



DERREN BROWN  
HYPNODUDES

GUIDE TO MENTALISM AND HYPNOSIS

## Hypnodudes

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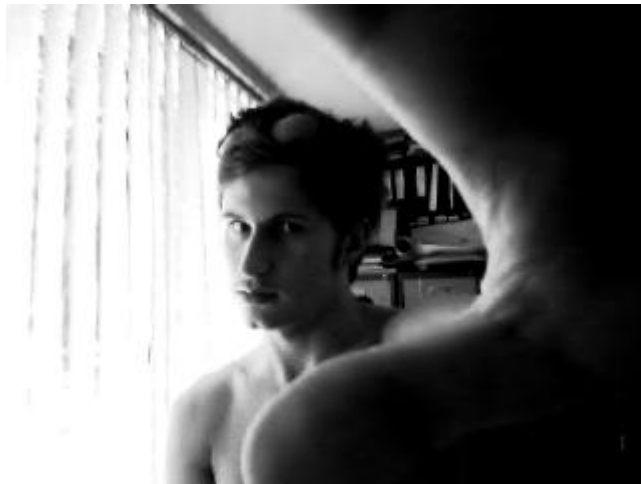
I hope this gives you a taster into what a clever man Derren Brown is. It should teach you some basics of what he does and keep you interested in real mentalist stuff. Don't forget to check out our site and forums:

<http://hypno.cubehouse.org>



Cubehouse (picture: long story)

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Error265: Hi and welcome to our first Ebook, I hope you enjoy it we've acquired many skills between us and hope you enjoy our book.

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## Who is Derren brown?

Derren was born in 1971 in Croydon. It was a difficult birth: his mother was in Devon at the time. A precocious and puzzling only child for some years, he liked to paint, foster obsessive habits, and once set fire to a neighbour's boat by accident. Later, after his brother was born, Derren went to study Law and German at Bristol University and fell in love with the city. This was still at the time when marriages between man and city were frowned upon, so rather than risk public derision, Derren decided to just live there after graduating and vowed never to leave. During this time he didn't have two pennies to rub together, which was a shame as it was his only way of keeping warm. He began to perform magic in bars and restaurants, and gave occasional hypnosis shows. Meanwhile he continued to paint unflattering portraits of the rich and famous. In 1999 he was asked by what was then Channel 4 to put a mind-reading programme together for people's televisions. Their first choice, Cheryl from Bucks Fizz, had turned out to be shit at it. A year later, Easter 2000, at ten in the evening, Derren and his family gathered round a fuzzy grey picture on the corner of their living room. It was of the once popular actress Nerys Hughes, and this had become something of a festive tradition. Later in the year, at Christmas, 'Derren Brown: Mind Control, with Derren Brown' quite literally aired. It was an immediate success, and gained Derren a cool, underground kudos which he described as "not enough".

Mind Controls 2 and 3 followed, then a series, then a brief spell in prison, and then in October 2003 Derren caused an international furore with 'Derren Brown Plays Russian Roulette Live'. This secured his notoriety with the public and his big apartment in London. "Bristol can shove itself", he said.

The Seance followed soon after, which was Derren's first look at the area of spiritualism and paranormal phenomena, and the first show where his intelligent scepticism could be expressed. Derren says of the show, "By now I was properly famous and could pretty much buy whatever I wanted". Further specials have followed, including 'Messiah', which took him undercover to the US to see if leaders in paranormal belief systems would wrongly endorse him as the real thing.

Since then he gets several letters of complaint a week from psychics and Christians. He is sensitive to everyone's objections, but knows that at least the latter group will forgive him. His workload keeps him exhausted and irritable 52 weeks a year, and he continues to live in London with a large collection of taxidermy and two rather fatalistic parrots. He spends any free weekends painting and likes to receive gifts, which should be sent please through his management.

### *Basic Suggestion Skills*

In one radio clip Derren Brown does a effect where he seemingly sticks someone's hand to a table, this is very easy to achieve it all works on the principle that if you tell someone "NOT TO THINK OF A BLACK CAT" they have to subconsciously access the image of a black cat in order to understand what you are referring to.

Rather than to explain exactly how Derren does this effect in that particular clip we shall explain how you can do this effect.

