



# Off Menu – Ep 272 – Derren Brown

**Ed Gamble**

Welcome to the Off Menu podcast, peeling the carrot of conversation. Ooh, carrots.

**James Acaster**

Just peeling a carrot.

**Ed Gamble**

Yes, just raw carrot.

**James Acaster**

Having a carrot like Robert Popper?.

**Ed Gamble**

Yes. It's the final episode of the series.

**James Acaster**

The final one, but not the final one ever I predict.

**Ed Gamble**

God no.

**James Acaster**

That is Ed Gamble, my name is James Acaster. This is our Off Menu podcast and every single week we invite in a guest to our dream restaurant and ask them their favourite ever starter, main course, dessert, side dish and drink. Not in that order. And this week I predict that our guest will be, Derren Brown.

**Ed Gamble**

Derren Brown. Lovely bit of business from you there James.

**James Acaster**

Yes, pretty good. People didn't see it but I put my fingers to my temples when I predicted it.

**Ed Gamble**

Yes, like a mentalist.

**James Acaster**

Like, a mentalist. I am a bloody mentalist mate, ask my mates.

**Ed Gamble**

I'm your mates.



**James Acaster**

That's Ed Gamble.

**Ed Gamble**

I'm Ed Gamble, that's James Acaster. Welcome to the Off Menu podcast we're excited to talk to our very special guest. The wonderful Derren Brown. Tresh, national tresh.

**James Acaster**

He's a national tresh. And, you know, we grew up watching Derren Brown.

**Ed Gamble**

Yes.

**James Acaster**

And I think it's a similar feeling to when we had Louis Theroux on. Of I remember them arriving on the scene.

**Ed Gamble**

Yes.

**James Acaster**

The TV scene.

**Ed Gamble**

Yes.

**James Acaster**

Watching their early stuff and watching it right through to the modern day, I feel like I've watched everything they've done. So, it's-,

**Ed Gamble**

Yes. Evolved amazingly as well. Evolved.

**James Acaster**

Yes.

**Ed Gamble**

Incredible live shows as well.

**James Acaster**

Yes.

**Ed Gamble**

Yes. Very excited to have Derren on.



**James Acaster**

And Benito. Obviously, Benito doesn't talk on the podcast but I just think the listeners should know he loves magic. So, that's why he's called The Great Benito, because he was a magician when he was a little boy. And he loves Derren Brown.

**Ed Gamble**

Yes.

**James Acaster**

So, you know, I think it's just good knowing that for this episode.

**Ed Gamble**

Yes.

**James Acaster**

How much Benito's loving it.

**Ed Gamble**

So, Benito will hate it if we have to ask Derren Brown to leave the restaurant.

**James Acaster**

He would hate it. And we've chose a very-, well we'll explain why we've chosen it.

**Ed Gamble**

Yes.

**James Acaster**

But the secret ingredient which will get Derren Brown out of the dream restaurant is, Mini Rolls.

**Ed Gamble**

Mini Rolls.

**James Acaster**

I can't figure out how he did it. It was a trick I guess. I guess you'd call it a trick.

**Ed Gamble**

A magic trick.

**James Acaster**

I guess you'd call it a magic trick, with the League of Gentlemen, all four of them. And there's a whole bunch of different moving parts to the trick. But they basically come in the room, they each pick a Mini Roll each off of the plinth. The last person has to take two because there's one extra. They all sit down on some chairs randomly, he says, 'Sit wherever you like.' Then he mixed some envelopes up on the



table, says, 'All pick an envelope.' And then they open their envelopes and their envelopes each say, 'You will pick,' and then a colour, different colour.

**Ed Gamble**

Yes.

**James Acaster**

And then he says, 'Each of you reach under your seats,' and they've all got a piece of card that corresponds to the colour. So, that's bonkers. And then that could've just been the trick and I would've been, like, 'That's pretty impressive,' because that seemed random. And then he gets them to-,

**Ed Gamble**

Explain the whole trick?

**James Acaster**

And then he gets them to open the Mini Rolls and they all eat their Mini Rolls. And then there's that one spare one that was left. And then he was like, 'Open that one.' And he gives them some protective gloves and then they open it and there's a razor blade in it.

**Ed Gamble**

Yes.

**James Acaster**

It could've killed someone.

**Ed Gamble**

That's scary man.

**James Acaster**

It's scary. And I always think about it. I always think, 'I don't know how he did any of that shit.'

**Ed Gamble**

The thing is James I know we're going to pick-, we're picking Mini Rolls as a secret ingredient but I know you really want to talk to Derren Brown about that Mini Rolls thing so that feels unfair.

**James Acaster**

Yes. Well, I'll wait until the end.

**Ed Gamble**

Okay.

**James Acaster**

I'll wait until after we've done dessert.



**Ed Gamble**

Yes, okay. Deal.

**James Acaster**

And then I'll say, 'How do you do that Mini Rolls bit?'

**Ed Gamble**

Yes.

**James Acaster**

But also I want to do a magic trick on him.

**Ed Gamble**

Okay.

**James Acaster**

I love it when he does predictions.

**Ed Gamble**

Yes.

**James Acaster**

I think we should predict his dream menu.

**Ed Gamble**

Yes.

**James Acaster**

Write it down. Put it in an envelope.

**Ed Gamble**

We'll do that.

**James Acaster**

Put it in the middle of the table.

**Ed Gamble**

Yes.

**James Acaster**

We don't touch it for the whole thing.

**Ed Gamble**

Yes.



**James Acaster**

At the end we get him to open it. We don't touch it.

**Ed Gamble**

Yes.

**James Acaster**

And then we can see if we predicated his dream menu.

**Ed Gamble**

Brilliant. We'll do that. We'll write out his dream menu before he gets here.

**James Acaster**

Yes. Magic trick.

**Ed Gamble**

It's going to blow everyone's mind.

**James Acaster**

Because he doesn't know Benito is a magician. So, we know what we're doing.

**Ed Gamble**

Yes. You know what you're doing right Benito?

**James Acaster**

Benito knows what he's doing. He's got the magic. So, hopefully, he won't choose Mini Rolls because otherwise, we won't be able to do the magic trick at the end.

**Ed Gamble**

No.

**James Acaster**

Or maybe the envelope will say, 'You will get kicked out.'

**Ed Gamble**

Also, I really want to speak to Derren Brown so I hope he doesn't get kicked out.

**James Acaster**

Yes. Yes. Maybe if he does get kicked out we'll just re-record this bit and say it was something else. Say it was radishes or something.

**Ed Gamble**

Tickets for Derren's next show are on sale now at [derrenbrown.co.uk](http://derrenbrown.co.uk).



**James Acaster**

Very exciting.

**Ed Gamble**

He doesn't need our help.

**James Acaster**

He doesn't need our help. But maybe you do, the listener. Maybe you need our help in order to get the tickets before everyone else.

**Ed Gamble**

Yes. I predict you will get the tickets.

**James Acaster**

I predict some of you will get the tickets.

**Ed Gamble**

This is the Off Menu menu of Derren Brown.

**James Acaster**

Derren Brown.

**Ed Gamble**

Welcome Derren to the dream restaurant.

**Derren Brown**

Hello.

**James Acaster**

Welcome, Derren Brown to the dream restaurant. We've been expecting you for some time.

**Derren Brown**

I've been waiting to come on for some time. This is so exciting thank you for having me.

**James Acaster**

We're very excited.

**Ed Gamble**

We're very excited.

**Derren Brown**

I'm very excited.



**Ed Gamble**

Although what I sense with your genie explosion there you, sort of, held it back a little bit.

**James Acaster**

No I didn't. Did I?

**Ed Gamble**

Yes.

**James Acaster**

Well, I've got, like, a burp trapped here. And I didn't want to burp at Derren.

**Ed Gamble**

No, fair enough.

**Derren Brown**

No, that would be an uncomfortable way of starting our, not interview, chat. A chat.

**James Acaster**

Yes, yes. Yes, a lovely chat. It was quite rude to start. I think I'd just have to just excuse myself and just let you two chat and leave the room.

**Ed Gamble**

And Derren is excited to be here and I think maybe that would've maybe killed the vibe straight away if James had burped on you.

**Derren Brown**

It would've just started things off on a slightly off note. But you could've stopped and started again because it's so early in the chat.

**Ed Gamble**

Yes.

**James Acaster**

Yes, it's early enough in the chat.

**Ed Gamble**

It's early in the chat.

**James Acaster**

Do you like chats in general? Are you a good chatter?





**Derren Brown**

I like a chat, yes. I like a chat. This is very nice. I've listened to many of your chats in the car. You're my go-to in the car chats. So, this is very-, it's very lovely being here in the actual room where it happens.

**Ed Gamble**

Yes.

**James Acaster**

Yes. Now, do you want to like-, some people like to imagine the dream restaurant and what it looks like.

**Derren Brown**

I didn't imagine this.

**James Acaster**

You didn't imagine this?

**Derren Brown**

I didn't quite imagine this.

**James Acaster**

No.

**Derren Brown**

It's an enormous grand-, well it's like the foyer of a very expensive hotel, isn't it? Is that how you'd described it?

**James Acaster**

Yes. Yes. It is.

**Ed Gamble**

Yes, I think so.

**Derren Brown**

It's gorgeous thank you for having me.

**James Acaster**

When we ask people to imagine the-, you're probably going to get a lot of questions like this from us because we haven't had anyone in your line of work on the podcast before.

**Derren Brown**

Have you not.

**James Acaster**

It's very exciting for us to have a mentalist on the podcast.



**Derren Brown**

No.

**James Acaster**

Now, when we ask people when they come on, 'What's your dream restaurant?' And they give an answer, if you heard those answers would you be able to say what that says about them?

**Derren Brown**

Oh, I suppose so a little bit, yes. I never do this stuff in real life. It's become a real, sort of-, like it would be exhausting to go around being that guy.

**James Acaster**

Yes.

**Derren Brown**

In real life. And also I'm quite-, over the years I've got quite interested in stoicism, and the whole thing of stoicism, you know, not to try and control the things that are outside of your control. And yet, that's exactly what my job is. It's the opposite of that. So, yes, probably with a bit of thought, but I try not to use my magical skills in everyday life.

**Ed Gamble**

But, you're somebody who likes a chat, famously.

**Derren Brown**

Love a chat.

**Ed Gamble**

Do you feel like when you're chatting to someone for the first time, are they constantly on guard as if you are trying to-,

**Derren Brown**

Yes. I had a friend, who's now a very good friend, who actually I'm seeing immediately after this podcast. And I found out quite a way into our relationship that it was a good few times of us meeting before he could actually just relax and have a normal chat like this.

**Ed Gamble**

Yes.

**Derren Brown**

Because he thought I was constantly doing stuff. I don't know what people-, I don't know what it is.

**Ed Gamble**

That you'd climbed into his brain or something.



**Derren Brown**

Like, climbing into his brain and judging, or whatever. Yes, all that stuff. I really don't. I'm very quite boring.

**Ed Gamble**

No, but I mean it's a compliment to your work. You know, the work's excellent. So-,

**James Acaster**

But it's, like, we always get, you know, with people they always go, 'Oh, you're probably going to put this in your act aren't you?' And we're not. And we're not thinking that about them at all. But with you, it must be a much more extreme version of that. Of, like, 'You're probably going to make me kill Stephen Fry.'

**Derren Brown**

Yes that is-, I had a lot of, I think, pretty much every time I-, if I go into a shop and ask how much something is, I get a lot of, 'Oh, you should know, shouldn't you?'

**James Acaster**

Oh, yes.

**Derren Brown**

I've lived with that one for a very long time.

**Ed Gamble**

Yes, that's a pretty standard response, isn't it?

**Derren Brown**

Yes. To anyone?

**Ed Gamble**

Yes, to anyone.

**Derren Brown**

That's just rude. That's just rudeness.

**James Acaster**

'You should know.' Yes, 'What the hell.' Did you do one when you went in and you tricked them into thinking the price was less? Have you done that? Or am I making stuff up in my head now?

**Derren Brown**

No, no that's something I would've done. I was paying for stuff with paper in New York and seeing how long I could do that for. Which-,



**James Acaster**

That's a laugh.

**Derren Brown**

Yes, I got away with that actually for some time. If you, kind of, do it confidently enough. I think it must have felt that they'd missed something. And I think that's quite an interesting space when you just, sort of, feel bewildered. And you've slightly missed something and you're not-, it's like if somebody comes up to you in the street and says, 'It's not twenty-to-four.' Your reaction isn't to go, 'Yes, I know. It's half seven,' or whatever. You feel like you've missed something and it's a very powerful place to put people in if you-, like, if someone's aggressive to you in the street. I mean, if they're running at you with a knife it's different. But if they're, like, intimidating you and you come out with that stuff or you come out with a song lyric or something it's-, it completely changes the dynamic and undoes their feeling of power. And I've got out of a couple of potentially violent situations like that. So, yes, it's the confusion.

