

# SVENPAD THOUGHTS & IDEAS BY MICHAEL MURRAY

---

## INTRODUCTION:

---

Before I detail any of the ideas I have had with these pads, I would just like to say a few words about the pads themselves. For me, pocket space is a premium and so I prefer to carry very little in the way of props upon my person, perhaps carrying little more than half a dozen items with me so that I am prepared to perform at all times.

The SvenPads fit my stringent criteria perfectly, not only do they require very little in the way of pocket space, they are so organic in appearance and afford so much in the way of routining potential. Even before the release of these pads I would use a home made variant as the perfect accompaniment to my ATM effect. The SvenPad has now replaced my humble effort as it is not only far thinner than my existing pad, but it is also made to a much higher quality too.

---

**Note:** For details on my ATM effect you can visit [www.mindfx.co.uk](http://www.mindfx.co.uk)

---

The ideas that I am about to present are certainly not exhaustive however, what I present here is a collection of my thoughts so far which cover a range of uses applicable for both stage and close up use. I sincerely hope that you enjoy them!

---

**Note:** Some of these have been tried and tested, others are yet to be worked. I have given an indication of which I have personally tried against each the ideas presented. As such think of them as play dough, twist them, stretch them, break them apart and put them together your own way, but most of all, have fun with them!

---

Best Wishes Michael Murray (February 2nd 2016)

---

### **HANDY WRITING (Tried and Tested):**

---

Someone on the cafe recently mentioned that they had poor handwriting. If that is the case then you may prefer to have different friends and family members each write differing information on each page so that there is a range of handwriting styles in there. If you have these in different coloured inks then the colours themselves can become part of your reveal.

.....

**Note:** If these friends and family members are asked to write the forces too, then because of the differing handwriting it could help to camouflage the duplicate entries too.

.....

---

### **WHAT IS THE PAD (Tried and Tested):**

---

Think about why you would be carrying the pad. A note pad for shopping lists is one option, however why not also consider forging celebrity autographs (many can be found on line with a quick search and others can be made up).

In this respect the book is carried to record the signatures of all the famous people you have performed for.

A public survey is another option which opens up many routing possibilities.

---

### **YOUR CALL (Tried and Tested):**

---

To help add a layer of deception to the process, how about first flicking through the book the regular way (showing the genuine entries) and asking them, while your back is turned to read out what ever information is written upon the page which they stop you on.

When they read this aloud suggest you just meant in their mind (as per the MOABT ruse) you now hand them the book and walk away allowing them to now force the relevant information upon them selves.

In this instance asking if the information is different this second time round not only adds conviction to the method but helps emphasise how fair and random the choice is.

---

### **BUY ONE GET ONE FREE (Totally Untested):**

---

Why not corner short one of the regular pages which will allow you to make an

additional force?

---

### **HOY/RASHOMON PRINCIPLE (Tried and Tested):**

---

If you are working on stage you can force the same information on three spectators, each sitting in different areas of the audience.

Have the three spectators stand and then reveal the force information along with two other random pieces of information. Each will think that the two pieces of information they didn't think of must belong to the others.

This opens the doors to countless routining possibilities, a mini Q&A perhaps hint, hint.

For more in-depth thoughts on this principle I suggest looking up the work of Luke Jermy.

---

### **ONE AHEAD (Tried and Tested):**

---

If you make the force on one spectator you can give a further spectator or two a genuine choice from the real variations. In doing so you can employ the one ahead principle to reveal each person's thoughts.

---

### **DOUBLE BACK (Totally Untested):**

---

Never tried this but if you prepare the pad one way, then flip it over and prepare it a second time writing on the opposite pages then it may be possible to make multiple forces???

Obviously, IF this does work you will be forcing the opposite way depending on which way up the pad is.

This in theory should work, but as yet, I haven't yet tried it out.

---

### **DOUBLE CROSSED (Tried and Tested):**

---

If you write one word perhaps on each page, but on the force page you write two, the top one should have a line drawn through it or an "X" drawn through it last though it was a mistake.

After forcing the relevant page the spectator will be psychologically forced to

read both words but will almost put the crossed out word to the back of their mind.

