

Welcome to Mind Games the e-book that tells you methods of performing Derren browns tricks. It also teaches you how to perform other tricks connected to mentalism.

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CARD SUGGESTIONS

first is a card suggestion which has 80% success rate All this information must be credited to Derren.

The 5 of Hearts

Ok, what I want I to do is to go with me here...listen to what I'm going to tell you...look at me closely...ok...don't think of your favourite card...or any one card in particular...just see it as it comes to you...ok?

Excellent...ok...I want u to see a card...nice and bright...burn it in your mind (hold your fist to your forehead)...good and a suit (move your fist to your heart... pat it on your heart a few times)...good...and make it a card I wouldn't usually go for...a slightly strange card...an ordinary one...an odd (emphasise odd slightly with voice tonality) card... now see its value (as you do this open your fist out so the 5 fingers are spread — wave this across from left to right or vice versa quickly...but not so quick they don't register it for a second or so. Use your hand like you are emphasising what you are saying...don't pay too much attention to it)...ok... and once you have the value stick with it... most people say the 5 of hearts. you can reveal the card how you wish just play about and see what you come up with.

The 3 of Diamonds

To do this effect all you need is one card (3 of diamonds).

Put the card in your jacket pocket and you are ready to perform the effect.

Here is the script to do the effect.

I have a card in my pocket (take card out, don't show the face of the card) look here it is, I know what it is because I have it here, I am going to try and transmit this playing card to you. If you try and guess what it is or if you go for your favourite card or try and catch me out you will get it wrong, so don't just pay attention and see if you can get it. I'll put it in my pocket for later. Here's what you do you build an image in your mind imagine a screen you've got a screen in you mind like that imagine the little number down at the bottom and up at the top like that and the things down the middle the bum bum bum down the centre of the card, visualise that in you mind on the screen make the colour bright and strong and vivid so you can see it clearly with the suit the screen and the 4 corners visualise that, now sharply in your mind look at me and now say it out loud, say the card you have don't change your mind, have you got it (wait for name of card (3 of diamonds)) then reveal the card in your pocket.

Note:

- while saying **Imagine a screen you've got a screen in you mind like that** put you hands in a diamond shape (like picture))
- while saying **imagine the little number down at the bottom and up at the top like that** draw a 3 with your finger down at the bottom and up at the top (like a playing card has) make sure you draw the 3 backwards so the subject sees it the correct way round)
- While saying **bum bum bum** point 3 times with your finger each point for each **bum** also put each point under the other.
- While saying **down the centre of the card** point with 3 of your fingers on the same hand vertically
- Every time you say **screen** put your hand in that diamond shape.

All of this sublimely tells you to pick the 3 of Diamonds. How? Well, you put your hands in a diamond shape (yes a DIAMOND shape) then you draw a **3** at the top and bottom (yes a **3**) then you say bum **3** times. Then you point with 3 fingers and finally you tell them to make the colour bright and strong and vivid (which can only red).

So now let's look at the language you need to use to force the card you want.

If you want a Red Card say words like

Colourful, Bright, Warm, Burn, Intense, Vibrant, Rich and so on.

If you want a Black Card say words like

Dark, Cold, Mysterious, Shadowy, Faint, Dim and so on.

The presentation of these cards is up to you, think about it.

Suits

- Hearts - Patting your fist on your chest 'Feel a suit'.
- Diamonds - The Derren Brown hand move works well else 'see a suit warmly and richly in your mind'.
- Clubs - 'See the suit emerging from the sort of klutzes n bums' .
- Spades - 'See the spare suit' 'Don't dig around for the suit let it come to u'.

If you want a number card use words and phrases like

'An ordinary one' 'A regular card' 'A simple card' etc.

If you want an even card use words and phrases like

'Even see the value of the card appearing' 'A regular value'
'A nice neat value' and so on.

If you want an odd card use words and phrases like

'A slightly strange card' 'An oddcard' etc.

If you want a court card use words and phrases like

'Paint it in your mind' 'See it like a picture/painting' 'See it in finedetail' and so on.

If you want court values use words and phrases like

- Ace - 'Cool card' 'Popular Card' 'Make it a winner'.
- King - 'Important' 'Dominant' 'LinKING with'.
- Queen - 'Precious' 'Protect' 'Pretty'.
- Jack - 'Don't make the value too obvious' 'Not a member of a pair' (this ones a tuffly!!)

So there we are, your going to have to build your own patter around these starting points and that is all they are but in theory you should now be able to suggest any card in the deck...

Don't underestimate the power of voice tonality and hand motions too, though it's not too hard to figure some out for the card your doing.

SVENGALI _DECK

SYNCHRONIZED DRINKING

The Scene:

A dinner party in an elegant house. Five guests sit around a table with a long tablecloth, Derren is seated at the head of the table.

Derren: ***"It's interesting coming into a party at this point and seeing the sort of rapport that exists between you."*** ***"When people are getting on they will do things like blink at the same rate, adopt the same breathing pattern and even do things like take...a drink at exactly the same time."*** ***"This is something that can be...AMPLIFIED"***.

