

SVENPAD® SUPREME – INSTRUCTIONS & TIPS

Thank you for buying a set of SvenPad® Supreme pads. There are added routines AND videos at <https://SvenPads.com/pages/svenpad-downloads-pdfs>. To re-order additional SvenPads® or see the full selection, please go to: www.SvenPads.com

I am extremely proud of the quality of these beautiful pads and I honestly feel they are a genuine break-through utility device for the working performer or hobbyist. When it comes to mind reading utility props, I've always felt that the simplest & most direct (organic) methods are best. The SvenPad® Supreme hits all the checkboxes for a powerhouse effect that packs small and plays big.

Please wait until you have read these instructions before customizing your pad. The idea with the SvenPads® was to create an infinitely customizable palette for your ideas, professionally made using the latest printing and binding equipment.

In the SvenPad® we have a seemingly ordinary object that folks won't even blink an eye at when they see it – a small and dull OfficeMax style memo pad. Yet this ordinary pad is capable of powerfully forcing upon a spectator just about anything one could think of: a word, number, famous celebrity, dream destination or any food of the performer's choice.



Your SvenPad® consists 50 blank pages, alternately cut long and nearly imperceptibly short. To help you properly orient your SvenPad®, an OfficeMax style bar code label is affixed to the bottom (back) side of your pad

The Svengali concept as most Mentalists and Magicians know works using alternating long and short pages. When the front of the SvenPad® is opened from the front (long end) of the pad with the thumb, the slightly shorter pages are effortlessly lifted and the longer pages are pushed above the thumb and come along for the ride. These long and short pages force the spectator to access the moderately SHORTER pages without knowing it - no matter where the pad is opened (top, bottom, middle or anywhere in between) the spectator opens on a short (force) page.

SETTING UP YOUR SVENPADS®

There are many versions within the SvenPad® lineup now, and ALL essentially work the same way. All SvenPads® have 50 pages (25 long and 25 short) except for the KoD spiral pads and Bookstyle (20 long and 20 short) and the tri-colored "Triple Banks," which have 3 banks of 40 pages (120 pages total). The SvenPad Rhodia pads

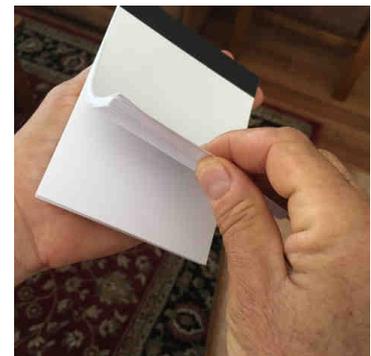
have 80 pages total (40 long and 40 short). The Picasso SvenPads have 60 pages total (30 long, 30 short).

You may choose to force nearly anything with this powerful utility device. The back of the pad has an OfficeMax bar-code label on it. Turn the pad over to the front. The first page after the glossy cover at the front of your SvenPad® should be a LONG page. **Make certain when you open the pad that the first page is LONG and not short.** This should be visible by closely inspecting the **BOTTOM EDGES** of the pad on the long side. If for some reason your first page is shorter (not long) there is no issue – simply remove the first page in your book, revealing a long page. Then proceed as normal. You want the long page in your SvenPad® to be the 1st page, followed next by a short page and so on all through to the end.

The **SHORT pages** will contain all of your **forcing information**, repeated alternately on every other short page until the back of the pad. Before writing on your pages, please take a few moments and verify which pages are short and which are long. These differences are minute, but they should be visible upon closer inspection.



The **LONG pages** (starting with the 1st page of the SvenPad®) will contain the non-forcing (random) information on every other page. For example if you wanted to force the city "Paris," you would write the word Paris on each **SHORT** page (starting on the 2nd page from the front, and every other short page until the end) . On the **LONG** pages (starting on the 1st page) you would



write the names of a wide variety of other famous cities such Rome, Las Vegas, Rio, New York, London, Tokyo, etc – on every other long page until the end. There are 50 pages – so you will need one force along with 25 unique non-force words, numbers or objects to create your SvenPad®.

