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Ross Jeffries'

Get Laid/PersuasionNEWSLETTER!!!!

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July/August
1998

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A Structured Lesson In Pattern Construction!

Dear Friend and Valued Student,

One of the questions I am so often asked by students, novice and more advanced, is, "Ross, once I run my first pattern, say "Incredible Connection", *where do I go from there?* So often I just get stuck!" Well, never let it be said that I don't do my best to help my fellow Sargers. (**Sargy**, for those of you who don't yet know and who haven't read the article in Rolling Stone, is my Russian Blue Kitty, recently joined in my home by his even cuter and much brighter sister, **Tabbatha J. Tigress**, a cracker-jack mouser and **terror of rodents** in general!)

Therefore, in this issue, I'm going to give a *structured lesson in pattern construction* and flow! I'm going to show you *two different ways* to think through what sequence of patterns you'd like to use. How's that for being a top-of-the-line Guru of Clam-Claiming?

Twinkle, Twinkle, Little-Muff, Can I Have Some Tight Pink Stuff?

You see, sometimes it helps to think of a good sequence of patterns like a musical composition. It has its own rhythm, harmony, counter-point etc. A good sequence **feels** a lot more balanced than a bad one.

Do you remember the movie, Amadeus? Remember the scene where Solari, the court musician, is playing a piece for Mozart? And...it's not that it's bad...it just doesn't quite "work". And with a simple variation, Mozart transforms it from something pedestrian and mundane and a bit "clonky" into something that just fucking flows.

It's that way with a good pattern sequence. No particular idea is dwelt on to the point where it is cumbersome, yet at the same time, enough variations are offered and introduced to insure that SOMETHING inside of her experience resonates with your words and allows her to be lead.

So, the THEME of a pattern or pattern sequence is like the overall melodic or bass line in a piece of music. The different patterns are woven across this theme/themes like the variations in a Bach fugue or Mozart's music.

(Of course, there is ALWAYS the underlying theme that YOU have something wonderful to offer her..that YOU are the opportunity and adventure, NOT her! But that remains in your head and unspoken! I guess the musical equivalent would be the beat you keep in your head or with your feet as you play!) Now, let's assume you start with the pattern "Incredible Connection" or a variation thereof. **The question to ask yourself is, what is the IC pattern really about? What phenomena/processes is it describing?** I can think of TWO good ones:

1. How we make connections.....
2. How our sense of time shifts and changes

Now ask yourself, **with either of these as the underlying themes, where might you go?**
In the case of the first theme, ***how we make connections***, simply ask:

1. **With *what else* or *where else* can we make connections?**

(Hint: If you look at the Blow Job Pattern as being about connections, what is it that the Blow Job Pattern describes a connection with?)

List the answers here:

Once you've gotten those answers, ask, **"What patterns or big pieces of patterns that I already know about can I plug in here that will take her mind through the next door way I want her to go through?"**

In the case of Theme #2, the question to ask would be, **"What are some examples of where our sense of time shifts and changes?"**

List the answers here:

Once you've gotten those answers ask, **"What patterns of big pieces of patterns that I already know about can I plug in here?"**

Now, that is one way to construct sequences of patterns that work. Here's another that works equally well. And that has to do with selecting **what doorways into her mind** you want to lead her to next.

(As a brief review, there are 4 basic doorways; getting her to feel emotional connections; getting her to feel incredibly pleasurable physical sensations in her body, getting her visualizing, and asking her questions that touch the deepest levels of her identity. All of the patterns fall into these categories)

Using this method, let's say that after going through the **emotional doorway** with the IC pattern you want to get her feeling **turned on in her body**.

Once you've got the answer to that, you then ask yourself, **"What pattern can I use to get her through the body sensations doorway?"**

Ok. Now that you've got the pattern you started with (IC) and you've decided you want to go with say, the Blow Job pattern, the way to do this is to ask yourself, **"What theme or themes do these two patterns have or APPEAR to have in common?"**

A good way to do that is, underneath each one, write, with ONE simple sentence, what the pattern is really all about. Again, as in the first method, **what processes/phenomena is it describing?**

Example:

Incredible Connection

"It's about how we sometimes can feel an incredible connection with others, how that feels and what it does to our sense of time"

Blow Job Pattern

"It's about how we can anticipate and experience certain pleasures in our body before they even actually arrive, and how thoughts can come from a deeper place inside the mind; it's about how and from where we connect with our fantasies and the things in which we want to indulge"

Then ask: **"What do these two patterns. THEMATICALLY have in common?"**

Write down the answer.

