thus arranged on the top of the pack.

In exhibiting the trick you begin by counting off, without disturbing their order, thirteen cards from the top. This will give you the prearranged cards. Then announce that by a strong effort of mesmeric will, which you possess, you will make every other card appear in regular order. Begin by placing the top card at the bottom of the pack. Deal off the next card face upward on the table, saying "One!" Place the third card underneath the pack, and turn up the fourth, which will be a "two." Place the fifth underneath, and turn up the next, which will be a "three," and so on continuing in like manner throughout the thirteen cards which will appear in regular order.

The Spelling Bee.

This is an exceedingly clever variation of the above trick. Take thirteen cards as before, placing them in the following order, face downward: three, eight, seven, ace, king, six, four, two, queen, knave, ten, nine, five; the three to be at the top of the pack, and the five at the bottom. Then commence to spell, "O-n-e, one," passing one card to the bottom of the pack for each letter (that is the three for O, the eight for N, and the seven for E), and turning up the fourth, which will be an ace. Throw the ace out on the table and go on as before, "T-w-o, two," placing the top card at the bottom for T, doing the same with the second for W, and with the third for O. The next card will turn up as the "two." Throw it out, and do the same for the "three," "four," "five," etc., until you come to the ten, taking care to throw away each card as it turns up. Then spell "k-n-a-v-e, knave," and the Jack will appear. Throw the knave also upon the table, and proceed to spell, "Q-u-e-e-n, queen," in the same way. This time, as you have only two cards, do not throw the queen out, but place it underneath and count, "K-i-n-g, king," and then you will have spelt your way through the suit.

To make this trick more complicated, take a full pack with the thirteen cards arranged in the order mentioned on the top. Make a false shuffle. This is done by holding the top portion of the cards tightly between the thumb and forefinger of the right hand, simply shuffling the bottom three-fourths of the pack. Then make a false cut, which is managed by placing the pack upon the table and dividing it into two heaps, as in the ordinary manner of cutting; but instead of placing the bottom half on the top of the top half, take the bottom half in the right hand and place it, face downward, in the palm of the left hand, immediately placing the top half, take the bottom half in the right hand and place it, attention. This is very easy and an excellent trick with a little practice. Then say you will show them a new trick, and counting off the thirteen top cards, which are still in their original position, you commence to spell in the manner already described.

A Variation in the Spelling Bee.

Should anyone ask you to repeat the Spelling Bee trick reply that you never do a trick twice. This is a good rule, always, for when you are successful, you leave your audience astonished, and they have not time to discover the secret.

There is, however, another way of performing the Spelling Bee Trick, and should you try it, you will have the spectators more puzzled than ever. To do this you must have a second set of thirteen cards arranged as follows:—

Knave, four, ace, eight, queen, two, seven, five, ten, king, three, six, nine.

This time, instead of making the false shuffle and cut, you may palm the thirteen cards and hand the rest to the audience to shuffle. When they return them, you take them in your left hand, bringing the right over them with the concealed cards, and immediately begin to count off the top thirteen. You are now ready for your trick, and commence to spell as before. But this time the card to be thrown out is the one on which the last letter of the number falls, instead of the number itself. Thus you will place the knave at the bottom of the pack for "O," the four for

“N,” and as you say “E,” you throw out the ace, which will be one. You proceed to place the eight underneath for “T,” the queen for “W,” and throw out two as you say “O.” This is a startling variation of the above trick.

A Mathematical Calculation.

To Make a Card secretly thought of by one of the Audience appear at such a number in the Pack as another Spectator may designate.

No apparatus is needed for this trick, which is managed by a mathematical calculation which never fails.

Hand the pack to be shuffled and cut by as many of the spectators who wish. Then propose that one of them shall take the pack (of fifty-two cards) in his hand, and allow him to make a secret choice of any card, not removing it, but mentally noting at what number it stands, counting from the bottom. When he has done this let him return you the pack, when you may tell him, with all a conjuror's usual effrontery, that you already know his card. He will probably doubt your assertion, and challenge you to name it.

“No,” you make answer, “that would be a very poor method of ending the trick; but if the audience will choose any number between forty and fifty, I will make the card appear at that number in the pack.” Let us suppose the number chosen is forty-six. You then go on to say that you do not even require to see the cards, which will give you a fair excuse for holding them under the table or behind your back, so that your movements are not seen by the onlookers. Mentally subtract the number chosen (forty-six) from the total number of the pack (fifty-two). This will leave six. Count off the number of such remainder—whatever it may be from the top of the pack and place them at the bottom. This done, you are ready for the denouement.

You say to the person who chose the card, “your card is now, sir, number forty-six; according to the general desire. May I ask you to let us know at which number it originally stood?” Suppose that the answer is “eight.” Then tell him you will begin counting from the top at that number to save time, and you begin to deal off the cards one by one, calling the top one “nine,” the second “ten,” and so on. When you reach forty-

six, you pause, and say: "This is your card, sir, will you name it, to show that there is no confederacy. Please to call it before I turn it up." The person then calls the card and you hold it up showing that you are correct. It is not absolutely necessary to limit the choice of position to between forty and fifty, but it is better for two reasons. First, it is necessary that the number chosen should be higher than that at which the card first stood in the pack; and, secondly, the larger the number chosen, the fewer, and necessarily the more easily and quickly counted are the cards to be slipped from the top to the bottom of the pack.

The Vanishing Sixpence.