IMPORTANT: For best results when setting up and writing on the SvenPad®, I recommend you do NOT use a Sharpie marker or other oil based ink as these will bleed through through the pages. **Instead you should use a water based marker or any brand of GEL INK PEN** (Pentel EnerGel or Pilot G2 work well). The gel ink is quick drying and does not typically bleed through. A pencil is also a great option.

For ideal results, you should write or draw from the middle towards the bottom of each page in a large clear manner.

SVENPAD® VERSION DIFFERENCES

There are currently 6 styles of SvenPads. All set up the same way with just a few small differences, which are noted here:

- **SVEN NOTES** (Post-it notes style): The Post-it notes style still have 50 pages but they do not have covers, so I recommend you keep them in a safe pocket or tin when not using or transporting. The 1st page will get more wear, so please be aware of this. There are 25 force pages and 25 non-force pages.
- **TRIPLE BANKS**: The 3-colored Triples banks are ideal for a confabulation. You have 3 banks of 40 pages for each bank of colors (120 pages total). That means you will want to have 20 non-force possibilities + one force choice prepared for EACH bank of colors. You might have a celebrity, a destination and a food for example.
- **SVENPAD® KoD**: The SvenPad KoD pads are spiral bound memo pads and contain 40 total pages: 20 non-force pages (long) and 20 force pages (short). The Spira-Glu binding is very durable but the pad should not be opened more than 180 degrees.
- **SVENPAD® PICASSO**: The SvenPad Picasso is a genuine Canson artist's pad which has been taken apart and made into a KoD pad with glued center seam. The pad has 60 total pages (30 force / 30 non-force) and comes either tri-sectioned, or like a regular pad. This is a very heavy pad and we recommend using Crayola Washable markers or a Sharpie Paint Pen (water based) to fill out your pad. With a paint pen, make sure you wait 15 seconds to let each page dry.
- **SVENPAD® BOOKSTYLE**: The SvenPad Bookstyle is made exactly like the KoD SvenPads but with a metal spiral and a side binding. This pad DOES require a bit more "break-in" to get the pad loosened up. Refer to the video on our instructional pages. The Bookstyle also has 40 pages total (20 force pages and 20 non-force pages).
- **SVENPAD® ELEGANCE "RHODIA EDITION"**: The Rhodia edition is a genuine French Rhodia pad that has been taken apart and remade as a SvenPad® It has a glued center spine like the KoD pads. There are 80 pages total (40 force, 40 non-force).

PERFORMANCE

To perform with your SvenPad® you will initially (and casually) show all the pages of the pad to be different. **YOU DO NOT WANT TO RIFFLE THE PAGES**



QUICKLY! Hold the SvenPad® in your left (or right hand) with thumb on top of the black binding area and fingers below. Then with the opposite hand (starting with thumb at the top long edges, and fingers below) you may slowly open up the pad showing the pages to be varied and different all the way to the back. As you open pages - the opposite hand's thumb can open the pages back more to show each page as different.

The key point here is not to move (flip pages) quickly. As you demonstrate this should NOT look like the coloring book trick you did as a kid! As you show the pages to be different, read what is seen or written on each seen page to make it obvious to everyone nearby that

there are many possibilities. You don't necessarily need to go all the way to the last page – I recommend reading off at least 5-8 different pages.

Next (before handing the SvenPad® to the spectator) you will demonstrate to them how they should open the pad. You will take the pad and place it into an outstretched hand, palm up, with the open section of the SvenPad® towards you. Next you will show how to open the pad, using the opposite hand with the thumb breaking the pad open and looking at a single page.

“Please open the pad up anywhere you like this way with your thumb. Don't flip through the pages like this... as you will see far too many images and that could be confusing.” When you do your quick demo, try to create a little privacy and make sure the spectator or others nearby do not see as you open the pad to a force page.

Hand the pad to the spectator – double checking that they understood your instructions and (if need be) help them place the pad flat on their outstretched palm. You can now safely turn away slightly as they peek. Then you can cleanly proceed to do your reveal(s) in any manner you prefer.

SVENPAD® SUPREME TIPS

There are an endless number of routines that the SvenPad® can be used for. The pads can be used to force any kind of information, including drawings, words, numbers and anything else you can think of.

