

Speed Seduction® Coaching Program



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

**Lesson 4:
Conversational
Frameworks, Transition
Phrases, Sexual
Accelerators, and
Phonetic Ambiguity**

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

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The Speed Seduction® Coaching Program 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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Welcome once again to the beginning of Speed Seduction®. This is going to be a very fun module. This is Module 4 where we get into conversational frameworks, transition phrases, sexual accelerators and phonetic ambiguity.

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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, which should be included. You should see a link in there somewhere where you can download the starter kit. You'll find a whole archive of these patterns.

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 "googafukaroorigger." 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 fucking 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 fuck your brains out at dawn.' Did he really expect her to picture that and want to act on it now? Fuck 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." "Fuck me!" Notice that little bit. I said, "Act on it now. Fuck me if I'd put up with that!" Am I saying, "Act it on now. Fuck me," or am I saying, "Act on it now. Fuck 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 fucking 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 fuck 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. If you go to www.SpeedSeduction.biz and click on the "Products" link, you'll see Irresistible Arousal listed there. 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 fucking 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 fuck 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.

For a full list of my products, events and seminars, go to www.SpeedSeduction.biz. If you want to check out my coaching program, the first month is \$1. You could already be watching this as part of the coaching program. Maybe you're seeing it because someone passed it around.

Go to www.RJCoaching.com. I recommend my latest course, Speed Seduction® 3.0. The link to it is www.SpeedSeduction.biz/30promo. That's my latest course and my first complete home study course in nearly 12 years. It represents 12 years of learning, improvement, growth and honing the technology and coming up with completely new concepts.

I should say if you're watching this and you've never bought a product before or come to a seminar, what you're seeing here has been impressive, but honestly it's maybe one tenth of the technology I've developed. You're really just getting enough to get you going, but there is a hell of a lot more.

Give me your feedback. Keep these modules free. Don't change anything. Spread them around. There is my email. Please keep in touch with me. I love being your teacher. Thanks a lot.