Speed Seduction Mastery Project
Mission 3 Lab
September 2026

Ross: So when she says, "You work out with that hot woman?" What would you say?

When you train with that really hot trainer, leave her alone as far as sarging your own trainer. But sooner or later, a woman's going to come up to you and say, "You work out with that really pretty trainer."

And you say, "Yeah, on the surface she's pretty, and she's a wonderful human being. But you know, I was thinking there's a difference between looking and seeing.

"Looking is when you just notice someone's attractive physical features—you know, their shape or their muscles, whatever.

"But seeing—seeing is when you just see deeper, past the mask that we all wear. And when you feel seen like that, Debbie, you can just drop the mask, and suddenly it's like you feel safe to feel all those hidden, messy parts—the parts of you that other people you wouldn't feel ready to share.

"But with this special person that makes you feel so safe, so unjudged, so held, anchored in that place of safety, that you can just stop and see yourself stripping away from all the rules, all the roles you have to play. Debbie the sister. Debbie the best friend. Maybe Debbie the daughter.

"And instead, you touch your special opening for something amazing—a new direction just for you—and you dive down even deeper into that place where you keep all your deepest fantasies, all your truest desires. Maybe the things you hope I never find.

"But now this voice of inner wisdom says, 'This is for you. Do it just for yourself. It's here right now. Go for it.'

"Anyway, nice talking to you. I'll catch you again."

And she'll be processing that, and processing that, and processing that. And next year she'll wonder. She'll say, "Are you dating anyone?" or, "What's your favorite food? I want to cook for you."

And then you'll get laid.

So there we go. Does that answer you?

Speaker: Yes, yes. I hope this part of the recording is available so I can write this.

Ross: Yes, of course. Yes, of course. I restarted the recording when I did this. Sorry about that, guys.

Speaker: So this has been lingering in my brain for the last two weeks. When I approach a complete stranger—

Ross: Don't approach.

Speaker: Sorry, don't—

Ross: Approach. We extend opportunities.

Speaker: When we extend opportunities to a complete stranger—

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Ross: Pause.

Look at your words: "complete stranger."

Look at how your language is implying the relation you already have to that person.

Are they really a complete stranger, or are they just a bedmate you haven't yet addressed?

It's all in how you frame it. The minute you frame it as a complete stranger, you're making assumptions about how you'll be received.

So let's see if we can frame it a different way.

"When I extend an opportunity to a bedmate whose clothes have yet to be shed, whose clothes have yet to come off, whose legs have yet to spread..."

Now continue what you were going to say.

I interrupt a lot.

Speaker: When I extend opportunities to a bedmate that I've yet to undress—

Ross: Does that feel different?

Speaker: Yes. That takes some of that resistance within me away.

Ross: Language, dude. Language is powerful.

I am Ross, son of Irving, Master of the Divine Words, Lord of the Living Language, Guru of Gash.

But today, above all things, I am your teacher.

Speaker: So what tone, what expression, and what tonality should I have when I open the question, "Excuse me, do you work for the Department of Defense?"

Ross: No, you're very weak. That's noncommittal.

"Excuse me, you don't work for the Department of Defense, do you?"

You have to commit completely.

You're like back on one foot and forward on the other, kind of shying away in case something happens. You're covering one side of your face. You've got one hand up.

No, no.

Plant your feet. Lean forward. Square off. I don't mean literally; I mean metaphorically.

And let her rip, dude.

Like you have a belly full of beans and you're in an elevator with someone you don't like.

You get where I'm going with this?

Speaker: Yeah.

Speaker: So, how you said a bunch of things—

Ross: I can see Moderator laughing, even though his camera's not turned on. I can see and hear him laughing, even though he's muted and his camera's off.

Oh, now I can hear it.

Speaker: Yeah. First of all, talking about Department of Defense, this is one that I've actually auditioned many times, and also sometimes when I was with a female friend approaching another woman.