Derren now turns to the guest to his right (Alex).

Derren: ***May I try this with you, what's your name?***

Alex: ***Alex***

Derren: ***Alex, I'm Derren*** Derren now make a move to shake Alex's hand and takes Alex's wrist in his left hand and holds it up towards his face. ***Look at your hand let your eyes close and,...Good***

Alex is now in a trance and exhibits catalepsy so Derren can be clear he is hypnotised.

Derren: ***Let me come 'round here*** Derren moves his chair closer to Alex, this is important for the effect to work as will be seen later. ***Alex, I'm going to take your hand and give you your wine glass...there And I want you to put your head up so we can see you though you can't see us because your eyes remain closed. Now I can do this with Alex because I can establish rapport with him quickly then I'd like to try it with you*** He indicates to Abby who sits at the far diagonal corner of the table. ***Because I've noticed a rapport between you two as well.***

Abby: ***Ok***

Derren ***Ok, Alex with your glass there you'll notice a pressure⁰ around here. In a moment, I will take a sip from my glass, when I do you'll feel this pressure release I want you to allow the glass to come up to your mouth and you take a sip too, so just wait, you'll feel when it happens.***

Derren: ***I'll look the other way so I can't see him.*** Derren now shifts around slightly in the chair, obviously not too far or he won't be able to maintain the foot pressure. After some small delay, Derren begins to raise his glass, releasing the foot pressure as he does and Alex raises his glass in response to the release of pressure.

Derren: ***Bring the glass back down. How was That?*** The guests respond favourably. ***Can I try this with you now?*** Derren indicates to Abby. ***You hold your glass of wine up as well. Now, you choose the moment you want this to happen, wait as long as you like.*** Derren is of course watching Abby, he needs to know when she starts raising so he can again release the pressure on Alex's foot. The trick is performed and again the guests show their amazement.

Derren: ***Fantastic, bring your glass back down for me Abby. Alex bring your glass back down slowly.*** Derren assists Alex to put his glass back down on to the table. ***And,...come back to me... open your eyes come back*** Alex is awakened from the trance and the effect is complete.

(Derren moves his hand around the glass area but does not say to Alex, you'll notice a pressure on the glass. As Alex has his eyes closed the hand movement is obviously meant for the other guests to suggest the pressure is in Alex's hand. However the pressure is on Alex's foot as Derren is pressing down on it with his foot.)

DAVE EVERETT

HAND STUCK TO TABLE

The hand stuck to table is more classic hypnosis and if you have a reasonable grounding in hypnotic language you will understand what is going on.

Patter:

(said quite rapidly) **Just put your hand on the desk to there in front**

(Direct command - if she does it it shows she is accepting your suggestion. In the same way if you are going to put someone in a trance it is useful get some agreement from them such as Put your feet flat on the floor...put your hands on your lap...close your eyes when you are ready to go into a trance - Yes Yes Yes)

...now I' m not going to hypnotise you...

(Embedded suggestion/Confusion/get rid of anxiety - by telling you what he is not going to do he is suggesting that he is going to do something, this creates doubt and expectation. Also by emphasising words he is saying "*I am going to hypnotise you*". Also by saying this he enables Olga to relax if she has any anxiety about going into a trance.

but I' m just going to(Haven' t listened to it yet but so many of these words could be emphasised or marked out by tone or turning the head one way of another such as - JUST GOING - later you could emphasis the word TRANCE or NOW or anything else)

show you something that is interesting... (Creates curiosity and expectation that something will occur)

and is a kind of psychological trick...alright? (Alright will be followed by some kind of communication from Olga, that yes she understands and she is happy with things so far)...

just press your hand into the table (Direct suggestion - accepted. Into the table - how do you press your hand into the table - this suggests something other than rest it lightly on the table does it not?)(pause)... (Olga is doing the work here - by trying to figure out what is happening - subconsciously or consciously she is beginning to get a clue where this is going)

ok?...look me right in the eye (pause)...(Derren will be looking at her confidently and, I know I keep using this word, congruently - probably looking straight through her with the clear expectation that something is about to occur. This will create some confusion ' why is he looking like that - it is also another direct suggestion that she accepts - it also takes her concentration off her hand which is pressing into the table and by now will have begun to go cataleptic - let me know if you want an explanation of this. It is important because the effect he is going for is catalepsy)(said fast and firmly, confidently) **when I take my hand off of yours you will not be able to lift your hand up in the air...** (Direct)

The more you TRY in vein to un-STICK (emphasis on the `stick' part)

it from the table the tighter it sticks... (Double bind - the harder you try the more difficult it becomes - again classic Erickson here. You can do exactly the same with a hand levitation. The harder you try and push it down the higher it lifts. TRY - cant state how important this word is - it assumes failure and so can be put to your advantage.

GO ON (said in a slightly strained way)

...try as hard as you can to lift it but you can' t the more you try the more it keeps on sticking...

(More of the same challenge/Double bind/Expectation of failure)at this point he tells the listeners how its not much to look at at home...asks her how it feels etc...)(Jo Whiley tries to convince Olga she can but Derren Brown cuts in...)