When you introduce and show the pad you comment that there is a single word written upon each page showing the pad as normal. After making the force you can now do one of two things -

**A)** Make the reveal of the main word then suggest “It’s interesting that when I asked you to think of the single word it was almost like another word entered your mind for a brief moment, but this wasn’t the one you were supposed to think of. Since I like a challenge let me try to get this word too. You can now make the appropriate reveal.

**B)** Those who have my book “A Piece of My Mind” can take advantage of my thought unlinking procedure to make a number of additional reveals which seem totally unrelated to the pad itself.

---

### **ACAAN (Tried and Tested):**

---

Set up one pad so that it displays all different playing cards but forces Jack of Hearts. Set up the other pad so that it displays all different numbers but STILL forces the Jack of Hearts. Pencil dot the back of the Jack Of Hearts from a regular deck and you are now set to perform as follows -

Give the regular deck (with marked JH) to one spectator for shuffling, you will never need to touch it again.

Show that the number pad has a different number upon each page, and that the card pad has a different card written upon each page. You now mix up the pads so that no one knows which is which. As you do this you suggest that this is going to be a blind test.

Hand both pads to one spectator and have them mix them further before keeping one for themselves, and handing another to a different spectator.

Both spectators peek and remember the information from their respective pages before placing their pads on the table (both will now be thinking of the Jack of Hearts).

You now suggest that one of them is thinking of a card and the other a number but you want both to remain silent until the very end so that you get no clues as to which is which. You ask that they only need to concentrate upon their single thought and remain silent throughout the experiment.

You now ask the person with the deck to slowly begin dealing the cards into a face down pile upon the table. As they do this you count aloud as each card is dealt.

As soon as the marked Jack of Hearts has been dealt you will ask the spectator to stop the deal claiming that you received two very specific thoughts, here you name whatever position you stopped the deal (as the number) and also call aloud the Jack of Hearts (as the card).

You now address both spectators saying - ***“If I managed to receive your thought say yes!”*** (I usually cross my fingers and wince slightly here). Both spectators will now say yes.

I now draw attention away from them and back to the deck as I suggest that even though I received both thoughts that doesn't mean that the Jack of Hearts will also rests at that position in the spectator shuffled deck.

I then ask the third spectator to peek at the card, then to show everyone else!

If you wish to clean up for close up then you may like the following amnesia style ending. Claim that since you specialise in matters of the mind, you also perform a little hypnosis too. If you have subtly marked the number pad in advance then you will direct all attention on the person who handled the number pad (but thought of a card).

You will now suggest “Forgetting about the card for a moment you do remember the number don't you?” the spectator will agree as this was openly counted to.

You now say ***“Lets reverse this you will now forget the number but only remember the card.”*** You will now pick up the pad flicking through the numbers as you suggest ***“The number is gone from your mine, you have no recollection of seeing any number in your pad now do you?”*** obviously since they didn't see any number in their pad they are forced to agree.

You now turn to the person who selected the cards and say ***“You remember seeing a card in your pad don't you?”*** They will agree, you now turn to the other spectator and say ***“But you have no memory of any number, all you can remember is the card is that true”***. This brings the effect to a successful conclusion.

---

**Note:** You could also do this with a borrowed deck by crimping the Jack of Hearts on the fly.

---

---

## **A CUP FULL OF NAMES (Tried and Tested):**

---

For those who have my book “A Piece of My Mind” you may wish to have numerous names written upon each page (multiple names upon each page varying in numbers).

If you now were to write only two names on the force pages such as Andy and Victoria for example you could now seemingly have them turn to any page and think of any of the names upon that page. Ultimately revealing the specific name they have in mind.

The above is easily achieved using my CUP’s principle.

I have used this myself to great effect and have even managed to have a second spectator reveal the name that the other is merely thinking of.

.....  
**P.S** Look out for my Tom-bola principle within my next book with will also allow you to achieve the same end.  
.....

---

## **PRE-SHOW USES (Partially Tested):**

---

I have some very strong views on pre-show work. Some of these will be detailed within my upcoming book “The Missing Piece” but suffice to say you have to think carefully about how the pre-showed spectator will perceive the situation. Why are you beginning an effect before the show begins and finishing it during the show itself? Why not reveal their thoughts there and then? With the above in mind let us consider the following approaches -

### **The Challenge -**

In your book you will write a series of words and questions, these should be carefully chosen bearing the following back story in mind...