1. WATCH TRAINING VIDEOS & MUCH MORE AT <https://svenpads.com/pages/svenpad-downloads-pdfs>
2. Use a GEL INK STYLE PEN, or a pencil to write on your pages. Do not use Sharpie. You may also use Crayola washable markers which work very well as they are a water based ink.
3. **If you have a “Staples” bar-code labeled SvenPad® this pad is NON-GIMMICKED pad so that you may switch it during or after a performance**
4. Remember that you could write more than one thing on each force page. For example you could write BRAD PITT as the force, and then in parenthesis on all the force pages write a movie associated with that actor (Ocean's 11). On the non force pages you might write only famous actor names – so the surrounding spectators won't know how you get the 2nd hit after asking the participant to think of ANY movie that Brad Pitt was in.
5. Write on the middle to bottom portions of the page.
6. You could use the SvenPads® for pre-show work
7. By combining more than one SvenPad®, you could do a Confabulation routine
8. If you had the time you could get some information with you favorite impression device, and then use the acquired information on your force pages on another spectator later on. Time permitting!

9. You could have the forcing numbers on the pad refer to a numbered list of items written on the cover or somewhere else – thereby adding extra layers to the effect.
10. You could set the SvenPad® up with multiple forces as a range – perhaps the top half of the pad might have one force, and then the bottom half another force. You would need to manage how each spectator opens the pad obviously.
11. You could make the non-force pages BLANKS and the force pages might have a drawing or word (or both).
12. Keep your Sven Notes (Post-it style) in a protective case or tin when travelling or storing to protect them.

13. IMPORTANT ADVICE FOR SVENPAD® MINI OWNERS (Black covers) + SVENPAD BOOKSTYLE:

In extensive testing, I have found that the glued binding on these pads is stiffer than the other SvenPads®. The result is that when forcing on a spectator, occasionally a non-force page will be opened to. The reason I believe is the stiffness of the binding. **SOLUTION:** The bindings on these smaller pads are more delicate but need to be GENTLY opened up all the way back at each natural page-flip break. Before or after filling (writing out your SvenPad® - start opening at the front and individually (carefully!) open each two page flip ALL THE WAY back. You will hear the slight crunch sound of the binding Un-stiffening. Do this carefully all the way to the last pages of the SvenPad®. This will tune up the pad so that the force pages consistently open at ALL areas - and preclude the small chance that a non-force page is opened to. Please email me if you have any questions - I am here to help! These SvenPads® have a different cover as you know then the others and this seems to require a little breaking in of each 2-page sequence. Please do this carefully as if it is done too quickly or roughly, you might loosen some pages.

Thank you again for your purchase of the SvenPad® Supreme. If you have any questions or suggestions please email me: brett@PhoenixMentalist.com

SVENGALI – A BRIEF HISTORY AND ATTRIBUTIONS

(Heartfelt thank to MAX MAVEN for his review of citations, suggestions plus additional knowledge he shared regarding the history of the Svengali principle)

The Svengali idea was based on the use of long and short cards and this concept actually dates back to the year 1450. The Svengali idea appears to be based on an old principle found in “The Discoverie of Witchcraft” and “Clever and Pleasant Inventions” (both from 1584), founded upon the original ideas more commonly known as “The Blow Books.”

The Svengali Pad is a late descendant of the Svengali Deck, which was invented by inventor Burling Hull (also known as ‘Volta the Great’) in 1905 at the age of 16 as a forcing deck for magicians. He attempted to copyright his invention in 1909. Hull named his long & short card creation “The Improved Cards Mysterious.”

Here is an exact quote from Hull's 1909 manuscript:

"The absolute perfection of the principle known to the magical fraternity as "forcing," has been conceded to be the forcing of cards from a pack which may be shown to have no duplicates and operated while actually in the hands of the audience. With this pack, this dream of magicians is now realized. The introduction of this pack to the world of magic marks the dawn of a new era in card magic and opens new possibilities in mind-reading and card effects dependent upon card forcing. PRINCIPLE:—Examination will reveal that every other card is alike. Still closer inspection will show that these cards are slightly shorter than the others."

A forerunner to the Svengali deck was suggested in 1888 using Corner Shorted cards. It is of interest that a clear forerunner of the [Svengali deck](#) was suggested using alternating corner-shortened cards.