Now I haven' t hypnotised you your completely wide awake..(Liar - yes he has!!! Well wakening hypnotised her anyway)

you' re sat here I' m just talking to you your hand stuck to the table.(Pacing current experience - everything he just said can be verified as true. She is sat there, her hand is stuck and he is just talking - this is a great way of leading into another suggestion, a more leading suggestion - you see Pace and lead, pace and lead)

...and without hypnotising you or doing anything weird here' s, and this is going to sound very strange right? but just go with me... (More embedded suggestions - GO WITH ME etc)

I would touch you on that hand and when I do (slightly emphasised on the `do')

the hand will lift, (Really - you mean its not stuck - that' s the thing about this glue its real sticky but can be unstuck real fast)
alright?...and it will be free but at the same moment (very brief pause) (Checks its all ok with OLGA and pauses expectantly - gets result)

the reason why it lifts up is that your NAME (emphasised)

will disappear from your mind... (Double bind - combined with direct command - as it lifts your name will disappear from your mind)

you know what its like when you have something really obvious on the tip of your tongue that you know that you should know (Reminds her of times when it is difficult to recall something i.e. naturally occurring amnesia - this creates amnesia) **and the more that you try and remember it the more impossible it is to recall?...** (You know this one by now!)(Olga says yeah) **...yeah with tunes and peoples NAMES** (slightly emphasised)

and that sort of thing... (Great agreement more from OLGA)

this is SO (emphasised) **weird but without hypnotising you or doing anything strange I touch you there**

your hand LIFTS (emphasised) **...look at me what was your name?...** (What was your name implies that it is already forgotten. What is your name would probably not be as effective - check the language in the train memory swipe I bet it is similar)(Olga pauses for a few seconds then laughs) **...what was your name?...** (She laughs saying she can' t remember)

...now what' s it like not knowing what your name is?(After many attempts to recall her name Derren

intervenes) **...alright I' ll tap you on the head it will come back...just say it alright?...there you go..**(she instantly

recalls her name...Derren then goes into another effect where he guesses what Olga is thinking of...)getting this kind of dramatic effect like hand stuck or arm levitation is one of the easiest things to do hypnotically - expect success - study the language patterns.

A well known phrase that is useful to keep in mind from Ormond McGill stage hypnotism is this When the will and imagination are at play the imagination wins every time. Meaning if I put a scaffold board on the ground and 5 grand on the end of it you for you to keep if you walk that board - your will would probably get you there. If I put it 100 ft up your imagination would kick in that you might fall off - and you would. In the same way if there is the slightest thought in Olga' s mind that Derren can stick her hand then it will stick. Lets face it this is Derren so that doubt it gonna be there. However just telling people you are a hypnotist or can hypnotise them is enough to create this doubt.

SVENGALI_DECK

THE LOSING HAND

The Illusion

See MC1, The Gamblers (Part 2): The losing hand

You may wish to pay close attention to:

- Where did the deck come from?
- What cards are on the table?
- How are they collected?
- To where in the deck are the ' tabled' cards returned?
- What are the top 10 cards on the deck?

The Trick

Take from the deck the following cards:

K K K A A A 7 7 7 Q (suits are irrelevant)

Actually, pretty much any three prial and odd card will work, but these cards create quite a big psychological impact.

I say "take", it would probably be more convincing to deal them randomly from the top of a stacked deck.

Part 1:

- Shuffle the cards so that the Q is the top (or second card) on the pile.
- Draw two cards from the top of the pile and show the BACKS to the player.
- Tell him to pick a card
- If he chooses the Queen: tell him he is choosing which cards to keep
- If he chooses the other card: tell him he is choosing which cards to discard
- You *may* now stick to this. I.e.. Give/Keep every card he points to
- Mathematics will ensure you a winning hand.

Part 2:

- Collect the cards, again bringing the Queen to the top of the deck
- Deal the Queen to the player and the next card to yourself
- Present the cards (face down) one at a time, and tell the player that he make take or reject each card that is offered
- Allow him to keep all cards he selects until he has five cards in front of him
- You keep all others
- Mathematics will ensure you a winning hand.

Part 3:

- Collect the cards, again bringing the Queen to the top of the deck
- Deal the Queen to the player and the next card to yourself
- Present the cards (face up) one at a time, and tell the player that he make take or reject each card hat is shown
- Allow him to keep all cards he selects until he has five cards in front of him
- You keep all others
- Mathematics will ensure you a winning hand.

Afterthoughts

There are a thousand ways to get the Queen to the top of the deck, and anyone with a copy of Derren Brown' s - "The Devil' s Picturebook" will know straight off how Derren Brown achieves it. The overall give away was that Derren Brown always gets to choose the first card. So in my opinion, covering this fact is possibly the most important part of the presentation.

Remember, if you perform your trick in a boring manner your audience will be bored. If you perform your trick in a fascinating manner your audience will be fascinated. etc. Derren Brown makes £60 on this trick. Now: Go to the pub; win £60 with this trick; buy a couple of rounds; and spend the rest of the proceeds on a copy of The Devil's Picturebook or a 1st edition copy of Pure Effect.