You take someone and tell them you are going to do something strange, not telling them exactly what it is.... and just to "press their hand into the table"

So if you then make statements about "their hand been locked to the table". and then lock this command by saying that "the more you try in vain to un-STICK it from the

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table, the tighter it sticks” then you give them an opportunity to “go on try in vain, but the tighter it sticks” also metaphor about their hand been “glued” or melted to the table just like you have to access the image of the black cat to understand they need to understand what its like to have their hand glued to the table to be able to understand what it is that your referring to

*The Hand-Stick – Derren’s exact words with comments (below)*

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 but as you asked GiLes here is my interpretation of what is happening - along the way this will familiarise you with Pacing, Leading, Embedded commands and more (and while we are at it forget the magic books, buy a copy of Patterns 1 by Bandler and Grindler that outlines the hypnotic language patterns of Milton Erickson - guarantee you will be able to stick peoples heads to their hands after reading it).

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 emphasizing 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 emphasies 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 undertsands 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 gong for is

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cataplexy)(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 DB 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 - thats 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

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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.

Derren Brown goes from a simple hand-stick, which convinces her to believe that he can cause her to be amnesic to her name he uses the simple fact that the subconscious has to access the meanings of the words you produce to create the effect of hand-stick and then now shes convinced that Derren Brown can control her she is so convinced that she doesn't resist any suggestions Derren may make when he's attempting to achieve a bigger effect because the participant believes in his power.

## **Light Arm Heavy Arm – Daryl Millar**

Start by having your 'assistant' stand/sit facing you, and have them extend their arms out with their palms facing down. Have them close their eyes and then use this script as a vague idea of what to say, you can or should change it for each person, if they aren't moving, then carry on, if they have moved enough at the start, you don't have to finish it! Here's the script:

So imagine now (name) that everything I am about to say is actually happening to you. Imagine now that there is a helium balloon tied to your left wrist and it is making that hand feel lighter and lighter, raising that hand up higher and higher. And at the same time imagine that there is a book tied to your right arm, dragging it down further and further towards the floor. And with each and every breathe you take, that helium balloon inflate by 10 times its original size lifting your left hand up higher and higher, lighter and lighter.

*If subjects hand are far enough apart now, you can skip to the end line, if not, carry on!)*

And now you may start to notice that your right arm starts to ache a little with the weight of the book dragging it down, but don't worry, your left will soon catch up, with that helium balloon lifting it higher and higher. Don't move your arms, and open your eyes.

If it worked, you should see some difference in the height of their arms, if not, then tell them that they can learn to do it, as next time they will know what to expect. From here, you can go onto hands stuck together.



## Coin in Hand

I've always loved the simplicity of this trick, you can do it whenever and wherever you want (figure of speech). I play this game with people by starting off letting them pick which hand they think the coin is in my hands, then give it to them and let them play. I have about a 90% success rate with most people... some people are as phrased in the mentalist terms, "annoying".

The hardest part is making them choose the wrong hand.

I start by placing the coin in my right hand and using the phrase, "I'll now swap the coin around behind my back." Say this as if you are giving the ... victim... instructions of how to play the game. The embedded suggestion usually makes them pick the left hand, because you mentioned you're going to swap the coin around. Obviously, keep your hands identical because, if they notice anything odd, they'll think you're trying to trick them... which you are... so, well done them.

I also have mastered controlling the size of my veins on the back of my hand. I can make it look like I'm clutching something, this'll make them think they're being smart if you do this ever so very subtly, don't completely tense one arm up and let the other one loose. It's all about giving subtle hints.

Another way I use, is to say, "Now, I'll either keep it in the same hand and as be confuse you as. Or, I'll swap it round and catch you out. What am I gonna do?" Ironically, the phrase "and as be confuse you as" confuses them and tempts them towards the same hand again and I've just caught them out by swapping it...

You'll work out more ways to make people choose the wrong hand after you've learnt what people give away.

I remember a memorable maths lesson, somewhere in the midst of my memory, where I played this game for an hour straight. The 'victim' was a good friend and he's almost always falls for the simplest suggestibility. I'm sure if I get round to making demonstration videos, he'll be my 'victim'. First thing to spot is that apparently their nose will point to the hand the coins in. I very rarely use this technique. But, if everything else fails, "follow their nose". I tend to stare at them intensely and wait till they twitch. Usually their mouth or eye will twitch the side that the coin is. It's strange to believe people are so unaware that they do this.