Hull's was the world's first copyrighted card trick, according to the book *The Edison of Magic and his Incredible Creations* Unfortunately Hull's copyright didn't hold since copyright applied only to graphics, written words, audio, music, movie and videos. It did not apply to techniques, systems or methods as used in the Svengali deck.

In between the initial advertisement and Hull's subsequent claims, a description of the long/short card idea appeared in Ellis Stanyon's New Card Tricks, 4th Series in 1910 as the "Third Arrangement" of The "Fin de Siecle" Magic Pack of Cards. That was the name Stanyon gave to all decks using the long-and-short principle of the Blow Book from the late 1500's. Stanyon described the Menetekel Deck, for example, as the "First Arrangement" of the fin de Siecle pack.

The actual Svengali name was coined by Herman Hanson, who was employed by W. D. Leroy, a Boston magic dealer. LeRoy appears to have been the first to have sold the deck with the name "Svengali", which sourced from George du Maurier's 1894 novel "Trilby" where Svengali was a fictional hypnotist mentioned in the story. Millions of Svengali decks have been sold throughout the years since. In Europe the Svengali deck was also known as the "Radio Deck."

Several magicians started out with a Svengali deck from a group of fast talking pitchmen, among them Channing Pollock and Mike Rogers.

The first time the Svengali deck showed up as a pitched product for "lay" people was the 1939 New York World's Fair.

A 1977 biography about magical inventor Burling Hull, "The Edison of Magic and His Incredible Creations" contains a copy of his attempted copyright for "Improved Cards Mysterious" as well as a flyer produced by Hull showing the now familiar arrangement as what we know as the modern Svengali Deck.

A later Svengali variation included Joe Stuthard's Trilby deck. Instead of alternate cards being long and short, cards were bevel cut to the left and to the right.

The Trilby Deck was an End Stripper Deck with 24 key identical key cards which were beveled the opposite way. The Bi-Co Trilby Deck was essentially the Trilby Deck plus an extra 24 cards with different color backs and beveled the opposite way.



In the late 1960's and 1970's television pitchman Marshall Brodien sold millions of Svengali decks, better known as "TV Magic Cards".

Over the years there were a wide array of decks that descended from the Svengali deck including the Mirage deck and Menetekel. Some later versions of the popular tossed out deck by David Hoy (not David Hoy's version however) also popularized a rubber- banded method similar to the Svengali concept to force multiple cards.

The history of the Svengali principle being in a pad used appears to source back to the beginnings of magic itself around the year 1450. By no means does this list definitively cover every release using Svengali, it is meant as a comprehensive primer:

- **THE BLOW BOOKS** – Estimated creation around 1450. The blow books are some of the oldest known magic tricks. The magician presents a book and riffles through it, showing a number of images in black and white. The book is then closed and a flourish is performed, normally involving audience participation, originally having an audience member blow on the outside of the book. The magician picks up the book and riffles it again, revealing that the images are now colored, or have changed completely. The Svengali concept seems to be a direct descendent of the Blow Books.
- **GEROLAMO CARDANO** – In 1550, described a trick book with long & short pages by mentioning "conjurers show different and always unlike pictures, in one and the same book."
- **REGINALD SCOTT** - In his book *The Discoverie of Witchcraft*, published in 1584 examined witchcraft and as part of the discussion mentions the use of blow books with varied pages. He then describes how to prepare a book that the magician would then "whew you everie leafe to be painted with birds, then with beasts, then with serpents, then with angels, etc."
- **BURLING HULL** – Originator of the Svengali idea in 1905 as a forcing deck for magicians, which he attempted to copyright in 1909. Hull called his creation "The Improved Cards Mysterious."
- **Dr. FORD B ROGERS**- Marketed a forcing deck with pairs of long and short cards glued together as "The 'Ever-Ready' Forcing Pack" in 1912.
- **EVANS BROWN** - In 1919 Brown marketed his "The Wonder Triple Force Deck" which later became known as a "Tele-matic" deck. This deck had 26 pairs, glued together on one end, of which 13 consisted of an indifferent card on the front and a force card on the back. The remaining 13 cards had two other force cards on the front and back. The Tele-matic deck was followed by The "Psychomatic Deck" in 1946, which moved the glued seams to the centers of the pairs, so that the peek could be made from either end

