

# Secrets of Speed Seduction® Mastery



**How to Master the Art and Science of  
Getting Any Woman into Bed in 20 Minutes**

By

Ross Jeffries

**or Less!**

Founder of the Seduction Community and Legendary Mentor to  
Neil Strauss in "The Game".



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First Edition 2010

For information on Speed Seduction® products, seminars, and events go to: [www.seduction.com](http://www.seduction.com)

Book Design by the adventures of hannah - concept publishing

ISBN 978-0-557-38849-3

# Disclaimer

Speed Seduction® may contain viewpoints that may be considered controversial by certain audiences. It is intended as a powerful guide for self-respecting, intelligent men who are looking to avoid from “real-hate-shun-ships by default” and instead claim the happiness that they deserve.

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# Acknowledgments

This book would not be complete without expressing my gratitude to the following people who have contributed so much to my learning and career:

Shinzen Young, who has changed the nature of what I teach, how I teach, and how I walk through the world. He's simply the best teacher I've met of any subject.

Richard Bandler, the creative genius and co-creator of NLP, who dropped me in trance way back in 1987, told me I'd take NLP in a new direction, and promptly gave me amnesia for the whole thing for 10 years. NLP was and is a major foundation of my work and without Richard's genius I could not have discovered what I have.

Gary Halbert who taught me the art of copywriting. "No one has time to understand your pathetic subtly" he told me. He was right.

Neil Strauss for making me famous again with "The Game". Neil, I tried to sniff Carmen Electra's cootch; she just turned around before I could do so and that's how my face wound up in her ass.

My late parents, Irving and Sylvia, who gave me that most dangerous of permissions: the permission to think for myself and to follow any train of thought to its furthest conclusions, no matter how challenging or against the grain it might be.

My dynamite "pimp" nephews, who I hope will carry on the torch when it finally comes time to retire (don't hold your breath, critics and foes). Ari, Gideon, Gabriel, Eitan, you boys are my best friends, brothers from

different mothers, and absolute inspirations. You are better young men than I ever was and will grow into better people than I ever could be. I'm in love with all of you.

My fur children: Tazzeberry and Tabbatha Jean. No better kittens anywhere.

My business team: Sherri Olson, Lisa S, Michel Bocande, and my chief of operations, Adam Hommey, without whom I would be completely lost.

My fans and students worldwide. Your stories of how my work has helped and changed your life keep me going.

And, finally, my best bud and ex-girlfriend Malin FH, who taught me that some young women are every bit the match for me that I could possibly dream up. Thanks Malin, for all the pats on the back, kicks in the ass, and fun in the night. You Swedish ladies rule.

# Introduction

When I wrote my first book, “How To Get The Women You Desire Into Bed” back in 1988 I had no idea just how big the consequences and the unexpected the results of my creation would turn out to be.

Since that time (and with the creation of the Internet), the worldwide seduction community has exploded. There are now dozens and dozens of different schools of “pick up” and “seduction arts” that purport to reveal the latest and greatest secrets of “day game”, “group theory”, “negging”, “natural game” and many other concepts, all of which generate tons of debate on community blogs and websites.

I confess to you, dear reader, that at times I feel like Dr. Frankenstein: I have created a monster, and he is running loose in the town. But instead of hunting him down with torches, the villagers are welcoming him with open arms and doing their best to dress like him, walk like him, and adopt his cool, monster ‘lifestyle’.

Perhaps I should have gone to dental school.

In any event, this book is the result of over a year of teaching and training the members in my elite coaching program. What you will read are the transcripts of my answers to students and instructional video modules, plus the transcripts of our twice a month coaching calls.

It starts with the “Up to Speed with Speed Seduction®” transcripts that I created as a primer for SS, whether you are new to SS or are a student desiring a refresher course.

As you read them, you may recognize many of your own challenges and



questions, and equally recognize the power of the answers that I provide. Teaching is the most rewarding, fulfilling, and enjoyable thing I can do in my life—at least with my clothes on. And I hope that my joy in that teaching comes through in what you are about to read.

One final note before we get started: as challenging as success with women can be, it does not have to be a struggle. If you are struggling, then you either have:

- 1. A bad theory, map or model for what works with women. Please know that after 18 years of teaching over 60,000 students, I've found that almost every guy suffers from this due to social program, popular media, and our peers, who teach us that the key to women's panties and bedroom doors is to be found in the 5 'Bs: Bullying, Begging, Buying, BS, and Booze.*
- 2. A set of thoughts, feelings and actions that bring crappy results, as a result of #1 above.*
- 3. A way of attempting to learn from your mistakes that actually, unfortunately, glues them back on to you so you are bound to repeat them. As I've said many times, what you dwell on, in an effort to fix, becomes what you rehearse. And what you rehearse becomes what you DO.*

The lessons in this book are designed, in one form or another, to tackle all three of these big areas that challenge almost every man. They are designed to systematically and systemically re-wire, not just how you think and act about women, but how YOU show up for the game. And that's a big piece of the puzzle right there.

I wish you the best of luck with this awesome material, and even more importantly, the best of skill. Remember, it is what we practice that determines where we will go.

Peace and piece,

RJ

Marina del Rey, California, March, 2010

P.S. As you read through this material and practice and apply the lessons it contains, I'd love to hear from you personally and your stories and about how this, or any of my teachings that you've encountered, has positively changed your life and brought you that moist, pink abundance you so greatly desire and so richly deserve.

Feel free to email me at: [Sandworm77@ca.rr.com](mailto:Sandworm77@ca.rr.com). Please use the subject line: success story

P.P.S. If you find yourself intrigued about my coaching program and would like to check out how you can join (the first 30 days for just \$1), go right here: <http://www.rjcoaching.com>.

P.P.P.S. My seminar schedule can be found here: <http://www.seduction.com/seminars.php>.



# The Students Speak...

I have used your techniques to get laid, to combat the telephone games and silly mind games that women instinctively play in order to gain control. I let my new girlfriend know that there will be no games and that she can never control me and every time she tried, she faced losing me and gave up.

This woman adores me, not because I am a hunk (because I am not), not because I am rich (because I am not) but because I know what I want, I go after it, and I don't put up with any shit! So there is no shit and a life without shit is better for both of us. Now there are two people who respect and love me...my girlfriend and best of all ME!

Pat McMillen  
Crestline, CA

Your innovative approach gives me a power and impact that the “experts” say is impossible! Hot damn! I am not in the best of shape physically or mentally, a pretty typical 41 year old guy, so I thought I'd have to go through a period of conditioning. Man, was I wrong!

Not to brag, Ross, but I am meeting and picking up hot women all the time now! It doesn't matter how old she is, if she has a boyfriend or husband or if I'm her “type”....NOTHING MATTERS! You're a genius!

Mark Cunningham  
Maumee, Ohio

I had more real connections with women during my first week using your pick-up seduction techniques than I had in several months before. Every technique you teach can be applied and becomes more and more effortless to utilize.

A week ago, I would not have been able to deal with obstacles or resistance with such persuasive confidence. A week ago, I would not have found myself in a bathroom at a party being mercilessly stroked by a beautiful woman who couldn't keep her hands off me. The success caught me off-guard as the world is a different place for me now!

Jason S

Los Angeles, CA

In the past two weeks I've met more women than I've met in the last two years. It's not that I'm more confident, it's that my fear that used to short circuit my brain, when I was talking to attractive women, is no longer there, so that I'm able to be myself, which is a fun, nice, intelligent and interesting person, but I used to hide it well...

Thaddeus T

San Raphael, CA

Thanks for the great tapes. Since I started using them, I have met three women I probably wouldn't have said anything to. As a result, I have dates with two...

Mark K

Laguna Beach, CA

The tapes were fantastic. Because of the tapes I have met and gone out with two women just last week alone!...Thank you for changing my life!

Alex D

Los Angeles, CA

I have been using Ross's material since 1997, after a woman whom I thought I had loved totally rejected me. I was 20 at the time. Sitting in a pool of rejection and self-doubt, I did what my parents had taught me to

do in any type of failure: learn as much as you can about the subject and re-attack.

I bought the first book “How to Get the Women You Desire into Bed”, and simply using techniques to elicit deeper structures in a person’s thought processes during conversation, I met a wonderful young lady on the my flight home for Christmas Break. We lived in totally different parts of the world, but that didn’t stop her from driving four hours from New Jersey to see me when a trip brought me to Washington, D.C., and this is just from a plane conversation, and a few emails. I was hooked. I bought all the products; I listened to the home-study courses again and again. I became known as “the pick-up artist” in my circle of friends.

I could go and brag about all the successes with women I have had, (which have been amazing), like the 20-year-old Japanese cutie that I met at Thanksgiving Dinner at my new boss’s house that ended up blowing me in my boss’s kitchen about an 2 hours after I met her, or the bi-sexual actress I met on internet that forced me into the back of my 4X4 in the parking lot at Starbucks after our first coffee date, or the amazing-legged Lithuanian girl who would shower me with both gifts and her affection, but the more important thing has been the cascading effects that this has had on all of my life. These tools teach you how to look at the world through eyes of possibility.

Ryan David  
Albuquerque, NM

I have been aware of and playing with psychic influence for 15 years. You present a model, which matches and validates my experiences in an astounding way. You explain this model in a clearer way than I have even been able to imagine myself articulating it until now. You are doing for psychic influence what Jose Silva did for hypnosis and meditation.

Andrew Harrington  
Framingham, MA

One of the first things I did upon arriving home from the course was to take all of my psychic books, and throw them all in the garbage. Just ONE

of the several principles that Ross taught filled in the missing gaps in all the psychic, remote influence, remote viewing information that I had ever encountered.

Did we learn a billion new techniques? No, just four that make all the difference in the world. I must say that Ross has a way of trimming out all the bullshit and ceremony. He boils down the skills to an easy to understand method of psychic influence without all the crystal balls, and B.S. trappings. There is a preponderance of crap out there about psychic stuff...hell, nearly ALL of it is crap . . . AND you won't find any crap in Ross' material.

What I found is something I've wanted for years training to be a REAL Jedi Knight. Not in the superficial sense of the mindless Star Wars fanatics, but in the sense of learning how to be a more extraordinary being and wield the extraordinary abilities that come with that.

Walter Terry  
Woodinville, WA

Your seminar was one of the most eye-opening experiences of my life. An engineer by training, I have a strong attraction to concise, lucid ideas and explanations; I was impressed with the clarity of the models we were presented with. Imagine my surprise when I communicated with the unconscious; to learn how to program yourself up in such a way that the things you desire will naturally manifest themselves in your life If you want to change your life for the better, if you really really want to step into a new reality of infinite possibilities, do yourself a favor for once; Come to a Ross Jeffries seminar! You will be pleasantly surprised.

Bryan White  
Lookout Mountain, TN

You have integrated concepts of psychic influence in a way that is believable and doable for the scientific skeptic. I have had very little psychic experience and feel this seminar has opened up the unlimited possibilities to psychic influence over people and circumstances. Your model of psychic influence can work - I believe you have cut through the

bullshit. The training has sped by like a runaway train.

John Janicke  
Phoenix, AZ

I have taken 20-25 other seminars in the last ten years on various topics of a similar nature to this seminar. It is my well informed opinion that Ross Jeffries delivers far more useful information in a fun, easy to absorb environment than some of the world's most famous, over-priced wimpy teachers who have no stake in my getting the info wired in. I have no reservations recommending all his products and seminars and have in fact insisted that many of my friends and employees learn from the best of the best.

Bruce Nelkin  
Scarsdale, NY

I just wanted to thank you for putting out The Hyper Responsive Videos. The clearing and magickal personality exercises are causing women to approach me!!! And Flirt with me!!!

Even though I've been a student of yours since 93 and I have had success over the years with your system, Whats going on now is blowing me away. I've had more people make first contact with me in the last 2 weeks than I've had in the last 5 years. Keep in mind, I'm a fat middleaged guy.

Over the years, I've opened up as a man by using SS (as well as getting laid). I guess that for most of your students that getting laid is the most important thing. It is important to be certain, and so is liking yourself, and having a life of adventure and fun.

Ross, your skill and courage to fly in the face of convention and limitation has had a tremendous impact on my life. From the bottom of my heart, Thank You.

Art Simkins  
Riverside Ca

I'M GETTING MARRIED! I am 43, bald and by no means wealthy and I am marrying a 28 year old professional woman with red hair who is



as near a perfect match for me as possible. Without SS I doubt this would have been possible. THANKS ROSS!

I had very limited success with women until I was over 40 and got into SS. After much study and practice I started to “get it” I began to go through what Ross calls “The kid in the candy store phase” and had success with women as young as 18, 19 and 20.

John S. Parks

Charleston, South Carolina

“I invited a former girlfriend to lunch on Wednesday and ran the “falling in love pattern” on her. On Saturday, I called her again and this time I ran the “instantaneous connection pattern” on her. Now, this girl never said “I love you” the entire time we were together and she was rude and cold to me the entire time we were going together. NOW, when she got out of the car she reached over and gave me the most passionate kiss she has ever given me and said “I LOVE YOU”. Fantastic!”

J. Palmer

Los Angeles, CA

On my way home from Sunday’s seminar I gave my friend Diana a call. I figured this would be the perfect opportunity to try out some of the stuff I learned and have a little fun. So we were chatting on the couch when I told her how I went to this “wacky” seminar that weekend. Showed her a bit of the 3-d mind stuff with putting all the things she wants into one place and sliding it in to the attraction ball. Now.. the only two patterns I got memorized are incredible connection and the BJ pattern. I did both.. and I was really noticing her response.

Well..that was Sunday. We talked again last Wednesday on the phone. And today.. Friday.. well.. she asked if she could come over..This stuff works!! I did Riker’s 3 rules..which I firmly agree with...and that closed the deal. :) In case you need an explanation.. I got some! She left about an hour ago...glowing..

Ray Rosen

Norwalk, CA

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**Part 1:**  
**Getting Up to Speed with**  
**Speed Seduction®**



# Lesson 1:

## Concepts, Cognitions, and Understandings

---

Hi, I'm Ross Jeffries, and I want to welcome you to Getting Up to Speed with Speed Seduction®.

This is Module 1 of a my multi-module course to bring you up to speed with Speed Seduction®, whether you're a newbie or someone who's curious about Speed Seduction® but has never actually explored the technology and tools. You may be a long-time student who just wants a refresher. I want to welcome you to this course. It will be packed with information.

Here we go with Module 1. It's about the concepts, cognitions and understandings that really make Speed Seduction® a very powerful way to not just to have success with women but relate with people in the world.

Let's get to the concepts of Speed Seduction®: first and foremost, Speed Seduction® is about a set of concepts and beliefs. It's a way of looking at women. It's a way of directing your attention to notice things that most people ignore completely.

We also want to teach you to ignore the things that the 'average, frustrated chump' focuses in on. In Speed Seduction® we get very curious. We ask how women create their emotions.

When a woman says she's attracted to a man, how does she experience

that attraction? In what way does that take place inside of her body? What are the processes through which women create and experience their subjective, internal world? How do they create what's going on in between the ears?

If you can understand and shape what goes on between the ears, then opening up and getting what's between the legs becomes relatively easy. One of the key things we say in Speed Seduction® is that there is no such thing as love, fascination or attraction. There is no such thing as desire.

I know some of you watching this are thinking, "Ross, that's the problem. For me there is not such thing." What I mean is that what our language "thingifies," what our language takes and freezes into a thing that we either have or get inflicted upon us, is not a thing. It's a process. It's something that takes place in the human brain, mind, physiology and neurology.

It's something that's flowing and moving, so that means it has a structure. It has syntax. By syntax I mean it has a certain order. It has to be expressed in a certain order. There is a flow to it.

It's moving and has a structure, syntax and flow. Anything that moves and flows can be interrupted. It can be amplified, stopped or started. It can be rearranged. It can be channeled, controlled or shaped.

This is really a profound understanding. It's a very Zen understanding. You might say that in some sense Speed Seduction® is a very Zen way to seduce women. Like Zen, we view women not as fixed things but as ongoing, changing processes that are constantly moving.

I got this idea and way of looking at the world through my study of NLP. NLP is the study of the subjective human experience. It's the study of what goes on in between the ears and in the body.

When you begin to look at people and the things they do not as things but as processes and ongoing activities, the edges of your limitations will begin to get a little loose. The boundaries start to melt and things start to become possible.

Here are the things I want you to ask. How do women create their emotions? Let's say a woman says, "I'm really attracted to Bob." How is that woman experiencing the attraction? I want to suggest that any emotion

a woman experiences is the result of certain elements and components that you can rearrange in different order and proportions.

First of all, she's got to have some kind of visual imagery. If she's attracted to Bob, somewhere in her mind she's making images of Bob. Maybe she's making images of her and Bob getting it on. Maybe she's has an image in her mind of Bob looking really good. There is some visual component going on.

Second, there is some kind of auditory dialogue, whether it's in or outside of her conscious awareness. She is most likely saying something like, "Damn, Bob looks hot." I don't know what the content is but there is almost certainly some auditory dialogue. There is something she's saying to herself in her head.

She may even say it out loud when she thinks about it. That's the next component. She may say something out loud like, "Damn, I want him."

There is obviously a flow of internal sensations. Once she says that she's attracted to Bob, that's really short hand for saying, "As I'm thinking about Bob, I'm feeling a rush of warmth in my chest that spreads to my shoulders. Then that warmth gets more intense and spreads downward into my crotch."

It could be shorthand for her saying, "I feel a tingling at my spine. Then I feel warmth flush through my face. Then I feel the warmth rush into my vagina." When she says, "I feel attracted to Bob," attracted really doesn't get any kind of description. It's shorthand for the actual physical flow of sensations in the body.

It's useful as a way of demystifying female emotion and indeed all emotion. One of the things I want to do is take the mystery out of this. I want to demystify things that are deliberately mystified by society to keep you confused and a slave. Just like the movie "The Matrix," I want to show you the matrix.

Let's think of recipes and baking a cake. What makes a recipe? First of all, there are ingredients. What are the ingredients for a cake? There is the cake mix, flour, sugar, eggs, water and whatever else goes into it.

Then there are the actions you have to take. You have to do certain things. You have to pour in the sugar and mix the flour. You have to crack



in the eggs and stick into the oven. There are actions you have to take.

There is a proper sequence when you bake a cake or watch someone else bake a cake. It has to be done in the right sequence. You don't mix everything in, stick it in the oven and after 45 minutes crack in the eggs. That doesn't work. You have to do things in the proper sequence.

You need to have things in the proper proportions. If you're making a cake to feed four or five people, you're obviously not going to crack in 15 dozen eggs. That would be too much.

You have to have all of these things. You need to have the right ingredients. You need to take the right actions in the right sequence and have the right proportions of ingredients. That's a recipe.

Where am I driving with this? You can view the emotions you want a woman to experience with you as nothing more than the combination of different elements of a recipe taking place in a certain sequence in a certain proportion. That's it.

There is nothing mysterious about it. A woman's emotions don't come because some chemical flows into her brain. I won't get into arguing about pheromones. It's not because of a little mysterious angel called Cupid who shoots an arrow in her ass. It's not that she's met her soul mate or any of that twaddle. It happens as the result of a sequence, with a proportion, with ingredients.

We want to ask different questions. The Speed Seducers® want to ask what emotional states to I want attractive women to experience with me.

Let's talk about this. One of the fatal mistakes most men make with women is that they're so focused on behavior. They ask things like, "How can I get Debbie to go out with me?" Assuming that going out with you is going to be useful. "How can I get Debbie to sleep with me? How can I get Debbie to have a threesome with me and her twin sister?" You're overly focused on behavior.

We have to keep behavior in mind, but the real deal with women is we should first ask, "What are the emotional states I want Debbie to be around and in when she's around me and thinking about me, such that those behaviors will normally just flow out of those emotional states?"

When women are in certain emotional states, they are far more likely

to eagerly give us those behaviors we're seeking. Back up a minute from the behaviors and think about some woman you really want to get with. Instead of asking, "How can I get her to do this?" which is okay at some point in your sequence, first ask, "What are the emotional states I want her to associate with me?"

When I ask the question in my seminars, students raise their hands and say, "Lust, dripping arousal, super-hot desire!" They're really leaning on it and those are all good things.

The thing is if you're a nice guy, usually the only emotional states a woman experiences with you are casual comfort, some mild enjoyment and maybe even some boredom. The key here is emotional states.

If she only experiences casual comfort and enjoyment, you're just going wind up being her friend, her big brother and maybe even her therapist, which is the worst thing of all. However, if she only experiences lust, arousal or desire, she may scare herself out of the seduction.

The problem with the nice guy is he only gets the dull states. The problem with the player is that player only gets the wild, crazy states. Unless he can get her to act on it right then and there, he's going to get buyer's remorse.

We want to learn to create a balance of states, that unique combination and recipe that's going to get her to open up her legs, be happy she did it and open up her heart and everything else too.

Speed Seducers® ask different questions. Let me just say that the kinds of questions you ask will structure the kind of thinking you can do and how far you can think about a subject and how you think about a subject. That in turn will determine the behavioral choices you have. You really need to watch the questions you ask yourself.

Some of the biggest breakthroughs in human thought, science and progress happen because people ask different questions. People took the common assumptions and said, "What if they're not true?"

When Albert Einstein created his Theory of Relativity, the common assumption back then was that there were no finite speeds. You could keep accelerating and accelerating and there were fixed frames of reference. Space was like a blank, fixed canvas against which all activity took place.

Einstein said, “Wait a minute. What if that’s not true? What if there are no fixed frames of reference? What if there is a finite speed in the universe and that’s the speed of light and everything else came from that?”

I want you to begin to ask a different set of questions about women. As you do this, you will begin to see the old questions that kept you stuck. It’s common to get pissed off when you first learn this and see how brainwashed you were and how you’ve been held down, fooled and tricked.

I understand that. Put the anger aside if it comes up and just ask. Learn to ask different questions. Ask the questions that empower you and open up possibility.

It is chumps versus champs. There’s a phrase if you’re familiar with the Seduction community called AFC, average frustrated chump, which I coined all the way back in 1988 when I wrote my first book, “*How to Get the Women You Desire Into Bed, A Down and Dirty Guide to Dating and Seduction from a Man Who is Fed Up with Being Mr. Nice Guy.*”

The AFC is just the ‘average, frustrated chump’. He’s the guy who’s been programmed without question like a good soldier to think in terms of the dating game and frame. He’s the guy who asks himself, “How can I ask her out? How can I get her to go out with me? Where should I take her? When do I make my move? What if she doesn’t like me? How can get lucky? What if I get lucky? Will I get lucky?”

As you can see, these are questions that presuppose a lot of things that are really not useful. The chumps’ questions imply certain things. Let’s go through these line by line and item by item. As I do so, I want you to think about this and identify through your own experience how you see the truth of it. I want you to really get this.

First and foremost, the chump’s questions assume that he should focus first on behavior. It’s about what he does and what he gets her to do, rather than the emotions he wishes to create.

Right then and there, out of the gate, he’s cutting himself off from the key most important understanding that he could possibly have and the most important tool, his point of leverage into that woman’s experience. Right out of the gate, he’s dropping his sword before he ever enters into the battle.

Another assumption is that a date or formal meeting where some third part is going to provide entertainment, food or gifts or some kind of distraction is the best or only method to find a suitable female sex partner. You may think, “Of course, what else is there?” There is a lot else, but when you’ve been programmed to only think in those terms, then you’re just going to screw up.

Another assumption that a chump’s questions imply or assume is that he has to be the supplicant. He has to seek the woman’s favor. He has to ask her out. He has to worry about whether she’s going to reject him. He has to worry about how to win her over.

This one really bugs me. It’s the assumption that the outcome is really a matter of chance. Will he get lucky? Will he get some? Where is the implication that you have any choice or control or any real, predictable input into the outcome?

I have often used this illustration. You are getting on a plane to go from Israel to China. As you’re getting on the plane you lean into the cockpit and say to the pilot, “How are you going to make sure we get to China?” He looks at you and says, “I don’t know, maybe we’ll get lucky,” and he means it. Or he says, “We’ll try something. I’ll make my move once I’m halfway there.”

You’d get off the plane. I want to suggest to you that your love life and all the ego issues related to sex and being attractive is at least as important as flying the friendly skies. If you’ve felt like a loser in the dating game, it was never designed for you to win. It’s not designed for you to win.

People say, “What about Brad Pitt? Brad Pitt seems like such a nice guy.” Listen, if I was Ross Jeffries, the incredibly good looking, internationally famous, fabulously wealthy movie star, I could act differently and do different things. I could think a different way and be really successful with women. I’m assuming if you’re watching this you’re not Brad Pitt or someone of that status.

Although you might be surprised, when guys don’t know how to exert the right kind of influence and control, even they get burned. The stories of very powerful, wealthy men, movie stars, captains of industry and famous politicians who can’t control it in the bedroom and get brought down by

women are too numerous to relate. I don't think you need me to tell you that.

In any kind of social mechanism where lots of people are losing, you need to look for where the money is going. Who benefits from the dating game? Women get lots of free meals. The entertainment industry, the restaurant industry, the flower industry and the gift industry all benefit. God help you, if you're really a loser, the diamond industry benefits. It goes on and on.

Here's a key Speed Seduction® rule: You should write these rules down on flashcards. Keep them by your bedside and go through them every night. Tattoo them on the inside of your eyelids, because these rules are crucial.

Successfully attracting and seducing women is really having true choice. You never have to worry whether she's going to like you the next day. You can just move on if she's not pleasing you. It takes something crucial to get that kind of choice and that is how can you capture and lead her imagination and emotions.

That's it. What can you do? How do you structure your communication to capture and lead their imagination and emotions? That's a question that I drill into my students' heads. How is this communication designed to capture and lead a woman's imagination and emotions?

I have to say that this is not really new with me. Seducers, Lotharios, Casanovas and Don Juans have been doing this across the ages. They've been using their words to capture and lead a woman's imagination and emotions.

You can learn to do this predictably, reliably and with milestones. You'll be able to see where you are in the process and what you need to do next. You'll be able to see where you need to back up, drive forward or take a left or right turn. When you can learn to do this, then dating will be for women you're already sleeping with.

I encourage my students to chant that, "Dating is for women I'm already sleeping with." Here is the really cool thing: You don't need a formal date to do this. In fact, a date may just get in the way. The reason why a date may get in the way is the minute you ask a woman on a date, her checklist

pops up. I may discuss this in a subsequent module after this one. Women have a checklist.

It's an automatic checklist in her head of the things that society has programmed her to look for and the things she's used to looking for. These are the habitual things she's used to liking or not liking. That's all cool and fine, but as soon as you ask for a date, the checklist pops up. She's going to measure you against that checklist to see if you potentially fit in. As much as possible, we want to avoid dates.

It is never about where you take her or what you spend. Look at my face. I am not a good looking guy. I'm okay. I've been with some of the most amazing women within 20 to 30 minutes of talking to them. These were some very high-class girls. I've done it without spending more than \$5. It's never about where you take her or what you spend. It's about how you use your language and how you can get her talking.

What can you get her talking about to capture and lead her imagination and emotions? If she's feeling hot, turned on, connected and ready, then you could be in a barroom, a back alley, a back bathroom or a barn. Pick your favorite B. You don't need a bedroom. This is the reality of how things work.

I've just thought of a few things I want to add before we conclude. One of the things I want you to understand is that women are not usually consciously aware of how they create their emotions. For the most part, all the women are consciously aware of is some feeling in their body. They are not consciously aware of the other elements of the recipe.

When you get really good at this, you can actually see those elements cooking. You can almost see what they're thinking in their head. You can almost hear the internal dialogue. You can watch the stuff being generated.

The really cool thing is that because women are not consciously aware of most of this process, it operates in a very hypnotic way. Anything that takes place outside of a person's conscious awareness has a very hypnotic effect. That means it is not resisted and it goes like clockwork.

The good news for you is that when you trigger these processes, the exact same processes she'll undergo to produce the end result of feeling

attracted, they're going to happen outside of her conscious awareness. The same powerful thing will take place. It's very powerful and very cool. It's really good stuff.

## **end lesson 1**

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# Lesson 2:

## Speed Seduction® Tools

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This is Module 2 on “The Tools of Speed Seduction®.” The first module was on the concepts, ideas and cognitions of Speed Seduction®.

Let’s get started. I think you’re going to really enjoy this.

Today I want to talk to you about language patterns. This is what makes Speed Seduction® famous. They are language constructs that capture and lead women’s imagination and emotion.

Let’s define it. What is a pattern? People have heard of the blow job pattern, the incredible connection pattern, the Discovery Channel pattern, and all sorts of memorized language patterns that my students and I have come up with. What do we mean by language patterns?

A language pattern is any combination of words and phrases that is calculated to and actually does capture and lead women’s imagination and emotions to generate the emotional states and responses that you want.

Remember that as speed seducers, we’re not overfocused, mostly focused or even first focused on the behaviors we want from women. Our theory is that instead we have to focus on the emotional states. It’s from these emotional states that the behavior that we want is going to naturally flow.

These patterns are something that women enjoy. You’re not doing something wrong when you do patterns with women. This is how women think. This is what they enjoy. It’s part of how they process their internal



emotional world. Women love this stuff.

If you don't think women respond to language differently, do some research. What do you think is the most popular, best-selling form of fiction out there? In fact, it outsells all fiction and nonfiction combined. You probably already know it's the romance novel. If you picked up a romance novel, you'd be bored out of your mind, but women love this stuff.

This is really important for you to understand. The patterns reflect how women think anyway. They're not some stuff that was beamed down from Mars or stuff I made up out of my head. This is based on my observation of how women speak, think and process their emotions in any case.

Remember this key point. I repeat, but repetition can be the mother of skill if you act on these ideas. Whatever you can get a woman to imagine for herself is going to be perceived by her as being her own thought, and therefore she will not resist it. You can think of it as being like an emotional ventriloquist. You're not throwing your voice. You're throwing your thoughts into her head.

Whatever you have to argue a woman into will be perceived as coming from outside of herself, even if it's her own best interest, so it will often be resisted.

Let's talk about memorized language patterns. What are the elements of a really good memorized language pattern, whether it's the blow job pattern, the Discovery Channel pattern, or the incredible connection pattern? There are so many of them I've lost count.

First of all, they reflect themes or topics that women love. There are five or six themes that you might get a woman talking about or that you can talk to her about, preferably both. They are the themes that are more likely to activate the fantasy circuits in her mind and body that are responsible for the states of lust, fascination, arousal and wanting to get it on right now.

Some of those themes are connection, including how we connect with ourselves and our desires. Indulgence and escape are really good ones. There are actually six of them, but I'm only going to give you those two or three for now.

The patterns include sensory-rich language. A good language pattern will describe how something looked, felt or sounded. They're very sensory rich.

They often include sexual metaphor. In a subsequent module, I'll get into sexual metaphor. You'll understand it when I get into the module. A very quick overview is that sexual metaphor is when you talk about things so it sounds like you're talking about something innocent but in fact you're talking about something sexual.

They use one or more of the four doorways into a woman's mind. They light up her neurology. In other words, when a woman is visualizing, talking to herself on the inside and feeling the flow of feelings that she feels when she really wants a guy, she's going to take the action she takes when she's lit up like that.

Finally, they're delivery vehicles for embedded commands and suggestions. We're going to get into embedded commands and suggestions in detail in a subsequent module.

Let's talk a little bit about what I mean by a delivery vehicle. For now, think of embedded commands as the small pieces that do the actual heavy lifting of leading her imagination and emotions. Think of language patterns as the Trojan horse, and inside of it are the little soldiers, which are the embedded commands and suggestions that are going to hop out and open up the walls. If you don't know the story of the Trojan horse, Google it.