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The funny thing is, whatever female friend I was with always had a critique on how I could do it a little bit better, and it always came down to the same type of tonality Ross is telling you.

So I know the whole thing, "Don't take advice from a woman." At the same time, look at how women respond.

Ross: Yeah.

What I really want to say here is you've got to commit to it.

So it's not, "Do you work for the Department of Defense?"

"Excuse me, do you work for the Department of Defense?"

It's: "Excuse me, you don't work for the Department of Defense, do you?"

Like you're really curious. You have to play it like you're genuinely curious.

Does that make sense?

The subtext, the subcommunication, can't be: "I'm gonna try something on you. I hope you laugh."

No, no.

"I'm fucking with you. Let's see if you can get it, Dumbass Debbie. Hey, Big Tits. I'm about to fuck with you. Let's see if you're flexible enough in your mind to get it."

I'm testing for response every step of the way.

The metaphor I give you is a safe. You've seen these big, thick, fireproof safes that have a combination dial like this.

I'm listening to the tumblers, the little things when they click, and then I'm tugging on the safe door because I don't want to keep turning if it'll open after two spins of the dial.

So we go forward.

When we do that turn, we don't question ourselves. We move ahead. You have to say it with commitment. Not, "Oh, I hope you don't reject me or look at me weird when I say this."

Today I was at Whole Foods, and this woman was just staring at the onions.

I said, "You know, dear, there's no reason to philosophically contemplate. Look, it's an onion."

I picked one up.

I said, "See it? You peel it, you chop it, you put it in the salad. It doesn't contain the meaning of life."

And she was busting up laughing.

Now, did I know I was going to say that? No.

I just looked at the situation and my mind went, "This is going to be funny. Let's do it."

And I fully committed to it.

I noticed what she was doing. I thought to myself, "This chick is just contemplating onions. She's not even picking them up. She's a fucking weirdo. Let's have some fun with her."

So I said, "Dear, they're just onions. There's no need to philosophically contemplate them like they contain the meaning of life. Look."

Here, I pick one up.

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"It's an onion. You peel it. You chop it. You put it in a salad, maybe on a burger. You eat it. That's all it is, honey."

She was busting up laughing.

I didn't even need to go into the Department of Defense because I went into the Laughter Pattern after that.

See, so your attitude has to be, "I'm gonna fuck with people."

Not, "I wonder if she'll give me some ounce of approval," like you're an orphan and you're holding out your bowl to get a little bit of porridge, cereal, Cream of Wheat.

"Please, sir, can I have enough? Please, can I have a little bit more?"

Or, "Will work for pussy." You're holding up a cardboard sign and you're a bum on Skid Row going, "Will work for pussy."

No, dude. You're offering a fucking gift.

Okay, am I getting through?

Speaker: Yes.

Ross: I know I did. I heard it click.

Now you can never go back. Try to go back to the way you were thinking about it.

Speaker: I can't.

Ross: Cannot.

That's a true Master of the Divine Word, a Lord of the Living Language. I really believe I am. That's insane.

So listen to me now. Hit me with that line. "Do you work for the Department of Defense?"

Try it now.

Speaker: Excuse me. Do you work for the Department of Defense?

Ross: Much better.

A little bit flat, but much better than the begging, whining, "I hope you don't notice my tiny..."

Very good.

What else? This is a fun call. I'm having fun.

What else, Student?

Speaker: Those two for now.

Ross: Okay, good. Let's move on. Who's next?

Did everyone thumbs-up or "fuck yes" in the chat window if you got a good laugh and felt a little shift from that story with the woman?

It was so funny.

"Dear, it's just an onion. Just onions. Here, look. You peel them. You chop them. You put them in a salad or on a burger. They don't contain the meaning of life. There's no need to contemplate them."

Speaker: If I could add one thing about—

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Ross: Wait, wait. There's one more thing.

She had a boyfriend who walked up later after I left. He was scratching his head. She was talking to him.

He scratches his head.