BLUECHIP

ESP PREDICTION

METHOD 1

This method is very easy, but took me time to come up with because I wanted to make people believe that it was truly psychological and I was really testing telepathy. So it starts out like this: I lay down the five cards with the wavy lines right on the end and the star in the middle.

I then ask the spectator to think of one of those shapes while forcing the wavy lines on the end, by pointing at it with my right hand in a karate chop fashion. I then pick up the five cards and say **Okay, whichever one your thinking of now... stick with it DONT change your mind.**

Ok, then I say **Say the card, whatever one it is over and over in your mind...**

TRANSMIT it to me!!! Tell me with your eyes! etc

...I then lay the wavy lines FACE DOWN on the table, and continue the patter for another 10 seconds and then say **okay.... the one your thinking of begins with an ' S' right? It' s one word, short word... You' re thinking of a star... yes??**

At this point, it' s a little risky, but you still have to sound confident when you say it. So when it' s a hit it' s a hit and she' ll know it' s a hit.

If she says no. Then you look confused and say **So which one were you thinking of?**, and if she says wavy lines, you' re in luck, if not, then you' re not!!

If not, then you just pick up the card, and he' ll think it' s the star. But if it is the wavy lines, then you just turn it over and smile, it' s MAJOR HIT!! Because it comes after an apparent loss. I reckon this will work at some level 80% of the time because of your force and the fact that the star and wavy lines are the most appealing cards.

If it doesn' t, then by the end of the experiment, she' ll just forget about it.

Okay... Now onto the main routine:

You give him the five cards and say **Right, now we' re gonna start for real. I want you to think of another card** Wait until they do... Then tell them to take the one they' re thinking of out and then hold it about 4 inches from their face and concentrate on the shape. They are to stare at the card for two seconds and then stare at you for two seconds while trying to transmit it to you.

You tell them to do this for two reasons mainly:

1) is to make it look like a proper telepathy procedure.

2) Is that when he' s looking at the card for two seconds, it gives you a chance to look at the mark on the card ;) Sneaky huh? people realise that you' re staring at the back of the card when you' ve told them to specifically look into your eyes and transmit it to you. They realise at some level that there must be trickery involved. But when you do it this way, no-one is the wiser.

You then emphasise that you' re going to put down your card first, so even if you catch a glimpse of theirs it doesn' t matter because you put yours down first so you cannot change it!! - This is VERY important, you have to do this because it rules out the marked cards because no-one thinks that you' re gonna look at the card when they' re holding it up! Partly because their covering most of it, but also because they don' t see your eyes shift from there' s. They' ll forget about the time when they' ve been concentrating on it.

Okay, so you do that for the rest of the cards, and right at the end you say **Have we got the same one left?** - And then watch their reaction as they see the circle or whatever which is the same as theirs. Amazing.

But you disregard that, and make it look like a coincidence and then say **"Okay deal them out from the top... and they come out in the same order..... EXCELLANT!** {SLAM BOTH HANDS ON THE TABLE} Good effect, very good. The thing that makes it real mind-reading is that you start off without even giving me the cards.

If you have the wavy lines on the table face down and sort of fish your way through to the star and it' s wrong, then you act very confused so it looks like you' re really doing the mind-reading. And when you ask them to name the card. If it is the wavy lines (which is very likely) you just casually pick it up from the table and smile mysteriously... And it' s fantastic moment!! :-) And this way it doesn' t enter anyone' s thought that you just covered more ground by naming the star!

Also, a few other points I should note out:-

- Even if you get it wrong, it doesn' t matter, in fact it could work in your favour because then people will really think you' re mind-reading genuinely
- Also, when performing with my method (not mine, but one I thought of :) you give them direct instructions as to what to do. Say "okay, you have to hold it up to eye-level... no... further then that, 4 inches approx."

etc.... What this does is slightly bewilder them because then they think that it's a serious experiment otherwise you wouldn't be saying all these things. And also, as you know, you're pacing and leading them this way ;)

- Put them totally off-guard. You can even mention your method to put them off from the start. A good place to do that is at the beginning of the experiment when you've correctly named the star. You can say **okay, so it's not a trick, this is real, the cards are not marked, I can't see any reflection off your eyes** etc... This makes them mentally rule out these things and also if you say it in an absurd tone, it'll sound like you're just stating common myths.
- One last point... and this is a sneaky one!! :) At the end of the experiment you've displayed an amazing moment, because the chances of it happening is 4% (or 1 in 25), if they're intelligent they'll be amazed and may be holding their mouth with both hands if they're a girl ;) You can anchor that amazement state ;)

if some one looks at you suspiciously and are shuffling the cards say **Shuffle shuffle them as much as you want** and start shuffling your own. You can tell them to shuffle their cards, this again puts them off the trickery side of things (i.e. forcing by putting the cards in a specific order).

KILLERB 0187

METHOD 2

They have the cards in their hands - you tell them just to THINK of one, not to touch it or even look at the card. The longest version goes like this: You then put your prediction down, they put their card down - the cards are turned over and they match. You then say we'll try it again. You put a card down, they put one down, you ask them to mentally select another, you put one down - they put theirs down. cards are turned over and they match. Finally - you do it with all five cards. It could just be in 1 round with all five cards - it depends how it goes.