Let's look at the Discovery Channel pattern. So many of my students have used this pattern, either to seduce women on its own or as part of an overall very successful seduction. I was on a conference call today with my coaching club, and one of my students talked about how he used this on a girl and she was all over him. They made out, and she wound up saying to him, "Do you live nearby? Can we see your place? I want to see what it looks like." Of course, he then closed the deal.

The Discovery Channel pattern deals with themes of adventure, fascination, excitement and anticipation. It uses the metaphor of the rollercoaster and the ambiguity of attraction. We will go through the pattern word for word, and you will see that it talks about attraction. Does attraction mean a ride in an amusement park, or does it mean the attraction

between men and women? When the guy I told you about did this pattern with that girl, she said, “Wow! That sounds like great sex.”

It uses a lot of sensory-rich description. You’ll see in the pattern that we’re talking about the way things feel and sound. It uses quotes, one of my favorite Speed Seduction® tools, which we’ll get into later. Quotes talk about a subject that you saw, read or heard about and use sexual metaphors like get off, going down, take this ride, or climb back on. You’ll see this when we go through the pattern.

Here’s the language. “Do you like rollercoasters? I was watching the most interesting program the other day on the Discovery Channel. They were talking about rides, attractions at amusement parks. They were asking what makes the ideal attraction.”

Let’s stop a minute. What’s going on with the first paragraph of this pattern? I want to go through it piece by piece so you can see what’s going on. Whenever you understand what a tool is designed to do, then you really understand the tool as opposed to just memorizing or reciting.

First of all, by talking about a program we saw on TV, we’re using the tool called quotes. Quotes allow us to make reference to something we saw on TV, read in a magazine or heard a friend say, and that makes it safer. It’s not like we’re saying it directly to the woman. We’re just quoting something that we saw, read or heard about. Because it isn’t really us saying it, we’re able to step back from it. If we get a bad response, we can say, “Wow! That’s something I would never say myself.”

Quotes allow us to test the other person’s readiness and her responsiveness to the subject. If we see that she’s confused or having a negative response, we step back from it. We say, “I would never say anything like that,” or “I think that’s silly,” or stupid.

Quotes can be used as a sexual accelerator. I’ve done this before. My students have done it. At the right time, you say, “I was at the bar the other night. This guy looked at this girl and said, ‘Can you imagine me eating your pussy all night long just the way you like it?’ Did he really expect her to think about that, Debbie, and really want it now?” I know it sounds improbable, but I’m telling you that you can deliver that message by putting it in quotes. It’s not like you’re saying to her, “I want to eat your

pussy, Debbie.”

In this first paragraph we’re also using ambiguity. As I said, does attraction mean the attraction between a man and a woman or a ride at an amusement park?

We’re also using a self point. A self point is a subtle gesture that associates you with whatever you’re talking about. A self point is subtle. It’s not like you’re calling in an air strike. You’re just subtly doing this. That’s how I do a self point.

Here’s a Gold Key tip. Using two or more tools at the same time is very powerful. You’ll see that we’re using many things in combination. We’re using ambiguity, quotes, sensory-rich language and sexual metaphor. We’re using all of these things working together in just a few sentences.

Let’s go on with some more of this language. “He said there are three elements to a fantastic attraction. First, there’s that feeling of anticipation. You know that first long, vertical climb up the track? You can feel the anticipation growing. You feel your heart beating faster and the excitement building. You feel the blood rushing to your muscles. Your breathing starts to come faster and faster. You feel it building and then you feel that rush of excitement going down.”

What are we using here? We’re using the doorway of body feelings. There are four doorways into a woman’s mind and emotions. Let’s make a little sidetrack here.

First there are strong body feelings of emotional connection. Body feelings could be a rush of warmth in her chest or a tingling in her vagina. Feelings of emotional connection are similar but they’re more like, “I just feel so connected.” If you ask a woman who is really in love, “What did it feel like when you first met your boyfriend?” She’ll say, “I just felt this click,” and will tend to point toward her heart center. It’s doing that.

It’s also getting her to visualize. She’s visualizing going up the track. It’s getting her to talk to herself, which is one of the doorways. Those are the things she says to herself to get herself turned on. Then there’s eliciting her values. We’ll get to that later.

You can see with the Discovery Channel pattern, we’re getting her to visualize and getting strong body feelings. We’re using those two doorways,

but mostly we're using the doorway of strong body feelings.

We're also using embedded commands. Feel the anticipation growing. Feel your heart beating faster. Feel that rush going down.

Of course, there are also the sexual metaphors, like going down. Does that mean going down like oral sex or going down the track? Then there's "coming faster and faster." Does that mean cumming or coming as in your breath is arriving faster and faster?

Here's more of the dialogue. "He said the next element is safety. You have to feel so safe with this ride because you know nothing bad is going to happen. You can feel even safer to feel those exciting feelings growing. Finally, he said the ride has to be fascinating. There have to be so many different twists and turns. So much is unpredictable that as soon as you get off, you want to climb right back on. You want to take this ride multiple times."

Where is the sexual metaphor here? There's 'get off', 'climb right back on', and 'take this ride'.

We also have some embedded suggestions. We have the embedded suggestion, "There's so much unpredictable here." In a later module, we'll get into embedded commands and suggestions in detail. Unlike a command, it's not really telling her to think, feel or do anything in particular. Rather, it's suggesting a quality or meaning to the experience.

A little last bit of language you can include is to say, "I said this to a friend and she said, 'It's like the perfect attraction you want to find in a guy.'" That's another little quote thrown in for good measure.

One of the things I'll do is a little chin tap. I'll say, "I told this to a friend and she said, 'It's like the perfect attraction you want to find in a guy.'" When I tap my chin and tilt my head, it's an anchor. Whenever I repeat this, it fires off the whole chain of thinking again.

In the next module, we're going to cover the smaller-chunk tools of Speed Seduction®. We're going to cover things like embedded commands and suggestions, weasel phrases, which I absolutely love, trance words, transition phrases, anchoring, rapport, sexual accelerators, tonality, pacing and leading. These are some of the smaller-chunk tools that we're going to be covering.

I want to recommend that you check out my Speed Seduction® coaching program. There are all sorts of cool benefits. You get twice monthly group coaching calls, custom-made answer-to-student video modules similar to this one, live office hours with live video-to-video consultation and a 20% discount on products and seminars. You can try the first month for \$1 at <http://www.RJCoaching.com>.

## **end lesson 2**

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# Lesson 3: Embedded Commands, Suggestions, Weasel Phrases, and Trance Words

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This is Ross Jeffries. Welcome once again to “Getting up to Speed with Speed Seduction®.” This is Module 3. We’re going to be going over some of the smaller chunk tools of Speed Seduction®, including embedded commands and suggestions, weasel phrases and trance words.

Here’s a Gold-Key understanding: Language structures and reflects consciousness. That’s a big mouthful of words. Let me try to assist you in understanding what that really means. We think in words. Obviously, we think in language. Therefore, the type of words that we use will structure the kind of thinking that we can do.

All of the tools of Speed Seduction®, including the ones that we’re going to review in this module, are designed to do one thing. That is to direct a woman’s thinking, to capture and lead her imagination and emotions. If you want to put it a certain way, you can say that we are influencing, shaping, directing and evoking her internal representations.

What do I mean by “internal representations”? It’s a kind of jargon-sounding word, but it just means what’s going on in between the ears and



inside of the neurology, inside of the physiology, inside of the body. As I've said before, think in terms of recipes. A woman's internal representations would include different elements.

They might include what she says to herself on the inside of her head, what she says out loud to herself, visual imagery, the flow of feeling in her body, or just sounds that she makes to herself.

For example, I'll never forget I once asked a woman, "What was the moment when you first realized you were really attracted to a boyfriend?" She made this sound, "Mm," and then she went on to talk about her first feelings of attraction. That sound, "Mm," opened up all the circuitry in her neurology to have the flow of feeling, all the thoughts and everything else, and then all the behavior that flowed from it.

I just looked at her at the end of the evening and said, "Mm. It's so great when you connect with someone and you realize there's an opportunity here that you really want." That was that. She jumped all over me. The point is that there was a little bit of a sound that she made out loud to herself that triggered everything else. Internal representations could also include external verbalization, even if it's not exactly a word.

This is a key rule as well. Whatever we get a woman to imagine is perceived by her as being her own thought. All of the tools of Speed Seduction®—whether it's a big, formal memorized language pattern, asking the right question, or using embedded commands—are designed to capture and lead her imagination, to move her internal representations. When women have these thoughts, it's perceived as being their own process, so they don't resist it.

Remember, as Speed Seducers we are focused not first on the behaviors we want from women, but on the emotional states. In turn, those emotional states are built of subcomponents, these little pieces that we're dealing with.

Let's talk about using embedded commands and embedded suggestions.

Embedded commands are one of the major building blocks of my own seductions. When you really make use of embedded commands, the beauty is you can mix them with any style. Even if you decide that Speed

Seduction® is absolutely amazing but maybe you're going to be stupid and try something else, any style of pickup or seduction can be improved by orders of magnitude when you use commands and suggestions.

What is it that commands are designed to do, above the general principle of capturing and leading the imagination and directionalizing a woman's physiology and brain? An embedded command can tell a listener to think in a certain way, to have a certain train of thought.

I could say to a woman, "When you think about what it's like to meet someone you really want to be with and you begin to wonder, really wonder, what is it about you that would make this person come back for more, Debbie, I'm just wondering whether or not you can see that very clearly in your mind or whether it's something that kind of bubbles beneath the surface and arises as you take action on those desires."

In that little bit of languaging, which I just made up on the spot for you, there are a lot of different commands. Commands can tell a person to think a certain thing or engage in a certain train of thought, and that includes visualizing. You can tell them to think, picture or imagine something. All these things engage the person in a certain train of thought.

Commands can also tell a listener to take some action. "Go home." "Act on this." "Do this." I could say, "When you think about what it's like to really be with someone you want to be with and you reach that moment when you know it's time to take action on this, do you do that with a feeling of great enthusiasm or do you find yourself doing it with wild abandon?"

The commands to do something could be vague. When I say, "Do this," or "Go for it," I'm not saying exactly what that means. They could be very specific. I could say, "Go home with me," or "Give me that glass," or "Go down on me."

Finally, commands can be used to guide the listener to feel something. I say, "When you imagine what it's like to feel totally connected and you get really aroused as you feel that growing," and that's a little bit of phraseology.

These are the three basic things that commands do.

When you give a feeling command, you use the word "feel," but you

can also say “get.” If I say, “When you really feel that connection with someone,” I could also say, “When you get that feeling of connection.” I could say “Feel the connection,” or “Get that feeling of connection.” I could say, “Feel aroused,” or “Get aroused.” You could also say “want.” “When you want to have something really hot,” is the same as saying, “When you feel the desire for something really hot.”

Basically, to keep it simple, feeling commands start with the word “feel” or “get.” This is just reiterating the point I just made, that feeling commands don’t have to use the word “feel.” They can use “get” or “want.” I want you to just keep it simple, okay? Just use “get” or “feel.”

What are some examples of commands to take action in the world? I prefer to give commands that don’t quite tell you the specific action. If I say, “Go for this,” “Do this now,” “Take this opportunity,” I’m not saying what the opportunity is. Because I’m being vague about it, it creates a suggestible state.

I could say, “It’s time to go home with me,” but it works better for me to say, “It’s time to take this opportunity,” “It’s time to go for this,” or “It’s time to realize, it’s on.” The interesting question to ask here is, “How do you know she’s going to interpret that as going home with you?”

Use these commands to take action at the end of a chain of suggestions, when she’s feeling turned on and connected. Then you say, “It’s really interesting that when you do feel that and you feel it building, a person can reach the conclusion that it’s time to take this opportunity, to go for it, because you realize it’s on.”

When we’re vague, when we create a blank in the imagination, the imagination will fill in that blank. If you structure it by having a lot of commands and themes and such beforehand that suggest sexual activity, her unconscious mind will interpret that command as, “Go for taking this guy home.”

You can also give specific commands. “Do that.” “F\*\*\* me.” “Blow me.” “Grab this.” “Grab this,” is actually vague. Grab what? When we give action commands we can be vague. “Take this opportunity.” “Go for this.” “Do this.” We can also be more specific. “Bring me that.” “Come here.” “Give me your hand.” “Turn around.”

When I'm giving a demonstration to a woman, for example, if I want her to give me her hands I'll say, "Give me your hands." "Come here." "Turn around." Sometimes we are going to be specific, but usually we're going to be vague on what actions we want them to take.

What are some examples of commands that engage her train of thought or way of thinking?

You can look here and see them. I don't want to go through all of them. My purpose is not to read slides. That's not very interesting.

Generally, commands that engage a train of thought use words like "imagine," "picture," "realize" and "think." If you imagine something, it's an internal thought process. "When you picture really wanting to be with someone and you realize that's what you want now, I'm wondering just how you can let those thoughts arise." That's the kind of patter where you're using all of these.

Imagine, picture, think, realize, ponder, and then you see some of these here. "Let those thoughts arise." "Let," "allow" and "realize" are all examples of commands that engage a way of thought or engage a train of thinking.

The advantage of engaging a train of thinking or a way of thought, as opposed to just one thought, is this: If you can get a woman continuing to imagine a certain train of thought, you can fire that train of thought off again with an anchor.

I could say, "When you imagine what it would be like to really be connected with someone, you picture that in such a way that you let those thoughts continue to flow." When you hear that little piece where I said, "Let those thoughts continue to flow," that's actually telling them to take the imagery and the thinking that they had been doing, and let it keep looping around. I call those binder commands.

A binder command is any kind of command that takes a train of thought that you've installed and gives the suggestion to keep looping on it.

Why would we want a woman to continue looping on a way of thinking? First of all, women loop on thinking anyway. Women ruminate on a guy. "Why did he do that? Why isn't he returning my call?" Women will grind on thoughts over and over. Granted that this is sort of a subprogram of the

female psyche, let's take advantage of it. Let's have her ruminate over and over on thoughts of wanting to jump our bones and bang our brains out.

This is sort of an advanced concept and I know I didn't put a slide on it in, but I want to give you everything I can here.

Those are binder commands that you see here. "Let those thoughts arise." "Let those feelings get stronger." "Become obsessed with those thoughts." "Allow those thoughts to flow." Binder commands take the form of "let," "allow," etc.

Notice, embedded commands hide inside a sentence. They're not direct commands. If I walked up to Sally and said, "Think about wanting to get with me and feel those feelings of wanting to get with me, and realize that you want to do this now, Sally," it's too direct.

Embedded commands are a way of sneaking commands inside of what appears to be perfectly ordinary and innocent. I might say "harmless," but that implies that doing this is harmful and it's not. It allows you to embed, sneak or package all these commands inside of a nice little present that seems like an ordinary, even blasé conversation. That's what embedded commands do.

Here are some examples of something I call weasel phrases. What are weasel phrases? A weasel phrase is the tool by which you take a command and embed it. The command by itself is not an embedded command until you put a weasel phrase in front of it.

A weasel phrase allows you to conversationally sneak commands into your communication.

My favorite weasel phrases are, "It's not important to," "You don't need to," and "If you were to." Notice we're not saying in what way it's not important. Who says it's not important? Not important in what way? It's very vague and that word, "to," allows you to sneak the command in.

I've given a bunch of examples here. I don't want to go through them, but just know that my favorites are, "It's not important to," "You don't need to," and "If I were to." These are my top ones. Here's an example. "You know, Debbie, it's not important to feel those feelings growing any faster than you realize as you begin to let that happen that it's something that's really enjoyable, isn't it?"

Weasel phrases, as you see here, are designed to sneak in all these commands. I'm not going to go through all these again but you can see that all these are variations on giving the command, "Feel horny." Of course these work with any kind of commands.

Here's an example of how you use embedded commands strung together. One of the things I want to suggest before I get to this example is that you want to use these tools working together. Don't just give one command. Give as many as you can in a way that makes the sentence linguistically understandable. You don't want to do only commands, obviously.

One thing we're doing here is we're putting this in quotes. I'm not saying it directly to her. I'm quoting my friend. Remember, when you use quotes, it lets you say some of the most outrageous things that you normally couldn't get away with saying. It makes it okay because you're not saying it directly to your subject or the woman, or however you want to put it.

Let's use this example. "My friend said, 'I think when a person begins to feel horny and think about it where it leads, you don't have to let those thoughts get really strong and imagine what's on your mind. Instead I find that when you just go for it and let it happen naturally, that's when you feel right about this.'"

Slowing down, because I'm throwing a lot at you, we can look at these commands. First we have a feeling command, "Feel horny." Then we have, "Think about where it leads." I'm not telling her how to think about where it leads, what to visualize or feel, or any of that. I'm just telling her to think about it.

Because it's a very vague command that has to do with thinking, she's going to fill in the blank in a way that feels natural for her. If I said, "Think about me pulling off your sweater and licking your huge nipples," that may not be what she's visualizing. It may not be a match, and the whole thing gets thrown out.

When I'm vague when I deliver the thinking command, "Think about where it leads," she has to fill in the blanks with her own fantasy. Maybe her fantasy is being thrown on the couch, bent over and having me sing The Star-Spangled Banner while I finger her. I don't know what her fantasy

is. By keeping it vague, she'll fill in the blanks.

This is so crucial. If you get this, your power and success with women will skyrocket, because she's filling in that blank with her own fantasy. It matches what she wants to act on so I don't have to worry about resistance.

Then we have a binder command. The binder command is, "Let those thoughts get really strong." Now I've not just told her to have the thoughts, I'm telling her to let the thoughts build in power.

Do you have to use binder commands? No, but when you use them, it's not important to use them in a way that allows you to think about where they could lead. "Let those thoughts really run strongly in your mind." Binder commands ensure that that little flash of thinking sexually doesn't fall away. It's not a temporary vapor that evaporates and goes away. It ensures that that work is repeated through this command. I really like binder commands.

Then, "Imagine what's on your mind." That's also a command to think, but we're being vague. I'm not saying, "Imagine me stripping off your clothes, coating you with oil and throwing you in the swimming pool." It's vague. When you use commands in a way that is vague, then the woman fills in the blank.

Now I'm giving an action command, "Just go for it." That's a command to take an action, and again I'm being vague. Go for it in what way? What does that mean? She fills in the blank, so it's not resisted.

"Let it happen naturally." Let it happen. It's a command to take the action. Look at the implication. When you say, "Let it happen," that implies that she's not even doing it, that it's just something that's so powerful, she can't even resist it.

"Allow it to happen," "Let it happen," "Find it happening." That implies that it's happening outside of her conscious awareness and control, so she just has to sit back. She doesn't even have to take responsibility for doing it, it just happens all on its own. It's not her fault that she's acting sexually. That also dissipates the idea that she's taking responsibility for it.

"That's when you feel right about this." That's a feeling command. Notice what I did. I put it at the end of the sentence. Why did I put it at the

end of the sentence? Even though I'm giving her all these thoughts and vague commands to take action where she's filling in the blank and it's going to match what she wants to do, I still want to ensure there's no last-minute resistance or buyer's remorse.

I'm not only guiding her to think and to visualize and take certain actions, I'm now guiding her and telling her how to interpret all this so while she's doing it she feels good about doing it.

See the package of what we're doing here? We're having her create these thoughts and feelings. We're giving her commands to build on and keep looping on them. We're giving her commands to take action on all those thoughts and feelings, and then we're telling her how to interpret her taking action on them. It's wicked-clever and very powerful.

Think in terms of a Trojan horse. I like to think in terms of metaphors. Metaphors help you organize the material in your mind in such a way that you find yourself acting on it and using embedded commands.

You know the story of the Trojan horse. Troy was being besieged by the Greeks and the walls of Troy were impenetrable. The Greeks came up with an idea. They created a huge wooden horse and hid soldiers inside of it. The reason they created a horse is that the Trojan people were very well-known as horsemen. They were famous for cavalry and being great on horses. The Greeks appealed to their egos.

They offered a gift, and the Trojans opened the gates of Troy. Late at night when the Trojans were drunk and celebrating, the Greek soldiers snuck out of the horse and opened up the walls, and that was the end.

Think of embedded commands as operating like the soldiers. Embedded commands are the soldiers that are going to do the dirty work, but the way of delivering the soldiers is the weasel phrases. The weasel phrases are like the Trojan horse that lets us deliver the embedded commands.

Let's talk about delivering commands. You've heard me doing it as I've been narrating and teaching this module. I will say that I'm leaning on it a little bit so you can hear it and not just react to it unconsciously. You will actually observe me doing it and hear it.

What you need to do is bring down the intensity anywhere from 25% to 50% in the real world. That's enough for the unconscious to get it. If you just



bring down the intensity by about 50%, women will get it unconsciously and have all the responses you want. My intention as I teach you is not for you to just have the unconscious response. I want you to consciously observe it so you have something to model.

There are a couple of ways that you can do embedded commands. I think the most important thing is to pause just a little bit just before you deliver a command. I say, “You know, it’s not important to really let those thoughts happen,” and I pause just a little bit.

The other thing I’m doing is very slightly lowering my volume. When you pause and lower the volume, it draws attention toward what you’re doing.

What you can do with commands is write out a list of them and then practice delivering them out loud. Just slightly pause between the weasel phrase and the command, and slightly lower your volume. That’s what I recommend.

Some NLP practitioners recommend you give a command tonally, like, “When you DO that.” It’s true that when you give a command in the real world, there’s a difference between saying, “Will you hand me that pencil?” and “Hand me that pencil,” but I don’t like to give commands with that command tonality slanting downward because that sometimes begins to raise the unconscious response of resistance.

There are times when I will deliver commands with a commanding tonality. If I’m in that part of the seduction where I’m giving a woman a demonstration, if I need her to give me her hands, I’m not going to say, “Will you give me your hands?” I’m going to say, “Give me your hands,” or “Come here,” “Stand here,” “Turn around,” “Move that way.” It’s strong but it’s not like, “COME HERE!” It’s, “Come here.” It’s short and quick.

Generally speaking, if you’re giving a command that tells her to feel or think something or take an action that’s vague, “Let that happen,” or “Find yourself acting on it,” I don’t really give that command downward tonality. The only time I’m going to give that strong commanding tonality is when I’m giving a demonstration. “Come here,” “Stand here,” “Go over here.” When I’m telling them to take a specific action, then I’m going to

be commanding.

The other thing I want to say is that all these tools should be used subtly. In the beginning, whether out of fear or enthusiasm, guys tend to really lean on it. That's a mistake. You really don't have to put too much power in this.

Instead of thinking of yourself as a wrestler who's going to slam your opponent into the ground, think of an Aikido or Tai Chi master, how he uses just a little bit of his own force, maybe an ounce, flowing effortlessly. You're going to use the person's own momentum. Their own neurological momentum is going to create the seduction.

Remember, they're supplying everything. You're not telling them exactly what to visualize or think. They're going to fill in the blanks, so relax. Don't worry about it. Be subtle. Use just a little bit of your power and emphasis and you'll get much better results. That's the cool thing.

What's the difference between an embedded command and an embedded suggestion? When do you use embedded suggestions? Unlike embedded commands, which tell a person to engage in a train of thought, take a certain action or feel things, embedded suggestions offer a way for people to understand or interpret what's happening. They take the form of, "It's X," where X is whatever interpretation you want them to have.

I'll give a chain of commands and at the end I'll say, "Just because you feel that doesn't mean it's on tonight." When I give a suggestion I give a little head nod. "Just because you're feeling aroused doesn't mean it's on," or "Just because you're feeling aroused doesn't mean that's happening now."

Embedded suggestions are used at the end of a chain of embedded commands. They're designed to help the person interpret what it means. What is the meaning of things happening? Some people really need that. There are some women who are so meaning-based that even though you have all these things happening and you're urging or commanding them to go for it, they still need that little extra push.

The other great thing about the embedded suggestion is that when you say, "It's on tonight," or "That's happening now," and you do that little head nod, it's very subtle. When you do that, if she nods back, that's her

unconscious nod of acceptance, saying that yes, she's in. She's on with it.

The embedded suggestions would happen at the end of a chain of embedded commands. Here's an example. The commands are in blue, the suggestions are in red. I'll say, "Just because a person's starting to feel that, really realizing you want it doesn't mean it's on tonight. It would be really presumptuous for a person to feel that building and recognize, it's happening." You see the unconscious head nod.

What kind of commands are we giving? The commands are in blue. "Feel that." It's a feeling command. "You want it." Actually, you could make an argument that "You want it" is a suggestion, but I think it's a command. What is the command? It is to want it.

"Doesn't mean it's on tonight," is a suggestion. It's telling her what all this communication means. It means that it's on. Notice the suggestion is vague. It doesn't say, "Sexual intercourse with you and I is on tonight." It's vague.

"It would be really presumptuous for a person to feel that building." "Feel that building," is actually not only a feeling command, it's sort of a binder command. You're not just telling her to feel it, you're telling her to feel it building. If she's going to feel it building that means it's an ongoing process. It doesn't say feel it building for a minute or a second.

"Recognize it's happening." You could say to me, "Ross, isn't 'recognize' a thinking command? Aren't you really giving her a thinking command when you say, 'Recognize'?" We're splitting hairs here. In a sense, "Recognize it's happening," is both a command to think and a suggestion telling her to interpret the events. The reason she's feeling and thinking all this is it's happening and it's on.

Let's talk a little bit about trance words. Remember, the divisions I'm making with these tools are not cut and dried. They're not black and white. Often, even usually, the tools will overlap. Commands will use trance words.

Trance words are words that tend to create an internal focus, but not only that. They engage the right brain. They engage the more hypnotic or visual mechanisms in the mind, or those mechanisms which imply that something is happening outside of conscious control, and activate the

childlike right brain.

For example: realize, wonder, imagine, ponder, consider and conclude. “When you wonder what it would be like to really master embedded commands, and you imagine all the good things that will flow from women as a result of that, I’m not sure just how clearly you can ponder how exciting that will be. You might allow yourself to consider that it feels really wonderful.”

Trance words are words that engage the imagination and engage the fantasy mechanisms, if you will. When I tell you to imagine how great it will be to master embedded commands, it’s engaging your fantasy mechanisms. These are really great ways to engage a woman’s fantasy mechanisms, to bypass their critical left brain to engage the right brain.

There are also what I would call “trance phrases.” I don’t want you to get too mucked up here, but trance phrases imply a lack of conscious, willful acting. They imply that you just couldn’t resist it.

For example, “**Find yourself**,” “When you find yourself using embedded commands and you allow that to happen.” “When you find yourself doing something,” what does that imply? It implies that you couldn’t help it. You just had to take action. That implies that it’s coming from a deeper level of the mind.

Trance words are in bold in this example. “When you *picture* what it would be like to have a wild adventure, you don’t need to see it clearly and *imagine* it’s so good. What’s important is you can *wonder, really wonder*, how you can find the courage to get that it’s on and take action now.”

You’ll see there are other commands and suggestions in here, but I just want you to look at the trance words: *picture*, *imagine* and *wonder*. If you really want to get good at this, what I would do is pause this presentation and write down where you find the commands and the suggestions.

Here’s what I would like you to do as an assignment. What are the emotional states you would like a woman to feel around you? What are the kinds of thoughts you would like a woman to think about you? What are the kinds of actions you would like a woman to take? That’s the first thing. What are the feelings, the thoughts and the actions?

For each of these, write out one command. Then I want you to write out

the weasel phrases you'll use to embed them. "It's not important to," "If you were to," "You can," "You don't need to," "You shouldn't." Then I want you to write out two or three sentences that put it all together.

For the second assignment, go out into the real world and try to get caught. I want you to try to get caught. When I said to my original mentor, "Aren't I going to get caught?" he said, "They don't get it. Consciously, they never get it. If you're subtle, they'll never get it." My challenge is, using what you put together in your first assignment, go out and try it five times with women in the real world.

If you're already using a different style of pickup, integrate these commands into your other style and see how it improves things. Add the commands and suggestions into the style you might already be using.

## **end lesson 3**

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# Lesson 4: Conversational Frameworks, Transitional Phrases, etc.

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This is Module 4 where we get into conversational frameworks, transition phrases, sexual accelerators and phonetic ambiguity.

Let's get going. You're really going to enjoy this. This is a fun one. I want to talk first about conversational frameworks. Bear in mind that when we do Speed Seduction®, even though we're doing some pretty interesting and covert stuff, we want to present it in a way that it feels safe, right, normal and interesting, even to the point where women are drawing us forward because they want more of what we have to offer.

It doesn't really work to talk up to someone in the world and start spewing embedded commands. You have to create a conversational framework. Conversational frameworks are just ways of introducing the tools, themes, topics and instructions that enable us to embed the small tools. It's very simple.

Conversational frameworks are just ways of bringing up the subject. You can see them here. For example, "I was thinking the other day about \_\_\_\_\_," or, "Do you know what I think is very interesting? People feel a connection with someone they're really going to get to like. You can realize that's happening."

Conversational frameworks take the form of talking about what you're thinking or what you've read. It's almost like a Quotes Pattern, but not quite. For example, when you say, "Do you know what I think is so interesting?" you're not quoting anyone, but you are bringing up something that you think is interesting. In a sense, you're quoting yourself.

When you say, "Do you know what I think is so interesting?" "I think it's so interesting," or, "I think you can notice and learn so much about people \_\_\_\_\_," I want you to notice and think about what this means.

When you say, "I think you can notice and learn so much about people," the implication is, "Are you someone who is interested in learning about yourself and other people?" You're not saying it directly, but it's almost like a test for the other person. What are they going to say? "No, I have no interest in learning about other people? Who cares about learning?" Even if they don't care about learning, to say that would make them look bad.

In a sense, one of the clever things about some conversational frameworks is that they present a challenge. They set a frame of, "I, the speaker, Ross, am interested in learning about people. Are you, Debbie Bigtits, also a person of depth and value who wants to learn about people?"

Of course, you can use quotes, our old, dear friend. You can say, "I was watching a show on The Discovery Channel," or, "I was talking to a friend." Sometimes I like to stack quotes. I'll quote a friend who is quoting a friend who is quoting a friend. I'll say, "The other day, I was talking to a friend. He was saying that his cousin has a neighbor who told her."

When you stack realities like that, it has a hypnotic effect because people consciously lose track of who's actually doing the speaking. When they consciously lose track, the unconscious tends to open up to suggestion powerfully. As you do that, think about it.

Another conversational framework is, "Have you ever noticed \_\_\_\_\_?" or, "Have you ever thought about \_\_\_\_\_?" The implication is that you're testing them. "Are you an alert person in the world, or are you a dumbass?"

One of the things I recommend you do is get a little notepad and write down two or three conversational frameworks. You don't need to know all of them. In any good road to mastery, you just need to know two or three

things to get it down. Those are conversational frameworks.

What are transitional phrases? Transitional phrases are ways to move from one pattern to another pattern or one topic to another topic. Let's say you've just done the Discovery Channel pattern, and you want to transition to the Blowjob Pattern.

By the way, you can find all of these patterns written out in the Pattern Archive that's part of the Speed Seduction® Starter Kit. Let's say you want to transition from the Discovery Channel Pattern to the Blowjob Pattern. All you have to do is say, "Here's the other thing I find interesting about that. That's the difference between compulsion and anticipation."

If you know the Blowjob Pattern, that's the start. It's very easy. There doesn't have to be a real, logical connection between the first thing you talked about and the second. It just has to appear that there is by you simply saying, "Here's another thing I found interesting about that," or, "Here's something else that I think is really interesting about that."