**James Acaster**

I did that. On the tube the other day I did that. There was a lady in our carriage that was yelling at everyone very very loudly about how we're all going to die one day and we're going to go to hell if we don't accept Jesus.

**Derren Brown**

Right.

**James Acaster**

And I was standing up to leave and she was shouting it directed at me.

**Derren Brown**

Yes.

**James Acaster**

And I just went, 'Is this the right train for Willesden Green or not? Do you know?' To her. And she just looked at me like, 'What the-,' and then I just walked off and she was there in silence. I thought, 'That seems like a good way of dealing with it.'

**Derren Brown**

Yes.

**James Acaster**

Ask them something normal and they're like, 'Jesus said I should help this person but I want to yell at them.'

**Derren Brown**

Did she answer the question? Did she-, no, she didn't. Right.



**James Acaster**

No, she just stared at me like I was mad.

**Ed Gamble**

Well, you suddenly brought her into normal society which you should be doing on a tube right?

**James Acaster**

Yes. 'Do you know if this is the right train?'

**Ed Gamble**

Great. That was good actually.

**James Acaster**

I was quite pleased with it.

**Derren Brown**

That's, yes, excellent. I always think a song lyric is a good one as well actually. If you've got something up your sleeve that you can just go into confidently. As if, yes, it needs to make sense just not in context with the situation.

**James Acaster**

What's your go-to song lyric for the-,

**Derren Brown**

Oh, my go-to phrase is, 'The wall outside my house isn't four foot high.' I just thought a song lyric was an easy thing to say to somebody if you'd rather. But, yes, that's my go-to. It works.

**James Acaster**

Is that from a song?

**Derren Brown**

That's not a song, no. Not yet.

**James Acaster**

It should be.

**Ed Gamble**

Actually, that'd be a good song that.

**James Acaster**

Yes. You say you don't really think in those terms all the time. You spend a lot of your time doing painting as well.



**Derren Brown**

Yes. I've taken a bit of time off. Or at least, as we're recording this I've had a good chunk of time off. Probably by the time this goes out, I shall be touring. But I've been painting at home. I paint portraits and I put them on my website. And sometimes people buy them and put them on their walls and things which is nice. So, that's a really lovely-, that's, kind of, what I do in my-, that's what I do in my real life. As opposed to controlling people. But I am writing, yes, starting to get my head around a new tour for next year. Can I say the title? Because I only know the title.

**James Acaster**

Yes.

**Derren Brown**

It's called Only Human. And as we talk now Only Human is only a title. I haven't written a word of it. And you must've had this situation yourself where you've-, it's out there being marketed and people are buying tickets perhaps and you have no idea what the first-, And people say, 'Oh, I've got a ticket. I'm there on the first night, I'm in the front row.' And you're just like, 'I haven't got a clue what I'm going to say.'

**Ed Gamble**

You want to go, 'You've done more for this show than I have.'

**Derren Brown**

Than I have, yes, exactly. I've, sort of, got used to over the 20 years of doing it but it's always a little odd.

**Ed Gamble**

Do you have that panic when there's nothing? Or do you know the rhythm of building a show so much now that you just know it's going to be fine?

**Derren Brown**

Yes, exactly it's that. We have a month of writing and then a month of rehearsing and then it starts. And it's this, sort of, thing, and I guess with stand-up and I guess probably with any-, even just a play you expect to change a lot once you get it on its feet. But, I mean, I really don't know what will work. Just technically what will work until there's an audience. Because a lot of stuff I do needs 1,000 people to watch it. Because then you're only going to work with maybe a few per cent of that. So, there's just no way of knowing. So, it's always a nervous start. But, yes, that rhythm of making it and just going through the first couple of weeks of-, one of the shows Miracle was faith healing in the second half. If you go and see a faith healer, you know there are evangelical types, you're going there as a believer. And I knew my audiences would be, you know, not believe any of it and not be ready for it. Not have that physiological preparation for it or anything. So, yes, it can be a bit nerve-wracking at the start.



**James Acaster**

Do you then have to re-engineer how you-, I mean, I know with these things, you can't really reveal how you do these things but do you have to go-, 'Okay, that's how I'm presenting it but I'm going to try and perhaps trick them a different way because they're different than what-,'

**Derren Brown**

Yes, exactly. Yes, you have to, well, I have to, not you so much but I have to find ways of saying, 'This is what the charlatans would do.' Or, 'This is stuff that's faked and I'm just going to do that now.' You have to set certain parameters around it I guess so people are onside. But that was mad actually at that one. I remember in the first week somebody came up and they'd been paralysed down their left-hand side of their body since they were a kid. And she was a lady in her 40s and she's in floods of tears because she can move her arm for the first time. And I haven't done anything other than just words. But just that, the adrenaline of the situation. And it's the psychological component of suffering. Like, nothing's changed. If you x-rayed her before and after clearly nothing's changed. But yet her whole relationship to this pain that she'd lived with had just massively altered. So, that was an amazing show to do actually. Just night to night just the things that people would respond to.

**Ed Gamble**

After that though do you think, 'I should just do that all the time?'

**Derren Brown**

I did. I really did. I thought, 'And I could do it in a secular way.' Like, I could say, 'It is just what it is and there's no-, ' I could say all of the things I've just said to you but I could probably pack out a stadium doing that.

**Ed Gamble**

Yes.

**Derren Brown**

And then I realised that's how you start to go mad. But it feels really plausible at the time.

**Ed Gamble**

Yes.

**Derren Brown**

'This works, this is a service that I'm providing.'

**James Acaster**

'I'll be one of the good ones.'

**Derren Brown**

'I'll be one of the really good ones,' yes. Yes.



**Ed Gamble**

I see way more adverts for things like that on the side of buses now. Like, the O2 Arena, big church meetings and stuff.

**Derren Brown**

Yes.

**Ed Gamble**

I've seen loads of adverts for it. And it's always the shiniest looking men.

**Derren Brown**

Very shiny. Yes, really shiny. A lot of white suits. And I've been to a few of those things, sort of, incognito. And it is amazing what a weird world you're stepping into.

**Ed Gamble**

Yes.

**Derren Brown**

Because it is, not to offend anyone that's into this, kind of, thing but as an outsider sitting there it's a weird mix of amazing and disgusting at the same time. It's a strange, you know Venn diagram of those emotions. It's odd to be in the middle of that. But because it's such a closed world and they really go for it. And I remember seeing some poor kid, like, a six-year-old girl on the stage being exorcised of demons. And the adrenaline and the whole thing of it was, sort of, amazing. But it was also really gross at the same time as well. So, yes, it was a very odd, odd world.

**James Acaster**

And when you go to that are you like-, are there certain things that you're watching and going, 'Oh, I could incorporate that into what I'm doing?'

**Derren Brown**

Yes.

**James Acaster**

Or are you going just to understand?

**Derren Brown**

Yes, exactly what I was doing. I was, kind of, researching and sat there with glasses on and a baseball cap. Trying not to be noticed.

**James Acaster**

Well, you've already noticed but you haven't spoke to us about it. But for the listener.





**Ed Gamble**

You weren't here when me and Derren walked into the studio. He saw what we're about to describe and went, 'Oh, right.'

**Derren Brown**

There's an envelope that says, 'Prediction,' on it and a pen on the table between us.

**James Acaster**

We would like you to please Derren to sign across the sealed bit of the envelope on the back. We have made a prediction that we will reveal at the end of the podcast.

**Derren Brown**

Oh, okay. That's exciting. Shall I sign across?

**James Acaster**

Yes, so we can't do anything with it. You know what, you can put it wherever you like as well. You don't have to put it in front of you.

**Derren Brown**

I'm putting it in front of me so you don't touch it.

**James Acaster**

Yes, put it right there.

**Derren Brown**

Wow. You're going to do it on me.

**Ed Gamble**

It's good, isn't it?

**Derren Brown**

Pretty good.

**Ed Gamble**

We don't do this for everyone.

**Derren Brown**

No, well it wouldn't sense.

**James Acaster**

We don't do this for anyone else.

**Derren Brown**

I've never noticed this in the podcast.



**James Acaster**

We always start with still or sparkling water Derren. Do you have a preference?

**Derren Brown**

Yes. Well, sort of. So, I don't have any very strong feelings about it, but I do like a-, I like San Pellegrino. San Pellegrino is nice and soft and, kind of-, but yes I don't like that kind of aggressive, bubbly-, You know, it should be a simple act of hydration, not a surprise sneezing fit. Just yes, I know where it goes. So, yes, I don't mind too much, but I think I'd probably go-, I would probably go still. And not too cold. And I don't like the jugs that are full of ice and lemon because they plop in your drink and-, yes.

**Ed Gamble**

Is it the plopping that you don't like?

**Derren Brown**

It's the plopping.

**Ed Gamble**

Yes.

**Derren Brown**

It's really unnecessary. And also I've got so used to, like, warming up, and things, before shows. And you know it's like, you don't want cold water for that because it shocks your throat. I quite like a tepid water like Ben's given me here.

**James Acaster**

A lovely tepid.

**Derren Brown**

You supply to your guests a, kind of, room temperature minimal-effort water.

**James Acaster**

Yes, it is to be fair. There's nothing plopping in your drink there.

**Derren Brown**

I didn't get offered a choice of still or sparkling.

**James Acaster**

No.

**Ed Gamble**

No, that's weird isn't it that we don't offer our guests the choice of still or sparkling in real life?

**Derren Brown**

No, it's all fake.



**James Acaster**

That is weird actually. I've never thought about that. But it is weird that we just give you some tap water and then we say, 'Would you like still or sparkling?' as a hypothetical.

**Ed Gamble**

We've not talked about the plopping a lot before.

**James Acaster**

We've not talked about how much it plops when there's stuff in there. Especially the ice.

**Ed Gamble**

And when ice gets caught in the lip of a jug.

**Derren Brown**

Yes.

**Ed Gamble**

And you're not sure when it's going to plop in, but it always plops at the least convenient moment.

**Derren Brown**

And also it diverts the water stream. And then someone gets the lemon and then no one else has got any lemon.

**Ed Gamble**

Yes.

**Derren Brown**

Yes, that's all, that's all really annoying. But-,

**Ed Gamble**

You should get the lemon because you're Derren Brown.

**Derren Brown**

I should get the lemon.

**James Acaster**

You should know how to get it every time.

**Derren Brown**

I always reach in and just take it. That's, kind of, a restauranty thing isn't it? There are many restauranty things, well not many, a few restauranty things that I don't-, I don't care for. And that's certainly one of them.



**Ed Gamble**

Do you eat out a lot?

**Derren Brown**

I do yes. I like food. Like, I'm definitely a foodie. But I actually decided to opt for a home restaurant situation today.

**Ed Gamble**

Okay, nice.

**Derren Brown**

I don't like it when waiters point at your food. I don't like it when they get really close with their finger. Maybe this is just a nicer restaurant thing. Has anybody else brought this one up?

**Ed Gamble**

No, I'm not sure.

**James Acaster**

No, this is a-, we've not had the plopping and we've not had the pointing.

**Derren Brown**

Okay. Alright, I'm going to work alphabetically through my-, so, yes, that thing with the finger when the come and they go, 'This is a carrot and this is a-, ' and they're pointing. And they're not actually touching the food because you can slide a sheet of paper between their finger and the food. But that's an annoying habit that I don't like. It's like Operation, the game. It's like that.

**Ed Gamble**

Where they hover it just above?

**Derren Brown**

Yes. Yes.

**Ed Gamble**

Have you ever been tempted to get your plate and just move it up really quickly so their finger goes right in your food?

**Derren Brown**

That's really good. You'd have to grab the whole-, no you couldn't do the whole table. No, you'd grab the plate and lift. No I haven't done that. But that would defeat the point because contamination is the risk.

**Ed Gamble**

But then you'd get a new one right? But they'd be so embarrassed.



**Derren Brown**

But would they give you a new one if you'd just lifted the table up into their finger?

**James Acaster**

I tell you who would struggle with that, Martin Freeman. He's very weak he can't even lift a plate.

**Derren Brown**

Oh, he was on my show being weak. I thought you were just being mean about him.

**James Acaster**

No. Derren Brown got him to lift a plate, he couldn't lift a plate.

**Ed Gamble**

You can just say Derren when he's in the room James.

**James Acaster**

Derren Brown put a phone on the back of his neck. He told him all this stuff about crystals. He said, 'There's a really-', he said, 'This is-,'

**Derren Brown**

Oh, my God yes.

**James Acaster**

Yes said, 'Martin this a really powerful phone.'

**Derren Brown**

And he couldn't lift the things up.

**James Acaster**

He couldn't lift stuff up. He couldn't lift a pencil up.

**Derren Brown**

That's right.

**James Acaster**

He couldn't lift a plate up. It was embarrassing. It was a plate with, like, a sandwich on it.