Ok, that's 2 methods so far. Now, this one is if I'm really stuck. If I'm not confident with the nose and they're not twitching. I start talking to them, "Do you do this often?" "You're very good at this." Whilst they're talking, take note of their tone of voice. This is going to help us detect if they're lying in a minute. Derren Brown does this on Richard and Judy, you tell them to say 'yes' both times when you ask them whether its in either hand. I then make the statement, "So, one time you'll be *lying* and one time telling the truth." I tend to tweak my voice and maybe gesture oddly to my throat when saying 'lying' to suggest a change in their voice when they lie. You ask them the questions, and you should have two different yes's. It's up to you to spot the difference... which is often quite easy, some people feel very guilty and hesitate immediately.

Ok... 3 methods... this one was inspired by Derren Brown's boxing ring trick, with the boxers lifting up the girl. I stare at them and say, "wait" a few times and then to concentrate on the coin. Then I push down both their hands. I usually can tell which

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has the coin in, because one of the hands feels heavier! The suggestion of weight makes them concentrate on the coin.

Another method, if you feel its fizzling out a bit, change the coin to a lower amount. I say, "Ok, lets try with a *lighter* value." You might be able to guess what I do next. I remember the first time I did it, I pushed down their hands and the one with coin in actually rose up in the air!

I thank you for reading this and hope this will help you freak some people out!

I'd like to note that these ideas are my own (except the nose one) or inspired from something I've seen Derren Brown so and I've interpreted it in my own way.

Enjoy!

### Mind-reading someone's card

There are four methods of reading someone's card from their mind.

- 1) be psychic
- 2) use lip-reading techniques
- 3) force a card on them
- 4) impromptu cheating

I'm going to show you how to do a quick move that'll give the effect of mind-reading abilities. It can be done with any deck and is very simple.

I am aware that this isn't real mind-reading, but when you're hypnotising someone or doing these psychological tricks on people, most of the working comes from them *believing* you can do it. I use false mind-reading tricks like this to secure their belief I'm capable of all this.

First things first, grab a deck of cards.

Hold the cards in what is called a *mechanics grip*. Most people do this naturally, but it's going to hide the break.



*The mechanics grip*

Now with your other hand, riffle through the cards until they tell you to stop. At this point stick your little finger slightly in-between the cards you stopped at and show your spectator the card.



*Keep a break with your pinkie*

*Note: I've exaggerated this... don't do it that big!*

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Now at this point, close up the deck, but keep the break in the cards with your little finger. Still holding the deck, draw an imaginary rectangle in the air in front of you so the deck is tilted slightly away from you. Using this angle you can get a peak at the card the spectator stopped at.



*Sneak a peak*

Once you've seen it, take your little finger out and if you can, put the deck down.

What's VERY VERY VERY important, is to act like you're reading their mind with cold reading.

I use phrases like "Burn the image to me... ok, you're taking that on strangely, so it's a black card." Hell, get it wrong every now-or-then on purpose, get the suit wrong or something, just to make it real. I recommend doing it ONCE on someone, else they'll see what you're up to.

I've never been caught doing this, it merely re-enforces their belief I can do this stuff, and therefore makes other effects have a higher success rate.

## **Basic People Reading Skills**

But before I go on and explain how emotion reading works I would like to get you thinking about what basic emotions look like here are some typical expressional traits of various internal feelings

### ***A quick breakdown:***

#### **Openness/yes:**

- *Open hands*
- *Uncrossed arms/legs*
- *Unbuttoning jacket, removing clothing*
- *Rubbing hands palm down on chest - honesty and sincerity*
- *hands rubbing together - eagerness*
- *tilted head, hand to cheek - attentiveness/interest*
- *stroking chin - formulating decision*
- *Leaning forward/back - varied amounts of interest*
- *Direct eye contact - confidence*
- *Steepling fingers or hands together - higher the steeple the higher the confidence... too high will cause a negative reaction*
- *hands behind head – confidence*
- *Eyes Dilated*
- *Relaxed facial muscles*

#### **Defensiveness:**

- *crossed arms*
- *notice hands, are they relaxed or clenched in a fist?*
- *crossed legs/ankles*
- *hidden hands, clenched fists*
- *turning body away from other person*
- *if your sideways your not facing the situation directly*
- *leg draped - arrogance/impatience*
- *straddle chair*
- *Pupils Hard and sharpe*

#### **frustration:**

- *holding neck with palm*
- *fingers through hair*
- *wringing hands*
- *jabbing index finger!*
- *doubt and uncertainty:*
- *rubbing, scratching gestures*
- *rubbing eye, nose, etc*
- *...people may react sideways*