He must have thought, "What? He wasn't trying to pick up on you?"

She must have said—I don't know. I couldn't hear it. But she had to have said something.

"No, he was giving me a lecture on what onions are good for."

People are fucking dumbasses.

Go ahead.

Speaker: I just wanted to say, Department of Defense is my personal favorite, and what helped me cross the bridge is I don't just start with it.

My tactic, no matter what I do, is to start with typical AFC questions, just to make her think, "Oh, this is another one."

Then I spring something on her.

So I go through the usual: "What do you do for work? Do you like it?" All that, just the dumbest way possible.

Then I'll say, "Okay, so in addition to your education in philosophy, the time you worked as a hairdresser, and now being the assistant manager here, at any point did you ever work for the Department of Defense?"

Then I go in.

Ross: Well, I suggest, guys, you do it my way.

But anyway, I can see how that would fit if you're talking to a hairdresser. I get it. Depending on the context.

But usually do it my way.

Thank you for your contribution on that.

Next. Who's next? Who's next?

I want an Onion Girl in my life.

Go ahead, Student again.

Speaker: No, it's me, Student.

Ross: Student. Okay, Student. What's up with you?

Speaker: I live in New Mexico, where there's—

Ross: I'm very proud of you.

Speaker: Thank you. I try to be here.

There's almost no foot traffic anywhere, so the only places I like to go to that have other people in them are coffee shops.

I don't like bars and clubs, as you've mentioned for yourself too.

Before the lockdowns, I used to get into all kinds of conversations at coffee shops, but now they've all become workplaces only. Everyone's on a laptop.

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I wrote it off until now, but I'm wondering, what's a good way to make the most out of a coffee shop, even if they are all college students on laptops?

Ross: They have to go up to the counter to order something.

First of all, look: when you walk into any location, you want to look for what I call the catbird seat.

The catbird is the bird that sits up at the highest branch of the tree and watches out for the cat. When that bird sees the cat coming, he makes a loud noise. All the other birds take off flying.

So you want to be in the catbird seat, if possible.

Sit where you can see everyone who walks in the door and make eye contact with them.

When people would come out to be private clients, I'd always take them to Coffee Bean & Tea Leaf and show them where to sit so I could make eye contact with everyone who was waiting for their drink and anyone who went to the bathroom.

I could make that eye contact, and so it was natural to start a conversation.

But once they're sitting in isolation at a desk or a little two-person table with their headphones on, it becomes virtually impossible.

So you've got to be able to make the eye contact and say something to them as they're waiting for their drink or as they're going to their table.

Does that make sense?

Speaker: Yeah. What would you say, though?

Because they're in line. They're looking at the menu board. Then they're interacting with the barista. They're already locked into what they're doing.

And here I am—

Ross: No, no, no, no, no.

They're on an assembly line being treated like widgets, so you're going to make them feel like human beings again.

It doesn't matter.

You could say, "Did you—I wonder if you tried their double-reverse, inside-out, backwards flip-flops, coconut-cream espresso, decaf espresso? It's my favorite."

Do something stupid.

Do anything to start the conversation.

How old are these girls, and how old are you?

Speaker: I'm 48, and there's a range. College-age girls obviously are college age, early 20s, but there's 30s, there's 40s, everyone's there.

But they're all doing the same thing. They're all on laptops with headphones and not even looking.

Ross: Yeah, you don't deal with those people.

You deal with the people who are at the counter and make eye contact with them as they're ordering their drink, and then as they're waiting.

They probably don't get the drinks immediately. The place is busy. They have to wait for it, right?

Where do they stand when they wait for it?

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Speaker: They stand right there where they order. They don't even move to the side, so the line takes forever.

That does give me plenty of time.

Ross: It gives you plenty of time.

Speaker: And I like that reframe that I'm offering them an opportunity to snap out of being robots.

Ross: Like a widget, yeah.

I'm very friendly with everyone. I think the only reason I don't get kicked out of more places is I'm so friendly with the staff.