There's no actual, logical connection, but the structure of it implies that there is. The unconscious recognizes structure rather than content, so it says, "Okay, I'll just go along with this."

You see some of the transition phrases here. "Another thing I find interesting \_\_\_\_." "Here's something else I've learned." "I find you can really learn a lot about noticing \_\_\_\_." Notice again that common theme of learning and finding your world interesting. It tends to be the kind of thing that people don't resist because no one wants to give the appearance of being uninterested in learning. It's like being uninterested in keeping your personal hygiene together. It's considered a bad thing.

That's the purpose of transition phrases and how they work. How does this work? The structure is to first do your walk-up, your intro. Then you do your first pattern, whatever that might be, whether it's Blowjob, Discovery Channel or Incredible Connection.

Then you want to test for readiness. Is she getting hot? At the same time, is she comfortable? That's pretty easy to observe. When you use this stuff, they're going to have some pretty strong responses. You don't have to get super good at micro-calibration. You don't have to think, "Is the little corner of her eye flushing or changing color?" You'll see strong



responses.

Then you go into a transition phrase. “Here’s something else I find really interesting about when you connect with someone,” “Here’s another thing I’ve learned,” or, “Do you know what else my friend was saying about that?” Then you go into the second pattern.

You test for readiness. Another way to test for readiness is to make some sort of physical move. Take her hand. Look in her eyes. Lean forward as if you’re about to kiss her then pull back.

Let’s deal with sexual accelerators. A very important thing to realize is that we’re not average, frustrated chumps. We don’t view going for it as something you do at the end of an evening or the end of watching entertainment provided by a third party. If you view going for it or closing as something that only happens at the end of a chain of events, then you’ll get into trouble. That’s not a useful way of thinking about it.

I invite you to notice how your thinking is probably programmed to think about closing the deal as something you do at the end of the evening. Think of how that limits what you pay attention to.

What if she’s showing you in the first three minutes that she wants to kiss you? If you think of closing as something you only do at the end of the evening, not only do you limit your choices of behavior, but you also limit what you even pay attention to because that’s not even on your map to pay attention to.

I hope you can see throughout these modules and throughout your career as a student with me, as we continue to learn together, that a big piece of this is not just the behaviors but what I teach you about how your thinking has been restricted in this area. As I said in an earlier module, if you feel that you’re a loser in the dating game, it’s structured for you to lose because of the way you’ve been programmed.

I want you to get rid of this whole notion of closing. Make up your own word. Call it “balagatha” or “googafukaroogarigger.” Years ago, back in ’93 when I was first teaching, I told my students to get rid of the word “confidence” because “confidence” has too many preprogrammed notions. I said, “Come up with a word. Call it ‘google.’” I came up with “google” because there’s a number called “googleplex” in math. This was

way before Google.

I think closing is a very bad metaphor. I think you can see why. It implies that it's something you do at the end of a chain of events or at the end of a sequence.

I know I've talked about recipes. I've said, "With a proper recipe, there has to be a sequence, things you do in a certain order." However, I don't want you to think of closing as part of a sequential recipe.

I want you to think instead of constantly drawing her in toward physical intimacy with you, sexual desire, feeling close to you, and wanting to be with you. That's going on constantly throughout the seduction, from the moment you first look at her to the time you decide you want to kick her out of your house or out of your life or god forbid, get married. You still have to keep seducing. I really want you to get rid of the notion of closing and come up with a different word.

When you first get this power to get women really turned on, if you've lived a lifetime not having it, you can go crazy. When I was first learning this stuff, I wanted to see women's heads pop. There used to be a movie called "Scanners." You can google it or look on YouTube. "Scanners" was about psychics who could make people's heads explode.

These tools are powerful. They really work. When you first learn these tools, you can then enjoy doing it because you get off on it. You'll enjoy getting women turned on because you're getting turned on rather than it being something that's part of the seduction.

When you do sexual accelerators, you only want to do enough to get her into the right sexual state. If you press the state into too much intensity, it will either break through into another state, like confusion or resistance, or it will just be so strong that the circuits will shut down.

There's only so much sexual energy that a person can take. If you pile it on and pile it on, it won't be a sign for her to move forward. It will be a sign for her that she's being overwhelmed.

I like to tell this story. A student once said to me, "Ross, I was doing your stuff with a girl in a bar. She was getting so turned on. She gave me this awesome kiss, looked at me, and said, 'I'm just beer away from f\*\*\*ing your brains out.' I transitioned into the Blowjob Pattern. From there, I

went into a demo, but eventually she seemed to be bored and walked away. What pattern should I have used?"

I said, "I have a one-word pattern for you. Bartender! You should have bought her the drink." I know I said to not buy things to get women, but she was ready. He should have recognized that she was ready and taken her home.

There are different types of sexual accelerators. Here we see quotes, our dear friend. Quotes are such a versatile tool. It's really interesting with Speed Seduction®. Sometimes if you just use one or two tools, and you already have good game, it will accelerate your game really well. I want you to use all the tools, but quotes by themselves can be very powerful.

I want you to look at this. This example I will read from the slide. Embedded commands are in blue. The embedded suggestions are in green. The setup for the quotes is in red. Let's watch this. I'm going to lean on it when I say it, so you can hear it. I don't normally lean on it in the real world.

"You never know when a person is starting to feel that attraction growing, even to the point where it's on. Sometimes when you do, people say the strongest things. My neighbor told me that her friend said the guy looked at her and said, 'I'd like to eat your pussy all night long then f\*\*\* your brains out at dawn.' Did he really expect her to picture that and want to act on it now? F\*\*\* me if I'd put up with that!"

I'm leaning on it here, but I want you to look at this. You can see the embedded commands and feel that attraction going. Picture that. "Act on it now." "F\*\*\* me!" Notice that little bit. I said, "Act on it now. F\*\*\* me if I'd put up with that!" Am I saying, "Act it on now. F\*\*\* me," or am I saying, "Act on it now. F\*\*\* me if I'd put up with that"? Do you see what I mean? You have a little different kind of ambiguity, which is punctuation ambiguity. You don't know when the sentence ends.

Let's talk about sexual metaphor phonetic ambiguity. Of all the things I teach, phonetic ambiguity is the most taken out of context by the press and the most emphasized. Phonetic ambiguity only works at the end of a chain of patterns or suggestions.

If you've already got her turned on, really excited and picturing f\*\*\*ing

you, then she will interpret the phonetic ambiguity in a sexual way, and it will work. If she's not already in that horny state through the other things you're doing, the phonetic ambiguity will not be interpreted properly by her unconscious.

Here are some phonetic ambiguities. If you want to get good at this, write these down. You can always go back to this presentation.

"Blow" and "below," as in the Blowjob Pattern. "Those thoughts are really from below me, Debbie."

"Come" and "cum."

This is one that was popular in the recent election here in America. I kept hearing, "America needs to move in a new direction." "Nude direction" and "new erection"? I use that a lot.

"Succeed" and "suck seed."

"It's amazing, Debbie, when you feel you're opening." "You're opening" and "your opening." Does that mean to masturbate or feel that you are opening inside?

"When you feel you're opening for an amazing new direction you want to take, it's important that you can see yourself wanting to succeed. You know you want to succeed because anything else would just be below me, and I'm sure it would be below you." Do you get it? "

"You're mine, your mind" is not necessarily a sexual phonetic ambiguity that leads to a sexual direction. It is interesting. Am I saying, "You're mine?" You say, "When you realize, when you know you're mine," very carefully. "And inside your mind," am I saying, "Inside, you're mine," meaning you're my possession, or "inside your mind?"

These sexual metaphors don't contain any phonetic ambiguity, but they are sexual metaphors. "Go down, opening, feeling your opening." There is an ambiguity there. Am I saying, "You are opening up to me," or am I saying "your opening," your vagina?

"Penetrate, take it in," as we see from the Discovery Channel pattern, "Take this ride, get off." I want to emphasize again, these things don't work in isolation. If you use the tool incorrectly and just throw some phonetic ambiguities or sexual metaphors at a woman, it's not going to work. If it's at the end of a chain of suggestions or a series of patterns, then it's going

to be interpreted properly by the unconscious mind.

Another good sexual accelerator is a damn good kiss and a damn good touch. Kissing is not that big a deal. Again, if you look at kissing as something you do at the end of the evening and you've been programmed by movies, then you're going to f\*\*\* yourself up. You're going to block your own cock.

Sometimes the best accelerator is just getting physical. In terms of erotic touch, there are certain spots. There is the palm, the thumb, the back of the neck and the small of the back.

If you want a good example of these, I have my Irresistible Arousal DVD. You'll see me demonstrating live with women in my seminars. You'll see how turned on they get. I do want to emphasize again that physical contact is not something you do at the end of anything. It's something that is always ongoing.

I have no problem with kissing someone, but if you feel you need a set up, here's what you do. You say, "If you were to rate yourself as a kisser on a scale of 1 to 10, how do you think you'd rate?" Do you hear that weasel phrase? "If I were to, if they were to," are great weasel phrases.

"If you were to rate yourself as a kisser on a scale of 1 to 10, how do you think you'd rate?" Then no matter what she says, you say, "Let's find out." You lean in and kiss her.

There is also what I call the triangle gaze. With the triangle gaze you look in one eye, you look in the other eye, you look down to her lips, you look in one of her eyes again and then you lean in and kiss. I don't think kissing is a big deal.

I also want to introduce a few miscellaneous treats. These are things I just didn't have time to bring up in any of the modules. They just didn't seem to fit but they're fun.

Let me talk a little about the phone game. Guys often say, "I got the phone number and then she never called me back." Any behavior, like getting her to give you her phone number, is the wrong thing to aim at. You want to aim at getting her attracted and filled with desire. You want to aim at her emotional states.

Let's say you do have a really good connection and for some reason you

don't have time to accelerate and continue it then and there. You exchange information. How do you exchange information? I think you should use embedded commands.

You say, "I realize I have to get going. You have to get going too, but I could see us hanging out and really enjoying ourselves." You're pacing the situation.

There's the command, "See us hanging out." It's being vague. Did I say what we're going to do? No, I left it vague because her imagination will fill in the blank. "Really enjoying ourselves" is a little suggestion. I nod my head.

I'm not saying how or where we're enjoying ourselves or what we're doing. By keeping it blank, she fills in the blanks and she doesn't resist it. It seems to match.

Sometimes women say to me, "I don't know how you knew exactly what I wanted to do when we were hanging out. It was like you could read my mind." No, I didn't read your mind. I blanked your mind and you filled it in.

Let's say you get all that and call her. Often nowadays you'll just get the voicemail. The message I leave goes something like this.

"Hey, Debbie, it's Ross. I don't know where you'll be when you get this message or what you'll be doing when you get it, but I do know that maybe you can remember the fun we had meeting and want to talk again. I'm at 555-6666. Why don't you give me a call and see if you can catch me?"

Take a minute to parse this. First it's "Hey, Debbie, it's 'your name'." You don't need an explanation of that. I'm assuming if you're smart enough to be watching this, you're not enough of a dumb ass to need me to explain that.

Watch how I pace this. I say, "I don't know where you'll be when you get this message." That's a pace for the ongoing reality. It's also disarming. It's saying, "I don't know." Who can argue when you say, "I don't know where you'll be when you get this message?"

It's the pace. It's says, "Hey, you're somewhere." Obviously she's going to be somewhere when she gets it.

Then you say, “Or what you’ll be doing when you get this.” That paces the fact that she has a life going on, but she’s stopping to listen to your message. The implication is your message is important.

Did you catch how sneaky that was? If she’s doing something when she gets it, the implication, the mental image is that she’s busy somehow, yet she’s taking the time to listen to the message. That implies very sneakily that the message and listening to it and therefore responding to it are important.

It implies that she is doing something and therefore she’s busy. If she’s listening to the message, it must be important. Therefore returning the call is probably important.

I do know that maybe it’s a disarmer. It’s not saying, “You will,” or, “You can,” or, “You should.” It’s a maybe. It’s just a possibility, so she’s not going to resist it.

“I do know that you can maybe remember the fun we had meeting.” That is an embedded command to engage in a train of thought and have a certain kind of thinking.

Did I tell her what to select from that memory? Did I say, “Remember how I told you this joke about so-and-so and you laughed for two seconds?” No, it’s vague and because it’s vague she’s going to select the aspect of the memory that was most fun for her. That’s what she’ll remember.

This is really simple once you get it. From the outside, if you watched a guy doing this and saw the response the woman had, you’d think, “This is magic!” It’s kind of magic, but really it’s mechanics. There are certain principles of operation for influencing people.

When you get really good at this, you’ll begin to see how people use it naturally anyway. They just don’t know what they’re doing. You will and you’re already starting to.

“You can remember the fun we had meeting and want to talk again.” You’re telling her again how to interpret her remembering the fun of the meeting. She could have the memory and still not want to do anything. You’re saying, “Want to talk again.” That’s an embedded suggestion. It’s telling her how to interpret the train of thought she just had.

“I’m at 555-6666.” That’s just a statement. Then you say, “Why don’t

you give me a call and see if you can catch me.” Look at that. There is a certain ambiguity there. It’s not a phonetic ambiguity.

There are a couple of things implied there. First of all, it implies that you’re really busy. You’re not sitting around by the phone.

The second thing is it sets the frame that you’re a busy person and she’s going to have to work a little bit to get you. You’re not saying it, “I’m a very busy, valuable person. I’m probably f\*\*\*ing a lot of women, so you’re going to have to make some effort to get a hold of me.”

If you say it, it’s resisted. When you imply it, you blank her mind. She fills in the blank. She had the thought for herself, so it must be true, because she thought it. It’s pretty clever stuff.

I think you might even begin to see the power of using these tools in other areas of life. Could they be useful for business and sales? Yes. Will I do a course on it? Yes, I’ll let you know.

“Why don’t you give me a call, see if you can catch me.” There is another ambiguity there. Does “catch me” mean catch me as a boyfriend, catch me as a guy or get a hold of me on the phone? It’s really clever.

I think you can also see the power of combining all of these tools in a very short expression. It’s only maybe four sentences. Look at how much we’re using and working together. As I said in an earlier module, any time you combine tools in a short period of time, you’re on your way to victory.

Again, notice the pacing and disarming. Even though I’m powerfully leading and structuring this person’s thoughts, I want them to always have the perception that they’re participating and creating or at least co-creating it for themselves, at least at this phase in the seduction. Later on when we’re having sex, it’s okay to be dominant and lead her to submit.

Right now I want her to get the perception that it’s completely comfortable and it’s all good. When I say, “I don’t know,” it’s disarming. It’s one of my favorite things to say.

Here are some other things that are miscellaneous, but they’re just so much fun I had to throw them in. “I have a boyfriend.” This is what I call the autopilot response. Women often have responses that are not their real responses. It’s just the first response coming out of their mouth.



I have a rule that says I seldom take a woman's first response to me as written in stone. It's almost always a reflection of what she's feeling or thinking in that moment. It's almost always subject to change.

If she says, "I have a boyfriend," what do most guys do? They plow ahead and ignore it or they give up or they argue and start to give reasons why she should date them. It's a stupid set of choices.

Here's a better choice. I tend to tease with humor. I'll say, "Are you saying game over or just bringing up a logistical problem?" The implication of it is you understand and think, "Boyfriend, so what? He's probably not pleasing you." I'm not saying that. The implication is that the boyfriend is probably not pleasing her and she is interested, but I don't say it.

Here's another one, "Boyfriends are like colds. You can catch one at any time. It doesn't mean you can't shake him off." If she nods her head unconsciously, I'll do the little head nod at the end of any of these. If she nods unconsciously, it means she's with you. It's a good test. It's a clever little thing.

Oftentimes when women are unhappy, they'll treat their boyfriend like he's a pain in the ass or a cold that they want to get rid of.

Here's another one, "That's good news. You'll have something to do when I'm out of town." It's discharging it with humor.

"Are you saying the bridge is out or there's just a bump in the road?" Notice that we're using some metaphors. Metaphors are often a way at getting around habitual ways of thinking. When I say, "The bridge is out or is it just a bump in the road?" I'm using the metaphor of the bridge.

When she says she has a boyfriend is she saying that the bridge between us is gone or there's just a little bump in the road? Sneaking metaphor in is also something very powerful. I go into that extensively in my courses.

Negation is great for last-minute resistance. If a woman says, "This is happening too fast, we should stop," I'll say, "You're right. I shouldn't be touching your amazing breasts."

I narrate what I shouldn't be doing as I'm doing it. "You shouldn't feel even more turned on. I really can't be pulling off your panties and going down on you. We absolutely must not f\*\*\* like crazed animals now."

I want you to use negation powerfully. When you use negation, what

happens is sometimes you're narrating what you shouldn't be doing as you're doing it. You're telling her what she shouldn't be feeling as she's feeling it. You're telling her the actions you shouldn't take together, as you take them together. It's a fun pattern.

## **end lesson 4**

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# Lesson 5: Designing Your State of Mind

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One-third of Speed Seduction® is about you, the tools that create your state. Let's get to it.

Here's a Gold Key principle. Beautiful women create altered states of consciousness. What do I mean by a state? A state is the combination of your internal representations. We talked about that. That's what you visualize, the sounds you make, what you say to yourself, and your physiology, like the way you're breathing, your posture, your muscle tone, your movement, and the flows of sensation in your body.

On a deeper, more profound level, it's your beliefs about yourself, your sense of identity, your sense of capability, your sense of possibility, your sense of deservingness, and the meanings that you attribute to situations.

Many, if not all, of these can be outside of conscious awareness. Remember, when things operate outside of conscious awareness, they tend to have an irresistible and hypnotic power.

What do I mean by an altered state? That's a good question. Do I mean a mystic state of union with the Universe? Not necessarily. That could be an altered state. An altered state is simply a state in which the previous state you were in is no longer around and the learning, capability and ways of thinking you had a moment ago are no longer available to you. That may not be a detriment. You may have a better set of ideas, beliefs or internal representations.

Altered states are not limited to drug experiences or visits by God or aliens. Altered states are what happen all the time anyway. One of the more profound understandings in Speed Seduction® is not that it's hypnotic but that most of our processes are hypnotic and that they take place outside of our conscious awareness and choice.

The real question is not, "Are you going to have an altered state?" The real question is, "Are you going to go into an altered state that's useful for you and serves your purposes?"

I've often said, "If you're going to build an autopilot, why not build an autopilot that flies the plane instead of crashes into the ground?" When you're in certain states, you're able to access learning or skills that are not available to you in other states.

Let's take a pretty common example. You probably know your phone number. If I said, "Recite your phone number," you would just do it. It's easy, piece of cake. Let's say I put you on a highway and you're going 70 miles per hour. All of a sudden, your engine quits, and there are flames leaping everywhere all throughout your car. You know you're a second away from dying.

If I ask you to recite your phone number then, you might not be able to get access to that information. One of the things I would like you to understand is that learning and skills are state dependent.

Another Gold Key principle is that your state can be design, controlled and created by you. You don't have to accept a "default state." A default state is a state that you typically go into because that's what force of habit has taught you to do. I don't want you to go into a default state.

I want to present the idea that you can design your state. I keep coming back to this notion of recipes. There's no such thing as competence. It's not a thing, like fluid in your body or oil in your car. You go to the mechanic, and he puts the dipstick in. He says, "You're a quart low on oil." You're not a quart low of confidence fluid and need more put in your tank.

Think in terms of recipes. Any state that you would like to create is just a combination at any given moment of the internal representation, physiology or flows of feeling in the body in a certain proportion in a certain sequence. If you want a changed state, change the recipe.

How do we change the recipe? We could pull one element out. If we're baking a cake, and we take out the heat from the oven, we're not going to get a cake. We could change the order of the recipe to see what happens. We could change the proportion of the ingredients.

What does this translate to for you? If you're making imagery in your mind of women rejecting you, you can shrink down the image and make it really small. Make a much bigger image in your mind of bigger things coming out the way you want them to. If you have a voice in your head that says, "You'll never get anywhere," sweeten the tonality.

I learned this from my teacher, Richard Bandler. It's the same thing, but it says, "You're such a f\*\*\* up. That girl will never like you. You're such a loser." There are a lot of different elements you can change in the recipe that produces your state.

A key idea is that what you can gain awareness of and the possibility of controlling your state. Even beyond controlling, you gain the possibility of playing with or designing it. I certainly think control is better than no control, but even better than control is design, play or fun.

When you were a kid, you played with Legos or Tinkertoys. You didn't do it for primarily a sense of control over the toys. You did it to build something to have fun. You can do the same thing with your state of mind.

Understand that it never just happens to you. You don't have approach anxiety. You are not shy as a human being. It's something that you've created outside of your conscious awareness. Therefore you can create something new, different and a lot more fun.

This is another Gold Key principle. Granted, beautiful women are going to create an altered state. Why not design the state you wish to be in? You could stop and say, "What would be most useful for me in terms of my internal representations, what I visualize, how I talk to myself, and the flow of feelings in my body? What would be most useful in terms of the way I feel in my clothes, the way my musculature feels, and the way I talk to myself on the inside and the outside?"

What beliefs would be most useful for you to have? Do you think it would be useful to have the belief that if one woman who's beautiful

judges you as being inadequate, every beautiful woman is going to get the message telepathically, and you'll be cut off for life? Do you think that's useful? No, but many guys think about it that way. What are the internal representations and beliefs you would like to have?

What if you built the belief that you never get rejected? You just learn something about what you need to get where you want to go, you have fun, or you discover that the other person has good taste. Learning to create your own meanings and beliefs about things is also a powerful part of designing your state.

Here are some ways to create leverage with your state. People often come to me. They've been stuck for a long time. My job as a coach is not usually to answer the question they're asking. The question they're asking is limited by the very thinking that's keeping them trapped.

I often have to step back, look and say, "Where can I find leverage with this person?" As you grow in your role as a student of mine, in whatever capacity, you'll want to do that. You'll find that I'm very good at pointing out the leverage. There are a lot of things you can do. You can change the perceived meaning of the interaction.

I had a student come to me who was a Special Forces veteran. He said, "Ross, I'm terrified of talking to beautiful women. I've been shot at. I've jumped out of airplanes at very high altitudes and have only opened the parachute just as I'm about to hit the ground. I've been through explosions. I've rather be shot at than talk to a beautiful girl."

I was weighing this up and thinking, "Getting shot at or talking to a beautiful girl?" It didn't quite weigh up for me. In his mind, based on the representations he had built in his mind and the meaning that he attached to it, he was quite terrified. It was not a joke.

One of the things I try to do as a teacher is try to bring up a counter example to begin to get leverage into that person's belief system. I said, "Let's say there's a beautiful woman standing across the room. You really want to talk to her. Could you talk to her?" He started to shake and said, "No, I couldn't do it."

I said, "What if there was an attacker sneaking up behind her, about to slit her throat with a knife? Could you talk to her then?" He said, "Hell,

yes! I'd go over there, break the guy's arm, and maybe even kill him on the way down to the ground. I'd tell her to look out."

I said, "When there's no physical danger and it's just her, you're terrified. When there's someone with a knife, and someone could get hurt or you could have to hurt someone, you've got no fear. Does that make any sense?" He said, "That's true. It doesn't make any sense."

It was the meaning that he attached to it. First of all, he assumed that he was going to get rejected, whatever that means, and that it would be a terrible thing. It would mean that he was not attractive to any women. I turned it around and gave him a different meaning.

You can change the meaning that you create. The meaning I want to suggest is not that you know you're going to succeed, because that is equally as silly a prediction as knowing you're going to fail. You really don't know. You can have some probabilities. I would change the meaning of success or failure. I would say, "You're either going to enjoy the process of getting what you want, or you'll enjoy the process of learning what you need to get what you want or even better."

You're always going to extract something from it that's useful. We'll get to this a little bit later in the presentation when I talk about acceptance/extraction confidence.

You can change your physiology. Many guys who say they have approach anxiety or fear really don't. What they have is over-amping. If there were a disgusting, horribly fat woman of 500 pounds with cookie crumbs in her moustache and back boobs, and I said, "Go ahead and talk to her," most guys would say, "I can do it." They wouldn't want to, but they could.

With a really beautiful woman, it's not fear. It's over-amping. There is so much sexual energy running through the circuitry that the guy just can't think straight. Who could? The solution there is to work with the physiology to show them how to de-amp themselves and ground that sexual energy into the ground through their feet, shift their breathing, and shift their posture. With some people, it's the physiology that provides the leverage.

You can change the internal representations. I have something called the



“orgasmic basketball bounce” where I get people to visualize the feeling, externalize it, turn it into a symbol, and shift it back into their body. It radically changes them. I don’t have time to go through that here, but you can find it in my “Fear to Charisma” DVD.

You can shift, shut off, or lower the volume on the internal dialog. I often say to guys who have a voice that rags on them, “What if you were driving down the street and there was a little man sitting on your shoulder? Every time you’re about to make a turn, he would yell, ‘Look out!’ You’d probably get into an accident.”

This is from NLP through my teacher, Richard Bandler. You can turn down the volume or make the voice that rags on you really pleasant. Give it a confident tonality. The bottom line is that even with all of these tools, I’m not here with you. I can’t talk to you through this recorded medium. If you join my coaching club, I can do that quickly.

These are the four major areas in which I get leverage into a student’s experience. Probably at least one, if not more, will be of assistance to you. The challenge is that with some students, they’re working on the internal dialog, when in reality, it’s the physiology that needs to be shifted. This is the advantage of having a very experienced coach. I can look right away and know within five seconds which of these you need.

I want to give you some attitudes and realizations for success with women. Since I said that your state can be partially comprised of your attitudes, beliefs and realizations, if you shift those, you can really shift your state. Let’s go through these.

One of my beliefs, at least when it comes to the initial walk-up, and indeed all the time, is that 99% of the time, the worst that will happen is nothing will happen. A lot of times, good stuff will happen. Even if you take the universe at times when you don’t get what you want, 99% of the time when you approach women, the worst that will happen is that nothing will happen.

She won’t laugh at you or be mean. She’ll just ignore you. She won’t respond or nod her head and smile and walk on. The image that is conveyed by Hollywood is that beautiful women are just itching for a chance to reject men and be cruel and vicious. It’s fantasy. It’s no more real than the

Hollywood version of what cops do in the real world. It's nonsense. There is some context in which women feel there is a license to be a cunt. Some women will get that way in a club. That's one of the reasons I don't go to clubs.

Here's another one. "I never get rejected. I only discover if a woman has good taste."

Here's a really good one. I shouldn't even be giving this next attitude away, but it's so powerful. If you put this into action, write this attitude down and think about it, then imagine your last 10 interactions with women and how they would have been different had this attitude been there, you'll see how powerful it is.

"I seldom take a woman's first response to me as written in stone. It's only just a reflection of what she's thinking, feeling or believing in that moment. It's almost always subject to change."

What does having this belief do? It makes me non-reactive. It allows me to realize that her first response may have nothing to do with me, and it makes that response something I don't have to fight. Instead, use the metaphor of aikido. I can use that response to move the person toward where I want. Unless you're grounded into this attitude, you won't be able to stand your ground when that kind of thing happens or move away when you need to.

Here's another one. "I'll either get what I want, or I'll enjoy the process of learning what I need to get what I want or even better." If that were really your attitude, it would shift how you responded to stepping into the unknown a little bit.

Here's another one. "She can do whatever she wants. I control and choose what I learn from every interaction and every situation. I control where my energy goes. Am I going to deflate like a balloon, or am I going to stay grounded and outward focused? I will decide what meaning and learning I extract from my interactions. She's not going to decide what it means. I will decide. She's not going to control where my feeling goes. She doesn't collapse me. I stay here no matter what she does."

That takes some energetic practice. If you really want to change, you want to pair the belief with an energetic practice, how you hold yourself,

and what you do with the flow of feeling in your body.

Finally, I want you to take on this one. “When I don’t know what to do, I take a bold step forward.” Many times, guys say, “I just don’t know what to do in this situation.” Who says that not knowing what to do is a sign to do nothing or to stop? That’s not written in any sacred text, not that I believe texts are sacred. It’s not a law of physics.

What if you had the orientation that if you don’t know what to do with a woman, you’ll take a bold step forward? What if that was just the way you did things? It would be very hard to be anything other than a pretty fun person. You might not always get what you want, but you’ll always be moving forward in a way that at least you can learn something.

When you develop the confidence and toolset to really extract maximum learning, dissipate confusion, and transmute confusion into learning and clarity, that’s my Nail Your Inner Game program, which I’ll recommend at the end of this module. It will show you how to do all of that. For now, all I can do is give you a little bit of the pieces.

I want to give you the assignment of writing each of these assignments down. Then write down how your life with women would be different had you had these and how it will be different as you put these into play.

One of the bits of mischief that happens is that people teach you that you should have a lot of confidence. Confidence is what we call a nominalization in NLP. There’s no such thing as confidence. It’s a state. Being that it’s a state, it comes in different variations.

As you see here, there’s performance confidence, rehearsal confidence, acceptance/extraction confidence, and compassion confidence. What you need to do is find the right mix that works for you. Everybody is different.

What is performance confidence? It simply means that based on a history of doing things right, you have a reasonable expectation in your skill set that you’ll do them right and effectively again. If you’ve done a tightrope walk 1,000 times flawlessly, odds are that you still have to stay alert but you’re going to do it right 1,001 times. Performance confidence is based on many past successful experiences.

The problem with many guys who are stuck is that they want the

performance confidence before they've done any performing or when they've only done very little performing. That's impossible. It's like saying two plus two makes five. You can't have confidence in your performance if you've never done any performing. It just doesn't work that way.

This is a big Gordian knot. I don't know if you know the story of the Gordian knot, but it was a knot that no one could untie. If anyone could untie it, they would be named king of all Greece. Alexander came along and just cut it with his sword.

The trap that guys get into is that they won't take a step forward unless they're guaranteed a perfect result. Of course you can't get any result, let alone a perfect one, unless you take a step forward. They wind up never taking a step forward and never getting any results. If you wind up never taking a step and never being certain, congratulations, you're a double failure. You've really f\*\*\*ed up your life, if that is the loop you're stuck in.

What most guys do to address this is just absorb more material. They figure, "If I just study more, then finally I'll be certain enough to take that step and know that it will come out perfect." It really doesn't work that way.

How do you know if you're suffering from that syndrome? Check your bookshelf, closet, basement or CD shelf. If you've got a lot of CDs, DVDs and programs on pick-up and seduction and notes from all of the seminars that you've gone to, but you still haven't done much of anything, you've got the syndrome. The solution is to aim at the right kind of confidence. Recognize that you cannot have performance confidence until you've done the performing.

The right kind of confidence will also depend on where you are in your learning cycle. As you get enough trials and practice under your belt, you can start to have legitimate performance confidence. You want to avoid premature performance confidence seeking syndrome.

Let's talk about rehearsal confidence because I do believe in this. Rehearsal confidence means that you rehearse in vivid detail out loud what your responses will be. I've said many times that if you want a different response, rehearse it. You're going to rehearse how you'll sound, how

you'll look, and what your movements will be. You'll rehearse responding and feeling a certain way.

There are some keys to a good effective rehearsal.

1. Repetition. You want to do it a lot.

2. An altered state. Before you do your rehearsal, I suggest you do some breathing. Energize yourself with some breathing and do a little progressive relaxation.

3. It has to be multi-modal. What do I mean by "multi-modal"? It's not enough to just do it in your head. You have to get up. You have to actually make the movements. Move the way you would move. Stand the way you would stand. Actually perform the gestures that you would perform. This encodes it into your neurology.