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- *Pupils Hard and sharpe*

### restless/nervousness:

- *fidgeting*
- *when exerting self control:*
- *locked ankles*
- *clenched hands*
- *jingling money in pockets, etc.*
- *impatient/interrupt gesture:*
- *tentatively raised hand*
- *tugging at ear*

*hand to lips*

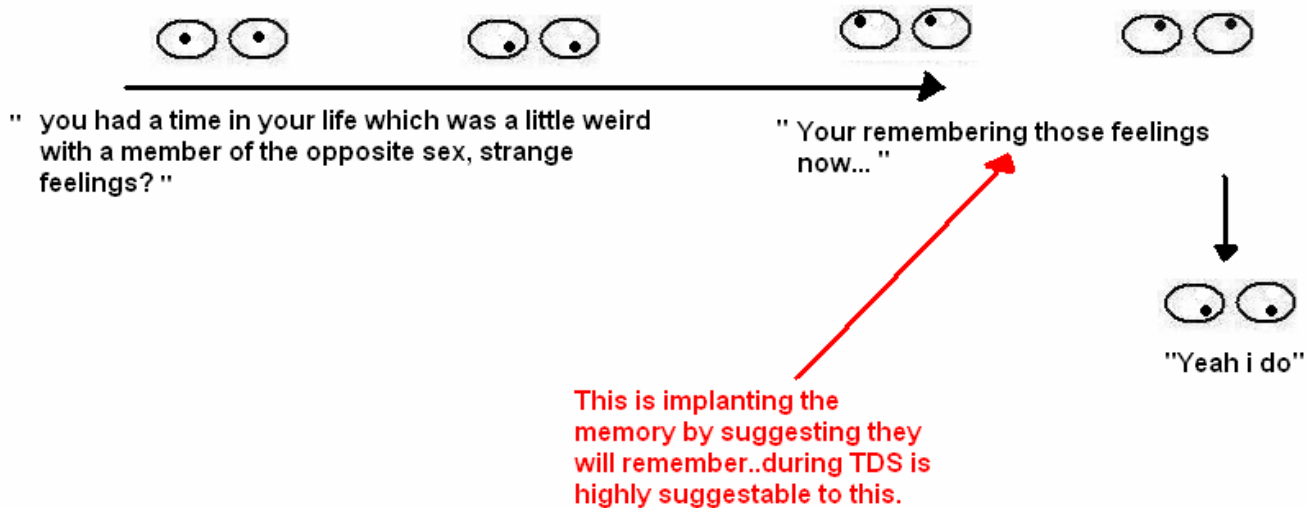
## HANNIBAL STYLE MIND READING

When considering mind reading you need to take into account that 40% of mind reading is purely about implanting memories, or expecting them to find meanings for the suggestions you make...

So for the first 40% we place memories in people through clever and vague communication...so its not actually mind reading just placing memories or making memories relevant in order to look like your reading their mind. Horoscopes do this all the time using vague communication which appeals to almost everybody, yet everyone has their own personal meaning of the horoscope to themselves.

So I might say to someone "Something quite traumatising happened to you as a fairly old child" (The fact is everyone has had a traumatic experience at some point during childhood, maybe its just a spider but you make them really believe that it was slightly traumatic)

And then when they move to do a transdivisional search you say, "Yes like involving a particular person or a thing?" –



When the eyes are in this position (image below)



All suggestions will be accepted unless they prompt the re-activation of the conscious mind.

Thus implanting the memory because they have accessed the memory part of their brain and while they are in there you tell them what they are going to find, so they either remember a memory or create one to fill in the gaps your leaving out.

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This is the first 40% of mind reading simply stating obvious things that happen to everyone then making sure they can find one or create one by giving them suggestions during their transdivational searches.

If you can relate the last 40% I told you about to the next bit that's coming up you will be amazing because by mentioning certain things you can see their responses when they access the associations in their mind of what you meant (During TDS) and thus giving you an exact understanding of how they relate to and understand any particular concept.