**Derren Brown**

That's right. God yes. He's a nice man.

**James Acaster**

We've watched all your stuff man.



**Derren Brown**

You have as well. You've really done your research. I appreciate that.

**James Acaster**

We know it all. But yes when you're doing something like that with someone like Martin Freeman are you like, 'Man, I'm going to make you look so weak on TV.' Are you loving it?

**Derren Brown**

I don't think anyone remembers that. Apart from the fact he is brilliant. I don't think anyone's ever mentioned the making Martin Freeman weak skit. That's very niche.

**James Acaster**

But it's a good one.

**Ed Gamble**

Yes, it's great.

**James Acaster**

It is a good one.

**Derren Brown**

Maybe he mentions it. Maybe he mentions it.

**James Acaster**

We had him on the podcast. Maybe we did bring it up. I don't know if we brought it up or not.

**Derren Brown**

He's always very well-dressed.

**James Acaster**

Yes.

**Derren Brown**

Very well-dressed.

**James Acaster**

It was during lockdown. So we were on zoom we couldn't really see him.

**Ed Gamble**

It was on Zoom. So we couldn't see his outfit really.

**Derren Brown**

Well, I wouldn't be surprised if he's still got a little dicky bow.



**James Acaster**

He probably still looked pretty good I bet.

**Ed Gamble**

But I like that your interpretation of it is, 'Wasn't Martin Freeman embarrassed when he came out and said he was weak.' But he probably just thought, 'Oh, I'm on a Derren Brown show and Derren's done a trick on me.'

**James Acaster**

No. Because Derren afterwards-, when Derren told him all the stuff, when Derren was like, 'All that stuff I told you was nonsense by the way,' you could tell he was like, 'Oh, I'm just a weak man.' In his eyes, he was like, 'Oh no.' Because you gave him the whole spiel about how the energy in crystals was the same as our energy in the phones.

**Derren Brown**

I'm really trying to remember what it was. It was so long ago.

**James Acaster**

The vibrations in the phones is the same as the vibrations in the crystals. And, 'I'll put it on the back of your neck now Martin. Now try and lift this.' He can't lift the plate.

**Derren Brown**

What a fool.

**James Acaster**

He can't lift a pen.

**Derren Brown**

Ultimately, 'I'm cleverer than you,' is the bottom line of anything I do.

**James Acaster**

Yes. That's the take-home. That's the take-home. Especially for Martin Freeman.

**Derren Brown**

Stronger.

**Ed Gamble**

Stronger than Martin Freeman, yes.

**Derren Brown**

'I'm a stronger man than you.'

**James Acaster**

Poppadoms or bread. Poppadoms or bread Derren Brown. Poppadoms or bread.



**Derren Brown**

Oh right. Jesus. Bread. I used to live not far from Dalston. And there is a place there called The Dusty Knuckle and it's-, do you know it?

**Ed Gamble**

Yes, yes.

**Derren Brown**

And I found out many years later that they employ, I think it's people-, ex-prisoners perhaps. Which given it's got a slightly charitable edge to it you might expect that to take the edge off the quality of the bread if anything. But it doesn't. The bread's amazing.

**Ed Gamble**

Right, yes. They're still bread-focused and charity-focused. Yes.

**Derren Brown**

It's phenomenal. Yes, exactly. So, I fell in love with that when I lived in London. Haven't had it for a while. But their sourdough-, of late I've discovered-, I've been in Bristol a lot recently and Hart's bakery in Bristol also does a very good-, there's also Reg the Veg which is the world's greatest greengrocers.

**Ed Gamble**

Reg the Veg.

**Derren Brown**

Yes. Reg the Veg.

**Ed Gamble**

Is Hart's the one that's under, like, the Temple Meads?

**Derren Brown**

Yes. Under Temple Meads station. Yes.

**Ed Gamble**

You come out and go down there.

**Derren Brown**

Yes.

**Ed Gamble**

Phenomenal place.

**Derren Brown**

If I'm passing Bristol, as I often do, that is definitely a-,





**Ed Gamble**

Really really good. Great sausage rolls.

**Derren Brown**

Very good sausage rolls.

**Ed Gamble**

Yes, I love that place.

**Derren Brown**

It's brilliant. Well, there you go. There you go. So, yes, id go for a really good sourdough.

**Ed Gamble**

A nice sourdough. Yes.

**Derren Brown**

It's, sort of, the hipster with the bread bowl, isn't it? I, sort, of hate myself saying it.

**Ed Gamble**

But it is tasty though, isn't it? That's the thing.

**Derren Brown**

It is.

**Ed Gamble**

Butter?

**Derren Brown**

Warm with butter. Yes, none of the oil nonsense. Yes, warm and butter. A little bit of salt, cracked salt, and that lovely-,

**Ed Gamble**

Nice.

**Derren Brown**

When it's warm you feel they've just cooked it. It probably isn't. They probably just stick it in the microwave for a bit or warm it up.

**Ed Gamble**

Yes, that's a good point.

**Derren Brown**

Yes.



**James Acaster**

For the dream, you want it just cooked right?

**Derren Brown**

Yes.

**James Acaster**

We won't microwave it in the dream restaurant.

**Derren Brown**

No, you wouldn't do that. There wouldn't be a microwave in the dream restaurant.

**James Acaster**

All bread is fresh out of the oven.

**Ed Gamble**

Yes.

**Derren Brown**

Wow.

**James Acaster**

Have you ever baked yourself?

**Derren Brown**

No. Not myself.

**Ed Gamble**

That's the next TV show.

**James Acaster**

Yes, there's the finale. You're still writing this show, this live show. Finale you bake yourself.

**Derren Brown**

'Tonight, I will bake myself.'

**James Acaster**

You bake yourself.

**Derren Brown**

I tried to. I had the lockdown thing. I tried it, like I did a lemon drizzle. A couple of things but then that was it. Did you? Did you embrace-,



**Ed Gamble**

Didn't do any baking. Realised very quickly that shops were still open and stuff. You could go and get a loaf of bread.

**Derren Brown**

You could buy your won scones.

**James Acaster**

He mainly did barbecuing.

**Ed Gamble**

I did a lot of barbecuing.

**Derren Brown**

Oh, that's nice. I'm making rotisserie chicken quite a lot at the moment. I've got a rotisserie in my new oven.

**Ed Gamble**

Nice.

**Derren Brown**

That's nice.

**James Acaster**

That is fun. I would find it very easy to just watch it.

**Derren Brown**

Yes, yes. You put the light on and you just sit and watch it. Grab a stool or a cushion.

**James Acaster**

And listen, I don't want to keep on chipping in ideas for your new show.

**Derren Brown**

No, go on, please.

**James Acaster**

You've got to find new ways of hypnotising people.

**Derren Brown**

Ah, a rotating chicken.

**James Acaster**

Watch a rotisserie chicken. You go into a trance.



**Ed Gamble**

That's not a bad idea, is it?

**Derren Brown**

Yes. Yes. That's not at all, is it? That kind of stuff. Yes, okay brilliant. Brilliant idea.

**Ed Gamble**

Yes.

**Derren Brown**

A giant, giant chicken, clearly fake. But a giant chicken on stage, rotating.

**James Acaster**

Yes.

**Derren Brown**

Yes, yes okay.

**James Acaster**

And then they get hypnotised. And then when they're hypnotised you swap them with the chicken. And then they wake up and they're spinning on the spit And you're like-,

**Derren Brown**

And is it all chickens in the audience now?

**James Acaster**

Yes. And the audience is full of chickens.

**Derren Brown**

Are the chickens headless?

**James Acaster**

Yes.

**Derren Brown**

Because how are they watching? You haven't thought this through.

**James Acaster**

No, I haven't thought it through. But they're headless at first then you restore their heads with magic.

**Derren Brown**

I love as we're talking Ben's just making notes.



**James Acaster**

Ben's writing stuff down yes. Every time Ben writes stuff down you know it's-,

**Derren Brown**

Chicken stuff, cross that. And then shorthand-,

**Ed Gamble**

Well no, Ben's probably writing down the idea for the trick and then he's going to do it for himself.

**James Acaster**

Ben used to be a magician.

**Derren Brown**

I wouldn't be surprised. Right okay.

**James Acaster**

When he was a little boy. That's why his nickname is The Great Benito. Because he called himself The Great Benito. He had a waistcoat and magic box and everything. And would put on magic tricks in the living room, call himself The Great Benito. So, he probably is writing down ideas for his magic show.

**Derren Brown**

Silently.

**James Acaster**

Do you ever have that in your shows? Can you ever look out and spot a magician in the audience? Like a fellow and go, 'Oh they're watching this differently and I'm not sure-,'

**Derren Brown**

They make notes like Ben does.

**James Acaster**

Yes.

**Derren Brown**

Yes. Gags and things and they, sort of, write them down. It's a little bit-, a little bit annoying. A little bit irritating.

**James Acaster**

Maybe sometimes you look out into the audience and there's an evangelist preacher doing the opposite of what you do. They're there in their cap and shades and they're getting ideas for when they exorcise a six-year-old.

**Derren Brown**

Yes.



**James Acaster**

Your dream starter.

**Derren Brown**

Right. Well, I'm at home doing my own cooking here. This is integral to the set-up. But, yes, the restaurantyness means, I guess, someone else is washing up and doing all that stuff. But I've got a very nice lobster risotto that I make. Before though, going into this, parmesan and red wine. I, years ago, read in an interview with Christopher Walken that that was his favourite snack.

**James Acaster**

Oh.

**Derren Brown**

And I tried it. I thought it was quite nice. And just of late, in Venice, I had really good parmesan. Like, at least 50-something months aged. And that with a good red wine, with a good Sangiovese perhaps is phenomenal. So, there is that on the table as people are sitting down. I don't know if it's quite a starter but it's like a snack.

**Ed Gamble**

That's nice.

**James Acaster**

A little chef's welcome, sort of.

**Derren Brown**

A little chef's welcome.

**James Acaster**

Yes.

**Derren Brown**

So, that. That will kick us off. And then we would move into the lobster risotto.

**Ed Gamble**

That really sounded like you were lining one of us up for an impression on a US talk show, where you said, 'Christopher Walken-,'

**Derren Brown**

I know, I know, I wonder how he would've said that. Yes, I was sort of half wondering, what if he would jump in with-

**Ed Gamble**

No, a lot of people have got a good Walken and I'm not one of them.



**James Acaster**

Someone asked me to do it at a gig recently.

**Ed Gamble**

Oh really?

**James Acaster**

They shouted out-, yes. The audience started shouting out, because I'm not very good at impressions.

**Derren Brown**

Right.

**James Acaster**

It's like a running thing on this podcast and they started shouting out, 'Impressions.' And, they shouted, 'Christopher Walken.' And, in my head I was like, 'Well, everyone can do that.' Went for it, couldn't do it.

**Ed Gamble**

You gave it a go?

**James Acaster**

Yes.

**Ed Gamble**

Why don't you give it a go now and say, 'I love parmesan and red wine.'

**James Acaster**

I love parmesan and red wine.

**Ed Gamble**

It's not bad, is it?

**Derren Brown**

It's not bad.

**James Acaster**

Not the worst thing I've ever done.

**Ed Gamble**

You threw your body into it as well.

**James Acaster**

Yes, you've got to.



**Ed Gamble**

Which I really like, yes.

**James Acaster**

Got to, I was trying to, you know, think, 'He carried this watch, up his ass.'

**Ed Gamble**

I think that's, yes, that's a lovely way-, if I walked in somewhere and there was parmesan and red wine on the table.

**Derren Brown**

Crumbled up, not grated. You've got to be like, chopped up, into little manageable-,

**Ed Gamble**

Little chunks, yes.

**Derren Brown**

You've got to get a good chunk, you're going to get the good taste of the cheese.

**James Acaster**

Fifty months aged.

**Ed Gamble**

Yes.

**Derren Brown**

At least, at least. I didn't even know that was a thing here, that you struggled to get more than, whatever, 36 here. But, it's really good, it's really good if you get it.

**Ed Gamble**

Do you want the whole wheel on the table as you come in? So, you can just, sort of, chip it away.

**James Acaster**

And then in the middle, is the card that one of them chose.

**Derren Brown**

That's exactly right, or this prediction in this envelope, inside a cheese.

**Ed Gamble**

Were you trying to give Derren another idea?

**James Acaster**

I just think we could do an Off Menu, Derren Brown collab, for the next tour and everything is food based.





**Ed Gamble**

You crack the wheel of parmesan and there's a card in the middle.

**James Acaster**

Yes. People do it all the time, Derren has done it, opened fruit or something and there are things in there that they've chose, you could do it with a wheel of cheese.

**Derren Brown**

Yes.

**James Acaster**

I don't know, I don't know if you could.

**Derren Brown**

I'm trying to work out how you'd get something into a wheel of cheese, I've got one method, but I think it takes about four years.