I believe in rehearsal confidence. I have several programs and products to help you with that. However, I do have a special Gold Key and warning. I've put this in red. I haven't done that in any other modules.

What I'm about to show you is really powerful, but I want to warn you about rehearsing too much. For guys who are afraid to take action or are looking for that perfection before they take a step, rehearsing can be a trap. You think that if you just rehearse enough, you'll be perfect. No. Rehearsal will make you do better, but you're still not going to be perfect before you take the step.

Having said that, here's the Gold Key. If you really want to add punch to your visualizations, imagine it from a woman's perspective. First, imagine how you would look and how you would stand. Rehearse it out loud. Then imagine looking at yourself through her eyes.

Hear her on the inside say, "Damn, he's hot! I've got to meet him. I want to meet him." Then imagine the flow of feelings in her body as she feels that little bit of a desire to talk to you. It's not overwhelming, boiling lust because you'll burn out the circuits. It's just a little bit of, "Wow, I really want to meet this guy!" Then pull back and see her through your eyes. Shift perceptual positions. Now you're looking at her again through your perspective. See her smiling at you.

What are we doing here? We're changing perceptual positions. You're

starting out seeing yourself from her perception, her eyes. It's like you're inside of her head, looking at you. I don't know exactly how it works, but it sort of keys the other person to respond in the way you want them to. First you want to rehearse the way you look and sound. Then slide into the other person's perceptual position.

Again, I give you the warning to not rehearse too much. Watch your rehearsal to action ratio. For every five points of rehearsal, there should be 20 or 30 points of taking action.

Let me tell you about the next kind of confidence that's very useful. Often, this is what you'll have to rely on in the beginning. It's what I call acceptance/extraction confidence. What does acceptance confidence mean? It basically comes down to accepting the facts and eliminating all of the drama.

It essentially means that you cannot know with certainty what any outcome will be. Even if you've done things 1,000 times right with your pick-up, you don't know what 1,001 will bring you because women are random and chaotic. They have a structure, but that structure can be chaotically influenced by the smallest little element.

You never really know for sure, and that's okay. It's based on acknowledging that you don't know what's going to happen, that you don't like that you don't know what's going to happen, and making a decision. You acknowledge reality. You'd like to talk to the girl. You acknowledge that you don't know what's going to happen. You acknowledge that you don't like that you don't know. Then you make a choice. "I'm going to find out. Let's go find out what will happen."

Really this has to do with epistemology. Epistemology is the study of how we can know things. Can we know things just from figuring out in our heads, or ultimately is there some realm of human experience where we have to go out and experiment to know?

I want to suggest that empiricism is your epistemology. Empiricism says that ultimately the only way to find out about the world outside of ourselves is to experiment. It's a perspective that says you're going to let action and reality teach you what works rather than worrying, guessing or speculating. It's okay to form a theory. As you see, I form theories. But

you have to let reality and action teach you what will work.

This is the most important little bit of leverage I can give you. It's not the kind of thing you would think about. It doesn't feel like super room-filling confidence, but you don't need to aim at that. This perspective that you will let action and reality teach you what works is a key to having a fun, fulfilling, thorough and varied life.

In this approach, we acknowledge that there are no answers. At best, there are ideas. It's only when the idea is acted upon that it becomes an answer. If you're looking for answers, no, at best you're going to find incredibly useful, accurate and powerful ideas. They only become answers when you act on them. You have to potentiate the idea into the reality of an answer through an action, not speculating, worrying, chewing on it or ruminating but through action.

You should write this down 100 times and number each one. "Without action, there are no answers, and there is no knowledge." I mean it. Write it down. If you want your life with women to transform, write it down 100 times. Number each one. Sign and date it.

What does this mean? It means that not knowing what's going to happen ceases to mean that you have to stop and wait. Not knowing what's going to happen means you choose to go forward and there's an opportunity to learn. You act in a way to find out. You change the meaning of not knowing.

You're not going to claim that you do know. You're going to accept that you don't know and change what that means and change the decision, choice and action that follow. You're sticking with facts. There's no drama. You don't say, "Oh, my god, Sally Jane!" You don't spin around it.

You don't start making representations on how women have always hurt you and why that woman treated you like crap and saying you were nice to her for a year and all she did was talk about her boyfriend. That's all going to drop. You drop all that noise in the system and just focus in on the fact that you like to talk to the woman, you don't know what's going to happen, you don't like that you don't know, and you choose to go forward.

There's something that happens. You get used to living this way. You may begin to get excited about not knowing. You may get really happy and

enthusiastic about not knowing because it means you're about to expand your definition of what you can do in the world. That is a cool thing.

Note what we're not doing. We're not building a super powerful, super dynamic 40-foot tall you. I do teach that with rehearsal confidence. For some of you, rehearsal confidence is not going to be useful.

We're not aiming at optimal. We're not aiming at what Tony Robbins talks about, peak states. F\*\*\* that! You can't go around in a peak state all the time. You'll burn yourself out and overwhelm a lot of people. Peak states involved a lot of noise sometimes. You just don't need to do it. We don't want optimal or super world meaning. We just want nominal, just what will work. Anything that's required to get us in a useful state, get our feet moving, and get the action going is what we want to do.

Note when you're seeking a solution that the most efficient one is the one you want, the one that requires the least energy and preparation to get the job done. Most of life just requires steady, day-to-day efficiency. It doesn't require heroism.

Sometimes it does. There is a place in life for heroism and super excellence. To me, what I'm doing here is heroic. I'm reaching out to people and saying, "I'm going to break your chains. I'm going to open your prison door." Hopefully you'll come back, and out of reciprocity, want to become my customer, give back to me, and keep getting from me. Maybe not. I think this is a heroic effort I'm undertaking. This is me at my best, doing what I love most.

Usually in life, you don't need to be heroic. You don't need super excellence or Olympic level performance. You just need steady efficiency from day to day. You're just going to talk to a woman. It's not some heroic, herculean feat. They're humans, like we are. Their plumbing is different, and the way they process the world is different, but they're still human.

Again, there's nothing wrong with being radiant and powerful. You will experience that. I guarantee it. But sometimes it's not what you want to aim at, and it's not necessary. You don't have to wait for it. It's not required.

The other part of acceptance confidence is extraction confidence. That just means that you have a very good strategy for learning from situations, even situations that may be confusing.



I should back up. I think one of the biggest challenges for guys starting out in this is not fear, frustration or loneliness. It's confusion. You try a tool, and it doesn't work 100% of the way. It works maybe 70% or 90%. You can't quite figure out, "Is it working? Is it not working? Am I making progress? Am I falling backward?" That confusion can really keep you stuck. If you have a good strategy for learning and transmuting confusion into clarity, then you've got something going.

Again, I bring you back to this idea. I can and will determine what I learn and what I take from every person, situation, action, circumstance and choice in my life. When I say "take," I don't mean to take from others. I mean to take away or extract the value I take from it.

If you really want to get this mastered, I recommend my Nail Your Inner Game program. It's an extensive program all about this. It's one of my newer products. It's absolutely fantastic. We're getting rave reviews for that. It's everything you need for acceptance and extraction confidence.

Here's a really cool thing. Acceptance confidence can be yours right now. It doesn't require that you first have social skills or a history of doing things well because it's an attitude toward uncertainty. It simply welcomes uncertainty with the choice that you will learn something of value.

When you can walk through the world without needing a guarantee, you're ahead of 99% of the people in this world. Most people do not know how to handle uncertainty. They will kill someone rather than go through uncertainty. If anyone challenges their beliefs, they will kill that person rather than deal with the uncertainty of being challenged.

When you can walk through the world and be okay with being uncertain, there's something you very subtly radiate. It can't be deflected or competed with. It's not frightening or in any way slick or scary. It's an attitude toward life. I guess I would call it stealth charisma. People will not see it coming, and they'll never be able to quite put their finger on why you're attractive.

Finally, we have what I call compassion confidence. I believe that in life, you have to have double vision bifocals. You have to be able to see far away and close up. What do I mean by this? I don't mean literally.

In a sense, when you're dealing with people, you have to be able to see

the outcome that you want to get with them. You have to see that there's something you would like, some emotion or behavior. Then you also have to take the broader view and remember that we're all humans. We're all in the same boat. You have to be able to do both.

There are many areas in life in which that kind of vision is useful. In business, you have to keep your eye on the horizon and see the broad vision. But then you have to look close up at the day-to-day vision and the potential problems that could come up. This ability to shift your view, vision or perspective, not physically but metaphorically is crucial for success. So many people get stuck in one or the other.

Compassion confidence is about a certain perception. I want to tell you what it's not. I'm not really a sentimental person. It's not about gushing with the white light of Jesus, no offense if you believe in Jesus. It's not a Hallmark card. Rather it's a perception that we're all in the same boat.

Here I have my birthday suit and last breath theory. If you think of the last woman who really intimidated you, what was she wearing the day she was born? The same thing you were, nothing. One day, one way or the other, I guarantee she will take her last breath, and she will die. That's common to all of us.

One day, death is going to come, and all of her tricks and all her stuff aren't going to matter. He's going to cut her right down. In between that, people are usually just trying to figure out how to make sense of it.

Compassion confidence is that somewhere in the back of your mind, you hold a little bit of that perspective that we're all in the same boat. The same hands are constantly bringing us in and out of existence, shaping the clay of our consciousness at every moment then putting it back together again and reshaping it.

Cease to view people as separate from you, as objects, but rather view everything as an ongoing process being generated by the same whatever, whether you want to personify it as God, nature or expansion or contraction. If every once in a while you can slide into that world view or keep it in the back of your mind, it creates a different view toward people.

A few years back, I was hanging out with a student. It was late at night. We were coming out of this place. There were two girls waiting for a cab.

I was just being funny. I said, “Look, there are two lovely ladies at the end of the evening waiting for a cab.”

For some reason, with one of them, it went in the wrong way. I don’t know why, but it did. She said, “Look, it’s two f\*\*\*ing assholes who couldn’t get laid, desperate to get some.” It didn’t phase me, but my student got very angry.

My student went to yell at them. I put my arm out and said, “No. They can do whatever they want. We always come from compassion. That woman is someone’s daughter. She’s someone’s best friend. She’s someone’s sister. Somewhere, she’s deeply loved.” Everything changed in that moment. I ceased to view her as some girl I wanted to get laid with. I saw her as a human. I described the truth of her life.

In that moment, everything changed. She just got so friendly. They dropped all their shields and said, “We’re so sorry, guys. There have been assholes all night, grabbing our asses and staring at our tits. What’s your name?” I said, “I’m Mr. Wonderful,” and we walked off.

I want you to contemplate this, freeze this presentation and really think about what I’m about to say. If you can walk through uncertainty without needing a guarantee, and you can give the other person radical permission, right down to the root of who you are, to have their first response to you, then something very powerful and transformational might take place.

Most guys think that if they’re trying out something new and being courageous, the woman owes them her support and should be nice to them. After all, look how brave they’re being, taking a risk. No. That’s not in any contract. No person signs a contract promising that they should support you and that they’re going to give you emotional support and encouragement when they’re trying on something new. It doesn’t work that way.

If you can handle the uncertainty and give the other person complete permission, radical permission, to have their first response, then something magical can happen. Really mean it.

We’re now coming to the close of this Up to Speed with Speed Seduction® course. I recommend that you review each module at least three times. There’s a lot of material here.

I really mean it when I say that as much as I’ve done my best to

present a basic overview of the Speed Seduction® technology. This is the technology from 1997. This is getting you up to speed with the 2.0 course, the home study course from 1997. I haven't given you even an inkling, hardly anything, of what's in the more recent course, the 3.0 course, my first complete home study course in nearly 12 years packed with my latest and best technology.

I recommend my Nail Your Inner Game program; it will assist you in getting past your 'stuck points' and dealing with other challenges you face.

I want to thank you for taking this journey with me.

## **end lesson 5**

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**Part 2:**  
**Speed Seduction®**  
**Coaching & Answers**



# Module 1: Shutting Down Around Hot Women (Answer to Marcel)

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Here's his email. Essentially what he's saying is that he doesn't have approach anxiety except when he gets to women who are like an HB eight or higher. Then he shuts down. He says, "What can I do to overcome the shutting down?"

In essence, we have a guy who does well with women until they get to be like an eight, nine or 10, whatever the hell that means for him. Then he starts to have a problem. Does this sound familiar? I'll bet it does.

As a teacher, I have to listen to how people are languaging things and say, "Is that really the situation? Is the way he's languaging this controlling the way he can see his options, therefore controlling what he can do and the results?" I've said this time and again: *The way in which you think about a subject determines what you can see as a choice, and therefore what you can do and what results you get.*

Thinking about it as shutting down isn't accurate. I don't think that's what's going on. From my experience teaching thousands of guys since 1993, I can tell you that when it comes to beautiful women, guys don't shut down, they amp up. Basically, there's so much electricity and energy vibrating through their neurology because of all the sexual excitement that



the higher assemblies of the brain just get shut down.

As my teacher, Shinzen Young, ([www.shinzen.org](http://www.shinzen.org)), likes to say, there's only so much real estate in consciousness. If all of your focus and attention is going into the feelings rushing through your body, you don't have a lot left over for the cognitive parts of your mind.

The first thing you have to realize is **how you are languaging the problem**. How are you talking to yourself about it? What metaphor are you using? The metaphor of shutting down is not an accurate metaphor. When you pick a metaphor, a way of describing and talking about something, you want to make it is accurate, matches what's going on and is empowering and useful. It has to be accurate, empowering and useful.

Let's start putting this into perspective. Way back when I wrote my first book in 1988, I said, "One woman, one vote." On Election Day, that super-smoking hot, beautiful woman gets the same number of votes as her disgustingly fat, ugly, hairy sister.

When it comes to very beautiful women, guys tend to think they have some kind of universal beautiful-woman-to-beautiful-woman hotline. Men think that if one woman rejects them, somehow some instant telepathic message goes out to every beautiful woman, and from then on, their vaginas, arms and nasty bits are shut down to you forever. In fact, there is no such thing. There's no universal communications system. It's one woman, one vote.

The next thing I want to tell you is far more pervasive. You don't realize how true this is. She may not think that she's very hot. Even if she's drop-dead gorgeous and makes your gonads go at warp speed, she may think she's not good looking at all. I've seen this time and again. Drop-dead beautiful women may have half a molecule of fat on their interior quadriceps, but they think they're fat pigs. They may have the tiniest little blemish behind one ear and think they're monsters.

She may not think she's so hot, so before you start putting her up on that generic pedestal, you may want to realize that's not her view of herself. She may think that she rates as a slob or a horrible, ugly werewolf of a woman.

You have to understand that beautiful women put men into altered states

of consciousness. What is an altered state of consciousness? It's a state of consciousness different from the one you normally go around in.

Doesn't it make sense to design the altered state that serves us to get our outcome rather than the altered state that's our default altered state? One of the keys to this is to forget that she has something you want. That's going to take up no real estate in your consciousness.

**A big part of success in this is paying attention to what the chump ignores and ignoring what the chump pays attention to.** The fact that she has something you want is not going to enter your consciousness. That's something you'll be putting aside. Instead, you'll just focus on how you can create the states in her that you want to create.

**You'll focus on whatever information you can illicit or evoke from her that will let you get what you want.** Forget about the fact that you think she's hot. Put that aside and focus all your intention and attention on what she has. What is she offering? What can you evoke and illicit from her that will enable you to get what you want? Those are the cognitive aspects.

Let me talk about the physiological and energetic aspects. Often when guys are stuck, there's a cognitive aspect, which is how they're thinking about it, what meaning they're attaching and what metaphors they're using.

Then there's the physiological aspect. What's going on? Remember, I said that a lot of this is about amping yourself up. You have 100,000 volts going down a 10,000-volt test line. How do you de-amp yourself?

I'm going to show you something kind of gross, and that's my foot. You're going to de-amp yourself using your feet. What the hell do I mean by that? When your body is going through an energetic overcharge, a good way to deal with it is to ground things down to your feet.

I can give you a lot of reasons for this. I could tell you there are acupuncture pressure points on the bottom of the feet. I'm not one to begin to try to explain whether there's any science behind this. Frankly, I don't know, and I don't care. I just know empirically that if you act as if the model were true and just do as I tell you, you'll get the result that I promise and predict.

What you're going to do is **de-amp yourself using your feet**. It's very easy. You're going to very slightly bend your knees and exhale. It's a slight bend in your knees, not a deep bend as if you're going to bend over. It's just the very slightest bend in the knees, maybe about 2 inches.

As you bend your knees, you're going to exhale. As you're doing this, I want you to feel the feeling of your feet pressing against the ground. If you're wearing shoes, so much the better. You'll feel the feeling of your feet pressing against your shoes, pressing down against the ground. You're also going to feel the feeling of the ground pressing back up against your shoes and feet. When you straighten up, you're going to take a big inhale. If you do that three times, you will de-amp yourself.

I want you to try it. **To review, you're going to ground through your feet, bending your knees slightly as you exhale. As you straighten up, inhale. Throughout all of this, you want to feel the feeling of your feet pressing down against your shoes, pressing down against the ground and the ground pressing up against your shoes, pressing up against your feet. This is key.**

We're talking about dividing the real estate in your consciousness. When you're interacting with super-hot women, put about 20% of your attention on the feeling of your feet against your shoes and the feeling of your shoes against the ground.

The bottom line is that if you can put 20% of your attention on the feeling of whatever's pressing against your feet, and whatever your feet are pressing against, you will be so focused, in tune and de-amped that it'll be like you're talking to a huge, fat, disgusting hairy-lipped pig. Then you'll do really well. This is very powerful and important. These things are really counterintuitive.

Notice the one thing I'm not telling you to do. I'm not telling you to pump yourself up with confidence and say, "Yes, that hot bitch is mine!" That's just rehearsal confidence, and that can work. However, if you have this physiological overcharge, your physiology will always wipe out, overwrite and overcome anything you simply rehearse in your head.

Rehearsing in your head is great provided there isn't some physiological overcharge going on. When there's an overcharge going on, as there is

with beautiful women, rehearsing in your head alone will not be enough. You have to learn to handle the physiological aspect.

I'm going to show you one more trick. Now we're going to get into the cognitive piece. If you really want to get good, rehearse 'suck-sex' through her eyes. Here's what I mean. It's one thing to see yourself acting the way you want to act, and I like that.

**Here's a really wicked trick. Imagine that you're looking at yourself through her eyes.** Imagine you're standing inside her body looking out through her eyes at you.

Then, since we're dealing with physiology, I want you to feel a little of her rush of excitement. Just a little bit. Not overwhelming. It's not like you feel her coochie dripping down her legs. Instead, just feel a little of her rush of excitement as she feels a bit of a thrill seeing you.

One of the mistakes guys make with this material is that they try to completely overload a woman's physiology, her neurology. You want to light it up, not short it out. Hear her voice in her mind saying, "Mmm, that guy is cute!"

Then you're going to **imagine that you're inside her mind.** Imagine her picturing herself walking over to talk to you. You're seeing what she's visualizing. See her visualize herself walking over to talk to you. You're sort of psychically leading her by getting inside her mind and initiating and engaging her thought processes for her.

**The key to making this part work is very subtle intent.** Do not think of it as a "I am Dracula. Welcome to my castle" sort of thing. In fact, when it comes to women, subtle is significant.

Here's the key. This is so vital. I can't tell you how important this clue is. **The hotter the woman, the more subtle you can be.** The hotter the woman, the more power being subtle has. By "subtle," I mean it's very low amperage, very low wattage. It's not like "pant, pant." Just a little bit of that intent is all you need.

You're not going to push your way through the doors to beautiful women. You're just going to nudge the door a little bit. If the hinges are properly oiled, her door will swing right open in a way that feels great for her.

**end module 1**

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# Module 2: How to Act In Social Settings (Answer to Brent)

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Once again, it's Ross Jeffries, your master, expert, teacher, coach, guide, mentor and seduction guru.

Brent wants to know how to work social settings. How do you warm up a room so that you're not seen as a predator? How do you act in a social setting when you first meet women so that their interest is kept in just you? He also quotes a study that says women know within two minutes whether they're going to sleep with you or not. He wants to know if that's true or if it's just a pop-culture idea.

Let's review and define our terms. What do we mean in this context by "social setting"? In the context that Brent presents his question, we mean a bar, club or other similar meat market environment.

He's referring to an earlier module in which I said that you have to open the entire room. When you're working a club or bar, you spend the first hour being friendly with everyone. You set aside picking up women in any way for the first half hour to hour and take on the mindset that the world is your set.

Whenever pop culture or pop psychology tells me something, or I hear something on "Oprah," I almost always assume it is totally wrong or a gross misstatement of the actual scientific study. In my mind, pop psychology and pop culture are stupidity and dumb-ass brainwashing. Does a woman know within two minutes if she's going to bang you? How does a woman

know that she feels anything for a guy?

We, as Speed Seducers, want to look deep into the process level of how women move through the emotional world. When a woman says, “I feel attracted to him,” how does she know that? I don’t mean her reasons, like, “He’s good looking. I like the way he touches me.” I’m talking about the how. If the woman says, “I’m not attracted to you,” how does she know? This is looking for process, not content.

**Here’s a gold-key understanding: Speed Seduction® is first and foremost not about what you say or how you act.**

I’m not saying those things don’t matter because they do. However, it’s first and foremost about a different way of looking at women and understanding how women create their internal, subjective, emotional states. What are the processes that drive and create those states? What are the internal building blocks of the emotional states that drive the behaviors that we want from them?

You must have this understanding, or the rest of Speed Seduction® becomes mumbo-jumbo. **Always look for the process, not the reasons.**

In **Speed Seduction®**, we have the **SRT, Signal Recognition Technology**, question which is, “When you really feel a deep attraction for a guy, what’s the first signal or first flow of feeling you get inside that lets you know you really want this guy?” By the way, did you see the embedded commands, “feel a deep attraction” and “feeling you get inside”?

I want you to ask a better question. Don’t ask, “How should I act to get women to notice me?” or “How should I act in a social setting?” Instead ask, “What do I train myself to notice?”

Having said all of that and having reminded you again of the bedrock foundation of fundamental questions we ask as Speed Seducers and what we pay attention to as Speed Seducers, here are my answers.

It’s almost certain that some women will feel a subjective flow of feeling that they label as attraction or connection, or where they even know, “I’m going to sleep with this guy.” Some women will feel that flow of feeling within minutes or even seconds of meeting a guy. I don’t doubt that. Whether they label it attraction, intrigue or “I know I want him,” I

don't know, but I'm sure that some, if not many, women feel that.

But that does not equate to her sleeping with a guy or even doing anything with him. If that were the case, then any time a woman felt any attraction for a guy she'd wind up f\*\*\*ing him, and we know that's not true, if for no other reason than that guys blow it, women just don't feel enough attraction, or something gets in the way.

The fact that she's feeling some kind of desire, interest or attention doesn't mean that she's absolutely going to sleep with the guy.

The next point is a little bit tricky. Women will not sleep with a guy unless they do feel something like that flow of feelings. Just because she does feel that flow of feelings isn't sufficient to get her to sleep with you. However, feeling that flow of feelings does have to be there for the f\*\*\*ing to happen, but it being there is not sufficient by itself for the f\*\*\*ing to happen.

Probably when they do f\*\*\* with a guy, they look back at it and conclude that, because they did feel that flow of feelings for the guy, it meant they knew they were going to f\*\*\* him. It's a little bit convoluted, but it is a convoluted process that women go through.

Here's the most important point. Don't f\*\*\*ing worry about it. With Speed Seduction®, you can easily create the flows of feeling, the internal processes and imagery, and all the things that allow a woman to convince herself that she must f\*\*\* you.

If I had a nickel for every woman who told me, just prior to her sleeping with me, that she wasn't attracted to me, I'd be rich. Come to think of it, I am rich. Occasionally, if I hear, "I just want you to know that nothing is going to happen," I'll say that, and I always get laid when I do. I've said, "If I had a nickel for every woman who's said something almost identical to that, just minutes or hours before she f\*\*\*ed my brains out, I'd be rich. Come to think of it, I am rich."

We, as men, tend to take the states of being attracted to a woman, aroused, filled with desire and "it's on right now," and clump them into one big ball of lust.

When we see a super-hot-looking girl, we don't need to go through a chain of, "I'm interested. I'm attracted. I feel desire. I feel arousal. Now



I'm ready." Either we clump them all simultaneously into one thing, or they happen so quickly in sequence that for all intents and purposes they may as well all happen simultaneously.

**Women are different. Just because a women is feeling interested, it doesn't mean she's feeling attracted. Just because she's feeling attracted, it doesn't necessarily mean she's feeling desire. Just because she's feeling desire, it doesn't necessarily mean she's feeling arousal. Just because she's feeling arousal, it doesn't necessarily mean she's feeling, "It's on right now."**

Often, women will not only bounce back and forth between those states, but they will also insert a state of doubt or hesitation in between those things. Women tend to be able to compartmentalize, not just the different levels of their consciousness, but also their emotions.

Part of being a master and understanding and handling women, not just in terms of the seduction but also throughout the relationship, is understanding that fundamental difference in how men and women organize their emotions, at least around this idea of sex and f\*\*\*ing.

## **end module 2**

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# Module 3: Self-Conscious About Approaching Women (Answer to Giulio)

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**H**is challenge is that when he goes to talk to women, he is embarrassed, afraid, nervous or anxious about what other people are going to think about what he's doing. In his mind, he projects their thoughts about what he's doing.

I think you guys can begin to expect what my answer is. It's time to get some perspective.

**First of all, you're just not that important**, Giulio. People are more interested in the people on their ass than what you're doing in the world, unless it directly affects them. Unless your words are directed at them specifically, they probably don't give much of a f\*\*\* what you say or don't.

The **second perspective** I want to give you is my personal perspective in business and life. **If you're not offending someone, you're not doing life large enough to enjoy it.**

**Finally, when you have skill with a woman, it's something people actually admire.** They want to see you do it. It's a matter of positive curiosity.

Let me give you some ways to handle this issue of getting too wrapped

up in your fears about what other people think about you. Let's **try altering submodalities**. **Submodalities are the smaller pieces within the visual, auditory and kinesthetic modalities.**

For example, if you're talking to yourself on the inside, try saying the same thing to yourself but altering the tone of voice. If you're saying to yourself, "I'm such a f\*\*\*up. No one will like me," make the tonality seductive or silly.

Try moving the location of the voice that is telling you people are going to rag on you or judge you. If subjectively you seem to hear it from here, experiment with moving it over here or there. Let it say the same thing, but make it come from a different place.

I can't tell you which one will work for you because everyone is wired a little bit differently, but experiment with that.

There may be visual imagery you're making of people laughing at you or talking in a nasty way about you. If it's the visual component that's really bothering you, you have to change it around.

Take the images that you have in your mind and run the whole thing backward. Put circus music to it. If the pictures are moving, make them still pictures. Freeze them. Push the pictures away from you. Try turning down the brightness or making the pictures smaller.

Experiment with these submodality changes and see how that affects the way these thought patterns have been blocking you.

**Finally, find your trigger sound.** Is there a sound you make to yourself just prior to thinking all of these limiting, anxiety-producing thoughts? For example, if your sound is "Ah!" stop making that sound. That "Ah!" is opening up all of the circuitry that is required to energize all the negative and anxious thinking.

What sound would work better for you? What's the sound you make when you're curious? It might be a sound like "Hmm" or "Ah." What's the sound when you're sure and you're going to go for it? "Hmm!" Try making different trigger sounds and see how that changes things.

## **end module 3**

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# Module 4: Break Through Approach Anxiety (Answer to Formless)

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Hey, guys. It's RJ once again with another Answers to Students video module. This is for a student named Formless. Actually, in this Answers to Students video module, a big part of my answer is going to be asking you some questions, Formless, which I would like you to respond to in the members' forum. Then I can record a subsequent video where I'll follow up on your answers.

Essentially his problem is that he gets a lot of bad feelings when it comes to approaching women. He feels tightness in his chest. His chest gets so tight that he can't even say anything.

Interestingly enough, he had an experience, where for some reason, he was able to squeak something out at a girl. As soon as he did that, everything seemed to expand. He couldn't seem to stop himself from talking to girls for the rest of the day. As he described himself as having the problem, he also had situations where the problem didn't take place.

Let's see how we can help Formless. First and foremost, as a teacher, I always want to look for the resource. Sometimes students who have been stuck in an area of life that's been unresourceful and painful for a long time lose the ability to see when they're being resourceful. Even when they are

being resourceful for a day, as Formless apparently was—I affirm you still can be. I own that you still can be—the resource becomes an accident. We don't want that. We want the resource to be just that, a resource.

Look at the word, “resource.” “Re” means “again.” “Source” means “something of value.” To revisit that source makes it a resource rather than just an event. Somewhere in you, you were able to reverse the problem. Even better news is that, that part of your mind that was able to reserve that problem is still there.

I think we have two goals. The first is to find out how you reversed the problem that one special time and teach you to repeat that, whatever it was—that sound you made or how the feelings reversed themselves.

The second is to make sure we can contact, energize and cultivate that part of your consciousness that was able to help you make that breakthrough. It's not just that one individual breakthrough. I'd like to make that part of your mind that can generate breakthroughs available to you at all times.

Here's the first way of reaching Goal 1. These are questions I would like you to ask. Sometimes in these video modules, they're answers, but the answers are questions I'd like feedback on.

How did you break through that special time? You managed to squeak something out. I like that word, “squeak.” I think you said “nice shoes,” but you squeaked it out. The feeling started to reserve itself.

If you can put yourself back to the feeling being reserved, where exactly did it start to reverse, then where did it flow? You felt your chest start to expand. Something freed you up. Then you couldn't stop yourself from approaching the rest of the day.

Here are my diagnostic questions. Take the time to go through each one of these. Do you remember what position your body was in when you squeaked something out? Were you bent over? Were you standing up straight? Were you moving? Were you still? How was your body positioned in space and in relation to the girl?

Do you remember whether or not you took a breath in before you squeaked out your answers? How soon after the squeak did you feel your tightness reversing? Was it immediate? Was there a lag time? These are important things I want you to think through.

What was the first sign on the inside, the first signal that let you know the feeling had started to reverse itself? You said you were not able to stop yourself. What did that feel like in your body, that feeling of not being able to stop yourself? Where did you feel the feelings flow in your body? How did you feel connected both to individual parts of the body and the body as a whole? These are really important questions as we affirm, move toward, and assist you in owning that ability.

Goal 2 is to teach you how to contact that part of your consciousness that helped you have that breakthrough. I want to teach you a very brief self-hypnosis method. This is taken from Silva Mind Control. I acknowledge them and credit them for this.

Basically, here's the way this works. You're going to sit down in a comfortable chair or lay down in bed, but make sure you don't go to sleep. You're going to use the 333222111 Method. You're going to take a couple of deep breaths and put very light pressure between your thumb and forefinger. That's going to be your trance anchor.

Touch your thumb to your forefinger. Then you're going to count, "333222111, 333222111." Each time you say the number three, I want you to visualize it as printed right up in the middle of your forehead. Turn your eyes up 45 degrees very gently and imagine you can see it there on the screen in your mind.

"333222111." Then you're going to say, "I now ask that creative part of my mind that has helped me break through to accept my thanks, gratitude and love. I ask that you, that powerful part of my mind, be here for me, serve me and assist me to attain my goals for my highest good and the good of all concerned." You can write this pattern down if you want to.