The next 40% is called emotion reading, and its really really simple, you do it all the time I'm just going to help you make it better...when people do transdivational searches they access a different time and place and because the human psyche can only focus on one piece of the mind at any one time, while its in that different place and time it is fully emersed there, that person may aswell be there (THE PERSON IS FULLY IN THAT DIFFERENT TIME OR PLACE, THIS HAPPENS ALL THE TIME AND ITS VITAL YOU REMEMBER THIS) for that split second where the persons eyes move to the subconscious lead system they will pull the same expressions, move the same ways, taste the same tastes, feel the same feelings as if they really were in that different time and place. And if you look at their expressions and movements at the exact moment they access those images/feelings from that different time and place you will be able to look now at anyone and see how they relate to information, names, places, love, and other emotions Because anyone can look at a person and tell if they are happy or sad, or anxious or on the verge of crying or panicing or sweating, or over-the-moon, they will express these emotions on their face when they access the memory depending on the content of the memory the corresponding emotion/movements will be shown.

People in situations trigger anchors associated in their subconsciouses that are linked to the current emotions, movements and expressions on their faces and bodies when they are fully associated with that space and time of consciousness, and the moments they move into these new states of consciousness is when they do a TDS its also particularly when the emotions, movements and expressions are most strong and vivid.

Bare in mind that you can already read people, when you analyse these emotions that you notice during someones certain state of consciousness try to notice different pieces and that characteristics of those people who you have seen before (in your life) with those same/similar facial emotions/movements/expressions...and what type of person they were it is likely that the person you are imagining doing those emotions/expressions/movements is doing them for the same reason as the person you are currently looking at during that state of consciousness.

*(using people that have shown similiar to exact same facial expressions as basis for comparison. These usually are good guidelines when determining the reason for an expression)*

So Match their movements and emotions in your mind by comparing them with people you've seen do similar things with their mouth, nose, eyes, pupils, cheekbones, dilation, shoulders, arms etc and understand exactly why those people from your memories were doing those movements/expressions/emotions and why the person

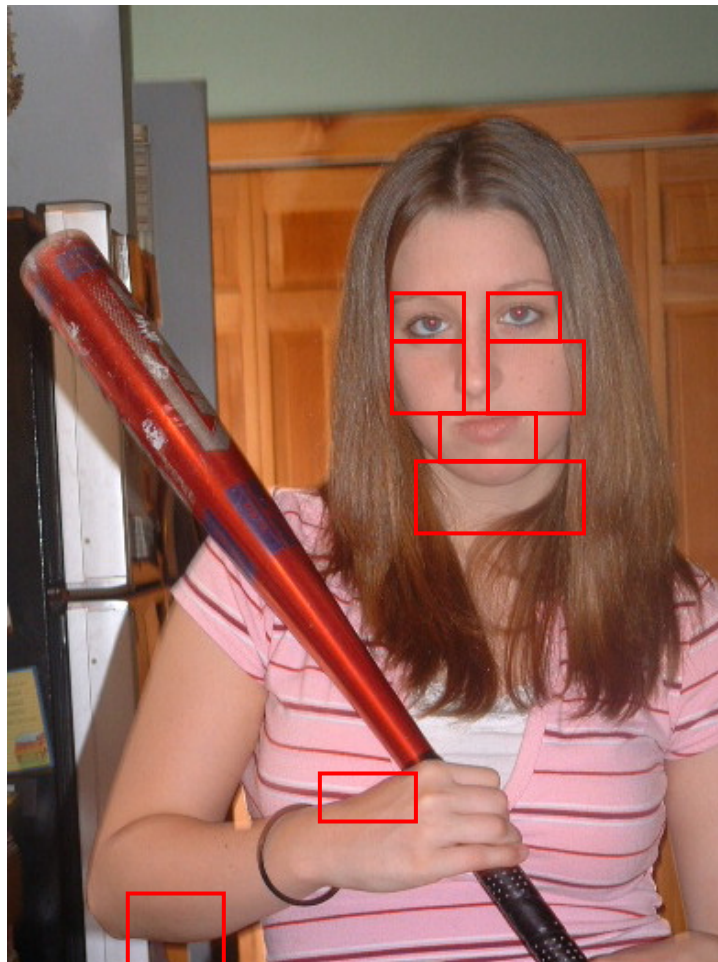


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your analysing is doing the same movements/expressions/emotions will probably be along the same lines...

If you struggle with the method of finding people in your mind with common expressions and emotions try copying particular aspects of their expression or emotions and see how it feels to pull those emotions and expressions, and the thoughts that spring to mind (NOT SUBVOCAL TALK, JUST IMAGES, SOUNDS, AND FEELINGS)

I recommend you keep finding pictures of random people. Maybe borrow one from a website or friends and see about deconstructing it (check with people you know to see if your understanding was correct – rather than you just filling in gaps). Start with basics like temperament, personality quirks, and possible moods. Use references of people that you know, etc. but don't go for complex stuff just state basics about expressions and emotions, then it should seem obvious why only when you've noticed every single emotion on their face.