- **ORVILLE MEYER:** In 1956 he contributed his idea of a tossed out deck, using the Tele-matic deck. This is almost certainly where David Hoy got the idea, but who decided to use a one way forcing deck in his *Bold and Subtle Methods of Dr. Faust*, 1963.
- **RICHARD MARK** – In 1979 Richard Mark released “Symbolysis” in *MindBending Magic*, which was later re-printed within his book “*MindWarp*.” His effect cleverly used the Svengali principle utilizing multiple layered sheets of paper with ESP symbols.
- **BULLDOG DECK** – Bob Cassidy’s “Bulldog Deck” and “Scary Movie Routine” appeared in his popular books “*Art of Mentalism*” in the early 1980’s and “*The Artful Mentalism of Bob Cassidy*” (volume 2) and demonstrated a Svengali type pad made using index cards attached to a bulldog clip.
- **TON ONOSAKA** – Marketed a forcing type pad using the images of giant playing cards – early 1980’s.
- **EZ MAGIC** – Their kids “Magic Pad” and related kids coloring books are related to the Blow Books mentioned earlier dating from the year 1450. The kids magic pad was a small note pad using the long and short pages to show all blank or all printed pages.
- **JULE L. MILLER** – In 1986 Described the idea of a Svengali pad in his book “*Three Dozen Tricks With the Dock Haley Svengali Deck*.”
- **SKETCH-O-MAGIC** - A very innovative side bound sketchpad of the old kids “mixed up faces” books using the Svengali principal with a pad. Created by David Garrard & Samuel Smith in 1997, the sketch book is divided into 3 equal sections of pages, with each having various parts of a face with varied expressions and colors.
- **MAX MAVEN** – His 1999 VideoMind DVD release included his “Minds Eye Deck” which utilized the Svengali principal combined with a series of 40 simple drawings.
- **THE BIP BOOK** – A small and popular Svengali style pad/book from 2003 by Scott Creasey and released by Alakazam
- **PADGALI** – A Svengali style A6 size set of pads, released in 2006 by creator Chris Jones
- **THIS WAY UP** – Paul Brook & Colin McLeod’s limited release of 200 books described a signature effect utilizing a do it yourself Svengali Pad within the structure of their routine. Release date 2010/2011.
- **RUNE KLAN** - Mentions the use of a Svengali pad in his “*Rune’s World*” book
- **RICK LAX** –Rick described the creation of a homemade pad for his “Thought Plucker” download release with Penguin Magic – 2015.
- **BRETT BARRY** – Brett released his original pocket sized “SvenPad® Supreme” to the world in October of 2015, showing early versions at MindVention in Las Vegas, NV. The

SvenPad® broke entirely new ground in offering a professionally manufactured Svengali pad with imperceptible 1/45' cuts on the long/short edges making them nearly invisible.

THE SCARY MOVIE ROUTINE

By the late Bob Cassidy – Updated by Brett Barry

(Note: This Superb routine originally appeared in the “Artful Mentalism of Bob Cassidy” and utilized his clever “Bulldog Deck” concept utilizing index cards and a bulldog clip to create a force. Over the years the basic idea has appeared in many different forms, but the underlying principle is based on the use of long/short card pairs – invented by Burling Hull and commonly referred to as the “Svengali” Principle. A huge thank you going out to Bob for generously offering to share this powerful gem of a routine with his own scripting, updated for use with your new SvenPad®.)

Effect & Method:

The mentalist reaches inside his breast pocket and exhibits a small memo pad which he holds horizontally (taped binding side) with the left hand. The mentalist shows the pad to the spectator/audience and explains that on each page he has written the name of more than 50 famous horror or suspense movies. The outside cover of the pad has “Great Psychological Thrillers” boldly handwritten on it.

The mentalist then proceeds to flip the pad open, casually showing pages demonstrating that each page has a different horror movie title written on it.

The performer then explains that the spectator will randomly choose one of the movies. To demonstrate the mentalist casually holds the pad flat in his left hand with the open pages facing him, binding side outward. He then shows the spectator that they are to use their right thumb to open the pad up and peek at just a single page, and then immediately close the pad. To avoid getting confused and seeing multiple images, the spectator is advised to open the pad with her thumb rather than flipping pages. The performer hands the pad to the spectator and she peeks a page. The mentalist then pockets the pad. He then asks the volunteer to visualize a scene from the movie or to concentrate on an image that the title might bring to mind.