I want you to breathe deeply. As you breathe out through your mouth, I want you to imagine that, that breath is golden light that you're sending to that part of your consciousness as a gift. I know this may sound New Age, but it actually works. Feel a sense of love flowing between you and that part of yourself. Do this for about three minutes.

I want you to close this by simply nodding your head with a feeling of course. "This is happening now. This is completed and done." Then you can go to sleep or count yourself back up, "111222333."

I want you to do these things and answer the questions. We'll get back to you next month with another module.

**end module 4**

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# Module 5: Using Inner Game (December 2008)

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Most of what you're going to see, learn and hear in this module is taken from my **Nail Your Inner Game program**. I strongly recommend that product. You can go to <http://www.seduction.com/products/nailyourinnergamepromo.php> to find out more about it.

Let's get right to it. Let me give you a Gold Key understanding. In any area of life that's been deeply challenging and you haven't had the kind of deep success and satisfaction you really want, to recognize progress and see where you're really doing things right takes intent and training. It takes training to **recognize your progress**.

Let me talk a little bit more about why that's the case. In the beginning, when you're trying out new skills and new ways of thinking and acting, results can be unclear. They can be ambiguous and confusing. You may have 80% of the skills you need to get where you really want to go, but you don't have quite enough to complete the task.

Let's say you're finally out talking with women. Finally, you have a great state. You know what to say. You get a woman all hot and bothered. Maybe you're even making out with her. However, you don't know quite what to do or say to close the deal, and you wind up going home alone.

Unless you know how to interpret events properly, your old way of thinking that you have to lose and your old way of being overwhelmed by frustration and confusion can pop up and wipe out all the learning. In



the beginning, when you're just starting to get really good, results can be ambiguous. They're not quite a success, and they're not quite a failure. It's coming through that confusion that can be a real game changer for you.

The other principle I want to give you is **the closer you get to the level of skill you really need for massive success, the more frustration you're going to undergo**. You're finally going to get *that* close to things that have always been *that* far away. Suddenly, because you now have more of the skill sets, you're going to be just *that* close. It's going to be so close. It's like you're in the desert and that drop of water is just outside the reach of your tongue.

You need to know how to discipline your frustration during that breakthrough period. The difference between winners and losers, people who do mediocre and people who have massive success, is that the successful ones discipline themselves and hold on during that gap between where they see themselves now and where they see they would really like to be.

Being able to resolve that great intention, to properly handle and channel it, is the difference between a chump and a champ, someone who lives an okay life and someone who has a life they celebrate every day despite, and right along with, the challenges. This is a huge skill set and part of personal mastery that very few people talk about. I'm not going to just talk about it. I'm going to give you the tools to make it a reality.

**The ability to extract maximum information from a confusing situation is a game changer.** When you can go into a situation, almost get to where you want to go but not quite, extract the information, and put the frustration and confusion on the side, this is a major game changer. It means you win any situation because you know you're going to extract maximum information in any situation. It relates to what I said before in a previous module about extraction confidence.

When you're looking at what you've done right and when you're keeping a journal, these are the kinds of categories I want you to look for when you're analyzing what you did right. There's the "before you start." You can look at your **preparation period**. What are you doing in your preparation period immediately before you go out and sarge?

Let's say you're going to go out and do some day game or night game. What do you do in the half hour, 45 minutes or hour before you walk out your door to prepare your state? What do you do with your breathing? Do you do any kind of meditation or associated-state rehearsal? What tools are you using before you even walk out the door. That's one area where you can look to see what you've done right and where you need improvement.

A second area is the skill you're going to exercise all the time during your sarge. There are certain things during the successful sarge that you're always doing. **You're always going to maintain your state, stay in rapport, and be calibrating and gathering information from the person you're dealing with.**

There are certain skill sets that are always going to be in place. It could be that there's room for improvement in the skill sets you're always going to be exercising throughout the entire sarge. Does this make sense? It could be that you're doing something right in one of those areas.

Remember, I want to change your orientation away from looking for mistakes. I want to create intelligent enthusiasm and informed motivation. We want you to be able to see what you're doing wrong, naturally, because you want to correct it, but I don't want you to over-focus on it.

That over-focusing on what isn't working is part of the way our educational system works. When you do a paper in school, the teacher checks everything you did wrong. It's a bad orientation to have. It's a losing orientation because all you're focusing on is error.

At the same time, I want to give you a way to look at the error without getting sucked back into it, without making the error your whole world. This is where true choice and power come into play. Very few people have this discipline. When you have the discipline to do this, you're way ahead of the pack. You have a confidence and energy about you that's really hot, but undetectable.

**Then there are those things you're going to do in the sarge sequentially**, meaning you're only going to do them at a certain point in the sarge. It's like baking a cake. There's something in that recipe you only do at a certain point.

**You're only going to do your openers at the opening.** You don't do your openers continuously. It may be that there's something you're doing right and something that needs improving sequentially. Maybe you're not doing your transition phrases right, you don't have your second pattern ready or you don't know how to transition from the opener to a pattern.

**Then there are those things you turn to periodically throughout the sarge.** This is where super-mastery lays, in those aspects of the sarge where you periodically return to them. I speak a lot about fractionation. There are some things you're going to return to throughout the sarge. You may fire off an anchor, not continuously, but periodically throughout the sarge. You may bring up her trance words, not continuously, but periodically.

**Then there are all the things you do at the very end of the sarge,** closing the deal. I know I made a distinction about not making closing something you do at the end of something, but for the purposes of this discussion, you can look at those things you do at the very end.

Let's say you've had a nice night talking to a woman, and maybe you've made out a little bit. Perhaps you need to work on your transitions, either how you get her to leave with you and go home, or how you arrange for a second-day meeting. It could be something you need to do at the very end.

Finally, it could be something you do at the review period, what you do after the end. You've gone home. Maybe you've slept with the girl. It's the next day. You're going to write up your success report. What is your review process to guarantee you absorb maximum information from what happened?

In terms of sequence, how they occur through time, these are some very interesting and really good, useful diagnostic categories. Again, this is really what the Nail Your Inner Game program is about, but I wanted to review it in this module.

**Get a journal.** I have seduction journals going all the way back to 2000. I burned my previous ones, and the rest are locked in my safe back there. After you sarge, as soon as you can, when you have some time alone, write down everything you did. Then write down how she responded to what you did.

When you write down how she responded, don't just write down what she said. Also write down what she did with behavior and what her nonverbal responses were. Did she give you a personal trance anchor?

If you asked her, "When you really want to cut loose, when you want to indulge, what's something you love to do?" Her nonverbal response is her personal trance anchor. That goofy look, sound and touch is what she does to set off that state, so you want to keep track of that. Write down how she responded.

The third thing, and this is crucial, is to ***write down what you did right***. What did you do right, correct or effectively, even it's the smallest thing? Let's say you went out.

For some reason, you couldn't bring yourself to say anything. You just stood there like a bump on a stump, or like a pimple on Roseanne Barr's ass, which is a terrible image to bring to mind. However, you still did something right. What was it? You got up off your ass and went out. I want you to write down anything you did right.

Anything you did right could have to do with any of those categories of time we just talked about, what you did right before you went out, sequentially, in terms of skills you do all the time or periodically, at the end, or in the review process. From the smallest to the largest and in between, write down what you did correctly or effectively.

Then I want you to write what you could have done differently. There are certain things you could have left out. Maybe there are certain things you just should have left out entirely and not even done.

Maybe there are some things you needed to add in. Maybe you're just not doing certain things and you need to add those skills in. Maybe you need to add in the skill of getting physical with women. Maybe you need to add in some control over your tonality.

You could then ask yourself, "What could I diminish?" meaning you don't stop doing it, but you turn it down. For example, maybe you're just too intense in your body language. Maybe your vibe is too intense and you need to diminish it.

Maybe you need to diminish the amount that you're talking. Maybe you need to let her talk more. Maybe you need to diminish how much you're

relying on canned patterns. I don't know.

There might also be certain things you need to increase. You're doing them fine, but you need to do more of them, do them more frequently throughout the sarge or do them with more energy and intensity or louder in volume. You see, there's a whole range of things you can look for in terms of what you want to increase.

Those are some subcategories. Look to what you could have left out, added in, diminished and increased.

Here are some other categories where you could have room for improvement and also some categories where you're doing well. It could be you need to improve something, and you've done something right, in terms of your energy. By energy, let's talk about physical energy. If you're not taking care of your health, exercising, sleeping right or eating properly, or if your digestion is off, these things are going to affect your state. Maybe you need to take care of yourself better so you're more energized.

It could have to do with your vibe. Maybe your vibe is not properly balanced. Maybe you're not manifesting or are over-relying on one of the four attraction vibes. In the **"Gold Walk-Up"** DVD, there are four vibes that really turn women on. I've also talked about them in these modules, They are being commanding, demonstrating deep understanding of her world, being playful and fun, and being sincere, direct and vulnerable.

Maybe you're over-relying on one. Maybe you're just not comfortable with being strong, commanding and sexual, so you're leaning too much on being intuitive and demonstrating you understand. It may be that you're leaning too much on one vibe, that a vibe needs to be diminished, added or increased. You never want to subtract out a vibe unless it's a needy vibe.

Maybe there's something you're not getting about the way things work. Maybe your cognitions, your understanding about how the tools of Speed Seduction® work are just off. You simply don't understand how things work.

It could be that you need to improve things that are analog, anything that varies along a range. For example, if you have a light that's on a dimmer switch, you don't have to turn the light just on and off. You can turn it down or make it brighter. A volume switch can also be analog. You

can make your tonality louder or softer. Analog would also include the pace at which you speak, because you can speak faster or slower. You might need to improve analogically. It's not on or off, either or, one or zero, black or white.

Digital are those elements that are on or off, black or white. They're either there or they're not. It could be that you need to put something in that you're not doing. Digital includes the words you say and behaviors you do. You either say the words or you don't. You either do the behavior or you don't.

These are all various diagnostic categories you can use to self-analyze what you're doing right and where you have room for improvement.

There's one other step. Once you figure out what you've done right and what you could have done differently, I want you to lie down and do a little bit of a trance state. Take some deep breaths.

I have a **trance anchor**. When I put my thumb and forefinger like this, it's a sign for me to go into a trance. From that state, I want you to imagine doing things the new way. Imagine things turning out differently the next time.

Another thing you can do is imagine you're going back into your past. From there, you can imagine doing it correctly in your past. Come up into your present, and see yourself in your future doing it correctly. It gives you a strong sense that the behavior will be there for you.

This is a very interesting module. You have about one-fifth to one-sixth of what I teach in the **Nail Your Inner Game program**. I strongly recommend you get that DVD/CD course.

It's about the ability to handle that gap between where you are and where you see yourself being, shorten the length of time required to cross it, and learning to cross it in a way that's fun and enjoyable so you have a sense of challenge and adventure as you master the tools that will take you where you want to go. That's a powerful part of personal mastery that I look forward to continuing to teach you here and in other programs we'll be doing together.

## **end module 5**

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# Module 6: Special Change Work, Part 2 (September 2009)

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Hi, this is Ross Jeffries. I'm very excited to be bringing you this very special instructional video module. We have a lot of them for September because once again, your questions sucked! I want some people who don't regularly ask questions to ask questions.

You're going to like this. This is Part 1. You'll see Part 2 in October. This video is some fantastic change work I did in my London seminar. I love doing the change work.

One of the advantages of coming to my events is that I have over 5,000 hours of teaching, coaching, instruction and training. I know how to change people who are stuck.

Watch this. The first thing you're going to see is my notes about what I did and then we're going to watch the video. You're going to really like this. I think you'll benefit from it enormously.

First, let's talk about what I did. This is from my London 2009 seminar. Here's the background from the student. He said that sometimes he's able to meet women freely and easily.

If you listen to his language in this video, he described himself as being the life of the party and everybody's best mate. He also said the life and



soul of the party. He can meet women easily. Then he said other times he experiences a Jekyll and Hyde personality. He feels that people are cold and he hides in a corner.

He wanted my help to be able to meet people easily and consistently in that state he calls “bouncing in delight, and being everyone’s best mate and the life and soul of the party.”

I asked him what it’s like when he can meet people easily. His gestures went up and to the right, and he said he just bounces in delight. He can bounce in delight.

When I do change work, I always want to see where the person has resources. Where do they not have the problem? When people are stuck, generally speaking they’re so focused on the problem that they reinforce it. They’re also not even aware where they have resources.

My first question is not, “Are they broke, and how did they get this way?” but instead I focus on the resources.

I want to see if they have resources. Then I want to observe how they demonstrate nonverbally with their gestures, where they look, and verbally what that resource is all about. I want to bring it to their attention, and then I want to further focus them in on it.

You’ll see when I work with this gentleman. I don’t remember his name, and he doesn’t say his name on the video. I get him to access the resource. I want him to talk about what it’s like when he can just bounce in delight and be the life of the party and everyone’s best mate.

When people are stuck, generally speaking they’re very aware of the problem. They’re probably very unaware of where their resource state is. You’ll see me do this. I ask what I call “focus and clarity” questions. It really helps him get in touch with the resources, and helps me to get a better handle on it.

One other thing you’ll see me ask him is a signal recognition question. I ask, “What’s the first feeling you get on the inside, the first physical sensation that lets you know you’re about to bounce into life?” “Bouncing into life” is his metaphor. These are his words, not mine.

Notice that when he describes it, his resource state is on his right. His problem is on his left. That’s often the case with people who are deeply

stuck. They're split right down the middle. When they access their problem, they look in one area and gesture in one way, or look in a certain direction. When they access their resources, they'll look in a different place and gesture in a different way. Their posture will change.

I want you to notice this in his video. When he talks about his resources, he looks up and to his right. His gestures go to his right.

One of the questions I want to ask is about his resource state. Is the resource state dependant on a certain physiology? In other words, does he only get it when he's sitting down? If he only gets it when he's sitting down, I'll have him access it, and then I want to generalize it to standing up, walking around and moving, then standing still.

Sometimes resource states are linked to a specific narrow physiology. If that's the case, I'll start there, but I want to generalize it out to being able to move, jump and run around. I don't want him to only be resourceful with women if he's standing on one foot in the corner.

Then I check for environmental context. I ask him, "Can you get to this resource state if you're indoors or outdoors, during daytime and nighttime? Do those things matter?" I also ask him about a different environmental context, which is the support from friends and if other guys are around.

Notice he says that if people he knows are around, it's easier for him. That tells me something about the way he's built in the resource and how he generalizes the limitation of the resource.

This is the key thing. I listen for his metaphor and his model. If you want to be a masterful change worker, if you want to be a masterful persuader, if you want to be a masterful seducer, you have to know what to listen for and what to notice. People's metaphors are models. They're powerful.

He reveals it. When you watch the video, you'll hear him say that he finds it better if he has a backup of his friends versus strange people he doesn't know. Notice his dichotomy. People are either his friends or strange people he doesn't know. That's not necessarily true in the world.

People could be your friends or friends you haven't yet met. You could just as easily view it this way. This is just an example. I did not introduce this possibility. If his choice was friends or friends he hasn't yet met, notice how that introduces a totally different set of possibilities, emotions

and internal representations, just by that one little shift.

Then he says that he can meet people better through friends versus meeting people who are just cold. That's very interesting. What an awful choice, friends or people who are cold.

Often when people are stuck, they have that "either/or" choice. The metaphors that comprise their models are stuck in "either/or." My job as a persuader, change worker, or even a seducer is to introduce that "and."

Next month in Part 2, you'll see me do the actual interventions. You'll see me instruct him on what to do and how to think differently. The first part is showing you how I gathered the information and focused him in on the resource so I could gain more information about it. That will give me the leverage to do the change work you'll see next month.

I know you found this fascinating. I love doing this. This is what sets me apart. No one else in this community even pretends to be able to do what I do with joy — and I must say, with great skill. We'll see you next month for Part 2.

<video>

**Ross:** Do you want to come up?

**Graham:** Yes.

**Ross:** Notice that my fingers never leave my wrists. My hands never leave my sleeves. There is nothing up my sleeves. What's your name?

**Graham:** My name is Graham.

**Ross:** Do we believe him?

**Participants:** Yes.

**Ross:** Graham, what were you saying to me in the elevator?

**Graham:** I can be really outgoing in certain situations. It depends how the situation starts off. If it's out of my control, I guess it seems to be random, but it isn't.

I can be the life and soul of the party and I can be really funny, outgoing and quick-witted. Other times, I just stand in a corner and don't talk to

anyone. I find it hard to get out of that first stage.

**Ross:** Looking at this diagnostically and logically, is there anything that you do differently prior to leaving your house or entering the location on the days when you can talk that you don't do or do differently on the days when you find it difficult to get started?

In other words, I don't know if this is the case, but is there something happens in the pregame period that you're doing differently or not doing that makes a difference?

**Graham:** If I'm doing something differently, I'm not aware of it at all.

**Ross:** Do you have any kind of explicit, specific preparation that you do?

**Graham:** I don't do any preparation.

**Ross:** Is there something different in your physiology? Are you tired, hungry, not eating right or not exercising on the days when you can't get going?

**Graham:** Sometimes I am tired. It depends on the week I've had, just like any of us. It depends on if I've had a stressful or heavy week.

**Ross:** Does being physically tired or fatigued make a difference in whether you're outgoing or in the corner? I don't know. I'm not leading you with these questions. I'm trying to find out.

**Graham:** It seems purely erratic. Sometimes I can start off tired and then bounce into life. It seems external.

**Ross:** Say that again.

**Graham:** I can bounce into life.

**Ross:** That's interesting. Did anyone hear anything there of use? Would you have thought to notice that had I not pointed it out?

Keep going. You can be tired at times and then bounce into life.

**Graham:** There doesn't seem to be any rhyme or reason why. It's almost like a Jekyll and Hyde personality, but not evil and good.

**Ross:** Did anyone hear the ambiguity there? Take a seat. I heard it. It's

very interesting. Say it again.

**Graham:** It's like a Jekyll and Hyde situation.

**Ross:** That's not what you said. You said, "Jekyll and Hyde personality." That's what I heard. Listen to the ambiguity.

Does everyone know what he means by Jekyll and Hyde? It's the story by Robert Louis Stevenson where the guy turned into a monster when he drank a concoction.

When you bounce into life, you can't hide your personality.

**Graham:** I guess not.

**Ross:** Is there anything different you do once you arrive at the location?

He has some days where he can just start talking with everyone and other days where he basically hides in the corner.

"Hide," do you hear the word again? Did you say "hide in the corner"? I don't think you did.

**Graham:** I said I end up in the corner, and then it's hard to start.

**Ross:** Is there anything you do differently once you get into the location, when you can talk right away, as opposed to when you can't?

**Graham:** It's all external forces. If there's a conversation started up...

**Ross:** Stop. Notice how he frames it. What did he say?

**Participant:** It is external forces.

**Ross:** His belief is that it's all external forces. It's not anything he's doing or generating. It's something that's dependant on external forces.

If you listen carefully to people, they will tell you, and usually without knowing they're telling you. They'll tell you the limitations of their maps and models of the world. They will tell you about their sense of possibility and capability without even knowing that they're doing it.

What is he telling me about his sense of possibility and capability if he says it's a matter of external forces?

**Participant:** He's not in control.

**Ross:** Yes. He has not in any way created it through any process he's doing. Part of my job as a change worker is to explicitly change that and say, "Maybe it's something that you're doing," or to imply it or go around it.

The other thing you see me do is look at the time sequence. I'm starting with, "Is it something you do before go out? Is it something you do when you just arrive?" I'm trying to see if it's something that happens at a certain sequence in time.

It's the way in which people code time, the way they experience something through time, and quite often the way they experience time speeding up and slowing down that will show you where you have a lot of leverage.

People's subjective sense of time is a huge part of how they code a problem, ability, pain or pleasure. This is very advanced. Most people don't even know to look for this. I'm looking at it now.

It doesn't appear to be anything you do when you first arrive.

**Graham:** No. It's hard to get things going, but if you stumble into something...

**Ross:** Stop. What did you hear him just say?

**Participants:** "Stumble into."

**Ross:** Where did he look when he did it? Tell me about bouncing into life. When you're bouncing into life, what's that like?

**Graham:** It's amazing.

**Ross:** Where does he look when he thinks about bouncing into life? He used his left hand when he said "stumbling into." Where did he look?

**Participant:** Left.

**Ross:** Where does he look and what gesture does he make when he talks about bouncing into life? What do I know? I know he's got resource states that are completely separate. He's showing me with where he looks. His gestures and tonality are reflecting what goes on in his external behavior.

There are times when he's outgoing and times when he is in the corner. He uses "Jekyll and Hyde." There are times when he has to hide his personality.

I'm listening to his language to see how he subjectively creates his reality. People do this all the time. If you can notice it, then you begin to have exquisite ability to play with people, and to move people and do some really cool stuff.

Tell me again. What's it like when you bounce into life?

**Graham:** It's amazing. It's quick-witted. I'm the life and soul of the party and everyone's best mate.

**Ross:** "Amazing, quick-witted, life and soul of the party." Are you hearing this?

**Participant:** Why does he visualize when he talks about the good stage?

**Ross:** I don't care why he does it. I'm only noticing the structure. I don't need to know the reasons why. All that matters is that I see the structure. I don't need to know if his mother put his finger in a light socket in his past life. It doesn't matter.

"Why" doesn't matter. What you learn in NLP is it's the structure of how people create things and continue to perpetuate it that matters. I don't need to know why the person put the brick in the wall. All I need to know is what brick I need to pull out to make the whole wall go, or where I need to plant the brick to create the foundation of something new.

"Life of the party, amazing, everyone's best mate." What else did you say? How did you start the whole thing? There's "stumbling into it," and then there's "bouncing into life."

When you bounce into life and you're everyone's best mate, the life of the party and quick-witted, what's the first signal you get on the inside? What's the first physical sensation you get in your body that lets you know you're bouncing into life?

**Graham:** It's a little tingle in my belly.

**Ross:** Then what happens?

**Graham:** I don't notice because I'm too busy talking.

**Ross:** Actually, he showed me. I asked, "Then what happens?" Where did his eyes go? They went there. Something happens where he's visualizing something. I don't know what it is. It doesn't matter. He doesn't know. He just did it again.

You're beginning to see things that you didn't see before.

Remember, I said that when you get good at this it's like being a magician. Let's say I'm a professional magician and I go to see David Copperfield. He's making a lion disappear. I may not have ever seen that exact trick, but because I know the principles, I can pretty much see what's going on.

You could be the smartest person in the world, a rocket scientist, but because you're not trained in the principles, you don't know what to look for. A huge part of getting good at this is being able to see and notice things that other people just don't know are there.

Remember I said that the chump doesn't know what to do. The pickup artist can create some attraction. The true seducer knows how to see things developing and how to get women to invest in that.

I use the metaphor of strings. The average person in the world has his or her strings pulled all the time and doesn't even see what a puppet they are. Someone who is just beginning to become a magician, in the sense I mean it, can see some of the strings.

The master can cut the strings for himself and everybody and set them free in a way that they want to dance with the master. It's not because the master is creating the strings. It's because the master is finally cutting the strings that held them back. They say, "I want to dance with the master. The master is setting me free."

I'm not being funny. I'm being completely serious. I'm not gaming. This is where you can go with this.

It's interesting. What do I know about this guy? He's got a resource over here and a challenge over here. What am I doing by gathering information?



I don't know. I'm getting this by asking questions and noticing what's going on. It's cool stuff.

You feel a tingle in your belly. Stand up for a minute. I want you to take on a physiology. When this happens, when you bounce into life, are you seated or standing?

**Graham:** More often than not, I'm standing.

**Ross:** Are you in motion, or are you still?

**Graham:** I'm still, but I'm a very animated person at that point. I use lots of hand movements.

**Ross:** Do you get the tingle in your belly, bounce into life, and then get animated? Or do you get animated, then feel the tingle in your belly and bounce simultaneously?

**Graham:** I've never noticed. Sorry. I can't truly answer that question.

**Ross:** What's it like when you bounce into life?

**Graham:** It's amazing.

**Ross:** Bounce into life right now.

**Graham:** I have no idea how. Obviously, it's pretty intense.

**Ross:** Bounce into life. Look up there and do it.

That's not congruent. He's just moving from here. Never mind. I'll back off of that. Come back and sit down.

He's telling me information that he's standing. He's not seated. I want to see now if environmental context matters. I know his internal environment and what he does with his representations matter. Now I want to see if there's anything in the external environment that matters.

Does it make a difference if the room is well-lit or dark when you bounce into life?

**Graham:** No, it doesn't matter. I've been outgoing in full daylight.

**Ross:** Does it matter if you're indoors or outdoors?

**Graham:** No. I've been the life and soul at barbeques and also indoors.

**Ross:** Does it matter if it's daytime or nighttime?

**Graham:** No, it doesn't matter.

**Ross:** Does it matter what the weather is like?

**Graham:** I don't think so. I'm not sure, but I don't think so.

**Ross:** That's a different answer. Does it matter what the weather is like?

**Graham:** No. I've been fun when it's raining.

**Ross:** Does it matter if there are other men present or no other men present?

**Graham:** That can have a bearing on it.

**Ross:** Is it easier to bounce into life when there are other men present or when there are no other men present?

**Graham:** If I've got a backup of my friends there, it's more likely that I'll bounce into life. If it's strange people that I don't know, I'm less likely to bounce into life.

**Ross:** If you have a backup of friends there, you're more likely to bounce into life.

**Graham:** I tend to meet new people through friends, rather than just cold.

**Ross:** What did he just say about the limitations of this skill?

**Participant:** It's cold.

**Participant:** It depends on his friends.

**Ross:** Listen to how he languageed it. He said, "I tend to meet people better through friends rather than when it's cold." He's giving me some metaphors and models.

I was a very bad comedy writer, but my teacher said, "When you get good at this, you'll smell when something is funny. You can set up the situation. You can smell the punch line coming." I smell something here. Can you

smell what the Ross is cooking?

Are you guys finding this really interesting? He said, “I find it easier to bounce into life when I’m with my friends as opposed to when it’s cold.” It’s interesting that his metaphor is “cold.”

Let’s see if we can change that metaphor. What would be a more useful way to language it than saying “cold”? As long as you use the metaphor that it’s cold, it might be a challenge.

## **end module 6**

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# Module 7: Process for Installing Beliefs (Answer to Immortal Wisdom)

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Hi, it's Ross Jeffries with another Answers to Students video module for the May 2009 coaching program.

This one is for—get this name—Immortal Wisdom. Basically what he's saying is he's seen the video module where I talk about installing beliefs. He wants to know the process for installing each belief. Should he do them all at one time? Should he do them all at separate times? He's not sure exactly how to do this.

The first thing I want to tell you is to keep it simple. Limit the beliefs to four each, four beliefs for learning and four beliefs about success with women, and keep it simple at first.

I want you to do two separate rituals at different times. I want you to do one ritual for installing the beliefs for success with women as you learned in a prior video. Give yourself a couple of days in between to rest, and then on a separate day do the ritual for installing your beliefs about learning.

**Let's review those. Here are the beliefs for learning:**

- 1. Anything seemingly or actually painful that comes up*

*is only coming up to be handled, healed, learned from, released, transmuted, transformed and refined into pure energy for my grounding, balance, peace of mind and happiness independent of the circumstances, for my vision of who I am already becoming more and more every day.*

This belief is taking pain and saying, “Yes, there may be pain, but it’s not a sign I’m losing. It’s not a sign that something is wrong. It’s an opportunity to take that pain and transmute it into something I can use.”

*2. I can and will decide what I learn from each and every situation, circumstance, action, response, event and person in my life.*

This is taking responsibility and continuing to maintain a learning focus, even in the midst of struggle or difficulty.

*3. At any moment, I can connect in with the source of wisdom, power and ability that is virtually without limit.*

Think about how even in times of your greatest challenges, if you truly held this belief, if it was the filter through which you looked out at your challenges, how would they begin to change from stumbling blocks into sources of information and stepping stones to victory?

That challenge can be a stumbling block. But if you look at it and handle it the right way, it turns into a stepping stone. I like that, stumbling blocks to stepping stones. I just coined that.

“I’ll either get what I want, or I’ll enjoy learning what I need to get what I want or better.” How is that for setting up a learning orientation? Heads you win and tails you win. You win by getting the girl or you win by learning what you need to by increasing your skill. Notice that it always opens up the possibility of doing even better than you thought you could do.

## Here are the beliefs for success with women:

*1. I seldom take a woman's first response to me as written in stone. It's almost always a reflection of what she's thinking, feeling and believing in that moment, and almost always subject to change.*

This is a belief that directs your focus toward other possibilities and reframing the first response she gives you. Rather than it being about failure, it tells you turn on the circuitry for open-mindedness. Turn on the circuitry for learning and thinking on your feet. Turn off the circuitry for giving in to defeat.

“Anything she offers me is just information I can use. Again, it's focused on using what you get. If she tells me she's in love with her boyfriend, that's good. That means she can tell me how she experiences passion and desire. If she does that in the right way, maybe I can create leverage by linking those things to me.

Anything she offers me is just a toy for me to play with. I'm keeping a playful orientation. Remember, I want you to have a learning orientation, a play orientation and an orientation for screening women, but that's a different video. They can do whatever they want. I control where my energy goes. This directs your attention toward your physical body and makes sure you don't collapse or leak or gush.

Once you install the beliefs, I want you to recharge. Every two to three weeks I take about an hour to 90 minutes to recharge my beliefs. The process is very simple.

First, I want you to energize your breath. I give you many different ways to do that. There is pranayama, the breath of fire. Essentially, you're panting rapidly in and out through your nose. Then create your circle. Step out of the circle and as you do, imagine you're stepping into a smaller circle directly in front of you.

As you stand in the smaller circle, state the belief out loud. “Anything she gives me is a just a toy for me to play with.” Then I want you step from that smaller circle into another one just in front of it. Make it the same size

as the circle you're stepping out of and state the next belief. Repeat for each belief.

I want you walk back into the original circle. Do the process again for the second set of beliefs. Make sure to walk in a different direction from the circle. Let's say you draw your circle and you're facing north as you step out of it for the beliefs for learning, then when you do the beliefs for success with women step out of it facing east, west or south. Move in a different direction. That's it. It's very simple. Practice it.

## **end module 7**

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# Module 8: Preparing for Your Sarge (March 2009)

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Here's the place we find real sense, solutions, answers and support for your complete satisfaction with the women you really desire. This is about proper preparation for your sarge. This is a good one, so let's get to it.

Let's get to the Gold Key rule. The right state is everything. With the right state of mind, you can accomplish amazing things. With the wrong state of mind, no matter what your skills might have been, you're in trouble.

Let's get to what I mean by "state." State is a combination of the following things. You could say that state is itself not a thing but merely the interaction of these various elements:

- 1. Your physiology.*
- 2. Your internal representations, the imagery you make in your mind, your self-talk and the sounds you make on the inside.*
- 3. Your energy and vibe.*
- 4. Your deeper-level beliefs about possibility and capability, and the meaning that you assign to the task or action you're about to take. This is crucial.*

We're going to get to each one of these separately.



Let's talk about **physiology**. For my purposes in this discussion, I don't mean your anatomy. I don't mean knowing where the muscles, tibia, fibula or vas deferens is.

Rather, I'm referring to breathing. It's the manner in which you breathe and where you're breathing from. Are you breathing high in the chest, or are you breathing deeply and diaphragmatically?

It also refers to your posture. This is old hat, but if you're slumped over you tend to be in a more tired, depressed state.