Method- Cards are of course marked, and the first 2 rounds may not happen — but it doesn't matter as you don't tell them before hand.

It all depends on where the first card YOU put down appears in the cards they pick.

You take a most likely guess for the first card and also try to influence the choice slightly.

I usually put down a circle - if I'm lucky/they've been paying attention - they put down a circle. So just turn the cards over, and start again saying **that could have just been a coincidence**

If they don't, say they put down a square - you look at the marks and put down a square on top of the circle you put down. They then put down their next card - if it's a circle; you just ask them to turn their cards over - you do the same - take top card in right hand, bottom in left and widely separate; during the turn over you bring your hands together and apart again - during which you switch them - so they match the specs selection. Similar to a top change.

Again, if you matched on the second card - it's the next round, always start the rounds with the same card from you - so that the 'rounds' are likely to last longer each time. i.e. they are unlikely to keep putting the same card down 1st or 2nd.

If they put down your first card 3rd or later - you reveal all five as correct:

say they do
square, star, circle
your pile is
circle, square, star

you have 2 cards left - you just guess and put one down, if you're right - the next ones right as well, so when putting the final card down — you can 'accidentally' flash it.

so their pile:

square, star, circle, wavy lines, cross

your pile:

circle, square, star, wavy lines, cross

So - you ask them to deal their cards out in a row - you do the same; dealing your card first each time.

you do:

normal deal, normal deal, bottom deal, normal deal, normal deal

If you guessed wrong on the last 2 cards

so their pile:

square, star, circle, wavy lines, cross

your pile: circle, square, star, cross, wavy lines

you do:

second deal, normal deal, bottom deal, normal deal, normal deal

If they put the circle down fourth, you' ll both

have the same card left - so you just put it down - again,

accidentally flash it if you like

so their pile:

square, star, wavy lines, circle, cross

your pile:

circle, square, star, wavy lines, cross

for the deal:

normal deal, bottom deal, normal deal, normal deal, normal deal

Circle down fifth:

so their pile: square, star, wavy lines, cross, circle

your pile: circle, square, star, wavy lines, cross

deal is just:

bottom deal, normal deal, normal deal, normal deal, normal deal

This is probably the best outcome, as you can appear to deal all the cards ' one handed' from the top of your packet onto the table.

Pick the packet up, square it and do a tabled bottom deal as you' re putting the packet back down; the rest of the deals are genuine - so make the most of them.

Sounds more tricky than it is, as false dealing from a packet of 5 is fairly easy. It has the strength that you always put down your card while they are just thinking about theirs.

Just mix that with some misdirecting patter/false method and you' re away

BRIAN LEWIS

METHOD 3 (non gaffed, 80% accurate)

This effect performed by Derren on mind control 2 is very baffling...but I do know how he did the part where he wanted to see who would be best for his experiment.

To do this you need five ESP cards, each card has a different shape on them which are circle, cross, star, square and wavy lines. Before performing this effect put the cards in that order from top to bottom. When performing say this **I am going to try & transmit one of these cards to you, these are called ESP cards, they were used and still are used to test for psychic ability there are 5 cards, each with a different shape on. The shapes are a circle** (say normally & show card) **cross** (say normally & show card)

Star (show card and when saying star slightly stress that word and show the card for a split second longer.) **square** (say normally & show card) **and the wavy lines** (say normally & show card).

Then after they have thought of one tell them which one you think they thought of (star). Say something like **well the one I transmitted was the star** (show card)

Why do they choose the star? There are 3 reasons why they choose the star

1. The star is in the middle and at the beginning no one picks the outer ones.
2. The star is the most popular one because it is the most appealing.
3. When you stress the "star" their subconscious hears it and thinks that they should pick that one.

NOTE: when stressing the "star" don't make it obvious, just say it a little louder or higher/lower pitched. You may have to practice this a bit before you perform this effect. Also only let the star card be seen for only a split second longer. You can do this effect with any ESP card and it does not have to be in the middle but when practising do it with the star to start of with. To do it with any card all you have to do is say all the cards and stress the card you want to make them pick.

SAXON RIX

WHICH AND IS THE COIN IN?

Method 1

(non gaffed 80% accurate, with practice)

Well, to do this trick all you have to do is watch very closely to the subjects body language & unconscious signals for e.g. some people look at the hand it is in when they bring it out. But you mainly have to watch their face for

- Eye (brow) twitches.
- Slight licks of the lips (on the side of the hidden coin)
- Tilts of the head
- Nose direction and every little detail like that.
- Sometimes people even look at the hand the coin is in when taking them from behind their back.

WARNING: when performing this effect some people might try and catch you out, so you have to be able to tell when it is a trick to try and catch you out or if it is really what you are looking for. it is easy to tell if they are faking a twitch because real twitches are like a pulse but fake twitches take longer to execute. Be careful.