When I go in the morning, I say, "Good morning, crew. How are people treating you today?"

They laugh. They say good morning. They all know my name.

And I always say to the manager, "You're running a tight ship here, boss. But if you need anyone disciplined, you let me know."

So I get a little more slack than most people.

Speaker: I am on good terms with the staff at all coffee shops because I used to be in the coffee business years ago. I'm friends with most of them all.

Ross: You're Canadian, aren't you? I can tell from your voice.

Speaker: No, not at all.

Ross: Where are you from originally?

Speaker: Syria.

Ross: Habibi.

Speaker: We had a call two weeks ago.

Ross: Oh, I remember now. You have to understand, I talk to dozens of people.

Speaker: The hypnotist from Syria.

Ross: Yeah. I only remember the really hot girls.

Habibi, kusamek, habibi.

Speaker: It sounded like you said, "Eat fish."

Ross: No, I said, "Kusamek."

Speaker: Kolsamek means "eat fish." I'm reframing what you said.

Ross: Oh, thank you! I said something naughty in Arabic.

Thank you, my friend.

So, yes.

Speaker: I'm sitting there. I make eye contact with them. Say something absurd about the coffee drinks. "Have you tried something ridiculous?"

Then what would you do?

My impression is they're very reluctant to get into a conversation.

Ross: That's because you're not doing it right.

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You're coming at it from the wrong vibe, the wrong energy.

Even if they are initially, who says you can't move them from that state into a better, more receptive one?

If you're more flexible than they are, if you can let them have their first response and then laugh it off with them, then they're automatically into the next state.

You're a hypnotist. You should know this.

Come on.

Speaker: Yeah. Once I'm sitting down with someone, we're already talking, then I have no problem having a conversation or introducing patterns or making it hypnotic.

But what I've always struggled with until now was just stopping someone who's already doing something, who I haven't spoken with before, and moving them into—

All my clients, they're already seeking me out. It's a very different dynamic.

Ross: I think that's a more difficult dynamic because you're restrained by certain rules.

There are no rules when you're out in the Wild West of ladies. Do whatever you can get.

So I always used to say, if you really want to play a cold read with them, first get them intrigued before you say something weird or funny.

So:

"You know, I hope you don't mind this. I just have an intuition. I have to share it about you. Something very unique that a lot of people would think is a contradiction, but I see it.

"You care deeply about other people, but you don't give a fuck what other people think about you.

"It's an incredibly intriguing combination, and I just noticed it as soon as you walked in. I had to tell you. Something just made me tell you."

That's a great cold read. It's going to blow them away.

Then you say, "My name is Ross Jeffries. Can I look at your—"

No.

Introduce yourself, and that's the start of the conversation right there.

Start with that.

Then you want to fake like you've run out of things to say.

You say, "Well, here's the place where I run out of things to say and just slink away into my crippling shyness."

Say it in a way where they're going to laugh at that.

Then when they laugh, you do my Laughter Pattern.

Do you know my Laughter Pattern?

Speaker: Is it, "Think of someone who makes you laugh the most"?

Ross: No, no, no.

It's in the class. It's in one of the missions. I think it's Month Two, on approaches, Week Two or Three.

The Laughter Pattern.

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Moderator, look in Month Two of the classroom on the school group, and you'll see the module.

Month Two is all about approaching.

From the Laughter Pattern, you go into Heart on Sleeve.

Have you looked at Month Two?

Speaker: No, not yet.

Ross: Go through the Month Two classrooms. That's your assignment.

So here's how you do it:

Make eye contact.

Say, "You know, I know this is going to sound a little unusual, but as soon as you walked in, my intuition kicked in. I just have this intuition about you. I hope you don't mind my sharing."

Then you just hit them with a cold read.

It's bullshit.

But you know where I got it from?

A woman said this to me.

She said, "You know, you're very attractive in a really unusual way."