It also involves your muscle tone. Are your muscles tightened or relaxed? I just learned this from my personal trainer. Boxers don't ever make a fist when their hands are in their gloves until the last minute. They only tighten their fist as the punch is about to land. They keep their muscles relaxed because they can be faster. Also, when you tighten your muscles, you tend to tire. If you relax, your energy flows better.

The next element of physiology is movement. The way in which you move can strongly affect your physiology and the emotions that come with.

Finally, there's your level of fatigue and/or rest. This is a big one.

**Internal representations** have to do with what you're visualizing. That means the content. Are you picturing yourself failing or succeeding? That's the content of your visualization.

Then there's how you visualize. There are many distinctions here. I won't get into the **NLP** distinctions about **submodalities**, such as whether it's a still picture or movie or whether it's bright or dim. The two big distinctions for our purposes are associated and dissociated. Let's talk about what I mean by those.

**"Associated"** means that you don't see yourself in the image or movie. You actually see what you would be seeing out of your own eyes. **"Dissociated"** means you see yourself in the scene.

I should step back and say that when you see something associated, almost always the feelings in your body are experienced much more strongly. In fact, dissociation, being able to step outside of it and see yourself going through the experience, is one way that people take the feelings out of the situation or memory.

Finally, there's the **internal dialogue and sounds**. It's what you say to yourself, and also the sounds that generate and initiate trains of thought.

What do I mean by this? What's the sound you make when you're curious? Across almost all cultures it's "Hm," or "Oh." If you think about some subject where you're kind of confused, put your hand here and say, "Hm," or "Oh," that actually opens up the circuitry for curiosity.

The interesting thing is that the sounds you make to yourself, either totally in your head or outside, actually can open up the circuitry for entire trains of thought and flows of emotion.

People make their own sounds. For example, if you ask a woman, "What was the first moment that you realized you really loved Bob?" and she says, "Mm," that sound is opening up the circuitry for all of her pleasant memories about Bob. If you imitate the sound and her facial expression, you'll open up the circuitry. You don't want to open up the circuitry for Bob, but you understand what I'm saying.

Let's talk about energy and vibe. My definition of "vibe" or "energy" is the overall and immediate unspoken emotional atmosphere that you create with your presence, perceived largely on the unconscious level by the other person.

Rather than a laser beam shooting into someone's heart or pussy, think in terms of a cloud of something that surrounds both of you and causes an overall unconscious shift into a positive mood on the part of the other person.

The distinction here is that a vibe, generally speaking, is subjectively experienced by the other party or parties as an overall body sensation. It's not necessarily intense, but it's an overall, diffuse sensation. Within that, there could be ripples of local intensity, depending on what kind of vibe it is. This is a subject for my **Magick/Psychic Influence** course, <http://www.seduction.com/products/RJ170.php>, if you really want to get into this.

Then there are the **more deeply held beliefs and meaning you attach to something**. This is really crucial. I know people talk a lot about frames, and I teach about frames. The most important thing to take on is a learning frame.

There are certain meanings that you can attach to approaching women.

One can be, “I have to,” as in, “I have to get her to like me. I have to make her accept me. I have to get this girl into bed.” The problem with “I have to” is that it’s coming from a lot of pressure and need.

Then there’s, “She’d better.” “She’d better” is similar to “I have to,” but it’s in a blame frame. You’re really angry and if she doesn’t do it, you’re going to punish her.

Don’t laugh about this. Many guys, when they’re having problems with women, fractionate themselves between “I have to,” which is desperation, and “She’d better,” which is anger. Desperation and anger are bad places to be when you want to enjoy other people and open them up to receiving you.

**Guys fractionate back and forth between those two, or maybe even confusion.** “What do I do?” So there’s “I have to,” which is desperation, “She’d better,” which is anger, and “What do I do?” which is confusion. Fractionating back and forth between desperation, anger and confusion is negative fractionation. That’s what you don’t want to do.

Then there’s, “I know she’ll.” That’s confidence. The problem with that is if you haven’t had a lot of experiences with stuff that works, you really can’t hold that one.

The best meaning you can attach to approaching women is, “Let’s have some fun and see what happens. I’m going to learn something.” If you’re a beginner and not doing that well, the frame to take on is, “Let’s see. Let’s go let the world show me what I can really do. Let’s go find out and have some fun.” That’s the only meaning that’s useful to attach to using these tools with women.

Let’s talk about why state matters. Why is this important? First, learning, access to learning, and skill are state-dependent. I saw Kobe Bryant talking about a game recently where he scored 61 points. He said, “I was just in the zone. I let go of everything and focused on what I was doing in the moment. I didn’t even talk to people before the game. I knew I was going to score a lot of points and have one of the best games in my career.” Learning, access to learning and skills are state-dependent.

Also, your state will determine what you can perceive and observe and the information you can gather. Is that important in dealing with women?

You'd better goddamn well believe it because you need to calibrate where she's at. Also, if you know how to pay attention, you can see when she's giving you fantastic verbal and energetic responses that you can utilize.

**Your state will massively affect how others receive you.** I just talked about your vibe. If you're in a vibe of desperation, anger and confusion, unconsciously you're going to surround people with that kind of atmosphere. They're going to want to run out of that atmosphere. Think of farting. Think of letting loose an elephant fart in an elevator. People want to get out of that cloud. That's a good metaphor. I like that.

Finally, your state will massively affect what you can do with the responses of others. You not only have to be in the right state to see those responses, but you also have to be in the right state if you're going to be able to utilize those responses. This applies to any kind of persuasion that you're going to be doing.

I'm going to teach a hypnotic speed persuasion and business skills course. Watch for it. When I teach that, I'm going to really emphasize state.

Let's talk about some of **my top tips and tools for state design, rehearsal and control.**

Ideally, you need to rehearse from a state of expanded possibility or altered state of consciousness. I don't mean using drugs. What you want to do is step to the side of your normal conscious state when you're doing the rehearsal. That's because it enables you to get past your old conscious biases and attitudes that say, "I can't do it. What if I f\*\*\* up?"

**You can get into the right kind of altered state,** either by doing some ritual magick, which is the **Magick/Psychic Influence**, or a very simple thing I'm going to show you in the following slides. Then you put on the shelf all of your old attitudes, and you can begin to program in something new.

**The second point is that you want to rehearse both associated and dissociated.**

**The third point is crucial. If you're going to rehearse, do it out loud.** If you're going to rehearse what you'll be saying to a woman, your tone of voice or the speed with which you speak, it just makes sense to include

your body and the actual movements of your mouth. Do it out loud.

You also want to include whatever body movements you're going to make. If you're rehearsing walking confidently, then you have to do the movements.

**Here's a great one that no one else will teach you: Rehearse success from the other person's perspective.**

Let's talk about rehearsing from a state of expanded possibility.

I want to emphasize that you don't need a peak state. A lot of damage has been done by Tony Robbins' peak state shit. The problem with peak states is they take a lot of energy to get into and they burn a lot of energy. Do you really need to be in a peak state just to walk up and talk to a girl? I don't think so. If you want to be manic like Tony Robbins, go ahead, but it's not a good idea.

You don't need a peak state. If you're an engineer, you know that you want an optimum or just a nominal state. You only want a state that is maximally effective for what you're going to do. After a while you're going to reach diminished returns. Forget about a peak state.

What I'll show you is a very simple method. It's from "**Silva Mind Control**". I give them full credit, but there are a lot of different ways. Get any book on self-hypnosis.

The idea that I like is to take a few deep breaths, close your eyes, and then look up through your closed eyelids about 45 degrees. You don't want to put any strain on your eyes.

**With your eyes turned up 45 degrees and your eyelids closed, keep breathing deeply. Visualize the number three, three times. With each three, say it to yourself in your head. I'm saying it out loud so you get it. "Three. Three. Three." Then say, "Two. Two. Two," and then, "One. One. One."**

It's not necessary, but I like to put my thumb and forefinger together as I'm starting this. That becomes an anchor for me. I'm going into it now. That's my trance anchor. It's very important that you do this.

Then you want to rehearse associated and dissociated. You want to first rehearse dissociated. See what you would see if you were actually in the image. Then you want to rehearse associated. That means you rehearse

what you would see through your own eyes. Finally, you want to rehearse success from her perspective.

You'll do everything you're going to do once in your mind, lying there or sitting in a comfortable chair. Then you're going to get up out of your chair, open your eyes and rehearse out loud, including all of the movements. Don't just lie there. That's very important.

After you open your eyes, get up and do a run-through where you do everything out loud and include all of the movements, go back to your bed, couch or whatever you were lying down. Close your eyes again and rehearse your success from her perspective.

Here's what you do. First of all, imagine the scene dissociated. You see yourself walking into a room or the supermarket. You see her and yourself.

Then I want you to switch to being inside of her. You're looking through her eyes. Now you're associating into her and seeing you. Then I want you to imagine her saying to herself in her head, "Damn! He's cute. I have to meet him," or "Damn! Wow!" Maybe even throw in a sound like, "Mm! Damn!" Imagine whatever sound you think she'd make.

I want you to feel a little bit of the excitement she'd feel inside herself when she first sees you. Feel the feeling in her feet and what it would feel like as she moves to take that first step toward you.

Finally, I want you to switch back to seeing it all dissociated as she walks over to talk to you.

If you want to, you can continue with this, but you don't have to. You can, for example, step back into her and hear what she says and feel what she feels as you move in for that first kiss. You can move this forward to a complete f\*\*\* close, if you want to. I don't recommend it at first. Just get used to doing this.

I have a **caution** and a **warning**. Some of you are already in your heads too much. You're going to use this rehearsal as another excuse not to get out there in the world. Make sure the ratio of your rehearsal to your action is well balanced. For every one point of rehearsal, I want at least five points of action.

**The final thing I want you to rehearse is a state recovery.** In any

circumstance, no matter how well you rehearse, there are going to be nights when you're just off your game. Your digestion is off. You didn't eat well. You didn't sleep right. Sometimes something just happens. You're in the middle of a good sarge and some guy yells to you, or she tests you and you lose your state.

If you ever feel that your state has been lost, either you're suddenly getting fearful or too lustful, the way to recover is to ground through the feet. I've shown this before. You simply do a very slight bend in your knees as you exhale. Then as you inhale, straighten up. The whole time, I want you to focus on the feeling of your feet in your shoes. It's a fantastic way to recover.

## **end module 8**

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# Module 9: Pick-Up Power (November 2008)

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There are some incredibly powerful concepts and tools that I'm teaching in this. This one is about "Pick-Up Power."

I want to talk first about an approach I call the 'put-on'. If you have my "Gold Walk-Up" DVD, you know that one of the approaches I teach to pick up is the put-on'. I really enjoy the put-on because it makes it fun for me. I get to test to see if a woman has a sense of humor.

It's something I could do all day long until my energy runs out, simply because it makes the whole process fun. Generally speaking, when you learn, if you can make the learning fun, you can do a hell of a lot more of it. The more you do something, the better you get.

I like the put-on. Let's define it. What is a put-on? What do I mean by a put-on? What are the elements of a put-on? **One of the elements is that in the beginning, the put-on creates some tension, uncertainty and curiosity in the woman.** She's not quite sure what you mean. Are you teasing her? Are you being serious? Are you maybe even being just slightly dangerous but not enough to really scare her? It evokes curiosity. She needs to learn more. She wants to know more.

**The put-on also uses fractionation.** We're going to fractionate between creating tension and using humor to release the tension. The put-on builds up tension, creates curiosity and anticipation and relieves it with some humor. In that moment, you're already beginning to demonstrate that you



know how to create and release tension. This is beginning the process of educating that woman's mind that you have what you need to fulfill her deeply.

Here are some examples of put-ons. I actually did one of these today. You can do it in a supermarket or grocery store. In Southern California, we have a chain called Whole Foods. Whole Foods is just loaded with beautiful girls. It's a health food store. It could be a Wal-Mart. It doesn't really matter.

You walk up to the lady in question and say something innocuous. By "innocuous," I mean dull and boring, like "nice shoes" or, "What time is it?" Then you come out with a **put-on question**, like, "**If you saw someone shoplifting, right here, right now, would you report them? Would you turn them in?**" By asking that question, she's going to think, "Oh, no. Is he accusing me of shoplifting? Is he shoplifting? Is there someone next to us shoplifting?" It creates curiosity and some tension.

**No matter what she answers after that, you say, "because you took my breath away" or "because you stole my heart."** Whenever you create tension, curiosity or confusion then relieve it, there's going to be laughter. She will laugh. That's one example of a put-on.

In an office supply store, you could walk up and say, "Excuse me, but where do you keep the three-hole punches?" Her response is going to be, "I don't work here," or something of the sort.

I did this today. I'm totally happy with my girlfriend, but I still like to practice. I was in the health food store and walked up to this very attractive redhead and said, "Where do they keep the quinoa?" She looked at me and said, "I don't work here." I said, "Yes, but the people who work here are butt ugly, and you're really cute." She just exploded in laughter. That's another example.

When you walk up to a woman and say, "Excuse me, but where do you keep the three-hole punches?" she's going to be a little confused. She's going to say, "Wait a minute. I don't work here." That's another put-on.

What are we accomplishing? Remember, with Speed Seduction<sup>®</sup>, I don't want you to just memorize the words or do the behaviors. I want you to get what is being accomplished. What is the theory? What are the

operating principles that make this work? If you understand the theory, you can create your own stuff.

**First and foremost, remember that you're screening.** To do well with a task, you have to define what the task is all about. For me, the task is not about successfully picking up every woman I see. I really and truly am screening for someone who has a sense of humor, who can banter back with me, who has some life to her and who is not afraid of something unknown or ambiguous. When she encounters a situation where she's not sure what's happening, she's actually drawn to it rather than repelled from it.

**Remember to define your task.** You're practicing your skills and screening. As I've said before, quite paradoxically, the more you screen, and the more selective you become, the greater your selection becomes. The greater selectivity you have, the greater the selection you have.

**The second thing you're accomplishing is fractionating right out of the chute.** Remember, fractionation is when you go from one thing to another thing that's either complementary or contrasting. You're demonstrating that you can run her up and down across different emotions.

How are you doing that? First, you create some curiosity or tension by saying the weird put-on, "Where do you keep the quinoa?" or, "If you saw someone shoplifting, right here, right now, would you turn them in?" These will create confusion and curiosity. It's not so much confusion that they run away, but just enough to create some tension. Then you relieve the tension by going to laughter. You're going from curiosity, tension and uncertainty to the enjoyment of laughter.

You're demonstrating something about yourself. I don't mean DHV, or any of that misery-method crap. You're demonstrating that you don't take yourself or the situation seriously. You're not all worried, thinking "Is it going to work? Is it not going to work?" You're going to put your tongue in your cheek and meet someone with a laugh and smile.

You're also showing that you know how to create fun out of thin air. Shopping in a supermarket or office supply place is not necessarily a fun situation. She's probably not particularly enjoying the experience. It would be different if she were in a shoe store. You're creating fun with a stranger

out of thin air. The unspoken message, and what it's really saying without you having to say it, is, "Hey, it's fun, playful and enjoyable in my world and my space. How would you like to step into it? I'll let you step into it."

**What do you do next?** You've created some tension. You've relieved it with humor. Where do you go from there? Part of my 3.0 course, which I hope you have if you're a member of the coaching program, gives you some specific decisions or choices. One of the choices is to introduce yourself.

You always have to introduce yourself at some point, but **introduce yourself with some more humor**. Sometimes, I'll make the choice to say, "That is the second stupidest thing I've said all week to meet someone I might really like."

What are you accomplishing with this? Again, I want to encourage you, with every Speed Seduction® tool or move I teach you, to know what it's meant to accomplish. First, it sets the frame that you're the one screening her. How does it do it? Does it say it directly? Does it say, "Hey, I may or may not like you. I'm screening you, and you'd better live up to my expectations"? No, you don't say that directly.

We use the tool implication. **Implication is profoundly powerful**. It's what you don't say in the right way that causes them to have the thought in their own head. Remember, one of the keys to Speed Seduction® is that whatever you can get a woman to imagine will be perceived by her as her own thought. When she fills in the blank, that process subjectively feels like it's her own thought. Therefore, she doesn't resist it.

When you say, "I might really like," it implies, but it doesn't say, that you might like her. It also implies that you might not like her. That implies that you're the one doing the screening, that you're not convinced, and that she has to work for you.

You might think, "Ross, come on. You're loading a lot of meaning into this. Is that really what it does?" Yes, that's exactly what it does because it's communicating with subtext. Women really respond to implication and subtext. This may not be the way you're used to thinking. At first, it may feel a little strange to you. Trust me. Women gobble this up.

Let's talk a little bit more about implication because it's so powerful. **Implication is a subcategory of the overall toolset of being vague.** Remember, when you're vague, people fill in the blanks. Therefore, it's an active process. They have to go into their minds and fill in the blank.

For example, if I was specific and said to you, "When you stop to think about using Speed Seduction® to seduce 40-year-old women with huge boobs, black hair and green eyes that you really want," it's too specific. It may match your experience, but there's a pretty good chance that it won't. That's being specific.

On the other hand, I can be vague and say, "When you stop to imagine exactly the kind of women you want to enjoy, I'm not exactly sure what you picture yourself enjoying, nor am I sure how clearly you can feel all the feelings that would feel exactly the way you want, but as you run that through your mind, aren't you glad this course is a big step toward getting what you want?" That's vague. You have to fill in the blank, so there's no way of resisting it.

Implication is just one subset of the tool of being vague. When you imply, it's an active process on the part of the other person. Again, you don't want to directly say it. If you directly say, "I have standards. I'm selective. What do you have that you can show me?" it's too in their face, and you're going to come off as a knob, a PUA, a Pick-Up Artist or an alpha male, which is something I want you to avoid because it's another word for being a dumbass.

**Here's a super-persuasion power tip.** In any kind of persuasion, knowing when to imply and when to directly state, when to be specific and when to be vague, is an incredible skill set. This awareness and knowing when to vary your communication among those four variables will make you so much more powerful in any kind of persuasion. Most people don't even know these distinctions exist, much less know how to spot or use them.

What else are you accomplishing in this approach? Notice how you're accomplishing more than one thing. Any time you take an approach or use a tool or set of tools, and they're doing at least two or three things and supporting each other, you're well on your way to success.

Another thing you're doing is **generating curiosity**. If this is the second most stupid thing, then what's the first? In fact, women will often say, "What's the first?" There are a couple of answers you can come up with for that. If they say, "What's the first?" I'll say, "Approaching anyone other than you." It's just another put-on. Or I'll say, "Are you Jamaican? Because Jamaican me crazy."

What else is in here? It contains an **implied compliment**. Implied compliments are really powerful. When you say, "Hey, this is the second most stupid thing I've said all week to meet someone I might really like," what are you implying? You're implying that she is so attractive that you're willing to make a fool of yourself just to meet her.

You're willing to say something stupid because she's so adorable and you're so drawn to her. You have to say anything, even if it is a stupid thing to come out of your mouth. She's so attractive that you can't help but risk looking like a fool to meet her.

Notice that you're not saying it. If you say it, it doesn't have nearly the impact. You imply it. When you imply it, the woman is incredibly flattered. She can't resist it. Remember, implication requires her to fill in the blank and have the thought for herself.

You're disarming her. You're being self-effacing. You're not being so self-effacing that it comes off as weak, but you're showing that you can make her laugh and that you're willing to risk. You're disarming her, making her laugh and showing your willingness to risk. That's very disarming and charming.

Remember, you're chaining her through different emotions. You're sub-communicating to her. When you take her through these feelings of feeling curious, charmed, a little in danger and relief, you're chaining her through different emotions.

Right out of the chute, within the first three minutes of talking, you're sub-communicating to her deeper mind, the part of her mind that dreams at night and fantasizes. **You're speaking to her in her machine language, the language of her operating system**, telling her that you can deliver the emotional variety that she's hardwired to crave.

Women are hardwired to crave and respond to emotional variety. They

cannot resist it. You're speaking in the machine language of their operating system. This is part of the power of Speed Seduction® 3.0. I urge you to get the course if you haven't already made the wise choice to get it.

You have to understand that when you can look into the operating system and machine language of how women are hardwired, the application program of using the Discovery Channel pattern, Blow Job pattern or whatever you do is going to work far more profoundly. The other schools out there are teaching you application programs. They really don't get the operating system or machine language of women.

Here's the **chain of emotions**. First, she's feeling puzzlement and confusion, maybe some curiosity. Then she's feeling relief at that tension, that curiosity being satisfied, at least for the moment. Then she's feeling entertained. Then she's suddenly feeling challenged when you say, "to meet someone who I might really like." She's also feeling flattered, when you say, "That's the second stupidest thing." The implication that she is so attractive that you are willing to make a fool of yourself to meet her is very flattering.

Then she's intrigued. When you do this, women are going to be intrigued. They're going to think, "Who is this guy?" Most importantly, she's going to be hungry for more, not just by virtue of the fact that she's intrigued, which is what she's consciously perceiving, but because in her deeper mind, she's realizing that you're offering her that emotional variety, that emotional fractionation, that she deeply responds to.

**Here's another option after the put-on.** This is a really good one as well. Remember, Speed Seduction® 3.0 is about giving you decision trees and logical options. "I'm glad you laughed because I noticed you here and wanted to meet the person wrapped in all the pretty. My name is F\*\*\* F\*\*\*erson." What's different here? In this case, we're using a **statement of intent**. We're saying what we want.

Remember, for the statement of intent to work, it has to be done matter-of-factly. You own the communication, but you're not pushing it on her. This is really powerful. It creates trust. You're simply stating what you want. There's nothing dishonest about that. You're not pretending that you know her from somewhere. You're simply stating what you want, and that

creates trust. It sub-communicates deep confidence.

If you're willing to just state what you want without making excuses and without needing a guarantee, that's attractive. It sub-communicates that you can walk through the world without needing a guarantee, without making excuses for yourself and without needing to inflict yourself on other people. A jerk doesn't need a guarantee or make excuses, but a jerk inflicts himself on other people and doesn't care about the outcome for other people.

True, deep confidence that resonates in the deep mind, heart, soul and body of a woman consists of walking through the world without needing a guarantee, without making excuses and without inflicting yourself on the other person. This is crucial.

Another way to put it is that **you don't back away from your desires, but you also won't inflict yourself on others**. This is a subtle balancing point, a subtle little place on the teeter-totter, but if you can hold that line, damn, this is mightily attractive to anyone, especially to women. That's the balance of true, resonate attraction. What do I mean by true? It's independent of circumstances, the outcome of any interaction or whether you get the woman or not.

It is **resonate**. What do I mean by "resonate"? It vibrates and has an effect on all the different levels of a woman's consciousness. Consciously, she feels attracted. Unconsciously, she's deeply attracted. She feels it in her body, across all the levels of emotion, and up and down across the levels of her mind. She feels it everywhere. It is true, resonate attraction.

This option is also good because it uses the implied compliment. You're not directly saying she's pretty. You're saying, "I wanted to meet the person wrapped in all the pretty." Since she is the person you're meeting, therefore she must also be wrapped in all the pretty. It's an implied compliment. It shows that you have depth. You're not saying it, but you're saying, by implication, that you have depth, you're looking for more than pretty and you can see beneath and beyond it.

It challenges her. In effect, you're saying, "Okay, you're pretty, but what else do you have?" Unlike the PUAs, who suggest you say, "What else do you have going for you besides your looks?" which is insulting,

you can imply it. When you say you wanted to meet the person wrapped in all the pretty, you're saying, "Hey, I see deeper. Do you have anything deeper for me to see?"

It shows that you're screening and that you have standards. Only someone who's screening and has standards would want to know if there's anything more going on other than being pretty. Remember, the 3S Principle of the 3.0 course is selectivity, screening and standards. The more selectivity a man has, the greater selection he has access to.

It disarms her. You're showing that you're not just another horny, shallow asshole who's looking to grab her perfect breast, even though that may be one of the thoughts going through your head.

It gets the pretty issue off the table. A student of mine pointed this out. She can no longer hold that over your head. You're acknowledging she's pretty, and you're taking it off the table. You're taking one of her big weapons, if you will,—I don't like that metaphor—and you're disarming her. You're taking it away from her. All of a sudden, she doesn't know what to do and becomes very guidable.

Notice the use of fractionation. You go from being funny to being strong and sincere very quickly. Use the put-on, which is being funny then strongly, calmly stating your intent. You're being sincere and strong right after the funny. You're moving her through a very similar emotional chain as the other option.

I want to talk for a minute about **extraction confidence**. I like to keep redefining terms. In that process of redefining, you can make distinctions that work best for you. There's "coming to a woman." That's the position of the beggar. "I have to get what I want from this woman. I have to get her to like me. I have to get her to go home with me." That's the position of the chump. If you take Speed Seduction® tools and try to act like a chump, it's not going to work.

There's "coming on to a woman." That's the player. His attitude is, "I know I can get what I want from this person. I know I'm going to get what I want. I know I'm going to get over on her. I know I'm going to get what I want from her."

Then there's "being present with a woman." Essentially, this says that



you know how to, and have that faith and confidence that you can, extract something useful out of every interaction. Whether you get what you want from that woman or not, you're going to determine what you learn from it, how you feel about it, what meaning you attach and what value you extract from it.

Essentially, you will determine what you learn and the meaning and the value you get from every person, event, circumstance, situation and decision. You're saying that no matter what she does or what happens, you remain at cause.

At the same time, I want to give one caveat. You must remain open to feedback from the environment. If what you're doing consistently isn't working, then you say, "Wait a minute. I'd better change my approach, how I'm thinking about this and what I'm doing." This is extraction confidence along with being open to feedback from the environment.

Go out and use these techniques with the understanding of how they work. Thanks a lot. I love being your teacher. I am truly in love with this. Thanks for helping me do what I love for a living.

## **end module 9**

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# Module 10: Implications and Implied Compliments (May 2009 Bonus)

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This one is about the structured use of implication and using implied compliments. There have been a lot of questions about implied compliments, such as, “What are they?” and “How do they work?” We’re going to go into that in this module. I know you’re going to find it very interesting.

How does implication work? Implication works because making sense of what is implied is an active process. If I tell you something directly and specifically, you get the sense that I’m putting it to you or inflicting it upon you. When we use implication, the listener has to actively put together the meaning in his or her own mind. That process of actively putting together the meaning is perceived by the listener as being their own creation of their own thought. Therefore, it is seldom resisted.

Implication is a fantastic way to get around resistance. There are different forms of resistance, which we’ll get to, but it’s a really powerful tool. We use it often throughout the Speed Seduction® process.

In this case, I want to show you how to use implication in the initial walk-up. You’ve seen this before if you have my “Gold Walk-Up” DVD, but I really want to get into a more thorough explanation of how it works.

When we state things directly, such as complimenting a woman, it may not be well-received. It could be, but there's a good chance that it may not be.

Here are the reasons why. First of all, the woman may not believe it about herself. If you say to her, "I think you carry yourself with discipline and elegance, and it's a very attractive trait," that's a great compliment. I've used that one before. It's a great compliment because it's unusual, and it's complimenting her about something other than her physical appearance, although physical appearance does tie into it. It could well be that the woman doesn't believe it about herself.

It could be that she has reason to believe it about herself but thinks we don't really mean it, or we mean it but we're saying it to get into her pants. If you say to a woman, "I just think you're incredibly beautiful. You have great legs," she may accept it and be flattered by it, but she may think, "Here's another guy just trying to get into my pants."

She may have reason to believe that we mean it, and she may believe it about herself, but it just doesn't have impact because she's used to hearing it. My girlfriend hears that she's hot all the time. It may just get boring.

Another reason is that she may believe that we don't have the right to tell her that because we're strangers. In her mind, only people who have some degree of familiarity with her or even equal status to her have the right to say those kinds of things.

The implied compliment states something about women who have the qualities that you're complimenting her on, and then it implies, by virtue of the fact that you're addressing her, that she must fit into that group. Therefore, she must have those qualities. It's sort of a complicated logical chain, but we're going to go through it.

An example would be, "It's just that I really admire women who pick their noses and eat their boogers, so I had to say hello." I'm putting in nonsense content so you'll focus on the form, not the content of the words. Here's the analysis:

- 1. I admire women who pick their noses and eat their boogers.*
- 2. When I admire women like that, I am compelled to say hello.*

### *3. I'm compelled to say hello to you.*

The inference is, “Therefore, you belong to the class of women who pick their noses and eat their boogers. Therefore, I admire you.”

In the compliment, I never directly say that I admire her or that she belongs to the class of women who pick their noses and eat their boogers. Do you see the logic? It's a little bit intricate.

Here's the implied compliment algorithm. I'll give it to you as a formula. “It's just that I really admire women with X and Y, so I had to say hello to you.” X and Y are the qualities you admire.

In the statement, “It's just that I really admire women with grace and style,” X equals grace, and Y equals style. You can plug in any values you want. “I really admire women with elegance and discipline, so I had to say hello.” X and Y equal the qualities you admire.

A variation could be, “It's just that I really admire women who X with Y and Z, so I had to say hello.” X equals the activity you observe her doing. Let's say you observe her walking. “I really admire women who carry themselves with discipline and grace, so I had to say hello.” Y and Z are the qualities with which she's doing X.

Another example would be if she's sitting down. You could say, “I really admire women who sit with discipline and elegance, so I had to say hello.” This is the logic of it.

Look at the phrase, “It's just that.” Those three words are a very important part of the implied compliment. Those three words themselves imply something. They imply that you couldn't control yourself.

If a parent says to a kid, “Why did you do that?” the kid will say, “It's just that I couldn't help myself.” “It's just that” implies that you couldn't help yourself. It doesn't say it, but it implies it.

It's completed later on in the implied compliment when you say, “I had to say hello.” When you say, “I had to” do something, it means that you were compelled to do it. You had no choice. It was outside of your control.

The reason you have a lack of choice is that you're so attracted to those compelling and fetching qualities of discipline and grace or carrying

herself with elegance and style. In reality, you can't stop thinking about her tits.

"It's just that" is completed by, "so I had to say hello." The phrase that starts the implied compliment, "It's just that," is modified, completed and magnified by the phrase at the end, "so I had to say hello." This all implies that she possesses the qualities in such a strong amount that you couldn't help yourself. That's very flattering to a woman in addition to everything else you're saying.

Another example of using implication is in the case of a boyfriend objection. If a woman says, "I have a boyfriend," one of my favorite things to say is, "I'm not surprised. Almost anyone attractive is going to be dating someone."

The facial expression, ambiguity around the word "someone," and tonality imply that "someone" means someone but not really the right one. It's just someone you're settling for right now.

It also of course implies that you think that she's attractive. When you say, "almost anyone attractive," you're saying that you think she's attractive. You're also implying that the person she's dating is not really the person she wants to be dating.

Notice that's a matter of facial expression and tonality. If I said, "Of course. Almost anyone attractive is going to be dating someone," it doesn't have quite the same meaning. The facial expression, tonality and ambiguity around "someone" all combine to imply, "Yes, but not really the guy you want to be with." "Someone" could mean someone special, but in this case it means someone you're not really attracted to. They're just filling in time.

Use this with caution. When I use this, I immediately change the subject because if you give them time to consciously think it through, they may argue with you or feel insulted.

Sometimes when you say that, they'll laugh and give a little nod. When you see that little micro-expression of a nod, that's the nod of unconscious agreement. If I say something like that and they laugh and nod, it means I have them.

Whether they show that or not, I'll immediately change the subject. I

want that thought that maybe they're not really with the person they want to be with to be buried into the unconscious so it will work its way back up later. When it works its way back up later, it won't be resisted.