SAXON RIX

Method 2

apparently Derren brown uses a magnetic coin and a "watch" (the watch is really a compass) and he places his hands on the spectators wrists and if the compass moves then that is the one with the coin in if not then it is in it is in the other hand! cleaver or what????

ROCK PAPER SCISSORS

This one when told how to do seems easy but it is quite hard to do.

To do this all you have to do is sublimely tell them which one they are going to pick (easy enough). The way derren does this is by making "subconscious" signals to the subject to tell him to pick the one he is signalling.

E.g. on derren brown; mind control 2 when he does this effect he says to the subject **We'll play paper scissors stone where you go 1 2 3** (hits his fist on his other hand 3 x) **and then you do something** (does scissors)"

This sublimely tells the subject to choose scissors. And sure enough the subject chooses scissors and derren chooses rock to win.

Then on the second go the subject chooses rock (as you can see this was derrens last choice) and derren chooses paper to win.

And finally on the last go the subject chooses paper (derrens last choice) and derren chooses scissors to win.

You may wonder how he did it when he asked if the audience want him to win loose or draw. Well, this was the same as above apart from he asked **do you want me to win loose or draw** (making paper sign for subliminal signal) so if the audience say win he chooses scissors if they say loose he chooses rock and if they say draw then de chooses paper.

NOTE: when doing the effect try and make the person look at you hand (not by saying, "look at my hand" because then they will know that you are up to something). Just try casually leading their eyes down with your eyes or at least making sure the signal is in their line of vision. Also after you play each game, and you see who wins leave your hand out longer than theirs so then they subconsciously get the picture of which one they should pick.

SAXON RIX

THINK OF 2 SIMPLE SHAPES

This effect is easy to do and it uses those subconscious signals again.

To do this all you have to do is say:

"Think of 2 simple geometric shapes, simple like a square and a rectangle but don't think of those think of you own. Put one inside the other (while saying this put one hand in a circle shape and the other on the outside of that out flat but on a slant, like the picture) **and when you've got that visualise them clearly in your mind."**

Then all you have to do is tell them that you think they thought of the triangle and the circle.

Any way you see fit.

Why the triangle and circle?

Well, there are 2 reasons why the answer is the triangle and the circle.

- Firstly the 4 most thought of simple shapes are square, rectangle, triangle, and circle, but you eliminate the square and rectangle by mentioning them in your example of simple shapes (in speech) so the only ones left are the triangle and the circle.
- Secondly the hand signal you do looks like a circle inside a triangle (picture) so this again tells the subconscious to choose those 2 shapes.

NOTE: when doing the signal do it casually and normally (so don't stress it too much) or they will know what you are doing. Do the signal in their line of vision.

Only do this effect once in front of the audience (don't do it in front of the same person twice). As soon as you say **put one inside of the other** do the signal then when you Finnish saying this stop doing the signal. When revealing the answer do not say which one goes inside of the other just say something like "I think you was thinking of the circle and a triangle" then you have less chance of getting it wrong.

SAXON RIX

THINK OF A LETTER

This one again seems easy but...it is quite hard, if you have listened to the radio interview with Derren and whiley then you may have or may not have noticed that when he first greets the lady on the phone he asks "**is it liana or lianDa**" he said that she was going to read his mind and that he was going to pick a letter of the alphabet, Derren picks D and which letter does she pick... D yes she picks D because he emphasised D when he said lianDa. So this sublimely tells her to pick D also he said, "**I will not choose the letter L because it is the first letter of your name**" (which again sublimely tells her that it is going to be another letter of her name. All this sublimely tells her to pick D).

He also did this on his television series but the girls name was Isabel and a little after asking her what her name was he said "**sorry did you say lssssabel**" (slightly stressing the letter S) also he says (when he' s written it down)**Ill put that there like that S yep** (places the piece of paper down on the subjects palm) **ok if you try and guessss what it is you' ll get it wrong so dont try and guesss equally if you think that i can rely on you going for a particular letter dont go for that one, if you think that im trying to suggest a letter to you then dont go for that one, just go for one that pops in to your head now what is it?**

Another way Derren does this like on the television series is to say this (you are trying to make the subject choose M) **I am going to try something with you if it doesn't work that fine but if it does it'll be pretty amazing ok. I am going to write down a letter of the alphabet ok. mmmmmmmmmM** (write the letter M down and put a line underneath it to show which side up it should be, on a piece of paper, don't let the subject see it) **right ill put that there** (put paper on the subjects palm, face down) **I've also put a line underneath it to show which way up it should be** (this narrows the choice of letters down). **So what you going to do is to tell me what that letter is, don't try and guess what it is because you'll probably get it wrong, so just think of a letter of the alphabet, mmmmmMMMM. Alright have you got one** (wait for yes) **right stick with that one ok, don't change your mind just stick with that one ok, right what was the letter you thought of** (wait for answer) **are you ready.** (Turn the piece of paper over)."

A good thing to do is to do it with a group of people because then well... you have even less chance of getting it wrong.

just play around with letters and see what you come up with.

SAXON RIX

LIFT

EFFECT

A volunteer is chosen at random from the audience and joins you on the stage where they are seated next to you behind a table in full view of the audience.