**James Acaster**

Worth it.

**Ed Gamble**

Yes, it's a 50 month trick.

**James Acaster**

You must've done a painting of Walken?

**Derren Brown**

I have, yes. I have, over the years, I've done a couple actually yes.

**Ed Gamble**

How do you choose your subjects for your portraits?

**Derren Brown**

Just, kind of, great faces. I spent a couple of weeks very close-, they're big, big paintings as well, so it has got to be someone whose face I want to paint. So, I've just started one of Jack Nicholson, who has got a great face, and I've just finished one of Beethoven who has also got-, well, it's interesting with Beethoven because you don't really know exactly what he looks like. So I'm just, kind of, working from other people's paintings.

**James Acaster**

A St Bernard.

**Derren Brown**

A St Bernard?

**James Acaster**

The dog, yes.

**Derren Brown**

You think Beethoven looks like a St Bernard?

**James Acaster**

Well.

**Derren Brown**

Why do you say St Bernard? Are you American?

**James Acaster**

Well, that was what it was in the film.

**Ed Gamble**

Yes. James is thinking of the film Beethoven.

**Derren Brown**

Beethoven the dog, sorry. Yes, of course, sorry, sorry James, that all makes sense.

**Ed Gamble**

I think they call him St Bernard in that.

**Derren Brown**

They did, well, of course they did, it was an American film. Yes, okay.

**James Acaster**

So, how have you settled on what Beethoven actually looks like, then, for your one?

**Derren Brown**

There was an artist I found, who got hold of the death mask and was able to do, like, really accurate reconstructions, and luckily they do look a bit like the paintings, otherwise that would've been a shame. Yes, so worked from that, I work from reference shots anyway. I love it. It's just a way of spending two weeks, or whatever, just, like, locked in a creative thing. It's brilliant, it's my favourite thing to do.

**Ed Gamble**

Is it therapeutic, or-,

**Derren Brown**

Yes, it really is, it really is. I don't know, do you find it hard if you've been touring or something, and then it just finishes and then it's, like-, and you get really irritated, you blame everybody else. You don't realise you're just in this slightly, kind of pfft thing. So, having something like painting to go into, it doesn't involve anybody else, I can just go away and do it and it's the best.



**Ed Gamble**

Yes, maybe I need to do something like that, because I finish a tour and go-, all I'm thinking about halfway through the tour is, 'I can't wait for some time off doing nothing.' And then, I'm sat there doing nothing and going, 'Oh, I feel really angry.'

**Derren Brown**

Yes, yes.

**James Acaster**

I'd love it if you started painting Ed.

**Ed Gamble**

Yes?

**James Acaster**

Yes. I'd like to see your paintings.

**Ed Gamble**

I'll paint you.

**James Acaster**

Okay.

**Derren Brown**

That's nice.

**Ed Gamble**

No one really knows what James looks like though, I'll have to track down his death mask.

**James Acaster**

I've got one.

**Ed Gamble**

Yes.

**James Acaster**

I'll lend it to you, I'll lend you my death mask.

**Ed Gamble**

Thank you, mate.

**James Acaster**

This lobster risotto sounds delicious, but let's get into it proper, how you make it, and like-,



**Derren Brown**

Okay, well, you make a bisque to start with. So you roast or dry pan your lobster shells with veg and then a fish stock, or water and Pernod and tomato puree, fennel, chilli. This recipe, I should say, it comes from a chef called Will Parks who is now at the rather brilliant Pig Hotels. He gave me this and there are a couple of other things I should probably not say so I don't give away all his secrets. Fennel and chilli and so you start off, you've made a stock and then you use that stock in your risotto, which I use cognac and vermouth with. Then you reduce it, you reduce the stock to a bisque and then you add that bisque at the end, into your risotto, along with your lobster meat and lemon and some chives. And that's it, and it should have the consistency of hot lava, it should tip like hot lava. Do you know this?

**James Acaster**

No.

**Ed Gamble**

No.

**Derren Brown**

You're supposed to be able to tilt the plate and risotto should just move like lava, as opposed to a wall of stodge that you often get. I thought that was a good, that has always stuck with me, move like lava.

**Ed Gamble**

Lava is a very funny thing to compare it to.

**James Acaster**

It's not something that loads of people have seen.

**Ed Gamble**

Yes.

**Derren Brown**

Yes, you're right, or seen move. Maybe it's not a very-, Also, very hot, you don't want your risotto that hot.

**Ed Gamble**

Also, you would've thought with Italian food the last thing they want to think about is lava.

**Derren Brown**

I know, I was thinking that as well. I had this in Naples which is not too far from Herculaneum-, what's the other one called? What's the big one called?

**Ed Gamble**

Pompey?



**Derren Brown**

Pompey, thank you.

**Ed Gamble**

It would be a good themed risotto, though wouldn't it, in Pompey, if you go to a restaurant.

**Derren Brown**

It was a very insensitive analogy to use in that part of the world.

**Ed Gamble**

Get little shaped things under there.

**Derren Brown**

People going, 'Oh.' Model the rice into frightened shapes.

**Ed Gamble**

Maybe that's what happened, we don't know, right, about the history.

**James Acaster**

We don't know.

**Ed Gamble**

Maybe someone just made a massive risotto and everyone got trapped under it.

**James Acaster**

Got out of hand.

**Derren Brown**

It was too hot, yes.

**James Acaster**

Get out of the way, it moves like lava.

**Derren Brown**

It moves like a-, they wouldn't have the word.

**James Acaster**

I was thinking Dante's Peak when the grandma is pushing the boat, she's waist high in the lava.

**Ed Gamble**

A couple of great film references from you today.

**James Acaster**

Yes, pretty good.



**Ed Gamble**

Beethoven and Dante's Peak.

**James Acaster**

Harking back, it's the Pierce Brosnan Dante's Peak.

**Ed Gamble**

Yes, yes.

**James Acaster**

And the grandma gets out of the boat, I guess it's not lava. It's like lava infused water, like it's this lake that is absolutely-,

**Ed Gamble**

It's lava stock.

**James Acaster**

Yes, it's lava stock, it's an absolutely mad hot lake that you shouldn't get in, and she's not going to get the grand kids to the end of the lake if she's in the boat, so she just gets out of the boat and she pushes it, and she's like 'Wahh.'

**Derren Brown**

Does she sacrifice herself for her grand kids?

**James Acaster**

She sacrifices herself, yes, yes.

**Derren Brown**

That's nice.

**James Acaster**

She absolutely hates it though, when she gets in the water, you can tell. She's like, 'This is-, this wasn't worth it, I shouldn't have done this.'

**Derren Brown**

She's a fool to herself, she regretted that the moment she got in.

**Ed Gamble**

Yes. I've been a much better scene if she just put her toe in and went, 'Absolutely no way.'

**James Acaster**

Yes, nope, sorry.



**Ed Gamble**

Chucked one of the kids in.

**Derren Brown**

I haven't seen Dante's Peak, that doesn't even really ring a bell as a film.

**Ed Gamble**

No, it seems like the sort of thing I have seen maybe 25 years ago.

**James Acaster**

Yes, it's just classic, you know, before the Kettering Odeon opened up and we had the-

**Derren Brown**

Everyone is nodding, I get it.

**James Acaster**

It was like that period of film where you were going to see Daylight with Sylvester Stallone. Independence Day, obviously, the big one that spawned all of them, but all of those.

**Ed Gamble**

Stargate.

**James Acaster**

Stargate, absolutely. Me and my mum, as a surprise, took me to see Stargate. I went bananas for it. I loved it, really love Stargate.

**Ed Gamble**

Twister.

**James Acaster**

Twister.

**Derren Brown**

Twister, with Philip Seymour Hoffman.

**James Acaster**

Yes. Yes, he is in it, yes.

**Derren Brown**

An appearance from him.

**Ed Gamble**

His finest role.



**Derren Brown**

Yes.

**James Acaster**

You must've drawn a VHS. You must've drawn Philip Seymour Hoffman.

**Derren Brown**

Yes, I have, I have.

**James Acaster**

PSH-, PSH, fucking hell. Derren has made me forget the alphabet.

**Derren Brown**

I thought you were asking me if I had Twister on VHS. I was like-,

**Ed Gamble**

You must have Twister on VHS Derren.

**Derren Brown**

Unfortunately, actually I do.

**James Acaster**

Derren you do, you do have it. You must've drawn Philip Seymour Hoffman.,

**Derren Brown**

I have, yes, I have. But, I could do another one actually because that was a long time ago and I don't think it was very good.

**James Acaster**

Do him in Twister, the Twister one.

**Derren Brown**

Yes, just twisting, in, like, a Hawaiian shirt.

**James Acaster**

The cap on.

**Derren Brown**

It wasn't a very subtle role, he hadn't been cast-,

**Ed Gamble**

What I've noticed is, every time you suggest something to Derren he goes, 'Yeah, yeah, yeah, sure I'll do that.'





**Derren Brown**

Sure, yes, I'm just being polite.

**James Acaster**

No, he's going to do it all.

**Ed Gamble**

The chicken idea he was like, 'Yeah, great. Yeah, okay good.'

**Derren Brown**

Great James.

**James Acaster**

I haven't suggested to someone so many things before that they should do, but I just think because if I can influence Derren Brown, then I'm the ultimate influencer. So, I just keep on saying, 'You should do this Derren.'

**Ed Gamble**

Yes, Derren is just going to keep going, 'Yeah, sure.' And then he's not going to do any of it.

**James Acaster**

Yes, but that's a tip for anyone in your audience now who you try and influence, they just know all they have to do is say, 'Yes, sure.' To him, and he can't control me. 'Yeah, sure Derren.'

**Derren Brown**

I'm tempted to bring out the chicken just as a little niche. Where would that get the biggest laugh in the country, if I brought out-

**James Acaster**

I mean, most audiences are going to life at that, they're not made of stone, that's funny.

**Derren Brown**

But I mean, where would they know you and get the reference.

**Ed Gamble**

Kettering, you do.

**James Acaster**

Kettering, yes.

**Derren Brown**

Kettering, yes.



**James Acaster**

Northampton, anywhere around Northamptonshire. Yes, they're most likely going to-,

**Ed Gamble**

And then, you follow up by saying, 'We all remember what it was like before the Odeon opened.' And, the roof will come off.

**Derren Brown**

Big laugh.

**James Acaster**

Dream main course.

**Derren Brown**

Dream main course. Right, now I feel very strongly about this, meatballs.

**James Acaster**

Meatballs.

**Derren Brown**

So, again, we're in my home, and if there's a thing I really dislike-, I'm trying it make it begin with a P, but it doesn't, in restaurants, is the whole tasting menu thing. That's the opposite, in my mind, of what a meal should, you know, be. I like to, kind of, be with friends and for it to feel social and easy and not, like, a, you know, listening to a lecture course on two dots of sauce and a leaf.

**Ed Gamble**

It's the pointing place, is it, again, isn't it? You don't want the people pointing at the food.

**Derren Brown**

Yes, it's annoying. It kills the vibe and it's just, like, you don't want to listen to the origin story of what you know is just going to taste of more grass. So, I do the opposite of that, so this is in my home and I've got my friends over. I won't name my friends because it'll be upsetting to the friends I haven't invited.

**Ed Gamble**

Yes, but they know if they've not been invited, though.

**Derren Brown**

They'd never know, they'd never know it happened, I'd be very, very careful about that. The only thing the restaurant aspect of this is providing, is a round table. I love the people sitting around a round table. I don't have one, I can't really fit a round table in the kitchen at home, it doesn't quite work. So, we've got a rectangular one, but then you're always a bit, you know, stuck out on the end. So, it's a round table, and I don't know what this is, I don't know whether I saw-, it's somewhere between, maybe it's in The Godfather, or maybe it's in a Woody Allen film. There are just some people and they're in a



restaurant and they're making, there's meatballs in tomato sauce and spaghetti, it's that Italian-American thing and they're just, like. It's the passing around the table, and the chat that everyone is talking over each other. I don't know if that only happens on TV and in films. But, that's the thing for me, it's comfort food and it's that social experience and everything that's the opposite of a fucking tasting menu. So, we're having that and I learned to cook a bit out in Italy, once in Florence and then again in Ravello, on the Amalfi Coast. There's a great woman there called Mama Agata who teaches Italian cooking which I love more than anything. And, I first made meatballs there and then I've, sort of-, which is a kind of Neapolitan way of doing them, which is a bit different. And now, how I do them is with, again, a bit of fennel and a bit of chilli and garlic. There's a bit of a running theme, bringing everything together, and you milk your bread, do you know this? Have you ever made meatballs?

**Ed Gamble**

No.