I'll use a non-sequitur. I'll go immediately to, "Anyway, when you were a little girl, was there some candy that was the king of your candy castle?" I might do a stupid survey like "COPS," "Dog the Bounty Hunter," "Cheaters" or "Jerry Springer." You say, "Which show do you think your first boyfriend would most likely be featured on soon?" Change the subject the best you can.

Implication has profound uses all throughout the seduction process. I could do an entire day of using implication and ambiguity to lead a woman's imagination into some very interesting places and utilize any response she gives you. If you look at Speed Seduction® as a sort of conversational, emotional, psychological jujitsu, two of the big tools are ambiguity and implication.

## **end module 10**

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# Module 11: Openers For Meeting Women (Answer to Greg)

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**T**his is going to be an interesting one. **I will reveal a secret about meeting women in clubs and bars that will really blow your mind.** It's a major power secret that none of the pickup artists know about.

Even if this has not been in your particular area of interest, you should pay attention. You're going to learn something great. Of course, Greg will too.

Here's Greg's question. Fundamentally, he has questions about meeting women. He wants a good opening for a woman at a coffee shop or library. Then he asks about opening a two set. We'll get into what I think about that terminology. He also wants an opener for women in a bar.

**There are basically four basic approach stances.** No matter where you want to meet women, there are four. **One is the put on**, which we went over in the instructional module from November.

**Another is comment/question/observation/statement of interest and intent.** A comment, question and observation can be something like saying, "Excuse me, do you do yoga or dance? You carry yourself with discipline and elegance. It's a very rare and attractive trait."

This is all in the **Gold Walk Up DVD**. I recommend you get that



product. Go to <http://www.seduction.com/products/walkup.php>. Don't be lazy. There's genuine intuition in the 'blurt out', but I don't want to review all that here.

Here's my **never-fail fallback line**. If I can't think of what to say in a situation, if nothing is occurring to me, I say, "I noticed you here and I realized that if I didn't say something, I would never get to meet you." Or I would say, "I noticed you here and I realized that if I didn't say something, I'd never get to find out what you're like." Or, "I noticed you here and I realized if I didn't say something, I would never meet the person wrapped in all the pretty. My name is..."

With this approach, you're being completely honest. There is nothing she can disagree with. There's nothing she can object to. You're just being completely honest.

First, you noticed her. That's inarguable. Of course you noticed her there. You realized that if you didn't say something, you'd never meet her and find out what she's like. That's a **truism**. It's like saying the sun rises in the morning or  $2 + 2 = 4$ . It's a universally accepted truth.

Essentially you're laying your head on the chopping block, handing her the axe and saying, "I'm a cool person. I'm willing to step up front and make no excuses for what I want. I expect nothing from you. You can chop my head off if you want. Show me you're a cool person, or any response in between. It really doesn't matter to me. I'm speaking my truth." That's really appealing.

He asked about two sets. My first suggestion is to lose the misery method pickup artist jargon. I once did a newsletter called "Like Crap and Chocolate." If you mix crap into a nice bowl of chocolate, it's all going to taste like crap. The whole pickup mentality is completely foreign and alien in Speed Seduction®.

First of all, we don't see sets. Speed Seducers see human beings who happen to be female. They happen to have plumbing we really like. If you notice a two set, I would preferably like to notice something funny in the situation. There could be something funny about one of them that you can comment on. As you're walking by, make a comment, either about them or the situation. It could be anything going on.

Greg asked about a library or coffee house. This is not a bar situation. His first question asked about two sets in a coffee place or girls who are studying. It's very simple.

Walk up, make some kind of comment, and say, "What would you guys be doing if you didn't have to be here studying?" If it's just one girl, ask, "What would you be doing if you were not here studying?"

It works for more than just one girl or solo. You're acknowledging the ongoing situation. You're also saying, "If you didn't have to be here, what would you like to be doing?" Use what they give you. If they say they would rather be watching TV, you can ask what their favorite show is.

**Keep the vibe casual and friendly. Lower the sexual vibe.** That will come in time.

**When dealing with more than one woman, observe who is responding the most.** Who is offering the most compliance, curiosity and focus? That's the person you'll want to pull into your world.

He talks about sets in a bar. Screw the pickup artists jargon. I don't want anything to do with it. Here's a concept I want to give you: The whole bar is your set.

For the first hour, make the whole bar your set. You're not going to try and pick up on anyone. Don't make a distinction between male and female. There is to be no sexual vibe. For the first hour, you're going to pick up the bar. Be friendly with everyone. I like to imagine I'm the host. It's my party and my job to make everyone feel welcome and happy.

Have an open, grounded energy. Grounded means you feel it in your whole body. You're not just some floating head. Ground yourself into your body with some deep breathing. If you do a discipline like Tai Chi Chuan, do some meditation or yoga. Get into your full body. You feel your shoes and the shirt on your shoulder. You're in your body. You're grounded, curious, open, and friendly with everyone. Don't open the set. Warm up the room.

**This is the key when you're in a bar, at a party or in a club.** Don't open the set. **Warm up the room.** The whole world is my set. I warm up and welcome everyone.

When you warm up and welcome, that doesn't mean you're a clown.

It doesn't mean you're a high energy fanatic. "I'm going to come into the set with energy slightly higher than the set." That's a load of bullshit. You don't need to do any of that. You don't need to be the party clown, a magician, or even a radiant sexual god. You just need to be grounded in your body and warm up the room.

There's a time for a commanding vibe. I teach that too. Not when you first go in there. Not for that first hour. **There's a key bar rule: No sexual vibe until they show they are open and comfortable.** Not until the woman I'm talking to starts smiling and laughing and shifts to a more grounded breathing, I'm not going to give out much sexual vibe. I want to see that openness and comfort.

There is a lot of confusion around the word "rapport." The pickup artist community has totally misunderstood the meaning. They think rapport means having them interested or welcoming you. That's not what rapport is at all.

**Rapport is an unconscious sense of connection. It's an unconscious resonance with the other person.** Rapport has nothing to do with seeking their approval or welcome at all.

People can be open and comfortable without showing a tremendous amount of desire or interest. There are four approach positions or stances. I like being funny.

In a group setting, I've learned the best opening line is from a PUA, Richard Gambler. He's a British pickup teacher and he's very good. I've used it, and I give credit where it's due. He walks up to a group of girls and says, "Did you invite all these people? There's supposed to be just you and me." That's a put-on opening. It's not meant to be taken seriously. That's a good opener.

Here's a Gold Key bar pickup rule: It's not about what you say. It's about what you can notice, get curious about, or get them discussing.

It's not about what you say, at least not primarily. We're always going to be using embedded commands. I want you to really get this. So many guys are worried about what they are going to do or say. For the moment, set that aside in a bar. Make that secondary. It's still there, but secondary.

The most important thing is what you can notice about them, what you

can get curious about, what you can get them discussing, and what you can get them curious about. Use things like demos, snack quiz, twin brothers quiz, anything like that. Games quizzes are great to get everyone laughing and comfortable, but they only work when they work synergistically with your own state of mind.

What do you notice about the other person? What are you curious about? What can you get them discussing?

Make this shift in your attitude and focus. You'll notice a huge increase in your success. It's crucial and essential that they do the work. In a bar or club, I'll do even less work. It has to be even more about them providing 85% to 90% of the seduction energy in their responses.

**It's much more about getting them talking and responding.** I'm still going to lead, but they have to provide even more of the energy in a bar and club situation. That's the irony and the problem with the whole pickup thing. You're doing a million different routines and demonstrating your value. It's the wrong approach in that situation.

**They have to be providing the pickup energy.** Get them to do that by your state and vibe. Get them involved and talking. They are going to supply the trance words, the verbal and non-verbal energy.

In a bar or club, lean on it less and get them to do and provide more. On the street or in daytime, you can afford to lean on it more. You can provide more of the pickup energy. In a bar or club, you get them to provide it.

Dump the f\*\*\*ing pickup artist jargon. This stuff doesn't work. It certainly doesn't work in concert with Speed Seduction®. I can't even come up with a better metaphor than mixing crap and chocolate. It's a completely different mindset.

The whole PUA stuff and the labels and mindsets can work for a certain kind of girl. These are women who are ruled by what I call the Three S's: status, stimulation and stuff. Every human to some extent enjoys status. They look for status. Every human enjoys stimulation and every human in our culture acquires stuff.

The kind of girls who require that pickup artist approach are overwhelmingly magnetized and ruled by those three S's. I recommend you drop all of that. Don't bother with the pickup stuff.

**end module 11**

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# Module 12: How To Transition Into Language Patterns (January 2009)

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The subject is “How to Transition Into Language Patterns.” Very often, people say, “I can do the walk-up and get started talking, but it just feels awkward transitioning into patterns. How do I do it, Ross?” This video is going to address that question.

## Here are some reminders:

- 1. First, a pattern like the Discovery Channel pattern or the Blow Job pattern is not just a long, memorized speech.*
- 2. A pattern is any use of language that will capture and lead the imagination and emotion of women, open up the third or fourth levels of her mind, and get the right brain going. It could be the use of suggestive language, embedded commands, questions, metaphors or jokes.*
- 3. Next, don't predict your outcome prior to experimenting. Your worries about getting caught or about whether you'll feel awkward doing it may have no accuracy as far as what will really happen.*

I also want you to remember that just because you're uncertain or nervous doesn't mean you're about to fail. Your uncertainty and nervousness usually contain no information value whatsoever about what's going to happen in the outside world.

It's just a report about what's going on in your own neurology. There may be no connection. Just because you're feeling nervous doesn't mean the other person won't receive what you're about to do very well. You just don't know.

I want to give you this concept of gold coins, counterfeits and fishhooks. Many guys think that using language patterns or Speed Seduction® is something they have to get away with or that they're going to get caught doing, that it's like committing a minor crime such as picking someone's pocket, stealing their watch or peeping in their window.

In reality, this way of talking and expressing yourself is what women hunger for. You're giving out the gold coin. Everyone else is counterfeiting with their 5 Bs: bullying, begging, buying, BSing and booze.

The other aspect is that a lot of guys' discomfort around using patterns has to do with the fact that they wouldn't want to be talked to in this fashion. You, as a guy, think that if someone talked to you with language patterns, you'd hit them in the face.

I like to use the metaphor of fishing. When you go fishing, you don't bait the hook with your favorite food. If you like peanut butter-and-jelly sandwiches, that's not what you bait your hook with. You bait it with what the fish like to eat. This is what women like.

If you don't believe me, do some research. What is the highest-selling genre of books, the one that outsells everything else? It's romance novels.

Also, the worst that can happen when you try this stuff is that nothing happens. If something bad does happen, 99% of the time the worst that happens is that nothing will happen. She just won't respond.

Finally, I want to remind you that sometimes in life it makes sense to be dramatic and go for heroic progress with fantastic marathon dedication. At other times, you just want to do steady practice. Depending upon where you are in your life and what else is going on, one or both of these may

work better for you. I recommend steady practice.

Let's talk about transitioning into patterns. Your first basic choice is to do a demo or quiz, such as my **Twin Brother scenario**, my **Snack Quiz** or the **Blammo**.

An example of the **Snack Quiz** would be, "Let's see if we're snack compatible. Do you like Pringles or pretzels? Answer honestly." No matter what she answers, you say, "Damn. Let's try for two out of three. How about little Goldfish snacks or Ritz crackers?"

Basically, the **Snack Quiz** just gets her talking about what she likes to snack on. It's not as innocent as you might think because it's actually bringing up the topic of indulgence, and what she likes to enjoy and put into her mouth. You can see where I'm going with it.

Instead of a demo or a quiz, you could ask a **seduction question**. An example of a seduction question would be, "When you really want to cut loose, indulge yourself and enjoy, what do you love to do?"

Your third choice is to do a traditional memorized pattern. Essentially, there are three different starting positions.

Any one of these three categories can be introduced with one of the following **transition phrases**. "Do you want to see something really cool I learned?" "I noticed something very interesting about you." "Do you know what I think teaches you a lot about people?" "I watched the most interesting show on TV the other night." "I'll bet I can show you something about yourself that no one else knows."

As you can see, these transition phrases can introduce almost anything.

I also want to recommend that you offer challenges, particularly when you're doing a demo or quiz. I like these. They are good. You could say, "I don't know if you're X enough to really want to learn about yourself," where X is whatever positive quality she would want to live up to.

Some of the typical qualities that women want to think they show in their lives are open-mindedness and adventurousness. "I don't know if you're open-minded enough to really want to learn about yourself" or "I don't know if you're adventurous enough to really want to learn about yourself."



Here's another one. "You know there's something really interesting I'd like to show you about yourself, but not everyone is up to learning new things." What is she going to say? Would she really say, "I don't like learning new things"?

The other thing is that we don't tell her what that something is. We're not going to let her know up front what that something is in order to make her curious about it.

What is she going to say? "No. I don't like to learn about myself. I'm a militant dumbass. I just like to have sex, smoke dope and listen to bad rock 'n' roll." Even if she is a dumbass, she doesn't want to admit it.

I recommend that you get the "Gold Walk-Up" DVD. It's really simple to introduce patterns. All you have to do is get your ass out there and do it.

## **end module 12**

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# Module 13: How To Use Anchors (Answer to Langston)

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Langston asked a question about anchoring. This presentation is going to answer his question, and of course hopefully yours, about anchoring. Let's get right to it.

Fundamentally, he wants to learn how to use anchors such as touch, voice and self-anchors. When he's sarging, what are the best ways to do it? How does he stack things on his thumb? He saw my "stack anchors on the thumb" example.

I don't like the term "crash course" because you're not going to crash. You're going to fly with this. Here's a short course on anchors, or **Anchoring 101**.

Remember, as I always say as a teacher, with any tool that I or anyone teaches you, the best way to learn about the tool is to understand what it's designed to do. If I hand you a hammer and you're a native from Pago Pago and have never seen a hammer, it's going to take some trial and error to figure out what to do with it and how to best use it, unless I first either show you how to use the tool and/or tell you what it's designed to do.

Let's talk about what anchoring is designed to do. Why do we anchor?  
**What's the purpose of anchoring?**

*1. Anchoring gives you the ability to take a state, an emotional response or a train of thought and flow of feelings that a woman*

*is experiencing and bring it back at will. It might be based on something you've done or said, something you've gotten her to do or say, or both.*

Why go to the effort and intent of creating something with a woman if you can't bring it back when you want to use it? Anchoring enables you to bring these states back at will.

*2. It allows you to link it to you. If she's in a state of desire, lust or fascination, you don't want her linking it to the guy down the street, her boyfriend or the last guy she banged. You want it linked to you and the actions that you want her to take.*

*3. You can amplify it as you see fit, if you see fit to do so.*

There are some other things you can do with anchored responses that are a bit more advanced that I probably won't discuss here.

Let's talk about state elicitation. If you're going to anchor, you first have to have the state there. You have to elicit or evoke the state in her before you can anchor it. It goes without saying. It's a trivial point, but I'm going to say it anyway to be thorough as a teacher.

### **Here are some tips for eliciting a state in a woman:**

*1. You go first.*

The best way I can anchor someone into a state of fascination is to feel just a little bit of that state for myself. Why don't I want to go fully into the state? If I go fully into the state, I'm not going to be able to lead the transaction. I'm just going to be there with her.

Part of being good at anchoring presupposes that you're good at controlling and designing your own state.

Personally, I get just a little bit of the feeling and flow of the state that I want the person to be in. I not only get the feeling, but a little bit of where the feeling would flow. For me to be fascinated with someone, I feel that it

is a narrowing of my energetic focus from here right to there.

They may or may not go into it that way, but I'm going to lead with a little bit of that feeling, and often I'll use little micromovements of my body. If I have a certain state that I want to go into to lead someone, I'll make a little gesture for myself that's a sign for me to go into that state.

These are all things that would take a day to demonstrate and teach back and forth with you. Remember, this is a short course on it.

## *2. Ask the right questions.*

Here are some really important elicitation questions. We don't ask why. I don't ever want you to ask why if you're looking to get a good response or capture and lead the imagination and emotions. If you ask people why, they'll just chase their tails and go nowhere, so drop that.

Instead, ask, "When you really want to X, what do you like to do?" X represents the state that you want them to experience. "When you really want to escape and feel totally like you want to indulge yourself, what do you like to do?"

Do you see the embedded commands and suggestions? You're saying, "You totally want to indulge yourself." Another example is, "When you really want to feel amazing connection with something bigger than yourself."

The next part is to narrow them a little bit further into the enjoyment of the state and make sure they associate into it. You want to ask, "What's your favorite part of that?"

Then you want to ask what I call the "describe it to me." Now that you've narrowed them down into their favorite part of it, you want to get even more specific. I'll say, "Describe that to me. Are you," and in parentheses, "we," because I want to inject myself into the fantasy, "inside or outside? What's the color of the X?"

X could indicate water. Maybe she says she likes to go to the Bahamas. Let's say she likes to take a bath. You could say, "What's the color of the water? Do you put anything in it? What does it feel like when you slide in?"

Another good elicitation question is, “What is it like when you decide you want to do X?” X represents fall in love, get it on, or indulge yourself. “What’s the first feeling you get that lets you know that you really want to X?”

**The first-feeling question is the SRT question**, which means **Signal Recognition Technology**. “When you are really feeling a connection with a guy, what’s the first signal you get inside? What’s the first feeling you get on the inside that lets you know that you want to go forward with this connection?”

Do you see the little suggestion? “You want to go forward with this connection.” A good elicitation question also contains suggestions and commands.

You can see how these various tools play together to produce movement in a direction that you want the person to go. Tools work together.

To use a metaphor, when you get really good and are able to not just play the left hand of the piano piece but also the right hand and cross hands over, that’s when you can start to compose and create your own stuff. That’s the excitement point in Speed Seduction® for me. It’s not playing the songs as I told you and getting the initial results, which is fun. It’s when you get so good that you can improvise, cross hands and write chords.

We see here that the elicitation questions not only incorporate the right themes, they also can contain within them suggestions and commands. I will often put my questions inside of fun quizzes and games. The **Twin Brothers Scenario** and **The Snack Quiz** are good examples. If you don’t have them, they’re in the “**Gold Walk-Up**” DVD, <http://www.seduction.com/products/walkup.php>. I strongly suggest you get that DVD.

You want to do this from the right state of mind. When you do elicitation questions, not only do you want to have a little bit of the state that you want to elicit, you want to make sure that you’re not the district attorney or grand inquisitor getting someone to make a confession.

You can create a state of grounded curiosity, where you feel your feet on the ground so you don’t lose control of your body and just get up in your head. You want a state of grounded curiosity, fun and determined exploration. Make sure the fun and curiosity are there first.

Often it will help to give them some sort of motivation or challenge to answer these questions. You can say, “I don’t know if you’re the kind of person who likes to learn about herself. You seem like someone who likes to learn about herself. I don’t know. Let me just throw this out here.”

A helpful hint is to make your tonality congruent with your question. If you’re asking her about, “When you really want to totally relax and just indulge yourself, what do you like to do?” and the way you say “relax and indulge yourself” doesn’t match the meaning, you’re going to be f\*\*d up.

Let me jump in here with a **tonality control exercise**. Let’s pick a neutral word, grapefruit. It’s a pretty emotionally neutral word unless you’ve had some kind of sexual experience, fulfillment or trauma with a grapefruit. I want you to say “grapefruit” with a neutral tonality five times.

Now I want you to picture something really sexual. Picture the entire female Swedish volleyball team for the University of Stockholm stripping down to their thongs and masturbating as they look right at you. How’s that?

Picture something really sexual and say “grapefruit” out loud with that tonality. Now do the same thing, but with an angry tonality. Now pick another emotion and run through it again. Pick the four or five major positive emotional states you want a woman to associate with you and run them through the grapefruit exercise so your tonality will be congruent when you do these elicitation questions.

**Let’s talk about setting anchors.** Let me explode a myth about setting anchors. You don’t have to touch the other person.

I often will touch the other person when I’m doing the demonstration that I know my students will be watching because they need to see it that way to get it. If I’m more subtle with something, they may not understand it. You do not have to touch the other person to anchor.

The other person does not have to be in a peak state for you to anchor it. They don’t have to be boiling in their panties with their nipples exploding through their shirt, although that’s fun.

In fact, that may not be a useful state. Some states are so strong that if you put them there, they won’t act from that state. It’s so strong that it overwhelms them into nothing.

In fact, a state may reach something of a blowout state where their neurology has to reset to zero just to handle all the energy, like a circuit breaker. You don't want to do that. They don't have to be in a peak state in order to anchor it. It's often not ideal for them to be in a peak state for you to get the behaviors that you want.

**An anchor can be a touch, but it also can be a facial expression, sound or gesture.** Ideally, you can use all of these.

**Finally, anchoring also can include physical objects.** You can anchor to a pen. If you have a necklace or you're wearing some jewelry, you can anchor to that. You can simply tap yourself to make yourself the anchor.

Sometimes expertise evolves when we get rid of all the wrong advice. When we ignore the wrong advice, we're already halfway to being an expert.

**The best anchors are the subject's own anchors.**

Once I was playing around with someone and said, "What was the first moment you realized you were really into your husband-to-be?" She let out a deep sigh. That sound, look and gesture were her anchor for being totally into her husband.

Later on, I sighed in the same way and said, "This is such a fun time we're having, isn't it?" I fired off her anchor, and she went right back into the state.

This is so simple. Screw all of the people saying, "Then you have to set the anchor right there." I remember in an **NLP** course they had us practice dipping our fingers in chalk so that we could get the exact right place to touch again. You just repeat her self-anchors as closely to what she did as possible while you feel just a little bit of the state for yourself. This is so f\*\*\*ing easy.

**If you ask the right questions, you'll see the self-anchors.** The self-anchors will happen right before they start talking. They'll sigh or you'll see a lip bite. Just repeat the lip bite back.

Don't step on it too hard. You don't want to do it 20 times because it will be obvious. Once, twice or three times is all you need. If they're in that state, feeling that and looking at you, they're going to naturally associate it with you.

When a person is in these strong states and looking right at you, they're going to associate looking at you with the feeling. This is all really simple, guys. It's not hard.

Let me show you now how to anchor on your fingertips and thumbs, since he had asked about that. You can find this whole thing in the "**Gold Walk-Up**" DVD.

We're operating here from the **Twin Brothers scenario**, where I get a woman to say what she prefers. There are twin brothers and she's equally attracted to both of them because they look just like the kind of guy who she wants to be with.

**One of them is the most fantastic dancer, but the other has the most amazingly pleasing and pleasurable hands. One of them makes you laugh more than anyone she has ever met in her life, but the other one is a scandalously good kisser. Finally, one of them has more money than Bill Gates, and the other one makes her feel like she's the most wanted, attractive woman in the world.**

No matter what her answer is, let me show you how we're going to anchor this. I would say, "If you're going to meet a guy who has unbelievably good hands, is a scandalously great kisser, and makes you feel like you're the most attractive woman the world has ever seen, what is it about you that would make this person keep coming back for more?"

Here are the **keys**. I look where I want her to look. I look right here and she'll look right with me. "If you could meet a person who's A, B, C," and if there's a fourth one, you say, "D. If you could find all of those things in one place, you might begin to have other ideas about what it is you want," or "What is it about you that you think would keep this person coming back for more?"

**As I name the attractive quality, I touch my finger to my thumb.** As I do so, I'm imagining. I'm not visualizing anything vividly. It's just a vague outline of something that is being transferred from each finger to the thumb. It's non-vivid. If you're not a good visualize, it doesn't matter.

**Once I have her all stacked or anchored on my thumb, I slide the thumb from my lip down my center line to my crotch.** As I do so, I non-vividly imagine the energies transferring. It's taking all of this good



feeling that she'd associate with her ideal attraction and putting it down my center line and into my dick. Not a bad thing to start.

There are other possibilities. You could anchor any physical object. Let's say you're having a cup of coffee. It's very easy. As you repeat her answers, you tap the object. If I'm going to be tapping a physical object rather than myself, I don't want it directly in front of her. For some reason, the visual information interrupts the effect. I'll slide it over to the side.

If I were sitting with her, I'd say, "If you were to meet someone who is an incredibly good kisser, makes you laugh more than anyone you've ever met in your life, and you feel like you're the most attractive woman who has ever walked across the face of the Earth," and I'd drink her feelings down into my body.

If I'm going to anchor an object, I try to keep it to the side, in her peripheral vision, up until the moment I drink it down. I don't care to go into the reasons for that. You don't want to shove the object in her face.

You can see that we've got something pretty interesting. I would like you to go out and try this.

## **end module 13**

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# Module 14: When To Get Hypnotic With Women (August 2009)

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This one is about when to get hypnotic with women. Let's get into it.

By "hypnotic," I mean speaking in a way with the tempo of my voice and volume of my voice, and the intent that I hold when I'm speaking like this shifts.

Also by "hypnotic," I mean doing more of the demonstrations like the Blammo which requires her to visualize, to turn feelings into colors and to do that sort of thing. They are demonstrations that require a lot of her focus and attention and that she comply as I tell her what to visualize and what to feel.

The question many people have asked is, "How do I know when to do this?" Let me give you some guidelines about when to do this in a sarge so it flows naturally.

First of all, I should say that being that I am a person of will, anything I do can be hypnotic. My will is such that people want to believe what I say and follow along.

Let's view these things one at a time about what I mean about being hypnotic. Let's talk about shifting pace and tempo. We'll get to when to do

it, but let's go into detail about what I mean about hypnotic.

When I shift my pace and tempo, one of the things I'll begin to do is to insert pauses. When you insert pauses, you create response potential. "Response potential" simply means that the person's focus and attention is becoming gradually more attuned to you.

Also, when you shift pace and tempo in a certain way, it begins to entrain the person's attention and lock them into you. One thing to understand about many women, whether they know it or not, is that being fascinated with a man, and being "fastened on" comes from the same root word, is part of their evidence strategy that lets them know they are into a guy. The fact that their attention is into you is very close or even overlapping with the idea that they're into you.

Entraining attention is very important. First of all, anything you put through that train of attention has more power, but also because of the mood, unconsciously, that women associate with having that experience.

Also what I'll do, when they're really getting deep, is to begin to pace my speaking with a rhythm of their breathing. I'll even begin to demonstrate some of that breathing. That's not necessary to do. That's really getting deep because when you're doing that, you're almost consciously saying, "You are now in my power. I have you." I'd be careful about that last bit.

Also, I shift volume. I'll speak a little softer than my normal volume. It's not a huge shift from yelling to whispering, but it is a shift. All you need to do is shift about 20%. Unconsciously, that will begin to entrain attention.

I'll shift my intent. My intent becomes more will-driven. If you're into my magick stuff, you understand what I mean. "Will" simply means a strong focus that will not be denied, and the unspoken message is, "I'm in the lead. I'm taking you where I want to go. I'm doing it skillfully and powerfully. You're perfectly safe, although excited. You're mine, and you're safe."

That intent doesn't have to be overwhelming, I just need to inject maybe 5% of my intent mentally. I just imagine that 5% of my energy is flowing out from me. It can flow out through my throat, my heart, my head or my genitalia. It doesn't matter. It's subtle. You don't need to overpower or

overwhelm.

Then we'll do demos. What are demonstrations? They are things like shifting a feeling to a color, having her visualize things.

Now that I've gotten into what it means to be hypnotic, let me tell you when to do it. Generally speaking, I first want to see that a woman is hooked into me with some attention already. Maybe she's interested in the theme that I've introduced.

Let's say I'm talking about connections, and as I talk about connections and bring it up, I see her lean forward just a little bit. I see that she's giving me good nonverbal responses already to the theme.

If I ask her a certain question, I see that she really gets into her answer. She's really showing interest, attention and focus as she gives me her answer. As she gives me her answer, she's giving me a lot of trance personal anchors, personal trance words and that sort of thing. I'm going to look for this sort of thing.

The other thing I will look for is to see how she complies with my requests. Let's say I'm going to play a little game with her. I'm going to say, "Let's play thumb wars." Does she eagerly give me her hand? How is she complying with her body language and her movements to the request I give her? Is she offering me compliance as part of the curiosity?

Basically, what I'm telling you guys is that I want to see some responsive interest and strong attention before I begin to shift into the more hypnotic tempo, intent, finality and demonstrations.

This instructional video module has been about what it means to be hypnotic, and the basic answer I'm giving you is when to do it.

To review for you, here's when I do it. I do it when she's showing strong interest in the question I've asked and the theme I've brought up.

She's showing strong focus, energy and enthusiasm in the verbal and nonverbal responses that she's giving me, and she's offering me compliance. If I've said, "Come over here. Sit here. Give me your hand," and she's offering me compliance, I know it's time to get hypnotic.

**end module 14**

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# Module 15: Kissing And Getting Physical With Women (Answer to Szatanna)

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**G**uys, this is Ross Jeffries once again. Welcome to the Answers to Students video module for Szatanna for June 2009. I would remind you that even though it's not in the slide, this video is Copyright 2009 Ghita Services Inc. and Ross Jeffries, all rights reserved worldwide. Let's get to it.

His question is a long one, but it comes down to this. He has some hesitation about kissing girls and getting physical with girls when he's just meeting them. He feels comfortable touching or kissing women at a bar or if they're already on a date, which is strange because so many guys don't. In a casual situation, he's afraid to put hands on a woman or any of that stuff.

He also wants to know what the overall structure is. Do you touch her? Where do you touch her before you go in for the kiss? These are his questions. He has some concerns that a lot of us have. I don't have them, but maybe some of you do.

First of all, the answer I give everyone when they have concerns or are worried is don't assume. Don't assume you know if a woman is ready or not. So many times guys block their cock because they assume she's not

ready.

A kiss is not that big a deal anyway. It's not like you're jamming your hand up her crotch or sticking your tongue down her throat. A kiss is just a kiss. It's a small thing. It's not a sexual assault. It's not molestation. It's simply a kiss. If she doesn't like it, she'll let you know. Don't freeze out or stop yourself.

Your views of women really need to be challenged and stretched as far as what women want and are comfortable with. You may find they're far more comfortable with your—I don't want to use the word "aggression"—being forward than with your being reticent or withholding.

I've told this story over and over. I'll tell it again. A student of ours many years ago said he used some stuff on a woman at a church social and they wound up going to the parking lot. She said, "Let's go out and talk by your car." Then she wound up saying, "Put me on the hood of the car and f\*\*\* me." He said, "What?" She said, "I want you to f\*\*\* me. Put me on the hood of the car and f\*\*\* me." He said, "The pastor is going to be coming out any minute." She said, "I don't want to f\*\*\* the pastor. I want to f\*\*\* you. Put me on the hood of the car and f\*\*\* me."

There is a case where the woman gave him a verbal command. She obviously gave him verbal consent. She was ready when they were in the church and he was still doing this stuff, but he didn't even see it. He didn't know.

Women may be a lot more open to your sexual moves than you think they are. It's not about where you meet her or whether you're on a date. It's only about the emotions that you can get her to feels.

As far as where you touch a girl, can you do some touches before you move in? Of course. I very often will touch a woman on the arms. If you see my "Irresistible Arousal" DVD, there are some spots on the back of the neck. One of my big tests is when I get up to go to the bathroom, I'll rub the back of her neck. If she moans or makes that kind of expression, I know I'm in.

Free your mind, and her ass will follow. Free your mind of the assumptions about how forward you can be. Free your mind of the assumptions about how comfortable she'll be with that forwardness. You may just find that

you don't have to beat around the bush in any situation. Maybe it's just in your mind that kissing a girl at a bar or on a date is more acceptable.