Provide yourself with a piece of indiarubber cord, about twelve inches long, and a sixpence with a hole near the rim, and attach the sixpence to the cord with a piece of white sewing-silk. Having done this neatly, sew the cord to the lining of your coat-sleeve; but be careful that the end to which the coin is attached does not extend lower than within two inches of the extreme end of the sleeve when the coat is on. It is better to have it fixed in the left sleeve. Having done this, bring the sixpence down with the right hand, and place it between the thumb and the forefinger of the left hand, and, showing it to the audience, say you will give it to anyone who will not let it slip away. Then select one of the audience to whom you offer it, and just as he is about to receive it, you must let it slip between your fingers, and the contraction of the elastic cord will make the coin disappear, much to the astonishment of the person who was going to receive it. You can vary the trick by pretending to wrap the sixpence in a handkerchief or cloth, and take care not to let any part of the cord be seen below the edge of the sleeve, or this would, of course, reveal the trick. It is one of the best feats of legerdemain, and its beauty consists in its simplicity.

ANOTHER METHOD.

If the person of the company suggest it is up your sleeve, say that you will hold the sixpence in your right hand. On the nail of the middle finger of the right hand put a little wax, and then put the sixpence in the palm. Of course you will take care that no person sees you using the wax. Then close the hand tightly, pressing the wax on the coin.

Then very rapidly open the fist, and the silver piece will adhere to the wax, and be quite concealed behind the finger, when you hold the palm outstretched towards the audience.

Besides, they will just catch a flash of the coin as you open the hand, and will think it vanishing into space.

The Gold Fish and Ink Trick.

This is one of the stock tricks of the platform conjurer. You bring before the spectators a vase full of ink, and pour out some of the ink with a ladle on a plate, in order to convince them that it really is ink.

You then throw a handkerchief over the vase and instantly withdraw it, when the vase is found to be filled with pure water, in which a couple of goldfish are swimming.

This apparent impossibility is formed as follows: To the interior of the vessel is fitted a black silk lining, which adheres closely to the sides, when pressed by the water, and which is withdrawn inside the handkerchief during the performance of the trick. The ladle has a hollow handle, with an opening into the bowl. In the handle is a spoonful or so of ink, which runs into the bowl when it is held downward, while you pretend to dip it in the vase and pour some into the plate, to prove that it is ink in the vase.

The Cannon Balls.

The performer borrows a number of hats and places them on the table. He then returns each person his hat, and on turning it over, a thirty-two pounder cannon ball rolls out.

Get a turner to make a number of wooden balls, each of the size of a thirty-two pounder cannon ball, and let a hole be bored in each, that will admit the middle finger. Then paint them black, taking care to paint the sides of the holes also,

The balls are arranged, holes upwards, on a shelf in your conjuring table on the side opposite to the audience, and so that the balls are nearly level with the top of the table.

Then begin to talk of the strange things that people carry in their hats, and on their heads, etc.

When you take a hat off the table, you slip your index finger or middle finger into the ball as you would into a thimble and by bending the finger bring the ball into the hat.

You must well practice this feat, in order not only to obtain quickness, but also to strengthen the muscles. Any object may be brought into a hat in this manner, a cabbage, for example, having a hole cut into the stalk.

A Legend of India.

Once upon a time, on the Jaypoord estate in India, there was a priest named Raja Bhoj, and his wife, Ranie Bhan Mutie.

The priest was a wonderful magician. He performed many tricks, among them the rope trick. He threw into the air a long rope, which became stiff, and then the priest climbed to the top. After reaching there, his body fell to the ground in pieces.

His wife made a large wood fire, then threw the parts of his body into the flames. Afterwards, she herself walked into the flames, and their bodies became ash. To the surprise of the people, the priest's body re-appears on the rope. On reaching the ground, he asks for his wife. They answer, in the fire. He then calls her by name, and she answers him from behind the crowd.

He next grew a large mango tree, and amongst the onlookers was the Prime Minister, who on seeing the tree grow before his eyes, hurries to the Prince, asking him to have the priest executed, before he could again use his magic and make the tree disappear, as a mango tree had never been grown there before. The Prince ordered his head to be cut off, which was immediately done. The Prince then offered his widow money and lands, which she refuses. She returns to her native place, Delhi, where she gave birth to a son. When he grew to manhood he asked about his father, and she told him of his wonderful tricks and how he died. He asked his mother to teach him the mysteries

of magic, at which he became, if possible, more clever than his father. He then goes to Jaypoord, where he performs his wonderful tricks. He ask permission of the Prince to have all the men and boys of the estate together. The Prime Minister was ordered to call them all together that night before the Prince.

First the young magician called two men to him, whom he turned into bullocks. Next he produced a plough out of a box, which he made the bullocks pull to plough a field just outside the palace grounds. All the men and boys were then ordered to sow melon seeds, which immediately began to grow. He then produced from his mouth thousands of knives, giving one to each of the men and boys; also a melon. He then said, "When I strike this bell three times, you will stick your knives through the melons." He struck the bell three times, they all obeyed him, and as they each stuck the melon, off fell their heads.

The Prince stood dumbfounded and in fear. The magician, approaching him, said, "Sir, your life is spared, you did not kill my father. This is my revenge. You made my mother a widow, now all on your estate are widows."

The Prince then remembers, and afraid of his life, gave him title and estates. The magician lived to a ripe old age, feared by all.

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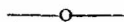
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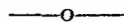
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