**Derren Brown**

So, you soak stale bread in milk and then you can take the crusts off, you mix it up with beef and pork mince, your herbs and a bit of garlic. No onions, egg to bind and parmesan, I think parsley, I guess. And, you mix all that up and then you need to deep fry those, you make them into little meatballs and you roll them in flour and then really you want to deep fry them. And, then meanwhile you're making your tomato sauce with your tomatoes and olive oil. I'd go, maybe you like capers and anchovies.

**Ed Gamble**

Nice.

**Derren Brown**

A bit of olives and stuff in there, and in fact, actually, I think to be more accurate with this, it's the perfect meatball that I don't ever think exist. It's always something disappointing when you order-, sometimes you do fancy meatballs and you order them and they're never that nice. They're a bit bland, or it's just not quite-, but it's the idea of the perfect meatballs in the tomato sauce. Maybe not spaghetti, but the thicker spaghettis, like bucatini or spaghettoni or, what's it called, pici that you can make with this. Just semolina and water and you roll them out by hand, but then you don't get the starchy water that you get from dried spaghetti which I think you need in the sauce. So, good spaghetti and really just there's something that's always missing and I don't know what it is. There's a perfect meatball out there-,

**Ed Gamble**

And this is the dream restaurant, it would be absolutely, it would be the perfect meatball, that there's nothing missing from it.

**Derren Brown**

I've thought about these perfect meatballs so much since first listening to your podcast.

**Ed Gamble**

Size is a difficult thing with meatballs I think.



**Derren Brown**

It is.

**Ed Gamble**

Rarely the perfect size.

**Derren Brown**

Yes. Golf balls are too big, I think actually the pulpetti, I think they use like a cherry size and normally you'd have them just on their own without any tomato sauce, that's very much an American thing. But, I think it's one of the few things maybe the Americans really got right when it came to bastardising Italian food. And, that's the whole spaghetti, tomato thing. So, yes, that but I would go a little bigger than a cherry.

**Ed Gamble**

Slightly bigger than a cherry.

**Derren Brown**

Yes.

**Ed Gamble**

A big cherry size.

**Derren Brown**

Big cherry, strawberry.

**James Acaster**

Yes, strawberries are slightly bigger than cherries.

**Derren Brown**

But not the shape of a strawberry.

**Ed Gamble**

No, that would be mad.

**Derren Brown**

Just idiot. But, yes, nice round strawberry sized, round shape.

**James Acaster**

I know what you mean about chasing the perfect one though, because I think as English people, meatballs, spaghetti meatballs specifically are one of the things that we see drawn before we eat. Like, before I'd ever had spaghetti and meatballs, I'd seen it drawn.

**Ed Gamble**

The cartoon of it.



**James Acaster**

Drawn in cartoons and it looked delicious.

**Derren Brown**

You say that, there's a little cartoon circle just next to your head on the wall behind you.

**James Acaster**

Ed, I daren't look.

**Derren Brown**

How do you do that stuff?

**Ed Gamble**

Yes, there is.

**James Acaster**

Then looked like spaghetti and meatballs right there.

**Derren Brown**

A little fusilli next to you.

**James Acaster**

Derren stop. But, I think you see it in those cartoons, look delicious in the Beano, or whatever, or Lady and the Tramp.

**Derren Brown**

Yes.

**Ed Gamble**

There's little forks stuck in there.

**Derren Brown**

It's, kind of, cartoon-, yes exactly.

**James Acaster**

We're singing songs about them as well, we're singing songs about my meatball rolled away and all that, all covered in cheese. Because somebody sneezed, and it's like-,

**Derren Brown**

You've lost me there, again.

**James Acaster**

On top of spaghetti, all covered in cheese.



**Derren Brown**

How would Christopher Walken have sung that?

**James Acaster**

I lost my poor meatball, somebody sneezed.

**Ed Gamble**

I thought you meant the rude song you sing at school.

**James Acaster**

Here we go, I don't know this.

**Ed Gamble**

Do you not remember, 'Spaghetti and meatballs and a banana.' Do you not remember that?

**James Acaster**

No, I've never heard that before. Ed just pointed at his penis for the listeners.

**Ed Gamble**

It's a rude version of La Bamba. 'Spaghetti and meatballs and a banana.' And the meatballs are the balls.

**James Acaster**

Yes, we know.

**Ed Gamble**

The spaghetti is the pubes.

**Derren Brown**

Woah, woah, woah, what's the banana?

**Ed Gamble**

I believe, leaving the headliner until last, it's the-,

**Derren Brown**

It's the winkle.

**Ed Gamble**

It's the penis.

**James Acaster**

The winkle.



**Ed Gamble**

I thought that's what you meant.

**James Acaster**

But, my point is, spaghetti and meatballs were a big part of your life as a kid, before you even tried it.

**Derren Brown**

I think so.

**James Acaster**

Before you've even eaten spaghetti, so you've got this thing in your head, so it might be impossible because a lot of the time with food and drink we're chasing the first time we had them, or whatever, or the best time we had them. With this, we're chasing, like, what it conjured up in us when we saw these drawings.

**Derren Brown**

Totally, or the films, The Godfather, or whatever it was. There's a whole thing that comes with it, which is why you need a dream restaurant to make it happen. I don't even quite know what it would be that would make them the perfect meatball. I suppose they would have a bit of a-, maybe a bit of a crunch to the outside maybe, and then maybe the sauce would just be really rich and not just like an apologetic tin of tomatoes. Like, it'd actually have a real something to it.

**James Acaster**

I think it is about the atmosphere as well that you described. Passing it over or someone is dishing it up, it's just not fussy is it, it's just warming and homely.

**Derren Brown**

Yes, yes, yes. My partner has a habit of serving-, by the time I've sat down, he has served everything out and put it on plates, which to me is-, I'd never say anything directly, I might say it on a podcast that he might listen to in the car. But, it slightly kills that part of the process, which I think is important. Also, when you see it in films and stuff, the sauce is always sat atop the spaghetti, which I think is kind of wrong. Because, you want to mix the spaghetti in with the sauce, for that starchy goodness to thicken the sauce and the rest of it.

**Ed Gamble**

Yes, exactly.

**Derren Brown**

But, I guess it just doesn't look as good if you're designing or directing that film.

**Ed Gamble**

You want it to be a bit messy as well, don't you.



**Derren Brown**

Yes.

**Ed Gamble**

Slop it on, and yes, get involved. Are you tucking a napkin into the collar?

**Derren Brown**

I should totally do that.

**Ed Gamble**

You should do that, if you're having spaghetti and meatballs.

**Derren Brown**

It'd be kitchen roll in our house.

**Ed Gamble**

Yes.

**Derren Brown**

Yes, so it might, you know, like bend up a bit. But yes, yes. But expensive kitchen roll.

**Ed Gamble**

Yes, the nice stuff.

**Derren Brown**

The stuff that really absorbs-,

**Ed Gamble**

Yes, Bounty.

**Derren Brown**

I was thinking Regina Blitz, but I don't want to-, you know.

**James Acaster**

Regina Blitz?

**Derren Brown**

Yes, that's a thing.

**James Acaster**

Isn't that a drag queen? Brilliant.

**Ed Gamble**

Thank you.





**James Acaster**

That's what he reminded me as well, I'd forgotten about this until you started talking about it. But, like, I used to work in a school as a classroom assistant and there was, like, an annex centre where the kids are going to be in the main school, would go to school, and there were only about three of them in it. Then, we'd all be like, one-on-one with different classroom assistants. There was a kid from my class was sent there, so we'd take it in turns to go there, like, once or twice a week. And, me and him were given the job one day of cooking for everyone. And, I learned how to make meatloaf from Jamie Oliver's cookbook, and he suggested that we made that into spaghetti and meatballs and have it with spaghetti and do that. And, we did that for everyone and it was a really nice communal thing, and that was a very nice memory that I'd kind of half forgotten about until now.

**Derren Brown**

Yes, I was really, really fussy when I was a kid. I barely ate anything, I was a proper fussy eater. Then, when I was at uni, I was in the back of a car starving and the people I was with, they went out and got a pizza and called from the shop, 'Do you want sausage on it?' And I said, 'Yes.' Thinking that meant sausage and it doesn't, it meant salami, and salami was an absolute no-no. But, I was so hungry, when it came it was all, like, mixed in with the cheese and everything, so I couldn't pull the salami out. So, I thought, 'Alright, I'll just have to trick myself that I like salami.' So, I did this thing of, as I was eating it, I, not out loud, but in my head I was going, 'Mmm, Mmm, Mmm.' And doing that, and not giving myself a moment to go, 'Hang on, where is the salami taste I don't like, where is it, where is it, there it is. I don't like it.' And, it worked, and I ate it and it was lovely. And then, I started doing it with everything and I just wiped out all these things I didn't like, by going, 'Mmm.' In my head.

**James Acaster**

That's amazing.

**Derren Brown**

The only thing left was mushrooms and blue cheese, which I cant stand.

**Ed Gamble**

You Derren Brown'd yourself.

**Derren Brown**

I Derren Brown'd myself at a young age, yes.

**James Acaster**

Are you aware that that's a saying?

**Ed Gamble**

You know it's a verb, you know your name is a verb, right?

**James Acaster**

Are you aware?



**Derren Brown**

I use it without even realising the irony.

**James Acaster**

I just Derren Brown'd that.

**Derren Brown**

Yes.

**Ed Gamble**

Me and James watched someone try and Derren Brown someone else out of hating a food, do you remember?

**James Acaster**

Oh my god, it was the best, yes. Fucking hell. Yes. I do remember.

**Derren Brown**

What happened?

**Ed Gamble**

It was when we were doing Celebrity Hunted.

**Derren Brown**

Right.

**Ed Gamble**

And, it was before we started filming, we were all just hanging out in Shrewsbury Prison, was where we started.

**James Acaster**

We had, like, two days in Shrewsbury Prison, for them to just shoot, like, five seconds of escaping from the prison, but it was such a great two days.

**Ed Gamble**

So, we were with the Speakmans, I don't know if you know the Speakmans?

**Derren Brown**

No.

**Ed Gamble**

They're like therapists, but they do a lot of work with people around that sort of stuff, and they're on This Morning quite a lot. There's a very funny video of them speaking to a woman who throws up every time she thinks about custard.



**Derren Brown**

Right.

**Ed Gamble**

But, we were also with Bobby Seagal who was on University Challenge, and he didn't like Marmite. So, they went, 'Right Bobby.'

**James Acaster**

Also, for context as well, Bobby Seagal is the most positive person you've ever meet. He's actively trying to be positive about everything and would never in a million years, if someone was doing any sort of, like, mentalism on him, or hypnosis, ever admit if it wasn't working.

**Derren Brown**

Okay.

**James Acaster**

He's a people pleaser.

**Derren Brown**

Yes, okay.

**James Acaster**

So, it was perfect.

**Ed Gamble**

We watched him go through all of these exercises they set up with Marmite, with him getting, like, 'Now imagine I've got my Marmite here Bobby, what are you going to do? Move closer to the Marmite. Closer to the Marmite.' And then, he was imagining eating the Marmite. And he's like, 'What do you feel about Marmite now Bobby?' And, he went, 'Yeah, I like it actually.' You could tell total bullshit.

**James Acaster**

And a bit of an enthusiastic face, going, 'It's good, isn't it Bobby? You like it Bobby.'

**Derren Brown**

Did they then get him to try it for real?

**Ed Gamble**

The next morning at breakfast, they got him to try some Marmite. And he was like, 'That's nice, yes.' And they walked away from the table and you could just see him, like, absolutely gutted that he'd eaten Marmite.

**James Acaster**

He was eating it on its own, like, the pot and he was putting his finger in.



**Derren Brown**

No, no, no, no.

**James Acaster**

Into his mouth, so much Marmite that even people who love Marmite wouldn't do that.

**Derren Brown**

You wouldn't, I love Marmite, but even a tiny bit of it on its own, it really makes me wretch.

**Ed Gamble**

You want to hang out with the Speakmans.

**James Acaster**

I think what they did with him and maybe you can vouch if this would work. So, they basically said, 'Think of a food you love-,

**Derren Brown**

Yes.

**James Acaster**

And, we're putting that over here.' So, they, like, gestured it's over in this part of the room. And, 'As we move this pot of Marmite closer to that, how do you feel about it? And, then eat the Marmite.

**Derren Brown**

Yes.

**James Acaster**

That was what I remember it being.

**Derren Brown**

Yes. Got you. NLP stuff going on.

**James Acaster**

Right, yes.

**Derren Brown**

I remember I cured someone of a cat allergy like that. And, using a, sort of, similar thing. Just, really curious to see if it would work. And, I say, cured, but it was, sort of, it definitely worked there and then. Like, because when he was talking about cats before, even just talking about them and thinking about them, it was making him sneeze and everything. And, then he didn't afterwards so you've created, like, but that's not the real cat yet. It's just, how you feel differently. And, then apparently he was better with the cats but I think it didn't really last after a few weeks or a couple of months, whatever. He was back to where he was. So, really, yes, hard to say but it can have some effect.