A second volunteer is also chosen from the audience and seated at the table as a close up independent witness to the proceedings.

The first volunteer is then apparently placed into an instant trance state and their hand is apparently glued to the table by "Hypnotic" suggestion. In this state with their eyes closed, you seem to control their mind in some way, because as you point at their hand and lift your own arm into the air, at the same time their arm rises into the air in a most uncanny manner! You then pause for a short while in this position and when you then start to move your arm downwards without saying a word, so the volunteer also moves their hand back down to the point where it is once again glued to the table. The second volunteer is then asked to point their finger at the first volunteers hand and told to say nothing but do the same as you just did when and only when they decide to. Sure enough despite volunteer number one having his eyes closed, when volunteer two decides to lift his arm into the air, volunteer number one does the same at exactly the same time. And when volunteer two decides to lower his arm again, amazingly so does volunteer one, even though they cannot possibly see what is going on and nothing has been said to alert them to what is happening. The first volunteer is then awoken from trance and both people are sent back to the audience to a huge round of applause!

SPECIAL NOTES

The effect of this routine looks the same as the one performed by Top British Mentalist Derren Brown during his Live Shows and also on one of his "Mind Control" TV Specials, however I have decided to include my performance method herein as mine uses absolutely no Hypnotic Trance and indeed the Linguistic wording is different in order to achieve apparently the same effect, without the volunteer needing to be placed into any form of actual Hypnotic Trance. Should you be able to find a copy for sale on e-bay, then I'd recommend that you purchase at any price a copy of Derren's Excellent book "Pure Effect", but please note it is only the original self-published spiral bound version which contains his own handling and method for the routine which he has entitled "Lift" and as this edition is very rare, it is very hard to find to say the least, however the time and expense will prove well worth your while, as will obtaining any of Derren's other excellent works from his site of www.derrenbrown.co.uk

EXPLANATION

This demonstration must either be performed seated at a table which has a tablecloth draped over it, which reaches to the floor so that nobody can see either yours or volunteer number ones feet, or it can be performed whilst stood up at a bar in a pub, just so long as the Landlord will allow you to go to the staff side of the bar so that once again the viewing public are unable to see either your or volunteer number one's feet! If the audience could see your feet, this could give the secret of it all away as you will be directing the volunteer on exactly when to lift their arm up or put it back down on the table by pressing down on their foot with your foot to signal that they should lower their arm and by releasing the pressure on their foot to signal that they should lift their arm up into the air. To apparently place the first volunteer into a trance I simply take hold of their right hand and place it over their face as I say: **"As I move your hands towards you, just let your eyes close, that's it just close your eyes and relax, just so long as you keep your eyes tightly closed at all times then this experiment will have a very good chance of working"** I then remove their hand from their face and lower it to the table as I say: **"And as I lower your arm down and place your hand flat on the table, so you keep your eyes tightly closed at all times and allow yourself to relax completely Don't say a word at any time, just let your eyes remain closed, allow yourself to relax and listen to every suggestion that I give you! Noticing now that pressure** (as you say this your foot presses down on their foot under the table and remains there, whilst on top of the table you are apparently pressing their hand firmly to the tabletop)**as your hand glues itself to the table top and remains there at all times whilst you can still feel this pressure** (as you say "this pressure" your foot presses down firmly on theirs to signal to them in a non-verbal manner that it's the pressure on their foot that you are on about!) **Its almost as though your hand is locked, glued, welded and cemented to the table top at all times whilst you can feel this pressure** (again as you say "this pressure" above the table you are apparently pushing down on their hand to reinforce things, but under the table you are pressing down firmly on their foot again to reinforce the fact that you mean the pressure on their foot!) **and whilst you can feel this pressure** (repeat the foot pressure again under table as you appear to press on hand) **your hand will remain glued to the tabletop at all times, however when and only when you feel this pressure** (repeat the foot pressure as you appear to press on their hand) **disappear, then and only then you will allow your hand to rise up into the air, keeping your eyes tightly closed at all times! Just nod your head if you understand** (when they nod you know they have understood the foot cues) **However you will also notice that whenever this pressure reappears** (again do foot signal as appear to press on their hand) **that then and only then you will allow your hand to lower down back to the table until it is glued back to the tabletop! Just nod your head if you understand!** (Again when they nod you know they have understood the meaning of the foot cues!) **As I now remove my hand from yours, that pressure** (do foot signal) **remains there and so your hand remains glued to the table top until that pressure** (foot signal again) **disappears!** At this point volunteer one is sat their with their eyes closed as if they have been placed into a trance and they should now be at a point that they realise that whilst your foot is firmly pressing on theirs(as it is at this time) they must keep their hand on the table top, however when you remove your foot from theirs so that the pressure is released they must then lift their arm up into the air. You should be able to work the rest out now from the description I gave you of how things look to the audience, in essence when you point at their hand and lift your arm up, this is the same time as you release the pressure on their foot so that the volunteer lifts up their arm which looks very spooky indeed.

