Speed Seduction Mastery Project
Mission 3 Week 1

Hey, horndogs, skirt chasers, poon pounders, itching to get some. It's your Prince of Poon, your Ayatollah of Moist Pinkhola, Ross Jeffries.

Welcome to Month Three.

This entire month is about patterns for Day Two to make her eager to screw.

I'm a poet. My toes know it. They're Longfellows. If you don't know what that Longfellow reference is, Google it.

In any case, this whole month is going to be about what happens once you've gotten that initial meeting, which was Month Two—engaging her, getting her already excited and fascinated and eager to spend time with you, and probably a little wet, if not ready to leave with you right then and there.

This is time to seal the deal.

I initially was only going to give you two patterns, but I think you deserve three.

A couple of details before we get into this.

You want to make sure that when you do the Day Two, it is not a date kind of thing.

Don't take her to dinner. Don't take her to a show. These are all stupid chump things to do that you've been programmed into doing: spending money, taking her to third-party entertainment—all programmed into your head from the romance racketeers, the restaurant, entertainment, and gift industry.

Forget all that.

Take her to a quiet place.

I prefer a coffee place, especially if there's a non-chain coffee place. In other words, not a Starbucks, not a Coffee Bean.

Here in my neighborhood in San Diego, we have two Kurdish/Turkish places that sell pastries and Turkish and Kurdish coffee. The chicks eat it up. It's wonderful.

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I like to get there about half an hour early to scout the place out and get a table—a quiet little spot where I can turn the chairs so she can only see me. She can't look out at the crowd, and we're sitting side by side, or at least at a diagonal.

You don't want to have a big table between you. That creates distance psychologically, but also you can't touch her.

Does this make sense?

Very important.

You go in with the attitude of, once again, this is fun.

You're like the kid splashing in the mud. You're going to take on the attitude of curiosity.

Let's see what works.

Let's see what we can make happen in the world with these new toys.

Sooner or later, you'll look at a beautiful woman and you'll think: toys.

The first pattern I'm going to give you is called Twin Brothers.

When she comes in, greet her. Give her a hug.

You get to see how comfortable she is. Some women will give you the side hug. Some will give you a full-body hug.

Doesn't matter.

Sit down.

Now, Twin Brothers has leaked a lot of sperm into a lot of mouths and a lot of vaginas.

It is a very powerful pattern.

It's been around 20, 25 years, and it takes the form of a quiz or a game.

I like this pattern because it revolves around themes that women think about all the time, and it also requires what appears to be active involvement and participation by the woman.

You're not just sitting there reciting something.

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All patterns should never be a recitation. They're more of a sharing.

So it takes the form of a quiz or a game, and the themes are feeling turned on and digging deep into what it is that a woman really finds attractive—without asking her:

"Hey, what do you find attractive in a man, Debbie?"

That would make you look like a weirdo or a creep.

So you start off by saying:

"You know, I was having a conversation with a group of friends I hang out with—guys and women—and we were talking about the difference between how men and women experience a strong attraction, Debbie."

So what are we doing?

We're setting it up in the form of a story—the form of quotes.

Instead of asking her directly, which I used to teach, what I'm doing now is giving you a framework to work with. It's a conversation you were having among a group of people you know.

That way, if she doesn't like it, you can always back up and say:

"Hey, this wasn't my idea. I was just in the group that was talking about it. You're right, Debbie. I think it's a little weird too."

You'll never get that response.

But for those of you who are afraid of getting caught, I want you to know you have that bailout anchor.

Okay, so it goes like this.

I'm going to break it into little pieces so you get it.

First piece:

"I was talking to some people I hang out with, a circle of friends, and the topic got around to the difference between how men and women experience a strong attraction, Debbie."

That's the first command:

"Experience a strong attraction."

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Get it?

Let's try again:

"I was talking to a group of friends, guys and women, and the topic came up—the difference between the way men and women experience a strong attraction, Debbie."

There's the first command, guys.

Then:

"They were saying that for men, it's usually you look at the woman and you think to yourself, 'Damn, I really want to get with her.'"

Now, women, we were getting into, are a little bit different.

"That's not to say a woman can't stop and find yourself thinking, maybe even beginning to feel those butterflies. That could certainly happen. At the same time, usually there has to be something a little bit more."

Then:

"So someone brought up a game called Twin Brothers. It can really help a person understand more about how they experience these incredible connections."

What are we doing there?

We're putting some value on the table.

We're saying that by playing this game, by doing this little exercise, she'll learn something about herself and about the way she experiences attraction.

What woman is going to say:

"No, I don't want to learn about myself"?

Get it?

So now we're setting up more motivation to participate.

It goes like this:

"Let's play.

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"You meet twin brothers at some social setting, someplace where you feel totally comfortable meeting this person—someone new, and yet someone who intrigues you.

"They're twin brothers. They look exactly identical.