Since the name of the film has been forced upon the spectator, the remainder of the presentation is devoted to the dramatic revelation of her thoughts. But before he ultimately reveals the name of the chosen film, the mentalist first successfully describes the scene or image the volunteer has associated with the film. He then has her concentrate on the title of the film and he writes his thoughts down on a larger pad or dry erase board – which he places face down or against the body of another spectator.

The spectator is asked to announce to the rest of the audience the NAME of the film. The mentalist then shows the audience his written impression which is seen to be absolutely correct.

Then, turning to another audience member, the mentalist states that he almost got confused because he was receiving conflicting images from him about an entirely different horror movie. The mentalist then tells him the name of name of the film he was thinking of – which again proves to be correct.

There are two parts to the method – one mechanical and the other psychological. The psychological ploy takes all the heat off of your SvenPad® because it creates the impression that the performer is able to reveal random images from the spectator’s minds in addition to the title of a selected movie.

A Fundamental Psychological Ploy

I always use this “double-barreled” approach when using a force. It provides an effective “psychological disconnect” by demonstrating that the SvenPad® has no bearing on my ability to reveal thoughts – thus destroying a possible “link” that a perceptive or skeptical spectator might make between the selection and the revelation.



Figure 1 - Back view of SvenPad™

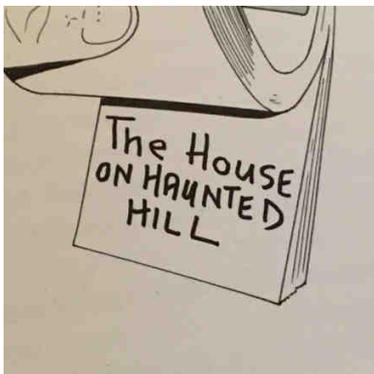


Figure 2 - Adding force title to short pages

The mechanical method is simple and essentially self-working. The SvenPad® consists of 25 pairs of pages (50 total) with alternating long and short pages. The front of the SvenPad® is the side which starts with a long page and is followed by a slightly shorter one. The easiest way to know which side of the pad is face up is to refer to the bar coded “OfficeMax Memo Pad” label affixed to the BACK cover of your pad. The shorter pages have been laser cut to be imperceptibly shorter than the preceding page. It is these slightly shorter pages that will contain the forcing title repeated on alternating pages (25 times). To

orient the pad make sure the bar code sticker label is on the back of the pad

On the left is an illustration of one such pair. “The House On Haunted Hill” page is written vertically on the 2nd page and alternating pages – with the writing towards the bottom half of the page. This creates a step formed by the short edge. I recommend that you use a water based marker or pencil rather than a typical Sharpie so that the ink does not bleed through. Water based markers are easily available at Amazon or at your favorite local store. The top (long pages) all have the names of 25 random horror moves

on them. A list of some possible horror movies you may choose to utilize follows at the end. Make your pad up alternating between the long pages (random movies) and short pages (the force movie, "The House On Haunted Hill).

Using the Svengali principle, if one flips the pad from front to back using the thumb and opening at each page as it flips open with the opposite thumb – a wide variety of movies may be seen and read aloud by the performer. The bar coded label should be facing outwards as the mentalist proceeds to flip the pad open and showing the pages, pulling pages back with the opposite thumb to show that each page is different.

If you place the pad flat in your left hand and riffle from the bottom, middle or anywhere in between with your right thumb and forefinger – you will see that **ONLY** the force movie repeats on each page. Having pointed this out for understanding the concept only – I urge you to **NOT** display the pages by riffling them. For one thing, you may remind someone in the audience about their magic coloring book or Svengali deck they had as a kid. This is not an image you want to evoke at this time. But more importantly, you don't want to illustrate the riffle move and then explain to a spectator that



Figure 3 - Demonstrating how to open pad you want her to select a film by copying. If you use the riffle to show the cards to be different, you run the serious risk of having the spectator also riffle them too while making her selection. Why risk that?