I thought, anyone tells me I'm attractive, I'm gonna listen.

I said, "What do you mean?"

She said, "You care deeply about other people, but you don't give a fuck what other people think about you. It's intimidating, and it's really hot, and I don't know what to do with it."

I said, "I know what to do with it."

I just pulled her by the arm, pulled her into the hallway, and made out with her.

Then I pulled her into the bedroom.

But she said, "No. If I don't run out of this apartment right now, something is going to happen that I'll regret."

And she literally flew out of there like the Flash. You know the Flash, the comic-book character?

Speaker: Yeah.

Ross: Where there are little bolts of lightning before he takes off. Like Speedy Gonzales.

I never was able to catch up with her, but that cold read does work.

Now guys are thinking, "Wait, I'm confused. Do I do the Department of Defense or cold read?"

Guys, do Department of Defense.

I'm just telling this student, given where he wants to sarge and the difficulties that he presented to me, I gave him what to do because in that context, something tells me Department of Defense wouldn't work as well as this.

Does that make sense to you, sir?

Speaker: Yeah, it does. Thank you.

Ross: You're welcome. That's why I get paid the big bucks.

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Next.

Speaker: Ross, how do I get into a playful state like you daily?

Ross: Oh boy. I'm not always playful.

Today was a grim day. I must have eaten something—I didn't eat well yesterday. I just worked on an empty stomach for like three hours, and it fucked up the rest of my day.

How do you get into a playful mood every day?

I think being playful is a subset, a small piece of a bigger frame.

And that frame is just going around with the intent of uplifting people, elevating people just a little bit every day.

It doesn't always have to be by being funny and fucking with people. Sometimes it's just giving some compassion.

I'll give you an example.

I was walking into my favorite place to sarge, Lazy Acres. If you ever come out as a VIP client, I'll take you to Lazy Acres to sarge.

There's a hot yoga studio right next to it. Right next to the yoga studio is something like Revenge Fitness. It's just these intensely fit women running all around the store in their super-tight spandex yoga shorts.

Anyway, I remember I was walking in the parking lot and there was a gentleman older than me. He must have been in his 80s, sitting there.

He looked very confused.

He said, "Excuse me, sir. Is there a drive-through where I could drive through this restaurant?"

I said, "Sir, it's not a restaurant."

I spoke to him very softly.

I said, "Sir, it's not a restaurant. It's a grocery store."

He said, "Oh, but can I drive through?"

I said, "Sir, it's a grocery store. You know, if you want a cool drink, I'll walk into the store with you, guide you, and we'll get something cool to drink."

He said, "No, no. I'm waiting for my wife. She's at the hospital visiting a friend."

He thought he was in the hospital parking lot.

First, he thought he was in a restaurant parking lot. Then he thought he was in the hospital parking lot, which is actually four or five blocks down the street.

So I said, "Do you need a little help? Are you sure? You seem a little confused."

He said, "No, I'm fine."

I said, "Do you know what day it is?"

He said Saturday.

I said, "Do you know who the President of the United States is?"

He said George Bush.

I said, "No, it's Donald Trump."

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He said, "Oh yeah, Donald Trump."

So I was concerned for him.

I elevated. I showed a little caring and compassion.

The overall frame, inside of which fits fucking with people and having that sense of humor, is setting a small intent—not like you're going to roll out the red carpet—but a small intent to elevate people just a little bit.

While I stay grounded.

Does that make some sense?

Speaker: Yeah, thanks.

Ross: Next. I'm enjoying this.

Who's next?

Speaker: Hey. I don't really have a question. I have more of a problem, I think.

I have a buddy at work, and we go out all the time. He is an absolute natural.

He has never read anything on game, has never done anything like that. He just seems to attract women like crazy.

He's very charismatic. We're in sales, so we're talkative. He's very talkative.

I always feel like I can't really get ahead of him because he's just so natural.

Should I just cut off the friend or not go out with him much because of it?

Ross: Number one: interview him.