Then ask, **"How can I then bring up that similarity as a way to bridge from one to the other in a conversation?"**

Ok..so NOW, that I've made you work, **I'm going to spoon feed you.** Here'show ****I**** almost always do it.

1. Run the Incredible Connection pattern.

To transition to the Blow Job pattern I say,

"You know, the other thing I think is so interesting, besides ***how we connect***** with each other, is *****how we connect***** with our own fantasies, daydreams and desires....and when we do that, how we strike a balance between compulsions and anticipation"**

What's the common theme? CONNECTIONS. **How do you derive that?** Two different methods:

1. You ask what the first pattern is really about? It's about X.
2. You then say, "Where else do we experience X?"
3. We experience it with A, B, C, D.
4. What patterns or piece of patterns that I already know can I use to describe A, B, C or D that will take her through the next doorway?
5. What is **the theme in common** with X and A or B or C or D..whichever it is you choose.(Hint: choose the one that lets you most easily get to the doorway you want to get to. If you want to get to visualizing, then don't choose an experience that has to do with say, emotional connections)

Second method:

1. Just pick one of the other patterns you want to run next, that would take her through a different doorway.
2. Write down the overall theme of that pattern.
3. Write down the theme of the first pattern.
4. Ask what they have in common.(Often times they will share actual words in common; sometimes it happens that **the very last sentence of the first pattern contains words used in the very first sentence of the second pattern**).
5. Ask yourself how to introduce the commonality of the patterns in conversation.

(Number 5 is actually very easy. Just say, "The thing I find interesting, besides how we X, is how we X with A or B or C or D..for example, have you ever....???)

For those of you who think on the small-chunk, specific level, ***I know this issue of the newsletter is probably proving difficult.*** But to those who love and require **conceptual, big-chunk PROCEDURES**, rather than detailed fill in the blanks. I think you'll find I've described my thought process in great detail. and

you'll come over and over and over again....to the conclusion.....that this has been VERY useful!

The Mail Bag

Date: Tue, 14 Jul 1998 04:24:31 -0400

From: xxxxx

MIME-Version: 1.0

To: ross@seduction.com

Subject: about your "patterns"

Status:

I visted your website and I was reading through your catalog, and other pages and I noticed something really odd, you were asking these questions to make me think of something. I then clicked on your real audio samples and heard more, and I just laughed, because I knew by hearing it you were trying to do something. I then find out by listening more to the audio sample that you were trying to explore and find a state, which I think would work pretty good.

I really have a big question:

Did you purposefully make it so easy to recognize this pattern? I mean, right away when I read or heard them, I knew that you were trying to do something... was that intentional? I hope not. And if it wasn't, how can men avoid making it real obvious? Am I different in recognizing this so easily? Well, I hope you are able to answer! and I will order a seminar when I can, because, what you said in the radio interview is so true (in my experience) you don't get to know a woman by dating her, you should already know (or be doing) her before that bullshit!

And if you ever post this up on your website, I could give a pseudo-testimonial. While I have never bought or consciously used your techniques, the reason I want to buy them is that it build on what I have already know and have experienced... and want to perfect: (or is that a super pattern technique that I missed!!)

1.) You don't treat a beautiful woman like she is beautiful. Don't talk to her with your tongue hanging out, you gotta think that she is just "normal" and not spectacular (honestly, yes they are beautiful, but they are just annoying usually). The altered states thing you mention.

2.) If you do excite her imagination, chances are she will want to excite you .

3.) Experiment, and DON'T BE AFRAID TO CUT LOOSE and find someone else. There are tons of women, don't waste your time on something that won't work. Thats why my roommate will never get laid, he just keeps trying after the same girl who has a boyfriend and he never finds more.

I am not sure how, but I find myself having sex with beautiful woman, and I have to admit its getting lucky, I wish I knew what I did so I could make it happen when I want to.

I listened to one of your samples (about imagination.. somehow I associated good things with me.) and I finally found out how not only I was able to get one hotty to make the first move, I had to peel her off me in a study lounge at the college I go to (I didn't wanna get caught having sex and get a dismissal) and she still practically begged for me to come back to her room to get laid(I went for that). She ended up (relationship wise) being too bitchy, so all we did was screw. She lives quite far away and the semester is over, and she is still calling me so that we can "see each other" (but I think she wants to see alot :)

Well, good luck readers and wish me well!

Dear XX,

Wow! There are SO many good points and questions in your letter, I scarcely know where to even start to answer and comment!

As for your first question, was I trying to make the pattern obvious, the answer is "yes"! I always sort of "step on things" when I teach, so the novice student can hear the difference. But trust me, unless someone is trained(and oftentimes even when they are they don't catch it) they are NOT going to have any clue what you are doing. NONE!