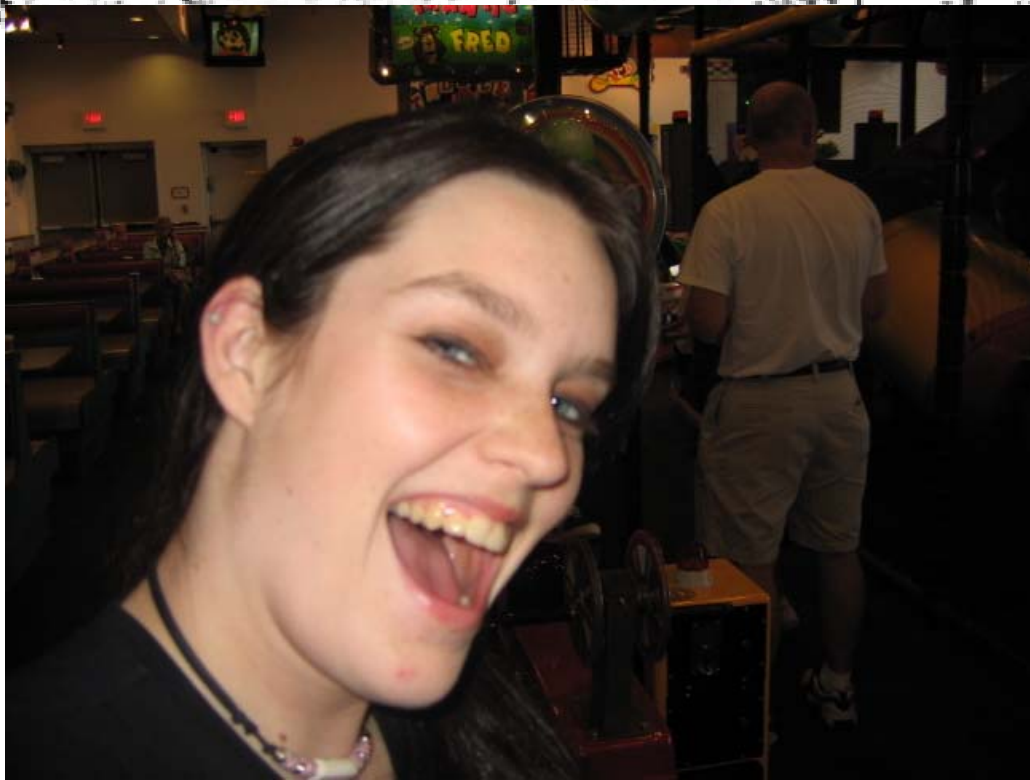


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She relaxed because her eyes are dilated her facial muscles are loose. She's pouting her lips and leaning forwards, but while doing the pouting notice how she pulled her lips and chin up slightly because although she relaxed she's mad at someone, she gives a direct look showing she's serious...if you look she is pulling a type of disappointed smile, now one may usually make the assumption that disappointed smile is because of something that happened that day in that time and place I would not make that assumption she is using the camera to express her internal emotions and isn't consciously aware of this...the baseball bat has triggered off some of these series of emotions her hands are gripped tight and anxious around the base although she tries to hold it casually at the bottom.

This girl keeps been let down (in her view) she uses her friends to escape the feelings of disappointment she has with the world and this is a particular anger with some people because of been let down and ignored, she doesn't like to be ignored...she gives her say very easily saying how she feels (just not understanding why she feels it) Yet people would call her confident and some may not like her approaches to them during times of tension. She is generally a laughly person who socialises with friends to ignore her own feelings..the particular time when she was angry in the past that she is regressing to she bit her tongue she didn't say what she wanted to say... and it was a male like a boyfriend.



She's not relaxed, she can never choose the right men, she feels lonely and uses an image of liveliness to escape, she comes across as short-tempered, but she would claim that she never gets to say what she really wants to say, she talks too much especially about 'herself' but never talks about her 'real' self. She feels trapped by the world of her internal feelings and is trying to escape....Shes apparently not shy when it comes to men, but yet never goes for the men she really wants. She comes across to people as a confident determined person.