I insure this doesn't ever happen carelessly by telling AND demonstrating to the volunteer to be sure to peek only one page with her thumb by "breaking the pad open with your right thumb while holding it flat in the left hand," and getting a quick peek at a movie. "Otherwise, many images will pass through your mind and it will be difficult for me to receive a bunch of conflicting images at the same time."

The photo on the left shows how you want the spectator to make her selection. Demonstrate this to her after showing the movie titles initially to be different. Just stand away slightly so she cannot see the name of the film you are looking at.

These points are not as obvious as you might imagine. When it comes to giving instructions to a volunteer, there are no such words as "obvious" and "assume." Never assume that a spectator knows exactly what you want them to do. Show her exactly how you want her to hold the pad. Demonstrate it for her.

When you are ready for the volunteer to select a movie show her that the movies are different (by opening the pages front to back slowly – not riffling) and then demonstrate how you want her to choose one by holding the pad in the left hand and peeking with the right thumb. You hand her the pad making sure she understands what to do and avert your eyes slightly as she peeks a page.

She has now peeked a movie, and you can put the pad away in your pocket.

Now you enter the psychological phase and ask the volunteer to visualize a scene from the movie. Pause for just a second while looking into her eyes. She will probably try to say that she never saw the film – so CUT off her objection before she gets any words out and immediately continue your sentence with “...or think of any image that you might associate with the film OR that the title may suggest to you.”

Once you understand the psychology of what happens next, you will be capable of using this concept with many other movies or book titles. I have chosen to force the film “The House On Haunted Hill” because it is an old movie with a very basic story line that is pretty much summed up in its title. It is also a movie almost no one remembers! It

stars Vincent Price and is about a bunch of people who have to spend a night in a haunted house. If you were to ask someone who actually had seen the movie to visualize a scene from it, they would either see the exterior of the haunted house or imagine a bunch of people in the house being terrorized by what appear to be ghosts of the dead (it turns out they’re not ghosts at all, just a complicated way an eccentric gets revenge on his unfaithful wife). I have never met anyone who remembers much about this film.



Figure 4 - "The House On Haunted Hill"

And the only image the title brings to mind is a haunted house and maybe some ghosts. Whether or not your volunteer has seen the movie, you can accurately describe the image in her mind if you say:

“Focus on the scene or image.”

Turn to the audience and say, “Some of you might be able to receive her thoughts as well and maybe you will. But please remain as quiet as possible while I attempt to read her thoughts. If you pick up any thoughts please do not say them out loud because if you are not absolutely correct you will introduce conflicting images into our minds – and could prevent this test from succeeding. After we are finished, I’ll see if I can pick up on what you folks were thinking as well.”

Turn back to the volunteer.

“I get the sense of a house, a sense of darkness and fear. Do you see the dead people? Maybe a ghost, maybe not, but I think so...that’s the image in your mind isn’t it? Yes or no?”

You ask for a ‘yes’ or ‘no’ because you don’t want her to blurt out the name of the actual film by saying, “Yes – House On Haunted Hill – you’re right.” You just want a ‘yes’ because you are supposed to be revealing TWO things: First, a scene from a movie, and then the title of a movie.

Note that in describing the scene, you have NOT included the words “haunted” or “hill.”

There are three good reasons for this: If you used those words, some people in the audience could possibly guess the name of the film. For example if you first say , “You are imagining a haunted house on a hill,” and later reveal that the title of the film is “House on Haunted Hill” – it would look like you were just revealing the same thought twice.

Finally, without the key words “haunted” and “hill,” the only description you offer could apply to numerous movies that other spectators might imagine. The one line “Do you see dead people?” is very likely to make some people in the audience think you are describing a scene from the more recent popular film “Sixth Sense” starring Bruce Willis. If you have not seen it – and you really should because it is excellent – it is about a little boy who can see dead people.

Since you are connected to the audience and thus very much aware of their level of involvement, you will find it very easy to spot a flash of recognition in the eyes of someone who picks up on the “can you see dead people” suggestion. This provides the ammunition of course for your extra “hits” with the audience after you reveal the name of the movie your spectator.

It is quite possible that many members of the audience will pick up on the “Sixth Sense” movie, which will no doubt generate some great buzz in the room. This is exactly what you want to happen because now most of them will be thinking that “The Sixth Sense” is the name of the selected movie. This serves to make your final revelation of “The House On Haunted Hill” even more mind boggling.