Now..it doesn't surprise me to learn that what you have experienced in your own life as working mirrors some of what you are finding to be so amazing in Speed Seduction. SS isn't something invented out of thin air. I just looked(with the help of students) at the processes that women undergo anyway when they feel attracted, connected, horny, etc and structured language to create those processes at will. So some guys are going to NATURALLY use some of this stuff, albeit without usually knowing what and usually only some of it. Rare's the guy who knows HOW he "gets lucky" and can repeat it on a consistent basis with a wide range and variety of women.

Your point about not treating a beautiful woman like she is beautiful is well taken. but there is

another, more subtle and MUCH more important point: don't respond to a woman, internally, like she is a beautiful woman. If you pay attention to your own state of excitement, desire and lust, you will...uh hum...ERECT a barrier between you and her. That is why I think my

EQUALIZER TAPE!

is such an important product for everyone to purchase..by calling Yates..at 703-791-6421 and telling him you want the 10% newsletter discount, available to only the first 50 people who call.... NOW....seriously, forgetting the plug and remembering ONLY the desire to *get yours today*, the Equalizer will show you how to build an inner state where your lust setting is at "10" and your charm, clarity, fluidity of thought, speech and action is at "90". There is a time for melt-down, red-line lust, but usually if your weight is on both feet, that is NOT the time!

Your second point, about exciting her imagination, is of course, the key understanding of Speed Seduction. There are some other steps that SOMETIMES have to happen; sometimes it's necessary to "take the sale away" and let her know that you are a fleeting opportunity that she better grab right now. But for the most part, you've got it right on.

Finally, on the third point you brought up, as they say in Top Gun School, "The opposite of lift is sink". So, if you're not boldly moving forward with someone, your morale..your "google" if you will, tends to take a beating! You're totally right; try a couple of different things and if it doesn't work, cut loose and offer your gifts elsewhere!

X-Authentication-Warning: olympus.apolloi.com: domo set sender to owner-ss@olympus.apolloi.com using -f

From: Sxxxx @phl.com

X-Lotus-FromDomain:

To:

Date: Mon, 13 Jul 1998 11:18:30 -0400

Subject: self sargy

Mime-Version: 1.0

Sender:.apolloi.com

Precedence: bulk

Reply-To:.com

Status:

Byron said that when Keats wrote poetry, he was "fucking his imagination." What are the preventative steps to stop a self-sargy? When I am instilling the state of being in love or connection in another, not only do I feel it, but I effectively hypnotize myself to feel a timeless and instantaneous connection to her. How can I remain in control while doing a powerful installation?

Brother SC

Dear Bro SC,

Wow! I bet Keats ruined his sheets on a regular basis. Personally, I prefer Ogden Nash

The answer to your question is, you always want to feel a little of what you are leading the other person into. Without a bit of the feeling, you are just "reciting" empty words, without resonance or meaning to yourself. A little bit of the feeling, right in the solar plexus serves as an excellent guide for your tonality, tempo and inflection.

The issue becomes: "Ok..how do I have a LITTLE of a feeling? How can I learn to regulate a feeling or mixture of feelings so it isn't just a choice of "on" or "off"?

Well..I got this little product, see...called "The Equalizer" and if you just call Yates.....

The Plug Corner

Ok...finally...we've got them edited and ready. The incompetent moron who took six months and still didn't

deliver the goods got his ass fired and we found a GOOD editor. So now, after all this time, we have...

The Hawaii Seminar Seduction And Marketing Videos!

If you missed the **Hawaii Speed Life Seminar**...and you'd like to see me *teaching my very best, latest **Speed Seduction AND Marketing Material***, call Yates and inquire about your opportunity to **PURCHASE YOUR SET TODAY!** Nearly 12 hours of power-packed stuff, including the top secret Gemini/Dark Sun Patterns and marketing secrets to improve your bottom line in selling your services or products, BIG TIME! Here's your chance to find out what PART of a **Speed Life Seminar** is like! Call Yates NOW at 703-791-6421!

Piece and Peace,

Ross

P.S. Cancun is just a few months away, Oct. 18-24! What a line up: me, **Major Mark, Rex Steven Sikes, John Lavalle and Dr. John "Quick-Kill" Latourette!** A truly **super-star team of trainers**, ready to open your mind and life possibilities with technologies and tactics **WAY beyond anything you've ever experienced to date!** Wait til you see the **advanced psychic stuff I'll be teaching!** Call Yates for more info NOW! Enrollment's going to be strictly limited!

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