Suggesting to the spectator that in your close up work you often come across people who throw you challenges, they think of difficult words and challenge you to try to reveal them. You further suggest that you have gathered together in your note pad the words that you have personally found most challenging. You suggest that as a warm up exercise you often ask other people to choose random words from this group in an effort to make amends for your prior failures. Flicking through the book you note that one or two of them have tick marks against them. You suggest that in those instances you have managed to have some recent success in revealing those words. You further suggest that

others may have a few crosses against them which gives an indication as to the difficulty of the word.

You now have the spectator think of one of these words at random once they have a word in mind you ask if it had a tick mark next to it, if so, you suggest that they perhaps try to locate a more challenging word.

---

**Note:** Due to the force this will never happen but will add to the authenticity of their choice and that fact that you do not/could not know it. Feigning difficulty (as is understandable given the nature of the book) you ask them to keep the word in mind and that you may give it another try later in the evening.

---

You are now in a position where you can single them out during your performance suggesting - ***“Can I draw attention over to the lady in the red dress, throughout the evening you have been thinking of a challenge for me, in the form of a word, am I right?”***

The spectator will agree. ***“And am I correct in saying that when you think about this word you are thinking that it is a particularly difficult one for me to get?”*** They will agree since it had a couple of X’s against it in the book.

***“Yes, or no, can you confirm that this challenge was made freely and that you could have quite easily thought of a completely different word?”*** The spectator will once again say ***“Yes”***.

In this instance it will seem to the remaining audience that you have intuited that this particular person wishes to challenge you, that their choice was real and yet ultimately you are able to meet that challenge head on with great success!

---

**Note:** Should you wish you could add a number against each of the challenge words and you can now build in an extra reveal. In this respect you can say ***“Now between one and ten I would like you to think about how difficult you consider this word to be on a scale of one to ten”*** or ***“I would like you, on a scale of one to ten, to think about how likely it is that I would be able to reveal this word”***. If using this I would obviously suggest putting a high number next to the force word.

---

### **Additional Thoughts:**

Should you wish you could also genuinely ask other members of the audience before the show to think of any word so that these can be presented as challenges to you during the show. In doing this you can ask, during the show for a show of hands who has a challenge for you. You could then select the

SvenPad prepped spectator as someone to work with.

---

### **THE QUESTION (Tried and Tested):**

---

Pose this question to your friends and family members - ***“If I was genuinely psychic, what single question would you ask me?”***. Record enough of these to fill the Sven pad (a single question upon each page). Better still, get your friends and family members to fill these in for you so that there is differing hand writing throughout the pad.

On each of your force pages, you will write ***“What is the meaning of life, the universe and everything?”***. Now, you can present this either real time in close up, or via pre-show in the following way -

***“The skills I demonstrate are often mistaken for that of a psychic nature, and as such I frequently get asked the same questions. Some of the most popular ones have been recorded in this note pad, along with some of the more unusual ones too. To demonstrate the difference between what psychics do, and what I do, I would like you to think of one of these questions for me”.***

With the force complete you can now either move straight to the reveal process (detailed soon), or if you are on stage you can single the pre-showed spectator out by suggesting - ***“The lady in the blue dress, yes or no, have you been thinking of a question for me?”***

---

**Note:** The “for me” is a great linguistic line that perfectly covers the dual reality of the situation.

---

You can now proceed with the reveal as follows -

***“I feel that this question is of a personal nature, in the sense that the answer for one person would not make sense to another, does that make sense?”***

The spectator should agree. You will now suggest ***“Probably the best answer I could personally give would be forty two”*** (referencing the “Hitch Hikers Guide to the Galaxy”).

If they get the reference, they should laugh and confirm that you are indeed correct. If they don't you have two options, you could perhaps have them announce the question out loud (and I'm sure that many will see the humour in there), or you can ask them to ask Siri or google the question on their mobile.

---

**Note:** The implication here is that you have answered the spectators personal question. The number 42 seems so dissociated from anything else, that it must hold personal value to the spectator.

---

Additional thought, the number 42 could also perhaps feature in one of your additional routines such as the magic square too.