Shes relaxed, but sad, smiling in the particular situation shes in, but sad because of the lowering of the chin, and the watering of her eyes she's holding her head back, and she's in the kinesthetic representational system. She's a loving warm caring person but misses someone terribly. She keeps things to herself....her lips are pulled back into her mouth to protect herself. It takes a lot for her to give her heart to someone but when she does its with them for good

**A SIMPLE METHOD OF COLD READING:**



1. **Step1 – State the obvious (i.e anxiety, happiness, relaxation)**
2. **Step 2 – Find someone in your memory who matches facial expressions during similar times.**
3. **Step 3 – State general personality traits about the person from your memory and see if they coherently fit with the person your analysing.**

## Lip Reading

People commonly don't realise what an amazing technique this is. A perfect and easily accessible example is Derren Brown in "The Gathering" when he asks a lady to think of a name.

When you think of a letter, you give tiny-weenie little unconscious signals with your mouth and throat (the throat is only used in 'g' and 'k').

The chart below explains how the most common sounds are made with the lips.

<b>Sound / letter</b>	<b>Looks like</b>
b	both lips close then re-open
p	same as b; slightly more force upon opening
w	both lips nearly close but not totally
m	same as b
u "oo" as in moon	very similar to w; lips are slightly more apart; tongue is raised high in the back of the mouth
o "oo" as in book	very similar to u; lips may not be quite as rounded; tongue is moderately high in back of mouth
o "oh" as in oat	very similar to u; lips may not be quite as rounded; tongue is not too high in back of mouth
f	lower lip touches upper teeth
v	same as f
r	r may be accompanied with lip rounding in many dialects of English
th as in thin and these	tongue touches upper teeth
d	tongue touches behind upper teeth
t	same as d
s	tongue touches behind upper teeth but does not fully block flow of air
z	same as z
sh	tongue raises to near the roof of mouth behind front teeth; often accompanied by lip rounding
zh as in genre	same as sh
a as in father	tongue is very low in center of mouth
a as in hat	tongue is not as low as for a in father; tongue more toward front of mouth
e as in wet	tongue is higher than a in hat, and still raised toward front of mouth
a as in wait	tongue slightly higher than for e in wet
i as in ill	tongue slightly higher than a in wait
e as in feet	tongue is very high in front of mouth
y as in you	like e in feet, but tongue even slightly higher
u as in cut	tongue is mid-height in center of mouth
g	tongue is raised in back of mouth
k	same as g

## Hypnodudes

Now, how to put this into use?

Very much like what Derren Brown does, I find that when someone looks directly at me, they don't open their mouth so I can see their tongue. So try and have them stand upright (help them to do this, it makes them feel more uncomfortable and bewildered, which should get their mouth open) and facing at an angle so you can still see what's going on. If you get really stuck, I ask them to lift their chin up, this checks if it's a 'k' or 'g' sound and distracts them from their mouth for hopefully long enough.

Ask them to think of a number, 1-10. Tell them to "not ... say it out loud" (notice the pause). Give some embedded command to make them slightly say it out loud. Derren Brown also confuses her in the clip and tells her to "not give anything away however hard he tries to trick her", then he asks her what it is to try and trick her and in that moment she gives away a clue.

Now you have them thinking of the number. It might not happen at once, but it should. Watch for tiny movements of the mouth and try and work it out according to this table:

1	'w' – rounding of lips
2	't' – tongue touches behind upper teeth
3	'th' – tongue in-between teeth
4	'f' – bottom lip touches top teeth (watch out for 'e' – towards a smile with bottom lip)
5	'f' – bottom lip touches top teeth (watch out for 'I' – towards a smile with top lip)
6	's' - tongue touches behind upper teeth but does not fully block flow of air ('I' – same as 5)
7	's' - tongue touches behind upper teeth but does not fully block flow of air ('e' – same as 4)
8	'e' – lips towards a smile, mostly with bottom lip
9	'n' – teeth often go together / underside of tongue slightly visible
10	't' – tongue touches behind upper teeth - ('e' – same as 4)

This should be plenty to start you off lip-reading. Sometimes you have to narrow it down to a few numbers, like say "Its either... 4 or 5" and judge their reactions when you say it, you can probably work it out just by their eyes widening or pupils changing size.

This is basic lip reading, it can get a lot more complicated when moving into words, but don't feel afraid to try... this isn't easy after all. If it fails, try the old card trick ;)