**James Acaster**

We felt Bobby Seagull was just being polite.

**Derren Brown**

I think he was just being polite, yes.

**James Acaster**

And-,

**Derren Brown**

Yes. What you should do is go, yes, yes.

**James Acaster**

Yes. He was actively making those noises. Maybe it did help, a little bit, him doing that.

**Derren Brown**

If find Marmite and mint sauce is the other thing that I love but I can't have it on its own.

**James Acaster**

Yes.

**Derren Brown**

It's a thing-

**Ed Gamble**

It's rare that you're in a situation where you might end up having Marmite or mint sauce by itself.

**Derren Brown**

You're going to do it once if you like both-,

**Ed Gamble**

Yes. Yes, That's true.

**James Acaster**

There was a salad, in the pub, that I used to work in. This chain pub, that was just, basically, I mean I can't remember the other ingredients but there weren't many other ingredients. Basically, just mint sauce and red onions. I got hooked on it one day, I couldn't stop eating it. Because this salad-, I just had to-,

**Derren Brown**

It certainly explains your breath.



**James Acaster**

Yes. I stink. For the listener, I stink.  
Your dream side dish?

**Derren Brown**

It's not terribly interesting. But, I just thought, I like a nice, like, a rocket salad. With the meatballs, you know. I'm sure there are better side dishes in the world but, if you're having this. Rocket salad with some of that Parmesan and perhaps a nice balsamic, nice olive oil. That would be very nice.

**James Acaster**

This is a very coherent menu. It's very there's a flow to it.

**Derren Brown**

It's a little bit too carby, I suppose. Risotto followed by pasta.

**James Acaster**

Yes, but like I would do that at an Italian restaurant.

**Derren Brown**

Yes.

**James Acaster**

Because you're there to enjoy it and you want to get stuck in, yes.

**Derren Brown**

I suppose the risotto and the pasta would probably appear on the same primi piatti course, wouldn't they?

**James Acaster**

Yes, but you're the customer, right?

**Derren Brown**

Exactly.

**James Acaster**

So, this is a very nice simple salad.

**Derren Brown**

Nice simple salad, yes. There could be a bowl of rice, mashed potato, I guess. There are more carbs in there, yes. Nice little wild rocket, quite nice. Grew my own rocket for a little while, it was delicious. And, then never returned to that. I-,

**Ed Gamble**

Were you making salads, pretty regular? Did you overdo it?



**Derren Brown**

Had a lot of rocket to use.

**Ed Gamble**

Yes.

**Derren Brown**

And, getting good Parmesan. I'd probably just end up eating the Parmesan on its own. There's nothing like that. That and a good bottle of red.

**James Acaster**

In the first episode of Chef's Table, that series. I've forgotten the name of the chef. Massimo, is it, or something? But, he tells the story of when they saved all the-

**Derren Brown**

Yes. All of the rounds.

**James Acaster**

Yes.

**Derren Brown**

It was the broken-, by promoting the idea of cooking with broken Parmesan, wasn't it?

**James Acaster**

Right. Yes. And, they do the tap, what it should sound like when you tap on it. And, that stuck with me a lot. That, kind of-, because the sound of that sounds delicious.

**Ed Gamble**

Yes I know what you mean.

**James Acaster**

When they're tapping on the-,

**Derren Brown**

On a wheel or doesn't work with a wedge?

**James Acaster**

No. Yes. That's like a-,

**Ed Gamble**

You can't go round the supermarket, like, just tapping on all the wedges.



**Derren Brown**

You've done the avocado. Okay.

**James Acaster**

Yes, tapping on the wheel.

**Derren Brown**

And, what is the sound? Is it like a dead heavy sound or is it like a hollow-,

**James Acaster**

Yes, it is dead, I guess. But, then there's like a bit of a-,

**Ed Gamble**

It's hollow.

**James Acaster**

Hollowy sound to it as well. So, yes, you get that, kind of, like a dampened drum or something.

**Derren Brown**

You wouldn't-,

**Ed Gamble**

And, when you hear something knock back.

**Derren Brown**

Imagine-,

**Ed Gamble**

Something knock back you know it's ready. Yes.

**James Acaster**

Little knock from the inside.

**Ed Gamble**

I'm ready.

**James Acaster**

It's the cheese knocking back.

**Ed Gamble**

Yes, that's the cheese knocking back.





**James Acaster**

Three of diamonds. Four years this has taken. Here we go. That would be gutting. What's the longest you've spent on a trick for it not to work?

**Derren Brown**

Umm.

**Ed Gamble**

Good question.

**James Acaster**

I think that's a good question, right?

**Derren Brown**

Yes. I remember being on stage on Broadway. And, I'd messed up a trick at the beginning and it was quite a long trick, as in, you know, 15-20 minutes which is quite a long time to spend on one thing.

**Derren Brown**

As in, like, 15-20 minutes, it was quite a long time to spend on one thing, on stage. With four climaxes that were and I just knew none of them were going to work. And, that felt like the longest time I'd spent on a trick for it not to work. And, I made the same mistake the night after and the same mistake the night after. But, by the end of it, I'd learnt that people didn't mind. It's a weird thing, like, mess something up, it's, sort of okay.

**Ed Gamble**

Do people, almost, want to see you mess, at least, one thing up? So-,

**Derren Brown**

Yes. I think I have to. If a show's gone too smoothly I will mess something up on purpose. Otherwise-,

**Ed Gamble**

Wow.

**Derren Brown**

It's like a juggler dropping a ball, I guess you have to. I remember, I did a show once and I couldn't get the-, either myself or the person on stage couldn't get the lid of the marker. And, then I could hear them, back stage, running round, trying to get another one, the other markers. And, it got reviewed that night and it was like this really lovely human moment. I guess, they thought I was doing it on purpose. So, I do it sometimes on purpose because, actually, now people aren't looking at what you're doing or thinking about other stuff. They're watching somebody struggle to get a lid off a marker. But, yes, failure that's an important thing, thank God.



**Ed Gamble**

Yes. And, people need something to compare it to, right?

**James Acaster**

Yes, sure.

**Ed Gamble**

The really good stuff seems really good, if they can see what happens when it goes wrong.

**Derren Brown**

If they can see what happens. Yes.

**James Acaster**

The amount of time you must spend. There was one, where you get a-

**Ed Gamble**

There you go, Derren's not going to remember this at all.

**James Acaster**

There's one where-, It's one you had to be on the horses-,

**Derren Brown**

Yes. Yes. Yes.

**James Acaster**

And, you said that you'd done it. So, you know, for people who haven't seen it, it's like a series of every time you tell them to bet on a horse it wins.

**Derren Brown**

Yes.

**James Acaster**

And, then they win massive at the end.

**Derren Brown**

Yes.

**James Acaster**

And-,

**Derren Brown**

You slightly killed the surprise for anybody watching it but yes. Yes.



**James Acaster**

Spoiler alert.

**Derren Brown**

Yes.

**James Acaster**

Too late to say that.

**Derren Brown**

Yes.

**James Acaster**

What do you want me to say the next bit but that spoils it even more. But-

**Derren Brown**

Oh, yes, how it worked.

**James Acaster**

Yes. So, the way you've done it is, you've done it with a series of people. And, just that if you do it enough times it will eventually happen like that. And, then that person will think that this amazing trick has been done or something.

**Derren Brown**

Yes.

**James Acaster**

How long are you spending on that, with all-

**Derren Brown**

Yes. So, that took a very long time. So, yes, it all started with the idea that every week you'd get a thing in your e-mail saying this horse is going to win, like, in two days time. And, perhaps, the first time you're like, 'Really?' And, then you can think about it and you realise it has and then you get another result next week. And, then, this time, maybe you actually watch the race and it does win and does it again. It does win and when it gets to the fourth one or the fifth one it's, like, would you, do you want to buy the system? It's expensive but you'll be able to do this whenever you like, And, yet you'll just start with enough people. And, one in six that happened to get the winning horse, the winning prediction because obviously you divided that big group into six and given each group a different prediction. So, you take that group of six, which if you start with enough people, there's still a big group of people and then you split them into six for the next race, and then into six for the next race. So, there'll be one person, by the end of it, which we had, who had just got a series of impossible predictions. And, sure enough she was willing to put her life's savings up to buy this system. And, then we told her, after she'd given us the money. Well, it's how it all works. Let's see. Oh, no, there was a twist at the end. I won't say, just in case still wants to watch it.



**James Acaster**

People have to watch it.  
Your dream drink, Derren Brown.

**Derren Brown**

Dream. Well, I'm going for a bottle of, well it all starts with the Parmesan, I suppose. So a nice Sangiovese. Maybe a Brunello di Montalcino which is probably my favourite red. I'm not drinking a lot with it but, yes, I'd probably just like a glass and a half.

**Ed Gamble**

Very specific.

**Derren Brown**

Yes.

**Ed Gamble**

Why the half glass, there?

**Derren Brown**

I like to drink exactly the same amount as milk goes into a Cadbury's Flake and then I stop.

**Ed Gamble**

It's a very good system, that.

**James Acaster**

It's good.

**Ed Gamble**

Not enough people stick to it

**Derren Brown**

It's only because I want a Martini afterwards. And, I just can't do a Martini if I've had more than, like, maybe a glass and a half.

**Ed Gamble**

Yes. That's why I start with a Martini and then I think I-,

**Derren Brown**

Do you?

**Ed Gamble**

Then I think I can carry on. Yes.



**Derren Brown**

Okay. Do you start-,

**James Acaster**

I start with a Martini Yes.

**Derren Brown**

I think it's a nice-,

**Ed Gamble**

But, then-,

**Derren Brown**

It's a nice digestive afterwards and opens you up a little bit.

**Ed Gamble**

I think if I got to the end of the night, I'd be like, 'No, there's no way I can-,

**Derren Brown**

Yes.

**Ed Gamble**

Have a Martini now. I'm going to absolutely lose my mind.'

**Derren Brown**

I quite like a Tommy's Margarita, to start things off.

**Ed Gamble**

Oh yes.

**James Acaster**

Oh yes.

**Derren Brown**

You know a Tommy's Margarita?

**Ed Gamble**

No.

**Derren Brown**

So, Tommy's Margarita is, there's no triple circle other alcohol in it. It is just tequila, a good 100% agave tequila, not the horrible stuff, and, lime and agave. And, I was friendly with, remember, Kenny Everett?



**Ed Gamble**

Yes.

**Derren Brown**

Do you remember Cleo Rocos who was Kenny Everett's side kick? Red-headed bombshell. So, she's a good friend and she has a tequila brand of her own called Aquariva and that got me. It was before tequila became a huge thing. She was, very much, at the forefront of this, kind of, big tequila revival. And, she was obviously very passionate about the drink and got me quite passionate about it too. It is a magic drink, you know? There's no hangover if you don't, as I'm sure you know, as long as you stay hydrated and you don't mix it with any other drinks. So, the nice thing about a Tommy's Margarita, because there's no other alcohol in it, you really can just drink this drink all night and you will feel fine. If slightly held. Like I'm holding my head in my own hands now. There's a slight, I've done this-, I have drunk them all day once and the next morning, everything's fine but maybe it's a bit like everything's been taken away and replaced with identical. There's something slightly off, you can't put your finger on it. But, there are no bad feelings.

**Ed Gamble**

Yes. I think I prefer a traditional hangover than just feeling all of my stuff has been replaced identical versions of themselves.

**James Acaster**

You've not got the Tommy's Margarita on your menu, yet.

**Derren Brown**

No.

**James Acaster**

Do you want that as you come into the meal, before the meal?

**Derren Brown**

Oh, that could be welcoming-, yes.

**James Acaster**

Could be a welcome drink?

**Derren Brown**

With a welcome and it is a welcome-,

**James Acaster**

And, then you're moving on to the red wine.

**Derren Brown**

Onto the Parmesan and the red wine, yes.



**James Acaster**

So, this is a very Italian menu. Have you spent a lot of time in Italy? Do you remember the first time you had these Italian wines, that you thought, 'This is my jam.'

**Derren Brown**

I don't know a huge amount about wine. But, as with anything like that, it's like, if you could have one little area or one little part of it and then if it makes it feel a bit more manageable. I remember having Brunello, yes, on holiday in Tuscany somewhere and loving it. Going, 'That's it. That's what I like.'

**Ed Gamble**

That's my one.

**Derren Brown**

That's it. Yes. Then you from that, I guess, you sort of build out and go, 'I quite like that too.' No, I can't remember the difference I don't know which one I'm drinking. Yes. And, so that's definitely my winey home. And, then yes, I cook Italian food all the time. Love pasta. I would have pasta all the time. And, I can.

**Ed Gamble**

You literally can. You're Derren Brown.

**Derren Brown**

Exactly.

**James Acaster**

We arrive at your dream dessert. Very exciting.

**Derren Brown**

Yes, already.