I bet you he'll tell you this.

He's not invested in the outcome. He enjoys the process.

Number two, he understands that women are full of bullshit. He doesn't take their first responses or what they say to him as written in stone.

He knows that he can always change their minds, and women are crazy and horny little whores who always want it anyway. Once you laugh at them and laugh at that part of them that tries to hide it, they'll just do anything.

And number three, he's not apologetic or conflicted about his sexuality. He makes no excuses for it.

He doesn't wave it in their face—at least not literally.

But from his body language and the way he walks around, you can tell he has no problem being sexual.

He won't shove it at you if you don't want it, but he's not going to compress it and put a wall around it and armor around it and pretend it's not there.

And he probably is also funny.

I bet you that's what it is.

And he probably knows how to munch carpet. He knows how to lick that little bingo.

Speaker: We do compare that, for sure.

Ross: What?

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Speaker: I said we do compare that, for sure.

I had a woman who was a little bit younger than me. She's in her 40s. I'm in my 60s, so I can say she's a little bit younger than me.

And yeah, she would come over for no other reason than just to have me eat her pussy, and then she'd be like, "Okay, I gotta go."

I'd say, "Okay, bye."

Ross: I love munching. I love eating pussy, bro.

Speaker: I understand. I'm a munch addict myself.

Ross: My VIP client got me a shirt that says "Licensed Munch."

That's good.

Well, don't stop going out with him.

First of all, tell him that your guru said these are the things that are true about him.

Speaker: All right. Thank you, Ross.

Ross: Do ask him that, and then report back in the group. I want you to report in the community what he said, because I'll bet you I'm right.

Speaker: Yeah. I mean, because I've studied your material, I have seen him fuck it up sometimes.

We went to this restaurant. He really wanted me to be kind of a wingman.

He said, "Man, I really like this bartender."

So we went to this restaurant and we kind of sat there. I watched him, and I knew what he was doing wrong.

He wasn't able to pull it off at that point, and I knew why.

I thought, "Bro, you're not making her smile. You're not making her laugh."

He so wanted this woman that I could see him tightening up and just not being funny.

Ross: You've got to fuck with them.

I've been bantering with this woman from my Buddhist temple, and we were just going back and forth with jokes.

I said, "Yeah, I like you a little bit."

I said, "I like you one Planck length."

You know what a Planck length is?

Speaker: I don't.

Ross: Max Planck.

It's the smallest possible theoretical measurement you could make of a distance. It only exists in the mathematics of quantum equations.

It's a potential distance that's so small it can never be measured by definition.

So I put a screenshot of what the Planck length was from Meta AI.

She laughed her ass off.

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I said, "You have to tease the gorgeous ones or they blow you off."

She said, "Wait a minute. Who's blowing off who?"

I said, "Don't get your dainties in a wad. I'll leave you a voice memo later."

On the one hand, when she sees me, she knows I'm very loving and kind with her. But on text, I'm a total asshole.

Speaker: And also with the Department of Defense, I have literally said, "Do you work for the Department of Defense?" and some women are like, "Uh, what's that?"

I'm not asking for their brain, so I don't really care.

I've actually changed it to, "Hey, do you work for the military?"

I've had some women go, "Uh, what's that?"

And I'm like, "Oh shit. You don't know what the fucking Department of Defense is?"

Ross: "Do you work for the military? Because those tits are making my dick stand at attention."

Speaker: There you go.

Ross: Guys, guys, it's a joke.

Do not do that.

I had a student who was so crazy. I kicked him out of the program.

He said, "Yeah, I walked into this Starbucks and I saw these girls sitting there. They had to be like 18. I said, 'Okay, I'll be back. I'm gonna come back and get you.'"

I said, "Are you fucking crazy?"

You're going to get the cops called. They're going to look and probably think, "I have a daughter that age."

And when they take you to the car, your head's going to accidentally get slammed into the hood about five or six times, and your face is really going to beat up that cop's fist.