Then when you lower your arm is the same time as you replace your foot onto their foot and press down which signals them to also lower their arm and hand down back to the tabletop. When volunteer two points at Volunteer one and apparently takes control of them the secret is exactly the same, the moment you see volunteer two move their arm upwards you release the pressure from number ones foot, and the moment you see them move their arm back down you replace the pressure so that volunteer one places their hand back down to the table. I am sure you now understand why the audience must not be able to see either your foot or volunteer number ones foot at any time, hence the reason for the draped table or standing behind a bar as detailed earlier. You then simply place your hand on the apparently Hypnotised volunteers shoulder and say: **"When I click my fingers you will then open your eyes, you'll feel your normal self in every way and you will forget to remember and remember to forget everything that has just happened!"**

You then simply click your fingers and apparently awaken the subject before sending them both back to the audience as you say something such as: **"Thank you Sir, you've been a wonderful volunteer and enabled us to witness the true power of the mind, you are a very special person indeed and as such an experience is such a special and person one, I trust that you will keep the inner personal details of your experience to yourself!"** This seems innocent enough to the audience, however it's a nice way of telling the volunteer not to tell anyone what has really gone on and by praising their ego in this manner, they will keep things to themselves. One other important point is to pick two people who don't know each other and who are seated in different areas of the room as that way they are less likely to talk to each other afterwards. Even if they do though, as volunteer

one had his eyes closed all the time, he will have been very disorientated and will not really have a clue what has gone on as his version of events is a totally different one than from an audience perspective.

DARYL LAWRENCE

SPEECH READING

Reading a person's mind - td.

Use hypnotic suggestions to get the person to say what they are thinking OUT LOUD in their head. :o) ...then, as they SAY THE WORDS OUT LOUD in their head, look for the tiny movements of the lips and mouth etc. (that sentence was both a guide and an example - notice embedded commands) Simple phrase you may like to start with: "Don't SAY WHAT YOU ARE THINKING OUT LOUD"

Speech reading notes td

The trick of lip reading is to understand how sounds are made. As air is forced from the lungs only several things can mechanically be done with it to produce sounds of speech.

It can be fully stopped for a moment to create stops -- sounds like p, t, k, b, etc.

It can be fully stopped from coming out the mouth for a moment -- but allowed to come out the nose -- as in sounds like m and n and ng as in sing.

It can be fully unblocked, to create the vowels -- a, e, i, o, u

It can be only slightly impeded to create the semivowels of y and w.

It can be stopped enough to create a hissing or friction, as in s, f, v,

Sounds like

b, p, m are called bilabial -- both lips are used. This makes them very visible. Other sounds may be made with a combination of lips and teeth or just tongue movement further back in the mouth, which can be hard to see.

Vowels made with the tongue in the back of the mouth are accompanied in English by lip rounding. This is often true of r too. This makes r and u's and o's easier to see, but can make them harder to distinguish from b, p, and m.

When lip movements provide the best visual information for the hearing impaired these movements are precise but not exaggerated.

Lips are spread towards a smile for the vowels in "Beet," "bit," "bait," and "bet"; the lip opening is rather square for the vowels in "bat," "bite," and "Bart"; they become progressively rounded for the vowels in "bought," "boat," "book," and "boot"; slightly pursed for "Burt"; and neutral for the vowels in "but" and "above."
Lip movements are quite visible for the consonants /p/, /b/, /m/, /w/, /wh/, /f/, /v/, /sh/, and /zh/.

The teeth play a visual role for consonant phonemes /f/, /v/, /th/(voiced), and /xh/(unvoiced "th" as in "thick").

Teeth are closest to occlusion for /s/ and /z/ and widest apart for /a/, /ah/, and /aw/.

Usually the tongue tip is seen when articulating the two "th" phonemes, and the underside of the tongue tip is sometimes visible for /t/, /d/, /n/, /l/, /ch/, /j/, /y/, and possibly /r/.

It is difficult to see the underside of the tongue tip for /s/ and /z/ because the teeth are so close together for these sounds. The back-of-tongue vowels and consonants /k/, /g, and /ng/ are invisible unless you hold a powerful flashlight at just the right angle and the mouth is wide open. Forget them!

the term "speech reading" rather than "lip reading" because people who "speech read" really do watch facial expressions, tongue, and jaw movements in addition to the lips.

Emphasise lip rounding of the back vowels such as /aw/ in "caught," /oh/ in "coat," /oo/ in "cook," and /ue/ in "cool."

Failure to round the lips for these sounds is a very common sight in people with sloppy articulation.

Spread your lips towards a smile for the high front vowels such as /ee/ in "feet," /i/ in "fit," the diphthong /ay/ in "fate," and the /e/ in "bet." The lip spread becomes less pronounced as you approach the /e/.

Pay special attention to the lip/tongue/jaw movements of consonants which are potentially most visible:

/p/, /b/, /m/, /w/, /wh/, /f/, /v/, /sh/, /zh/, /t/, /d/, /n/, and /l/.

GANETAUK

VOL. II

volume II of this e-book is in creation!

if you have any mentalism/ derren brown effects then please

E-mail it to me at j.rix@pgen.net

and it will be placed in volume III!

thank you to:

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