**James Acaster**

Yes. Has it gone quickly?

**Derren Brown**

Has gone quickly. Yes.

**James Acaster**

You have no idea how many other, you know, tricks and specials of yours I've held back on asking about. So, I've done quite well.

**Derren Brown**

Yes, I appreciate it.



**James Acaster**

Do you ever worry about people that you've done stuff on? You ever go, 'I hope that guy's all right or I got to push the guy off the building.'

**Derren Brown**

Well, there's so few of them that it's easy to keep in touch and maintain a friendship with them. So, that's what's happened. The last one, actually, a few years ago now but on the Netflix and Channel 4 called Sacrifice. I remember the guy, actually the guy laying down his life for an illegal Mexican immigrant but he, himself, was very much anti-all of that immigration stuff. So, it's whether he could be changed. And, yes, so he came over. I flew him over to watch the show and watch it-, because it's very weird. It's not just your experience of getting through it. We knew that would be fine for him and, you know, there's obviously take care of people. But, then there's actually seeing your experience then rendered as a TV show with music and close-ups and bits edited out, that might have meant a lot to you but just don't make the final cut and so on. So, he came over and watched it and then we watched it again with Martin Freeman. Because, he was a big fan of Martin and-,

**James Acaster**

Couldn't lift the remote.

**Derren Brown**

You expect him to come up twice. Because I wanted him to-, because he was a big fan of Martin Freeman and Martin's a friend. And, I wanted him to feel, you know, proud of it and enjoy it. And, then we watched it again with the other guys that had done the other shows like that, that all been thought these similar journey so he could feel like part of a very niche-,

**Ed Gamble**

Oh, that's nice.

**Derren Brown**

Group army. I think there was an army.

**James Acaster**

I would like to see that as a special, actually. All those guys living in a house together.

**Derren Brown**

Yes.

**James Acaster**

Who've been through different things. One of them falls on me, for real. He's walking around-,

**Derren Brown**

Waiting for the signal to attack.





**Ed Gamble**

Just all of them in a house constantly paranoid that it's another-,

**Derren Brown**

Yes.

**Ed Gamble**

That something else is happening but it's just, yes.

**Derren Brown**

I do get occasional e-mails from people that think they are part of a show. And, in the middle-, there was one we did called Remote Control. It was like a big game show thing. And, the audience were in masks and they're making decisions about whether good or bad things happen to somebody who's out being secretly filmed. And, there was a runner on that show who was in one of the, sort of, secret filming units over the road, from the pub where this guy is and all this stuff's happening to him. And, you know, runners are very important characters in a crew, keeping everything ticking over. And, he just totally freaked out, thought the whole thing was about him. And, he literally ran down the street screaming. He totally lost his shit and ran down the street, in the middle of a live thing, screaming.

**Ed Gamble**

I mean, I get the impulse.

**Derren Brown**

Yes.

**Ed Gamble**

I completely understand-,

**Ed Gamble**

Suddenly think-,

**Ed Gamble**

Even more embarrassing when someone has to go, 'It's not.'

**James Acaster**

It's not and you might be narcissist.

**Ed Gamble**

Yes. You're total main character syndrome. Literally main character syndrome.

**Derren Brown**

It is odd, isn't it? That's what comes to mind, on Apocalypse, that you mentioned. During the nighttime sequences, so obviously, I have to go and sleep but we felt like somebody should-, if Steven, our guy in it, at all freaked out in the middle of the night, like, if it was me watching, I would get in there, hypnotise



him and make sure everything was fine. And, even that meant the whole show had to go down the toilet, it wouldn't matter. But, basically, there's always that thing, I can run in and sort it out, if I need to, if it all goes horribly wrong. But, I needed sleep so I would sleep and he would sleep. But, we had a back-up hypnotist, just in case he was doing a night-shift and we were just watching Steven sleep, just in case anything like that happened. And, I won't mention his name. I normally do. I won't this time because I don't want to embarrass him. But, he needed to go to the loo. So, at some point he said, 'Do you mind if I nip out to the loo?' And, of course it's fine, like, nothing's happening.

So, I said, 'Yes. Actually well the nearest one is actually within the filmed area.' So, you know, 'Be quiet.' But, it's within this, sort of, bunker that Steven's got but there was a Portaloo somewhere so, yes, best just use that. So, off he goes to use the loo. And, then there was something. They were going to do a very quiet rehearsal of a zombie crowd scene that was going to happen the next morning. So, back up hypnotist is in the toilet. Then there's like, 'Okay do you mind? Sorry, just stay in there for a bit because we've got to rehearse. No, don't come out.' Then, there's, like, a load of silent zombies pretending to shake the things, the fences and they, kind of, run through their bit. And, no one tells, back-up hypnotist, in the toilet that he can come out at the end of it. So, he know he's there to do a job so he just, sort of, sleeps, I think, in the Portaloo. He was certainly there for a very, very long time. So, there are entire sequences of that show where there's a back-up hypnotist trapped in the Portaloo.

### **James Acaster**

You can see his outline if you look carefully. Just leant against the wall sleeping.

### **Ed Gamble**

You should have just filmed that and made that a different show.

### **James Acaster**

So, yes, your dream dessert, Derren?

### **Derren Brown**

Okay. Well, I'll tell you, at home what it is and what I was going to say for reasons of honesty and transparency. Is a single Charbonnel et Walker salted caramel truffle. So-,

### **James Acaster**

I love it.

### **Derren Brown**

Because normally I'm full, right. I make these carby things. I can't do a pudding on top of that. So, they're on the mantelpiece in the front room. I get the big pots because again-,

### **Ed Gamble**

The big ones.



**Derren Brown**

And, they're all in the little frilly things. And, I take it and I normally try and-, if there's no one around and I sit down. And, I'm very mindful, they're lovely. I'm very mindful about enjoying this one chocolate. However, given it's a dream restaurant, I figured something could happen whereby you'd lose some of the fullness and general gastric discomfort at this point. And, you'd open up a bit of space for a nice pudding, otherwise it's a bit pointless. So, I'm going to go apple crumble. Most be a popular choice.

**James Acaster**

Yes, pretty popular.

**Ed Gamble**

It comes up. Yes. Not normally after risotto and spaghetti.

**Derren Brown**

No, I mean this is it. It's not practical-,

**Ed Gamble**

No. But, we're employing the genie's powers, here. You're not feeling full. You're ready for apple crumble.

**Derren Brown**

Exactly. Yes.

**Ed Gamble**

Hearty.

**Derren Brown**

Might even put a little Charbonnel et Walker on top.

**Ed Gamble**

We'll give you Charbonnel et Walker-,

**James Acaster**

You're having that afterwards because you described it so nicely.

**Derren Brown**

Yes, you're absolutely right.

**James Acaster**

You absolutely should have that.

**Derren Brown**

Yes.



**James Acaster**

But, you've got to have it on its own afterwards. But, the crumble is-

**Derren Brown**

Yes. Apple crumble and sometimes blackberries in there too. Oats. I do oats. My mum's always like, 'Have you got oats in there?' 'Okay.'

**James Acaster**

I'm not sure about oats.

**Derren Brown**

Her way of doing it. Oats, I, think, are a little out there.

**Ed Gamble**

It's a bit new school that, isn't, it?

**Derren Brown**

Yes, a bit new school. But, I think I quite like the oats. So, yes, nothing particularly imaginative with the apple crumble but it's just, again, it's all comfort food for me. Risotto's a big comfort food as well, isn't it? It's all red wine. Sangiovese is a comfort food. It's all about that and again, bringing out-, maybe with ice cream but probably with custard.

**Ed Gamble**

Hot or cold custard?

**Derren Brown**

Oh, no. Hot custard. Don't do that. Do people have cold custard, still?

**James Acaster**

We both like, on a hot dessert, cold custard, we both like it.

**Derren Brown**

Really?

**James Acaster**

Yes.

**Ed Gamble**

But, it's the same. The same way you might have ice cream. That's, basically just very cold custard, isn't it?

**James Acaster**

The coldest of all custards.



**Derren Brown**

It is. But, I'd rather go custard over ice-, I love. I do love an ice cream. My other option would have been vanilla ice cream with Swiss roll. Chocolate Swiss roll-,

**Ed Gamble**

Interesting.

**Derren Brown**

When you were kid, did that.

**James Acaster**

Yes.

**Derren Brown**

So, a bit like, essentially, a deconstructed Arctic Roll which we all had, I'm sure.

**James Acaster**

Do you know what we can tell you?

**Derren Brown**

Yes.

**James Acaster**

Because you have chosen the apple crumble. Every episode there's a secret ingredient if a guest chooses it, they get picked out.

**Derren Brown**

Have I mentioned it?

**Ed Gamble**

Sort of.

**James Acaster**

Mini rolls for you.

**Derren Brown**

Yes.

**James Acaster**

We chose that because of a trick you did with Mini Rolls.

**Derren Brown**

I was doing my best.



**James Acaster**

I think that was dangerously close to it.

**Derren Brown**

Okay. And, I won't-,

**James Acaster**

You're allowed to mention it. It's fine.

**Derren Brown**

There's something about chocolate rolls.

**James Acaster**

You haven't chosen it, so we're fine.

**Derren Brown**

Okay.

**James Acaster**

But if you chose it as your dessert-,

**Derren Brown**

Close but no chocolate cigar.

**James Acaster**

Yes.

**Ed Gamble**

Because a Swiss roll is not-, a Mini Roll is not the same as a Swiss roll.

**James Acaster**

Well, we would have to have that debate.

**Ed Gamble**

Yes.

**James Acaster**

If a Mini Roll is the same as a Swiss roll.

**Derren Brown**

What happens if somebody says it? Do you just cut it dead, get out. That's it.

**James Acaster**

They say that you're not getting any of your food that you ordered, you're not getting any-,



**Ed Gamble**

Yes.

**James Acaster**

Of it in the dream.

**Ed Gamble**

It's only happened once.

**James Acaster**

It's only happened once. And, we read them their menu out. Tell them it's all going in the bin. And, you'll be surprised at how badly it gets received by the person. They're still pretty angry.

**Ed Gamble**

Even though it's a completely imaginary menu, they're livid that they don't get it.

**Derren Brown**

It's so disappointing.

**James Acaster**

Disappointed by it.

**Derren Brown**

Okay.

**James Acaster**

For you, it was Mini Rolls because of the League of Gentlemen thing you did.

**Derren Brown**

Yes.

**James Acaster**

And, I will so, though-,

**Ed Gamble**

Happy with that?

**Derren Brown**

Yes.

**James Acaster**

That Mini Rolls thing is the only thing I'm just going to straight up, as you how you did it. I know you're not going to tell us. And, I know it's a waste of time. I know that magicians are mentalists and everyone



gets asked this all the time. But, it's bothering me ever since I saw it, was probably over a decade ago and I would like you to just tell us how you did it, please.

**Derren Brown**

One Martini, I'll tell you anything. It's a razor blade and a-

**James Acaster**

It's a razor blade.

**Derren Brown**

In a chocolate roll.

**James Acaster**

In a chocolate roll.

**Ed Gamble**

Not a Swiss roll.

**James Acaster**

And, there's a whole bunch of other things beforehand of, like, they sit down on chairs. And, you mix some envelopes up and they open the envelopes. It says what colour chair they're going to sit on and they reach under the chair and they've all got the colour that corresponds to that. It's a whole bunch of different things that-

**Derren Brown**

It's tiny men in table-,

**James Acaster**

Have to all be in place.

**Derren Brown**

It's the one that escaped from Pompeii.

**James Acaster**

Yes. I mean that is. I think about it a lot. I don't know.

**Derren Brown**

I genuinely cannot remember. I do occasionally watch those things back. I've no idea. Absolutely no idea.

**Ed Gamble**

Do you ever watch them back and go, 'Oh, that was good.'





**Derren Brown**

Not quite that, as sadly as that sounds. But, occasionally I'll just watch it because someone will be talking about it. 'Oh, I haven't seen that for ages, I'll pop that on and find it.' Or it'll just-, something will come up on my computer or something. I'll just find myself watching it. I haven't got a clue.

**Ed Gamble**

But, that's how you know it's a good trick, right? You've even tricked yourself in the future.

**Derren Brown**

Even tricked myself, yes.

**James Acaster**

There's an idea for a future show. Trick yourself in the future.

**Derren Brown**

Yes.

**Ed Gamble**

Are you going to add any more to that, James?

**Derren Brown**

Two hours of me watching a chicken.

**James Acaster**

Well, yes, just get the ball rolling. Trick yourself in the future. Do a load of things, record them. Then you sit down and you're the person it's happening to and by then-,

**Derren Brown**

Yes.

**James Acaster**

You've forgotten about it.

**Derren Brown**

Yes.

**James Acaster**

And, do it that you just trick yourself. You're like, 'Fucking hell.'