Take my word for it.

Speaker: Yeah, you've got to be careful.

Speaker: Around 2020, right before the lockdowns happened, I remember him. He said he went into a McDonald's and got kicked out for saying something like that.

Ross: You are a fan that you remember things like this.

Speaker: You kicked him out of the class for something else. I forget what it was.

Ross: My God, I almost never kick anyone out because I'm there for a mission, guys.

I take the job very devotedly. I really do.

So for me to kick someone out, it hurts me to do it.

I've only really kicked out maybe—one was a drunk girl who was a guest. I had my Swedish girlfriend at the time, ex-girlfriend, who was pretty tough physically, take her out.

And I kicked out someone for slapping a female guest's ass.

I said, "Can't do that. Get out of here."

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"But she liked it."

"No. You're out."

All right. Next.

"I invite you to notice, as you listen to the sound of my voice, that you can listen to every word I say, and you don't have to.

"You might find that a part of your mind drifts off and misses some or all the words I say, and you don't have to.

"You might find that a part of your mind listens to every word I say and drifts off and misses some or all the words I say, because in a trance state, things that normally don't go together can form a perfect union."

Anyway, I got that from Bill O'Hanlon.

You know who Bill O'Hanlon is?

Speaker: He lives right here.

Ross: He lives in Santa Fe. He wrote *Taproots*.

How do you know he lives there? Have you met him?

Speaker: No, I haven't.

He actually writes inside his book, "If you see me out somewhere, do not say hello. I'm sure you're a great person, but I have enough friends."

Ross: What a fuckhead!

I never noticed him saying that.

He was one of my sister's mentor teachers. She wanted to learn hypnosis. She got him and a couple of luminaries to teach her.

What a dick!

All right, are we almost done? Because I'm hungry.

No. If we have more questions, we'll keep going to the promised 8:30 mark.

Let's come back because you have more questions. You've been very patient.

Speaker: Maybe one more question.

Right now I'm trying to be a little bit like a bad person.

You remember you taught us, when asking questions of the girls around us, focus on the feeling, ask feeling questions.

I got really good feedback on that, so I'd just like to learn more stuff.

When I'm at work and I have my coworkers, I don't necessarily want to date them, but I want to have some other ideas for how to keep them interested in me, like with that stuff.

Ross: You're asking someone who teaches seduction to teach you non-seduction with your coworkers. Is that right?

Here's what you do.

I'm not the person to go to.

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You need to go to my niece.

I'm serious. I'm not joking. She's far more successful.

Why are you laughing? Have you heard of her?

Speaker: No, no. I don't know.

Ross: Her book is being published in November. She sent me an early-release copy. She's now more famous than I am. I'm a legend, but she's more well-known by a broader audience.

I fucking can't believe it.

I'm gonna text her: "Hey, one of my students in my VIP circle has your book."

Twenty-five percent of my students are her students. It's funny.

One day, at my nephew's wedding—we were sitting in the back of a car talking about being famous and what it's like to have fans.

We were the only ones who could share that perspective because no one else in the family is famous.

It was a very interesting conversation.

Yeah, she's my super-famous niece. Very proud of her.

Speaker: I'll get the book.

Ross: Everyone should get all of her books. Damn it. That's a mandatory purchase.

All right, guys. Anything else of pressing urgency, or can we wrap this up?

Going once, going twice.

All right, guys. Thank you for being on the call.

If you enjoyed it, put "fuck you" in the chat window.

All right.

"Fuck yeah" in the chat window if you enjoyed it.

America, fuck yeah.

Lick my butt and suck on my balls, America.

Speaker: When will we get the Zoom video?

Ross: Well, it has to process, and then Tracy handles it.

I'll ask her tomorrow if she could kindly expedite for the crowd.

She also has to generate a transcript, and it might require light, light editing, so bear that in mind too.

Okay, all right, guys. I'm gonna go.

I need to eat something and go to bed.

Good night, all.

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