### **Additional Thoughts:**

I recently did a poll, asking people for a single question that they would ask a psychic if they ever met a real one. I wasn't surprised one bit when someone suggested ***"What am I thinking right now?"***.

My thinking at the moment is that if this is used as your force question then it very much becomes a paradox of sorts. As such, if your reveal to the spectator is the physical question itself then in and of itself it also becomes the answer. When you consider the question on its own you can make several statements such as this question could be answered in a variety of different ways and each and every person would have a different answer for this. I however believe that the only way I can answer your question is to show you this...

You would then write down the very same question and as you show it to the spectator you can suggest ***"Was this what you were thinking of?"***. This very much puts them in a double bind and they have to answer ***"Yes"***.

Alternatively you may wish to write a question that you know the answer to and during the performance you could reveal the answer itself. If you are taking this route, I would suggest making the answer seem personal and ambiguous. Let the audience make more of the answer and let their imaginations run wild.

Lastly, you could have the answers pre-written in the pad below the questions. I sincerely hope that these provided you with some food for thought. I do have many other ideas that for now I'm keeping close to my chest. Until we speak again....

---

### **YOUR NUMBERS UP (Tried and Tested):**

---

In this version you will set up your SvenPad so that each page bears a list of numbers one to twelve, each page will contain a list of a certain subject such as food, destinations, people etc. At the top of each list will be words to the effect of remember the number of your favourite X.

On the force page you will write which ever topic you want to harvest information about such as listing the twelve zodiac signs along with the words “Please remember the number at your Zodiac sign”.

Using the pad in this fashion you can now harvest a specific piece of information by firstly forcing the page on them and then asking the number they have in mind. You now comment that in telling you this number they have identified how they compose their selves when they tell the truth.

If you have remembered the order of the list then you will instantly know their zodiac sign but can still suggest, whilst I know how you compose yourself when you tell the truth I now have to work out what category you are thinking of, for example you could be thinking of W, X Y Z... revealing different topics from the book.

In this sense it is possible to get your spectator to tell you any piece of information you could ever want to know, all done in a subtle way.

You could of course use another method to discover their number leaving a double mystery.

---

### **COMEDY QUESTIONING (Tried and Tested):**

---

**Warning, this idea is not for the easily offended!!!!**

I have many ideas for using these in comedy routines, one of my personal favourites is to force the name Mel Gibson upon a spectator from a list of celebrities.

Note: This idea is heavily influenced by a non offensive, un-released routine by my good friend Ken Dyne.

I now suggest that they consider the persons hair colour first. I remark that they are thinking of brown. I then ask them to think about the length of the hair, short, medium, or long.

I now suggest that I am getting medium. I now state that I have an idea of who they are thinking of. I now draw a basic drawing of a woman with large breasts.

I now ask if the spectator is thinking of a male or a female to which they will reply male.

Acting disappointed I reveal my drawing and suggest that I was certainly picking up on a woman as the “Big Mellons” were coming over very clearly.

As I say this I write the words “Big Melons” below my drawing as I ask who the spectator was thinking of. When they reply I act disappointed for a moment or two before looking back at the pad.

I now begin to smile as I cross out the letters “Mel” from the word Melons and rewrite them below. I then cross out the word “Big” as I rewrite the letters below in the order “Gib” then follow up by crossing out the “ons” and adding those letters to the end making the name “Mell Gibson”

---

### **PART OF MY PERSONAL ROUTINE (Tried and Tested):**

---

Despite having so many ideas with the pads I have now settled upon my own favoured routine for them. My routine uses elements of the above along with more ideas which suit my personal tastes. What I offer below is a sample of my routing so that you can see just how much is made possible with only a single line of writing upon each page.

The first line on my force page looks something like this (other single names are written upon each page)-

**Name:** ~~Stephen~~ Adam (Scorpio)

#### **Presentation -**

Whenever I present my demonstrations my skills are often mistaken for mindreading, however the skills I actually use are more readily available to us all in the form of thought reading and the two things are entirely different. Allow me to demonstrate for you...

What I have here is a collection of challenges that have been presented to me after my shows. This list includes names and numbers which people have asked me to guess along with questions which they wanted me to answer.

Using this list I would like to give you an insight into how I am able to read thoughts (flip through the pad highlighting the different names). Please turn to any page and remember what is written against the name.