**Derren Brown**

So, the audience are watching me do tricks on myself and going, 'I had no idea.'

**James Acaster**

Watching you. Yes. React to the video. Of course, they will all think you just pretend to be tricked.



**Ed Gamble**

Yes.

**James Acaster**

Yes. But, you will know.

**Derren Brown**

Can they see what's on the video or are they just watching my reaction?

**James Acaster**

They see what's on the video.

**Derren Brown**

They can see what's on the video.

**James Acaster**

Yes.

**Derren Brown**

Alright.

**Ed Gamble**

Is this how you normally write a show, someone comes in and says just a completely random idea and then goes, 'Just getting the ball rolling.'

**Ed Gamble**

Is that how Andy Nyman does it?

**James Acaster**

Just get the ball rolling. Just trick yourself in the future, things like that.

**Ed Gamble**

Peace out.

**Derren Brown**

It's a weird thing, that. People do say things and then, like, you have to stop them because sometimes it does lead to half a thought, or you've had a similar thought. And, then they're, like, 'Well, I gave you that idea.' 'Oh, no you didn't that was a rotating chicken.' The idea of rotation is something that. It does, yes. It happens quite a lot.

**Ed Gamble**

The chicken's a headline of that idea, I think.



**Derren Brown**

Yes.

**Ed Gamble**

If you change it from chicken, I think it's no longer-,

**Derren Brown**

It's turkey. It's, it's fine.

**James Acaster**

And, to be honest, if the chicken's not rotating, I'm not going to think it's me. If you've just got chickens knocking about, I'm not going to think it's me.

**Ed Gamble**

Yes.

**James Acaster**

Only if it's rotisserie chicken being used to put someone into a trance.

**Derren Brown**

Okay.

**Ed Gamble**

Yes. And, then they're on the rotisserie at the end.

**James Acaster**

But, even then I'm not going to, like, get annoyed I didn't get credit. I'll just know in my heart. I'll be really proud of that.

**Derren Brown**

Yes. There's an inner satisfaction, isn't there, that is enough.

**James Acaster**

I'll be really happy with that.

**Ed Gamble**

It's about time a hypnotist used the idea of a chicken, right?

**James Acaster**

It is about time.

**Ed Gamble**

We've never seen that before.



**James Acaster**

It's the opposite.

**Derren Brown**

Would he draw, like, a spiral-, or she, or they, draw, like, a spiral on the, where the head's been removed, exactly the centre of the spiral. And, then the spiral, sort of, works its way out on that plane, that, sort of, front end of the chicken. So, if you're sat in front and your view isn't obscured by the drumsticks.

**James Acaster**

Yes, I think so.

**Derren Brown**

Would be more powerful, wouldn't it?

**James Acaster**

And, also if the audience can't see that spiral-,

**Derren Brown**

Yes.

**James Acaster**

It adds to it right? Because they think they're just hypnotised by the chick, but actually there's a spiral on the neck.

**Derren Brown**

And, I don't know but, I guess, a Biro would work, would write, very satisfyingly on the front of your-,

**Ed Gamble**

Yes. I think-,

**Derren Brown**

Doing that spiral.

**James Acaster**

I think it would feel good to write on the neck of a chicken with a Biro.

**Derren Brown**

Just to say-,

**Ed Gamble**

Please, yes.



**Derren Brown**

You wouldn't need to draw a circle. You could hold the Biro still and let the rotisserie spit do the work for you.

**Ed Gamble**

This is going to be a weird show, your next show.

**Derren Brown**

I don't think that's weird at all.

**Ed Gamble**

What? Let someone hold a Biro on a chicken neck and then it rotates and you draw on.

**Derren Brown**

They've got to slowly move the pen to the side, slowly to the left.

**Ed Gamble**

All right. I'm in.

**Derren Brown**

You're in.

**Ed Gamble**

Yes.

**Derren Brown**

Definitely we finish with an extra dry, painfully brutally dry vodka Martini. I'd probably go, maybe, Konik's Tail, with a twist.

**Ed Gamble**

With a twist.

**Derren Brown**

Yes.

**Ed Gamble**

We're not going dirty?

**Derren Brown**

Twist is chocolate.

**James Acaster**

If anyone's seen Derren Brown, he always ends with a twist. I was too excited to say that. But, I think it was very good to say, even, Derren Brown's menu ends with a twist.



**Ed Gamble**

And, if you'd just said that, great.

**James Acaster**

I'll read you menu, back to you, now. See, how you feel about it.

**Derren Brown**

I should be mindful. Okay. Go.

**James Acaster**

A Tommy's Margarita when you arrive.

**Derren Brown**

That's nice.

**James Acaster**

You would like still water, not too cold. Nothing in it. No plops. Poppadoms or bread, you'd like sourdough, warm with butter and salt. Then Parmesan and red wine on the table. For starter you would like a lobster risotto. Main course, perfect meatballs in tomato sauce with a thick spaghetti. Side dish of rocket salad with Parmesan, balsamic, olive oil. Drink, you would like a glass and a half of Brunello di Montalcino. Dessert, you would like an apple crumble, hot with hot custard and then a Charbonnel et Walker salted caramel truffle.

**Ed Gamble**

Accent there, didn't it?

**James Acaster**

And, an extra dry vodka Martini.

**Derren Brown**

Did you say the crumble?

**James Acaster**

Yes.

**Derren Brown**

Still thinking about it, okay.

**James Acaster**

I hypnotised you and you forgot that I said the crumble.

**Derren Brown**

It worked. That's amazing. Hearing you say it back as beautifully as you did, yes, that's gorgeous.



**Ed Gamble**

That's a great menu.

**James Acaster**

Now you've heard that, please. Now, confirm to the listener that envelope hasn't left you.

**Derren Brown**

This has been in front of me, all the time. It just contains my menu choices. There's no explanation.

**James Acaster**

You've had it there-,

**Derren Brown**

Yes.

**James Acaster**

And, you've signed it over-,

**Derren Brown**

Yes.

**James Acaster**

The thing.

**Derren Brown**

I did.

**James Acaster**

If you could open it and just read to the listener what it says inside. You can hear the envelope being opened. Says, 'prediction' on the front of this.

**Derren Brown**

I've removed the sheet of paper.

**James Acaster**

Yes. Here we go.

**Derren Brown**

It says, 'Derren's menu.'

**James Acaster**

Here we go.



**Derren Brown**

'Water, olive oil.'

**James Acaster**

That was odd. We got that one wrong. That was wrong.

**Derren Brown**

Oh, I see, yes.

**James Acaster**

But, you always get one wrong.

**Ed Gamble**

You've got to get one wrong at the top.

**Derren Brown**

I did have a moment, there, of thinking, 'My God, this is actually going to be-'.

**James Acaster**

You always get the first one wrong.

**Ed Gamble**

We don't know. You always get the first one wrong.

**Derren Brown**

Ah, yes. Show of failure, dropping a ball. All right. Poppadums or bread? You've put, 'egg McMuffin and a cigarette'

**Ed Gamble**

Always get the second one wrong.

**Derren Brown**

Always get the second one wrong.

**Ed Gamble**

Yes.

**Derren Brown**

'Starter, clams. Main, candy floss flambéed'.

**Ed Gamble**

Okay. Not far off.





**Derren Brown**

You're not far off. 'Side, spaghetti hoops, boiling hot'.

**Ed Gamble**

Nearly.

**Derren Brown**

Like lava.

**Ed Gamble**

Nearly. I've had it like lava. Spaghetti Hoops is close.

**Derren Brown**

'Drink, ice cold beer. Dessert' nothing.

**Ed Gamble**

We ran-,

**James Acaster**

We ran out of page. We didn't really space out the menu enough and we ran out of space.

**Ed Gamble**

We ran out of room.

**James Acaster**

We had to just leave it, 'dessert'.

**Derren Brown**

This is-,

**James Acaster**

Ran out of space.

**Derren Brown**

I'm framing this.

**James Acaster**

Yes?

**Ed Gamble**

Got spaghetti.



**Derren Brown**

I mean, yes. In a sense, they're all correct. You've got the Spaghetti Hoops and Spaghetti Hoops are circles like meatballs.

**Ed Gamble**

Yes.

**Derren Brown**

And, in a sense. Candy floss, comfort food.

**Ed Gamble**

Yes.

**Derren Brown**

Clams. Well, I mean clams are by the sea. Pompeii's by the sea.

**James Acaster**

Yes.

**Derren Brown**

And, probably were feasting on clams when it all struck.

**Ed Gamble**

When it all happened. Risotto.

**James Acaster**

We talked about all of this. Olive oil was in the salad.

**Derren Brown**

Yes.

**Ed Gamble**

Yes.

**Derren Brown**

Egg McMuffin and a cigarette. That's my favourite. I think you peaked early. Yes. That one is wrong and olive oil was correct. That's what I said. So-,

**James Acaster**

Yes. Yes.

**Derren Brown**

That's-,



**James Acaster**

Pretty good.

**Derren Brown**

Phenomenal.

**James Acaster**

Pretty good.

**Ed Gamble**

Oh, proud of that.

**James Acaster**

You just got Derren Browned. Thank you so much for coming to the dream restaurant, Derren.

**Derren Brown**

Oh, it's been a dream.

**Ed Gamble**

Thank you.

James, you embarrassed me in that interview.

**James Acaster**

What?

**Ed Gamble**

You, you little nerd. I've never seen you nerd out so hard.

**James Acaster**

I just know stuff. I like knowledge.

**Ed Gamble**

Yes, you were very excited to meet Derren. So, was I. Lovely to chat to Derren. What a nice man, what a great menu.

**James Acaster**

Could have said.

**Ed Gamble**

Yes, I know.

**James Acaster**

So many episodes. Questions have got-



**Ed Gamble**

I'm well aware. I looked round at you, during that interview, and you were pinching your leg at some point.

**James Acaster**

Yes, just to get myself to shut up.

**Ed Gamble**

To stop yourself saying all the different shows he's done.

**James Acaster**

'Don't ask him about all the shows. James. Calm down.'

**Ed Gamble**

Yes.

**James Acaster**

Back off. You've got to prioritise.

**Ed Gamble**

It was lovely to speak to Derren. I enjoy enjoyed his menu very much.

**James Acaster**

Yes.

**Ed Gamble**

And, he didn't say Mini Rolls although we were skirting, a little bit, close to it, weren't we?

**James Acaster**

Yes. He'd already established that Swiss roll was his back-up dessert but that he wasn't going to choose it. So, I thought, 'We can let him know.' Because if he did say Swiss roll, we would have had to have debated that.

**Ed Gamble**

Yes.

**James Acaster**

And, I guess, ultimately, Mini Rolls, the clue is in there. It's a Mini Roll.

**Ed Gamble**

It's a Mini Roll and it's chocolate and Swiss roll's not traditionally chocolate.

**James Acaster**

It is specific so-,



**Ed Gamble**

Yes.

**James Acaster**

We've got to get off his back on that one.

**Ed Gamble**

Yes. Yes. And, also we predicted his entire meal.

**James Acaster**

That's pretty impressive that we predicted his entire meal.

**Ed Gamble**

We Derren Browned, Derren Brown.

**James Acaster**

There was a moment when he opened it where I thought-,

**Ed Gamble**

He might have done something to the envelope.

**James Acaster**

He might have done something to us. Is he about to do something to us. Is he going to hold the envelope and tell us what we've written down before opening it.

**Ed Gamble**

Yes.

**James Acaster**

Or, he might reveal, if you listen back to the podcast-,

**Ed Gamble**

Yes.

**James Acaster**

During every course, I actually said these things, if you listen back. I got it in there. You didn't notice.

**Ed Gamble**

That would have blown my mind. That's how good he is. We're amazed by stuff he didn't do. Well done Derren. Tickets for Derren's new show, 'Only Human' are on sale now so get yourself along to do that. And, I will be going at some point.

**James Acaster**

Yes, absolutely.



**Ed Gamble**

All of us, for sure.

**James Acaster**

I want to see that spinning chicken.

**Ed Gamble**

In his show, 'Only Human'.

**James Acaster**

Yes.

**Ed Gamble**

Good. Still time to change it. Call it, 'Only Chicken.' That was, of course, the final episode of the series but we'll be back, before you know it, for Christmas specials, best ofs, all of that sort of stuff. Other than that we'll see you in the New Year.

**James Acaster**

Yes. No need to text me and ask me when those are though, mum. So, that's the end of the series now, that's been established. You don't have to text me, saying that you're annoyed about that. And, you don't have to just be like, 'Where are these Christmas specials and where's the compilation.'

**Ed Gamble**

They'll be at Christmas.

**James Acaster**

They're all coming out. We're giving you content mum.

**Ed Gamble**

He sounds very ungrateful to me, Di. I'm so sorry you have such a wretch of son. Thank you, so much, to Derren for coming on the podcast. We will see you again soon. Bye-bye.

**James Acaster**

Goodbye.