"One of them is an incredible dancer, but the other one has the most amazing, talented, incredible hands you can imagine yourself indulging in.

"Debbie, for which one of those do you feel that attraction growing even more strongly?"

Let her answer.

If she says "dancer," you say:

"Hey, I understand. If you don't mind my being curious, what is it about a dancer that makes you feel drawn, feel attracted?"

Let her answer.

Then you say:

"You know, there was this woman I knew at university, at college. We called her Chunky Charlotte. I don't like that. I think it's very disrespectful to women. But I was never attracted to her until one day I saw her dancing, and I thought to myself, 'Wow, if she moves this way vertically, well, I just began to wonder what it would be like—how well a person can, you know, move horizontally.'"

If she says she likes hands, you say:

"I agree. You know, I had this friend in college. We called him Pistol Pete.

"Now, Pistol Pete was not attractive at all, but he always had these gorgeous women around him.

"I remember saying to him, 'Petey, how are you getting all these girls?'

"And he said, 'Well, I just take their palm and gently massage it with my thumb. Then, when I get up to go to the bathroom, I say, "Hey, I'll be right back," and I just touch the back of their neck.'"

Now, guys, there's a spot right here. When you rub like this—not from your fingers—it's an incredibly erotic spot.

If you go on YouTube and search for "Ross Jeffries demonstrates erotic touch," you'll see me doing it.

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Okay, so now you've gone through the first thing.

Then you say:

"Okay, same twin brothers.

"One of them makes you laugh like crazy, but the other one..."

Pause for a minute.

Let's try that again.

"One of them makes you laugh like crazy, but the other one is a scandalously great kisser.

"I don't mean that stuff where someone shoves their tongue down your throat. I mean that electric charge just before that first soft, electric brush of the lips.

"It's like all the connection, all the pleasure you're ever going to experience is enfolded in that first kiss."

Now, guys, that's poetic and that's beautiful, but it's also very erotic and very arousing.

It's bringing up the idea of tension.

I'm going to tell you guys a story. You may use it later.

I remember being on a date with this woman. I actually picked her up waiting at the gate. This is a true story.

It ties into one of the patterns I'll be teaching in next week's episode, but I'm not telling you to say this to the woman. I'm just telling you where this part of the pattern comes from.

I picked up this chick on an airplane. She was sitting next to me.

Anyway, we wound up going to dinner, and we made out a little bit in the restaurant. We walked out to her truck and made out a little bit, and then we got in the car.

We were driving to my motel. It was about a 20-minute drive, and you could feel that building electric sexual tension.

In fact, the windows on her truck fogged up. I kid you not.

She had to put on the window defogger—the defroster—and they kept fogging up because the tension was so strong.

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I remember we pulled up to my motel. I said:

"Let's get out of the car and make out like crazed teenagers."

So we did.

I had her plastered against the car, and she later told me, after I had her in bed:

"It's a good thing I didn't come up to your motel room because I would have jumped your bones."

Anyway, that's a diversion.

The point is, we're dealing with something to turn women on: the theme of growing sexual tension.

So I'll say it again:

"One makes you laugh like crazy, but the other is a scandalously great kisser.

"I don't mean shoving his tongue down your throat. I mean that growing tension just before that first soft, electric brush of the lips, and it's like every bit of pleasure you're ever going to experience with this person is enfolded in that first amazing kiss."

Now, guys, don't be surprised. Twenty-five to thirty percent of the time, she grabs you by the shirt and starts macking on you.

This is the part of the pattern that carries the punch.

Unless you really know how to do this touch—which I encourage you to learn—in the comments section I'll drop the link so you can watch that: Ross Jeffries Teaches Erotic Touch.

The final bit is a little bit of fluff.

"Okay, same twin brothers. Here's the final category."

Sounds like Jeopardy.

"Here's the final choice. One of them has more money than Elon Musk, but the other one makes you feel like the most desirable, amazing, loved woman who ever walked the face of the earth.

"Which one do you feel compelled to get with now?"

Hear that?

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"Feel compelled... now."

Let her answer.

It doesn't matter what she says.

Then what you're going to do is stack her answers.

You're going to say:

"So, you met someone who had scandalously great hands, was an incredible, scandalously great kisser, and..."

Then use her third choice. Let's say she chose:

"...had more money than Elon Musk.

"What's the one thing about you, you think, that would make this person keep coming back for more?"

You're taking all those feelings she's feeling, and you're anchoring it through your lips because you're touching your thumbs.

So:

"If you met someone who had incredible hands, was a scandalously great kisser, and had more money than Elon Musk, what's the one thing about you that would make this person want to keep coming back for more?"

If she doesn't have an answer, just look at her eyes, look at her lips, look at her eyes, look at her lips.

Pull her in gently and mack on her.

Or half the time, she'll mack on you.

That is the Twin Brothers Pattern.

We're going to give you some exercises to do, and in one of the comments I'll post the link to Ross Jeffries Teaches Erotic Touch.

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