The spectator will now remember the following whilst everyone else will simply think they have just remembered a single name-

**Name:** ~~Stephen~~ Adam (Scorpio)

Before I reveal the name I simply look at the spectator and say ***“Before I reveal the name I am also picking up on other information which exists in your mind... Scorpio yes?”***

The spectator will agree and to most it will appear that I have revealed the spectators zodiac sign. To the spectator I am simply revealing the additional thought. Non the less you should get a nice reaction here. I immediately ask the spectator to remain silent, not to think about THEIR zodiac sign and move on instead suggesting please think of the name.

I now use my CUPS principle here in an open way as I ask the spectator to think about the letters in the name. In doing so it I am able to reveal that the spectator is thinking of a short name. The bonus here is that other spectators may also catch on to how I achieved this adding credibility to the thought reading process.

I now ask them to think of the first letter of the name and ask them if they can think of its rough placement within the alphabet. Since they are thinking of “A” for Adam they will very quickly acknowledge this.

I now reveal that the spectator must be thinking of a letter near the beginning of the alphabet. Once again this can be picked up on by others which adds credibility to the fact that I am reading thoughts (since others picked up on this too).

I then say so this name could begin with an “A” here I pause for a moment and then I say or “B”. I now suggest that the spectator nodded on the “A” so it must be a short name beginning with A such as Amy, or Andy I then suggest that I saw a pupil dilation as I said “Andy” and have the spectator confirm that this was the case.

Up till now you have not only displayed in a highly believable way how you can read minds, you have also apparently nailed their zodiac sign along the way.

You now go further to reveal their thought process, this is achieved as follows -

***“When I was revealing your thought process, it was almost as though Andy wasn’t the first name that “popped” into your mind, and that you actually thought of another but decided not to continue as you knew that this wasn’t the right name that you should be thinking of, is that right?”***

Since the spectator previously read the name Stephen which was crossed out, they will agree completely. To the spectators you have revealed their exact thought process but it will appear that this other name was simply a random thought.

You are now set to blow everyone away by having ANOTHER spectator reveal this thought.

To do this you suggest that another spectator will be used to reveal this name. Turning the SvenPad to face them you show them (and only them) the first page is revealed which says -

“Remember the first letters of each the names that you see this will reveal a name to you”.

You now flick to the next page which shows the name **Simon**, at this point you can turn the pad so that everyone can see as you suggest **“Each page contains a name and our friend here** (directing attention to the first spectator) **could be thinking of almost any name here, agreed?”** The first spectator will agree.

You now continue slowly flicking through the pad revealing the names -

**Thomas, Evan, Peter, Henry, Eve, Naomi.**

In doing so you will be secretly coding the second spectator the name “Stephen”. You can now have them reveal this name in any way you want!

Whilst I have further thoughts I am sure this will be enough to get you going ;)

---

### **VERY IMPORTANT AFTER NOTE:**

---

Please don't settle for just using the force pages to force information. As in the above routine you can do so much more with them.

One other idea I had was to show how the spectator was influenced by revealing the order of the images that they saw. For example a tree, a man and woman, an apple and a snake could be used to apparently influence the name Adam.

The above is just an illustration to help you find your own thoughts!

Think very carefully about the non force pages as they can be just as useful within the routines that you present.

As you read my thoughts please bear in mind that the sole aim of these routines is to bring joy to others. Sadly many people wont get to see your demonstrations through illness or having had misfortune in their lives. Whilst I could have very easily charged for these thoughts I decided not to. Instead I would like you to consider how much they are worth to you personally.

No matter how much or how little you think they are worth, it is a safe bet that there are others who will have the same thoughts as you. As a result, I will only ask that

you donate that amount to a charity of your choice. I do not need confirmation that you have done this, instead I leave the amount and where about to you as an individual. As a result, as a collective group, we can help make a difference to the lives of others. Those that haven't had the opportunities that we have been granted.

Whether it is a few pennies for a cup of tea or coffee for someone on the street or a few pounds to help a child in need it all makes a difference. I write these words freely as my grandmother once taught me that it costs nothing to be nice. I live by her words and hope that you have found value in these thoughts as others will value yours.

**Best Wishes,  
Michael Murray 03/02/16**