

# Speed Seduction® Coaching Program



**“Getting Up to Speed  
with  
Speed Seduction®”**

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

**Created By  
Ross Jeffries  
The “Guru of Getting Some”**

Website:

<http://www.speedseduction.biz>

For the smart guy who refuses to resort to **bullying**, **begging**,  
**buying**, **bs** or **booze**, in his pursuit of happiness.

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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.

I want to remind you of a couple of things. First of all, my role is not to just read from the slides. The slides are there for you to refer to as we learn together. My job as a teacher is to really convey the concepts. The slides are just tools for you. I may or may not read from the slides. I may include information that’s not even on them.

The other thing that I wanted to point out is that you’re absolutely encouraged to spread these modules around. You can post them on Facebook, put them on your blog, or use them in the content of your website.

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Let’s get to it.

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." "Fuck 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 green 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.

If you're a member of the coaching club, what I want you to do is go into the members forum, log in, and create a category that says "Up to Speed Assignments." I want you to post your assignment and I'll critique it. For bonus points, add in an embedded suggestion at the end. Embedded suggestions are not part of the assignment, but I'd like you to try it.

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. I want you to do that, write down what happened and report back to me.

That's the end of this module. Again, the recommended product is my Speed Seduction® Home Study Course. Go to [www.SpeedSeduction.biz](http://www.SpeedSeduction.biz) and, as always, give me your feedback about this module. I hope you enjoyed it and we'll catch you in the next module.