LIST OF POSSIBLE HORROR MOVIES FOR NON-FORCE PAGES:

1. Alien

2. The Exorcist
3. Psycho
4. Texas Chainsaw Massacre
5. Frankenstein
6. The Silence Of The Lambs
7. Invasion Of The Body Snatchers
8. Halloween
9. A Nightmare On Elm Street
10. The Shining
11. Carrie
12. The Birds
13. Dracula
14. Zombieland
15. Poltergeist
16. The Blair Witch Project
17. Childs Play 2
18. The Omen
19. Altered States
20. Hellboy
21. Scream 2
22. Slither
23. Dawn Of The Dead
24. When a Stranger Calls
25. The Amityville Horror
26. Evil Dead 2
27. Paranormal Activity
28. Signs
29. Cujo
30. The Hills Have Eyes
31. The Changeling

32. Pet Sematary
33. Friday The 13th
34. Deliverance
35. Night Of The Living Dead
36. Jaws
37. The Cabin In The Woods
38. Saw
39. The Orphanage
40. The Fly
41. Black Swan
42. 28 Days Later
43. Candyman

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12th Printing – September 2017

The SvenPad® KØD

Congratulations!

You now hold in your hands the most advanced Svengali style pad ever created. There is nothing else like it. Although it may look ordinary on the outside, the new SvenPad® KØD was built from the ground up, and represents months of precision research to create a new kind of 3rd generation SvenPad® with multiple layers of deception:

- **Small memo pad format – exactly like the pads everyone knows**
- **Pocket size – 40 pages total (20 force, 20 non-force)**
- **User replaceable inner page section**
- **New “Spira-Glu” Binding – the FIRST ever binding combining a dual glazed back edge – hole punched – and then cosmetically spiral bound**
- **The spiral binding actually helps support & protect the glued binding!**
- **Free moving oversize durable covers**
- **Pad may be opened anywhere (up to 180 degrees) and laid flat – the glued middle is invisible! Look for yourself.**
- **College lined paper – but on heavier stock. The printed lines were offset printed just for the SvenPads® front and back sides!**
- **Incredible 1/32 inch trimmed pages – SvenPads® quality through & through!**
- **Innocent back cover, with “Kasey’s Office Depot” and printed bar code.**



As you can see by now, the SvenPad® KØD is the most advanced SvenPad® yet. The setup is exactly the same as other SvenPads®, the first page (and all odd pages) in the pad containing a non-force word or drawing, and the 2nd page (and all even pages through the end) containing a force word. To display the non-force pages, simply flip the front cover back, with the pad steadied in your left hand between the thumb and forefinger.

I recommend when going through the pages, it is best to handle the SvenPad® KØD like a book – opening sections with the right thumb and letting a page or two flip backwards from end to end.

In terms of managing the spectator to open the pad, It is still best to first demonstrate how to open the pad to **ONE PAGE**. Hold the pad in your left (or non-dominant hand) with the opening end facing you. Then open the pad with the right thumb by taking a “quick peek” so no one else will glimpse it.



The right hand should rest on top of the pad like a bible – and the thumb opens the pad randomly. After showing them how, hand it to the spectator – directing them to open to one page.

Always emphasize the importance of **ONLY** opening the pad to one page “so as not to see too many images.”

TIPS:

- 1. When making up your pad, I strongly recommend writing out the non-force pages FIRST with a gel pen or pencil all the way through – and THEN filling in the force pages all the way to the end. This will help you avoid mistakes and possibly ruining your pad. The non-force pages are the odd LONG pages (pages 1, 3, 5, 7, 9 etc). The force repeating SHORT pages would be pages 2, 4, 6, 8, 10 etc.**
- 2. Before using, I strongly recommend gently breaking in your SvenPad KØD by opening it at each TWO page flip, and then gently opening the pad pages all the way back (flat) to loosen the glued binding. Do this for each 2 page section until the very end.**
- 3. Never open your SvenPad® Kød more than 180 degrees. Exceeding this will put wear on the Spira-Glu binding, and may loosen pages, damaging the overall SvenPad®.**
- 4. When forcing the spectator, it is best to open & move the top cover out of the way completely behind the pad**

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