I'll give you a challenge. From now on, you will not accept a phone number from a woman nor give out your phone number until such time as you have at least made out with her for five minutes. Take on that challenge and see how it changes your reality.

## **end module 15**

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# Module 16: Sexual State Accelerators, Part 1 (June 2009)

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Hi, guys. This is Ross Jeffries, and welcome to the Instructional Video Module for June 2009.

In this module, we're going to be talking about sexual state accelerators. You'll notice that this is Part 1. That's because it will be one module, but I'm going to continue it as a series for at least the next month and perhaps the month after that.

We're going to be talking about some ways to use language, sexual metaphor, phonetic ambiguity, and some setup phrases to take a state that you have a woman in and accelerate it. This is going to be pretty good stuff. Pay attention.

What are accelerators? Let me define the term. An accelerator is any kind of tool or tools that we use to amplify and increase a woman's sexual state up to the point where she's ready for action.

Look at what's presupposed. The presupposition is that the state is already there. We've already created them through some other pattern, joke, game or story, the virtue of our vibe or a touch. It's already there.

The accelerators don't create the vibe, energy or sexual feeling. They just take what's there and amp it up. Notice what I said. Did I say "to the

point where her pussy is soaking or her head explodes”? No. I said to the point where she’s ready for action, and that presupposes that we’re calibrating her and testing for her readiness.

Remember, these tool sets assume and imply two things, that you’ve already got the state and you know how to calibrate. So there we go.

I often use this as part of a demo where I’m showing how things work in her imagination. The Blammo is one example of that. After any pattern you give, no matter what it is, you can say, “Can you feel that?” and then reach out and touch as you say “that.”

“Can you feel that, that would be an amazing thing to experience?” Does “feel that” mean “feel that touch” or does it mean, “feel what it is you’ve been describing”? Because the unconscious mind resolves the ambiguity both ways, she’ll associate it both ways.

I will use accelerators with any kind of pattern, and often with a pattern that ends with, “Can you feel that?”

Let’s get to the accelerators. I like to use focusing language. One part of an accelerator is the focusing language, and the other is the sexual metaphor.

Here comes the focusing language first. “It doesn’t matter whether you focus in (there’s the command, guys, “focus in”) on where you feel the feelings flowing first, or where you feel them flowing next, or where you feel them flowing absolutely the best.”

I want you to notice something. Why am I talking about feelings flowing? When it comes to the kind of feelings that move women into action, they almost always don’t just sit in one place.

The difference between a feeling that a woman kind of sits with and likes to contemplate and the one that drives her into action is the ones that drive her into action have a flow. By telling her to focus in on where she feels the feeling flowing, the presupposition is that the feeling is flowing. This is a really powerful piece. That in and of itself accelerates things.

If you’ve created a feeling, simply getting her to feel it as a flowing feeling is going to accelerate the feeling.

Now I’ll start to introduce sexual metaphors and phonetic ambiguity in embedded commands. Let’s see how this works.

“What matters is how you can find a place inside where all that matters is how you want to succeed now with me. It’s a place where you can see yourself succeeding in such a way that you can’t even put your finger on the source of your excitement. But if you could, then you could feel you’re opening for a completely new direction that you have to have now, tonight, that you can see yourself taking with me.”

“What matters is how you can find a place inside.” What does that mean? Does that mean inside her vagina, inside her mind, inside her body? It’s got a sexual connotation to it.

“How you can find a place inside where all that matters is how you want to succeed?” That’s a suggestion. “You want to suck seed.” Am I saying “succeed” or “suck seed”? “It’s a place where you can see yourself suck-seeding.” By the way, what I do is I picture the way I want her to resolve the ambiguity. If I’m in rapport with her and I say “succeed,” and I picture her sucking my cock, she will picture it that way, too.

“In a way you can’t even put your finger on the source of your excitement.” “Put your finger on the source of your excitement” is a command to masturbate.

“But if you could, then you could feel you’re opening.” Does that mean “feel that you’re opening up to something new” or does it mean “feel your opening,” her vaginal opening?

“For a completely new direction.” You know what that one is.

“That you have to have now, tonight, that you can see yourself taking with me.”

See how it works? Here are some other great ones besides “new direction,” “your opening,” “feel yourself” and “you can feel yourself coming.” What does that mean? “Feel yourself,” “happiness,” which you’ve seen, and “come over and over and over again.”

I’ll say, “It’s the kind of thing that could cause you to see yourself coming over and over and over again to one conclusion.” It’s the kind of thing that could cause you to feel yourself coming over and over again to one conclusion.” “It’s the kind of thing that could cause you to imagine yourself coming to one conclusion.”

“I think sometimes the most powerful experiences occur when your

conscious mind can just go down into your deeper mind.”

Concoct, con-cock, “Whatever it is you can feel yourself con-cock inside you.”

I’ve used all of these. Remember, in and of themselves, phonetic ambiguities in isolation don’t work. It’s part of a chain of suggestion. If you’ve already got those feelings created and you’re already accelerating the feelings by turning them into flow, you have something really great here. Trust me.

In the coming months, we’ll be talking about how to use stacking anchors, spatial anchoring and zip anchors for sexual acceleration, as well as how to use simple fractionation and synesthesia. Enjoy these. Give me your feedback.

**end module 16**

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# Module 17: Sexual State Accelerators, Part 2 (September 2009)

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Hey, guys. It's Ross Jeffries. I am doing this instructional video module remotely at the Starbucks because I'm on the road, but I wanted to get this done.

This is actually the second instructional video module for September. You may have been noticing a trend. I did a couple of instructional video modules the other month, too. Frankly, what's happening is a lot of you are asking the same kinds of questions. I'm just going to do more instructional video modules and fewer Answers to Students until that changes.

Back in June, I did an instructional video module on sexual accelerators. Recently in my London seminar, I had the chance to work with a wonderful demonstration subject. Her name is Charlotte. I used some of my erotic touch to get Charlotte very hot and bothered.

This video clip that I'm going to use is the basis for presenting this lesson. You'll see what happens next and how I follow up on that. For shits and giggles, I'll also upload the first part later showing how I actually got Charlotte all hot and bothered in the first place.

Let me give a few comments and then get to the video.

I create her feelings using the touch in the earlier video. In this one,

the first thing I do to exhilarate it is I turn the feelings into a color. This is known as synesthesia. Neil Strauss wrote about it in *The Game*. He called synesthesia “the nerve gas in the speed seducer’s arsenal.” I don’t know that I agree with that characterization, but it’s awfully powerful.

The language is something like this. I’ll say, “Now, I invite you to notice that there’s a color to that good feeling, but you’re probably not aware that there’s a color to that good feeling. If you could just see that color right now, what would it be?” In Charlotte’s case, she immediately says yellow. The major command is “see that color right now.”

Second, I externalize and symbolize, meaning once I have her see a color for the feeling, I want to take control of that. I turn the color into an object in my hand, in this case, a ball. I say, “Notice what it’s like is that color and that feeling flows into my hand to form a ball.”

The third step is now that I have her there, I want her to focus. I’ll say, “Now, notice. Breathe in, it gets bigger. Breathe out, it gets smaller. Breathe in, it gets bigger. Breathe out, it gets smaller.” What am I doing here? I’m tying the reality of her experience to the reality of a physiological function that she has to do to live, which is breathe.

Also, breathing tends to add energy and vividness into any visualization that either you’re doing or your play partner is doing with you.

Now I’m going to fractionate this symbol. What do I do? I pull it away. I say, “Notice if I pull the ball away, the feeling diminishes. But if I bring it closer the feeling gets stronger, stronger, and even stronger.”

What am I doing here? I’m fractionating her. I’m teaching her physiology. It’s going to build, build, build, and then I’m going to take it away a little bit. When I give it back, it builds even stronger. I’m teaching her to have stronger feelings with me by temporarily diminishing them and then giving them back.

Women do this to us all the time, don’t they? Sometimes they ignore us. Sometimes they give us wonderful attention. That’s an interesting thing.

One more key point. This is really key. You’ll notice I’ll introduce a distinction. I’ll say, “Not only can you tune in to the pleasurable feelings, but you can also tune in to your desire for more. You can go back and forth between the two, the desire for more and the pleasurable feelings.”

Why am I doing this? I want to train her that every time she feels pleasure with me, she feels a desire for even more.

Just because a woman feels pleasure doesn't mean she'll feel compelled to act on it or even want to do anything with it at all. But if you can build in the generalization that her feeling pleasure leads her to want more, then you can tie in the generalization that the way to get that is to act on it to please you.

I want your comments on this. Tell me what you think. Enjoy the video.

<video>

**Ross:** I don't even have to touch her neck. I'll just touch mine. That feels really good, doesn't it? Yes, just like that. You're probably not aware there's a color to that really good feeling. If you could see the color of that really good feeling right now, what would the color be?

**Charlotte:** Yellow.

**Ross:** Yes. I want you to notice how that yellow color flows right here, forming a little ball in the palm of my hand. Breathe in, it gets bigger. Breathe out, it gets smaller. Breathe in, it gets bigger. Breathe out, it gets smaller.

Notice if I pull that ball of color away, the feeling diminishes. It's not as strong. It just kind of fades. But if I bring it closer, the feeling can get better and better and better.

Not only does the feeling get better, but if I hold it right here, you can not only tune into the good feeling, but take a deep breath and tune into the anticipation for more good feeling.

There's the good feeling, but then there's the sensation of anticipation, of wanting more good feeling, anticipation of the feeling getting better. You can go back and forth between the good feeling and the anticipation of having more, the anticipation of having more and the good feeling.

It doesn't matter which is stronger. It doesn't matter whether the good feeling is stronger or the anticipation and the desire for more good feeling



is stronger. They can actually help each other. One of them makes the other stronger, and that one makes the other stronger.

It's very interesting, isn't it? I don't know if you've ever thought about the difference between really good feelings and the desire for more good feelings. Maybe you have. If I bring it over here, it all diminishes and gets less strong. Doesn't it? Some really adventurous women will say, "More, please!" Or they'll just think it.

Notice if I bring it closer, the feeling gets better, better, and even better. This is about as close as I can get before the response gets way too strong and she breaks into something else. We're going to keep it right here. This is comfortable right here. Isn't it?

This is still comfortable, but any closer, we're beginning to get too much.

Take a deep breath. I want you to notice that ball of color because it's really important. Not the ball of color and not the feeling...

**Charlotte:** Now I see it.

**Ross:** ...but what's behind it. Now you get it. You can look through that. It's an opportunity to focus and learn, and take all of that hunger for more love and find a place where you can have it satisfied at last.

Give her a huge hand. Thank you. Just as a way of noticing responses, this chair is really warm.

## end module 17

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# Module 18: Dealing With Last Minute Resistance (Answer to EricNYC)

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Hey, guys. It's Ross Jeffries. We have yet another Answers to Students video module for May 2009. This is for EricNYC. Eric has asked questions before, and he asks some really good ones.

By the way, if you're watching this video somehow from something other than the coaching program, I encourage you to check out the coaching program at [www.RJCoaching.com](http://www.RJCoaching.com).

Eric had some questions about what he calls "last minutes before closing the deal when she's giving resistance or having second thoughts." Fundamentally, he wants some techniques and insights in dealing with what he's calling "resistance." Let's see how I answer Eric's question.

Here's a Gold Key rule. How you frame the question is the way in which you will see the answer. If you frame it as resistance and something that you have to overcome, then you're going to look for resistance and ways through or around resistance.

It might be more useful to think, "How can I structure the interaction from the beginning until the close in such a way that she can't wait to ride my f\*\*\* beast?" Rather than ask about, "How can I avoid resistance?" ask, "How can I arrange things so she's eager to hop on my rod?"

I don't want you to ever think in terms of solving problems if you can avoid it. The problem-solution frame sometimes is necessary. Sometimes, it works and is required.. You have to say, "Here's the problem. What's the solution?" Sometimes, it's not the best way to address outcomes, and the answer is to step outside the whole problem-solving frame and come at it from a completely new direction.

Let me give you another Gold Key rule. He who fractionates need not masturbate. Women need to be fractionated physically as well as psychologically. That means a lot of starting and stopping. This is not unique to me. There are other people in the seduction community who give this advice, but I don't think they really understand how it works.

My lesson to you is that for women to reach the required level of stimulation where they want to f\*\*\*, often they need a lot of stop-start. That's not always true. If you're in an airplane with some stranger, and you start getting really attracted, she probably wants to go in the bathroom and f\*\*\* then and there.

For the most part, generally speaking, women respond better if you fractionate. You kiss a little bit and stop, then kiss a little bit and stop.

I'm not even talking about taking things in sequences of steps, like kiss, touch her vagina, and then kiss. I used to think that way, but now I don't. Now I pretty much use a lot of kissing, to the point where they ask me, "When am I going to feel you inside?"

Create urgency early on. When you're doing your patterning, you want to talk about how sometimes you see an opportunity and know you have to take it. It's like there's a new part you want to reach out and take inside tonight. It's a new direction. It's like you can look through a window of opportunity. Make sure you create some urgency early on.

Another Gold Key rule is to kiss the hell out of her. I've gotten further from focusing on and enjoying kissing without some further outcome in mind. Ironically, you should set aside the f\*\*\* outcome. Don't think, "Now I'm going to go to second base, then third base, and now I'm going to eat her pussy." I used to advise that. No. Instead, kiss a girl for hours.

In my experience, the way she kisses will tell you a lot about how she f\*\*\*s. Is she a greedy f\*\*\*, does she let her energy flow through her, or is

she energetically blocked?

I love kissing. If you kiss in the right way, the erotic energy of kissing can be just as satisfying, although not as intense, as f\*\*\*ing. Almost always I'll hear, "When am I going to have you inside me?"

I've heard, "I want you to f\*\*\* me," "F\*\*\* me now," "Get the condom," "Do you want to see my pussy?" "Don't you want to see my pussy?" and, "I'm really hot in here. I think I'll take my pants off." I'm not kidding. I heard that one very early in my career.

These are the kinds of things you hear if you get rid of the f\*\*\* outcome and instead have the outcome of, "Let's get some real erotic energy sizzling here."

Understand and pace the real emotional need. I don't hear, "This is moving too fast," that much anymore. If I did, I'd say something like, "Is it really about the velocity that our arms and legs are moving, or is it about the desire to feel safe and realize that this is the right thing to do?"

"Feel safe" is the command. The suggestion is, "This is the right thing to do." Remember, suggestions tell women how to interpret and what sense to make out of the command.

Here's another example. She says, "This is moving too fast. I can't." You can say, "I understand. I don't like to feel pressured either. Let's just back up and make sure we feel comfortable."

Some people say, "Wait a minute. When you say, 'I don't like to feel pressured,' aren't you telling her to feel pressured?" No. It's not true. Commands have to be given with a command intent and tonality. Otherwise, they're not commands, even though they may be structured and look like commands.

Here's another tactic. Take on the objection, turn it around with a metaphor, make a fake surrender, and reclose. If she says, "I'm just not ready. It's too soon," you say, "I'm not sure I'm ready either." You're agreeing with the objection.

Here comes the metaphor. "Sometimes getting with another person is like a thunderstorm. It comes on so strong, with a power of its own. We may try to slow it down or run from it." Notice the head shake that it's not what we can do. "We may try to slow it down or run from it, but it takes us

over and leaves us soaking.” Do you hear the metaphor there?

The next step depends on where you are. If you’re at her place, say, “I’d better go.” Walk toward the door. She’s going to follow you. Turn around when you get to the door, take her in your arms, and kiss her powerfully. Then take her by the hand and lead her to the bedroom.

If you’re in your place, say, “I’ll take you home.” If she drove there, you say, “I’ll walk you out.” Then do the same thing. Walk to the door, turn, kiss her powerfully, and lead her by the hand to the bedroom.

I have one caveat here. If you sense that she has serious fear that’s beyond just feeling momentarily rushed or pressured, and that she may have serious abuse or intimacy issues, stop. Don’t just stop there. Stop for good. You don’t want to deal with this.

One of my big breakthroughs in using my own material was when I realized what I wasn’t going to do. Make a list of don’ts. “I’m not going to try to fix broken people, break through walls, or deal with stupid women or people in chaos. I’m going to let it go.”

Then you want to look at what you do want to do, but you have to look at both. Make a list of do’s and where you want to aim at, but you also want to know when to say, “Stop. I’m not going there.” Don’t waste your time.

If she shows real fear and hesitation, maybe she’s been abused. She could have an STD. Maybe she has herpes or something else, and she doesn’t want to share with you the gift that keeps on giving. She could be involved with a very jealous boyfriend or husband she doesn’t want to cheat on. Think of OJ Simpson, Ron Goldman and Nicole. If Nicole had said a really firm no to Ron Goldman and he had accepted it and gone away, he’d still be alive today.

Cornyfucius say, “If you can’t be grateful for what you’ve received, be grateful for what you’ve managed to avoid.” Amen.

Eric, you’ve been participating really well and getting laid.

## end module 18

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# Module 19: The Power of R.A.B.B.I.T.P. (October 2009)

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It's yet another Instructional Video Module for October 2009 because, again, your questions SUCK!

This one is about a very special affirmation I call "R.A.B.B.I.T.P." Let's get right to it. As you know, I don't teach affirmations the way people usually teach them. Usually they're taught, "I am confident. I am powerful." I don't like that.

When I do teach affirmations, and I don't really teach them that much anymore, I teach you to say "you." "You are aggressive, direct and powerful with the women you desire. You radiate with confidence, self-control and charm that women find irresistibly attractive."

I like to use "you" because it bypasses the conscious mind. It's like you're addressing another part of yourself. I rarely do affirmations anymore, but when I do, this is one of the few that I do. It's a very comprehensive affirmation. It leaves behind the need to unpack 10 or 15 other ones.

R.A.B.B.I.T.P. stands for: Responses, Attitudes, Behaviors, Beliefs, Insights, Timing and Practices. That P at the end is so important. It gives the power to the rest of it.

Really what we're doing here is terraforming the psyche, remaking your internal landscape. Terraforming is a concept introduced in science fiction back in the '50s. The idea is that eventually, with sufficient technology, we could take a planet like Mars that's hostile to life and change the

atmospheric conditions such that we produce an Earth-like planet. They call it terraforming.

In a sense, we're sort of Sargy-forming your psyche with one affirmation because it's so comprehensive and includes so many different aspects of what you need to shift and add to.

RESPONSES: Obviously, that's the first piece of R.A.B.B.I.T.P. . It's the R. From time to time, you're going to need to generate responses to what women do. It's not always the case that you're going to be active. Sometimes you have to be reactive, to respond, to what they do. Response is the first one.

ATTITUDES: You have to have the right attitudes. I've shared many of those with you in the past. What this does is summarize them all into one big folder so you don't have to repeat the individual ones.

BEHAVIORS: This is addressing the level of action. You'll notice in these that they go back and forth between addressing an internal quality and an action in the world that's influenced by that quality. Again, we have to master the right behaviors.

BELIEFS: Beliefs are very powerful, as I have shared with you many times. Beliefs can open or close access to skill, awareness and information, and levels and flows of energy.

INSIGHTS: Sometimes we're going to need to evaluate women, either immediately in the field or when we're away from them and get the right set of instructions, so to speak, on how to handle them. We need to be able to master the insights to size up who we're dealing with and what to apply, when and how.

TIMING: Timing is always crucial. We know this. We know that speed matters. It's Speed Seduction®. It's done quickly. There is tremendous momentum and power in speed. Yet, at the same time, we have to know when not to rush. We don't want to rush. We want to be quick. As the great basketball coach for UCLA, John Wooden, said, "Be quick, but don't hurry."

PRACTICE: This is the key. By adding in practices, this affirmation sets the direction that you will go out into the world and do things. It's very important. It creates movement towards the field, the real world, rather

than just sitting on your ass, which is one of the reasons I like this.

I want you to look at the bits in blue here. These are the parts that tell your mind what the results will be. They set up the motivating vision. Here is the entire affirmation:

“You’re mastering the responses, attitudes, beliefs, behaviors, insights, timing and practices that are bringing you wonderful sexual, physical and emotional total satisfaction and pleasure with the most desirable women who delight and please you in every way.”

We’re not just doing these things. We’re telling our mind what it’s going to bring to us, so it sets the vision. The vision, in turn, powers our desire to practice.

Notice I do something with my thumb and forefinger. I’m setting anchors. Whenever I mention what I’m mastering, I increase the pressure. I keep the fingers lightly touching throughout, and then I’ll increase the pressure for each of the qualities I’m mastering. When I describe what the satisfaction is bringing me, the kind of satisfaction (sexual, emotional and physical) and what kind of women, I increase the pressure.

Go ahead and practice with this. Just do it three times in a row. You don’t have to do 10 or five. Just do it three times before you go to sleep at night, when you wake up in the morning and then maybe once during the day.

## **end module 19**

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# Module 20: 90-Day Speed Seduction® Skill Plan (Ace of Cups)

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Hi guys! It's Ross Jeffries, here with an 'Answers to Students' video module for the Ace of Cups. We have another one for Ace of Cups. I encourage more of you to ask these questions so I can do videos for new people.

Ace of Cups has asked a few questions here. Since so few of you asked this month, I'm going to answer all of his questions. Do you see what happens when you're aggressive and you ask questions? I answer them. Let's get to it.

He's asked what he should do after he's done Manny Martian. For those of you who don't know, Manny Martian is a sort of shame-attacking exercise. You say the most ridiculous things to women just to show you that you can say anything and have no shame about it.

He also wants to know about intelligent SS goal setting. How does he set goals that are realistic, and keep him excited and motivated? They challenge him, but they're still within his reach.

Finally, he has some questions about his pre-sarge state preparation.

I'm going to answer all your questions, AC, since you stepped up and asked. I'll start with the third question first. Then we'll go to the other

questions. I think it's the easiest of the questions.

How does he know when he has done enough pre-sarge preparation?

First of all, I would say that you should rehearse out loud what you want to say. If you have a particular piece of patterning or a particular technique that you're seeking to master, rehearse it out loud two or three times so you really get what it sounds like. Roll it around in your mouth. What is the kinesthetic overall feel of saying the words?

I want you to rehearse with feeling the relaxed awareness that you're going to carry through the sarge. I like to teach people to aim for a relaxed, grounded, centered, will-focused, will-infused self-awareness. You're aware of what is going on, aware of her, aware of your own state, but it's a relaxed awareness.

I want you to imagine success through her eyes. I've explained this before. That means simply imagine being inside of her, looking at you, seeing what she would see as she thinks to herself, "Damn, this guy's pretty hot!" Feel a little bit of that feeling she feels on the inside as she realizes she is attracted to you.

Let's get back to the other questions. With regards to Manny Martian, here's what you should do. I want you to pick a walk-up approach or method that you like. There's the put-on, compliment/question and observation. You could try a particular technique like implied compliment. Pick one technique, tool or approach from the walk-ups that you would like to master. Then pick one venue, not a dozen different ones but one venue. Pick a supermarket, outdoor mall or whatever. Pick one.

I want you to approach 10 women with that one method in that one venue. For each woman you approach, once you've introduced yourself, do a quiz or a game. If you want to, you can start with Snack Quiz and go to Twin Brothers.

Limit yourself to that. Don't do two, three, four, five or six things. Get good at one thing or one combination. Snack Quiz followed by Twin Brothers is just fine. Just practice that. Record your results in a journal, and report back on the discussion board.

Here's the point. It's better to practice one technique 15 times than to practice 15 techniques one time.

Here's your second question that I'm going to get to last. It's the most complex answer. You asked a really good one. "How do you set realistic and exciting goals that are really challenging?"

What I've come up with here is a 90-day skill plan for you. Here's what you should do.

For the first 30 days, you should get the walk-up process mastered with one approach and venue. That's essentially the assignment I just gave you. Get one good opening routine, game, question, quiz or a demo. Get that down. Practice that for 30 days.

For the next 30 days, I want you to do all that and add in one or two follow-up demos or patterns to accelerate her responses. It could be the Blowjob Pattern, Discovery Channel or a demo like the Cube or the Blammo.

I also want you to start working in keynote and physical escalations. Start working on touching women. I want you to practice noticing her responses. When is she giving you really good, strong verbal responses loaded with trance words? Practice noticing when she's giving you her personal anchors, like "Mm," "Ah," and that sort of thing. Notice that.

We've gone 60 days into the plan. The next 30 days after that, I want you to practice feeding back and developing her responses, the verbal and non-verbal ones. Practice one really good sexual accelerator pattern. Then practice physical closing.

I think this is realistic. It will be a total of 30 girls to practice on. That's 10 approaches a month. Anyone can find time to do that. If you can't find time to approach 10 women a month, you're not serious about this. You should quit.

You can see how the skill sets are building and moving you toward where you want to go. I should say if in the course of the first month you find it's flowing and suddenly you find yourself accelerating and getting laid, don't stop yourself from getting laid because it's not on the schedule. Go right ahead.

Give me your feedback. Let me know how this works for you. I want you to get into this 90-day plan. Anyone who's watching this, join in on the plan. Ask me for details. One thing you might want to do for August is start

asking me for details on how to execute various different parts of the plan. I'm really glad that you stepped up and asked, Ace. Congratulations!

## **end module 20**

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# Module 21: Overall Structure of Speed Seduction® (Answer to Swoop)

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Hey, guys. It's Ross Jeffries, and this is the Answers to Students video module for our friend Down Under, Mr. Swoop, from May 2009.

Swoop's question wants me to speak about the overall structure of interactions and the general pacing of Speed Seduction®. How soon should he begin using patterns? What's the best order to do patterns? This is a very common question and an important one.

Here's my structure revealed. First, let me give you my metaphor. When I'm doing Speed Seduction®, I'm like an aikido master feeling the other person out, moving around with them, not quite pushing against them, but sharing energy with them.

I want to see how they move. I want to pick up their rhythm. Where are they in balance? Where are they off balance? What are they offering me that I can use to pull them into me? I'm testing, looking for the rhythm and the opening.

Another metaphor is fishing. I want to see what she is responding to. If I offer something, is she biting strongly, nibbling, or not responding at all?

Another key point is knowing what to look for, how to observe, and what to listen for. That is a vital pattern of seduction, even though it doesn't

involve anything that you say. Bear in mind that observation, listening, and knowing what to listen and look for are a huge part of my skill set.

That said, when it comes to structure, there's sequential, continual and periodic. Even though your question is about sequence or order, structure includes more than that. Yes, structure includes sequence, the order of spoken patterns and the order in which you do things, but it also includes what you do continually and consistently, all the time.

What are those things? You're always going to be maintaining rapport, maintaining your state, and calibrating, observing the woman and seeing where she's at.

Then there are those things you return to periodically. What would be an example of that? You could periodically return to her trance words, themes that you introduced earlier in the sarge, or earlier nonverbal responses she's given you, her self-anchors or the anchors that you set on her. Bear in mind that structure and sequence are not one and the same.

### **There are five types of spoken patterns:**

*Type 1: Memorized speeches.*

*These are the memorized speeches that most guys think of when they're first learning Speed Seduction®. They're all great stuff and include Discovery Channel and Blow Job.*

*Type 2: Seduction questions.*

*"When you really want to cut loose and just indulge yourself, what do you love to do?" These questions bring up the types of themes and the kinds of responses that we can build in to open up those deeper, more seducible places in a woman's mind.*

*Type 3: Jokes, stories and poems.*

*This type is actually a subcategory of the first type. This category includes jokes like the Voodoo Dildo joke, stories, and all sorts of poems, including "Fascination". There are a ton of them.*

*Type 4: Quizzes and games.*

*These include the Snack Quiz, Twin Brothers, etc.*

*Type 5: Demos.*

*Demos include Cube, handwriting analysis, Blammo and that sort of thing.*

My overall sequence is first to observe the person quickly before I say anything. I want to see if there is anything I can observe about them that I can use. I observe what they're doing, how they're standing, their energy, how they're interacting with other people, the external environment, and their internal processing.

Then I want to open them up and engage their attention. I want to evaluate how they are responding to me. Are they responding to me in a way that makes me want to keep going, or should I eject?

Then I'll go further with either a seduction question or a game or a quiz. I'll develop and intensify that response. Then I'll close. That's my basic overall sequence.

Another thing I like to do is go back and forth between doing something that's a little bit intense and then being funny. I like to fractionate back and forth between those things. Sometimes I'll be really funny, and then I'll do something that demonstrates a lot of command and a lot of understanding. I vary it up a lot. Remember, I periodically fractionate.

Here's a real-life example. I was going into the cafe where I wrote this PowerPoint, and I saw there were no tables to plug in my computer, but a girl was getting up from a table. She said, "Here, I'm leaving in a second. You can have my table." She sort of engaged me.

I thought, "Okay. Let's engage her a little bit." I looked at her and said, "Are you a fighter? You look like you can fight." Now, you can call that a comment, question or observation, but I was engaging her. I wanted to see how she responded to that.

Why did I offer that? It arouses curiosity. They're not used to hearing it. "What do you mean am I a fighter? Is he insulting me? Is he complimenting me?" It creates a little curiosity.



She said, “No, my big shoulders come from kayaking.” She offered me that information. I didn’t ask. I just simply said, “Can you fight?” The fact that she offered me information was a good sign, so I developed that response.

I said, “Does kayaking involve this kind of movement?” because I was curious. She said, “Yes. I kayak in the ocean. It’s a great escape from sitting in traffic.” Now she’s offered me more information, and she leaned on the word “escape.”

I thought, “What theme does that give me the opportunity to introduce, and how can I introduce that theme?” The theme obviously would be escape, indulgence and maybe fantasy.

What are some of the ways I could build on that theme? I could have gone to Discovery Channel. “When I like to escape, I like to go to amusement parks. Do you like roller coasters?” Or I could have said, “Escape? When you really want to cut loose \_\_\_\_\_?” I could have gone there.

In this case, I modified it. I said, “Really? Tell me more about that. If we were to escape together out in the ocean and do this kayaking, what does our adventure feel like, and what’s your favorite part of it?”

Do you understand where I’m going with this? It’s not necessarily a sexual thing, but remember that I think in terms of compartments. Here’s her compartment where she thinks about sex or sexual feelings. Here’s her escape compartment, and there’s a little overlap between them. With some girls, it’s a huge overlap. So I was beginning to awaken those deeper parts of the mind.

Had I been interested, which I was not, I would have changed the tone. Once she gave me that answer and developed it, I would have introduced a game or a quiz.

Why would I do that? I want to change the tone from something that’s curious, intriguing and a little bit heavy to being funny. Also, when I introduce a game or a quiz, like Snack Quiz or Twin Brothers, it introduces the themes of indulgence, pleasure and oral pleasure. You could even build by going to the Blow Job pattern after the Snack Quiz.

Had I noticed anything interesting from her responses to the game or quiz, I would have developed it. Had there been any kind of sexual

tone to it, I would have fed that back with some really nice embedded commands.

I also might have then gone from there to introducing some intuition I had about her, establishing my authority in her world. I could have gone to a demo, poem or even a canned pattern to develop the insight that I just shared.

You can see that there are a lot of opportunities here. I want you to look at this video at [www.seduction.com/video/video\\_streaming2.php](http://www.seduction.com/video/video_streaming2.php), or to go to [www.seduction.com](http://www.seduction.com), click on Video Proof, and scroll down. You'll see "excellent kissing." Turn the sound up for this, and notice how I develop her responses.

Let's play with this. If you have any more questions, get back into the discussion group on the board, and I'll post more on this topic.

## **end module 21**

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