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# THE SATANIC WARLOCK

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NLP and the Science of Seduction

*"LANGUAGE, n. The music with which we charm the serpents guarding another's treasure."*

Dedicated to Barbara Herodas, my Fiancée and Research Subject.



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## NLP and the Science of Seduction

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### INTRODUCTION

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Anton LaVey was more than a Lion Tamer. While he undoubtedly picked up a number of tricks for dealing with the Human Animal from his experience with the majestic cats, his skills in Lesser Magic come from his experiences as a photographer, and as a hypnotist. A photo-essay in the "Command to Look" would be too large for a Word document, and I know nothing about cats. What I do know is Hypnosis. I originally wrote this paper for my Psychology class. It quickly grew beyond that, as can be seen by the page count (four to five times what it should have been).

This is a quick and dirty guidebook to how to manipulate people. It is in no means complete. To give full credit where credit is due, I recommend anyone seriously interested in the subject visit the web sites listed in the bibliography, especially [www.seduction.com](http://www.seduction.com).

Before we start, I must give the Satanic Caveat. The information and techniques listed below assume the existence of an unconscious mind. The unconscious mind is a reality, but *not everyone has one*. Even the founder of NLP, Richard Bandler, warns about this. People with no unconscious mind never have disassociated memories, have no self-image (in Buddhist terms, no "ego."), and if they are influenced by process language, it is by choice. This is because there is no chasm in them between "think" and "feel." The core technique of my brand of lesser magic, as outlined below, is to capture and lead the imagination and thereby indirectly influence emotions on a level undetectable to the listener. This only works when what you're thinking and what you're feeling are different. Like stage magic, misdirection is the key.

### THE HISTORY OF HYPNOSIS

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Hypnosis is the orphaned child of psychology. It has a reputation slightly better than that of eugenics among the biological sciences. In fact, some otherwise brilliant people deny that hypnosis even exists.<sup>1</sup> Even those who will concede to the existence of hypnosis still balk at its successor, Neurolinguistic Programming (often abbreviated NLP).

The reason is complex. The primary reason is the conflict of themes within the science of psychology. The first theme is *our experience of the world is highly subjective*.<sup>2</sup> This forms the basis of hypnotic theory, as will be shown in depth. Conflicting with the previous theme, *psychology is empirical*.<sup>3</sup> The conflict arises

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<sup>1</sup> Weiten, Wayne. *Psychology, Themes & Variations*, page 200 Brooks/Cole Publishing, Pacific Grove, 1998

<sup>2</sup> Op cit., page 27

<sup>3</sup> Op cit., page 22

from there being no way of empirically knowing another person's state. Furthermore, the postulate of an *unconscious* mind naturally leads to the conclusion that sometimes, we don't even know our own states. Another common misconception about hypnosis is that only small numbers of people are capable of going into a trance. According to the theory of NLP, this is simply wrong, and has arisen because the standard model of testing a theory is to do the same thing to everyone and see how many people respond. Because trance is a very personal and unique experience, that kind of research has little validity.

The people who practice this art are even more damaging to its reputation. The most famous of hypnotists is Anton Mesmer, whose name is preserved in our language as *mesmerism*. While he could be described as a quack, a more accurate description would be that Mesmer was a medical researcher who was on the wrong path with his theories of magnetism, yet, serendipitously, discovered the placebo<sup>4</sup> effect, suggestion, and hypnosis. While not a hypnotist, Freud's theories of the unconscious mind constantly fall into greater and greater disrepute as the Victorian era he represented moved further into the past. In modern times, stage hypnotists give a popular misconception of what hypnosis is all about. Ross Jeffries is arguably the most hated character in the field of NLP. His life's work is the transformation of Neurolinguistic Programming into Speed Seduction: using hypnotic language as a superior method to quickly establish trust, intimacy, and intense physical relationships.

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### THE MODERN HYPNOTIC PARADIGM

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Neurolinguistic Programming is the combination of many schools, but in essence, it is a study of the internal human experience. John Grinder and Richard Bandler are the creators of the science known as NLP. They took the hypnotic techniques of Milton Erickson, the family therapy of Virginia Satir and the basic principles of Gestalt psychology as their foundation. To this, Bandler and Grinder added the transformational grammar of Noam Chomsky and Gregory B. Bateson, as well as the metaphor of computer programming. Together, this created a coherent theory of the internal human experience.<sup>5</sup> They wanted to know how to change other people, as a way of improving therapy. In doing so, they developed the theory of why this sort of change works. The modern hypnotic paradigm is epistemological in nature. Experience and perception are not raw, unfiltered views of reality. Far from it, humans filter experience through limited sensory organs, our previous experiences, our expectations, and through our language. Neurolinguistic Programming is the study of the *internal experience* of an individual... what happens on the *inside* of one's mind... and how that can be changed. Changing one's internal experience is an act of altering states; trance is all about altered states.

What makes NLP both powerful and controversial is that it breaks out of the beliefs that most people have about hypnosis. The most essential belief about hypnosis is that no one can be hypnotized against his or her will. While there is a kernel of truth to this, NLP can hypnotize someone without his or her knowledge. Hiding the commands of hypnotic trance inside of a normal conversation achieves this.

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<sup>4</sup> The placebo effect has often been dismissed as *only* the placebo effect. Yet a cure that costs nothing, has no side-effects, and works 1/3 of the time in psychological conditions is a powerful effect indeed.

<sup>5</sup> Caroll, Robert Todd. (<http://www.dcn.davis.ca.us/~btcarrol/skeptic/neurolin.html>)

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## THE LANGUAGE OF THOUGHT

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We don't talk to ourselves the way we talk to other people. Conversely, if a person were to talk to you in the same way you talked to yourself, your unconscious would believe it to be your own thoughts. This is the basic premise behind the *process language*.

Process language gets its name from the idea that everything is a process. Anger, joy, love, admiration, fascination; these are not quantum events. They are processes. It is possible to take any process and, using skillful description, lead another person through that process.<sup>6</sup> The following is a short introduction to process language.

### THE EMBEDDED COMMAND

In English, the flow of a sentence does not change tone much. Actually, do you believe this is the way it works? **Tell me that it does.**

If you are a native speaker of English, the odds are you read the first sentence in a monotone. This is the normal, default way of creating a statement. Did the second sentence ended with an upturned tonality? English marks out a question with an *upward* inflection at the end of a sentence. The last sentence, being a command, ends with a **downward** inflection. Tonality drops.<sup>7</sup> The best way to demonstrate this is through the observation of interaction between pets and humans when pets vocalize. Mammals like cats and dogs cannot speak English, nor do they understand more than a fraction of it. Yet, pets and humans understand each other by listening to the tonality. The embedded works because it takes the LINGUISTIC FORM of a question, but the TONAL QUALITY of a command. For example, "If you were to **give me an A**, do you think it would be a high enough grade?"

An embedded command starts with either a question (or a universal statement) that starts the wheels of the mind along a hypnotic path. For the sake of brevity, we will deal in depth with only three of these phrases. Perhaps the most powerful is, "HAVE YOU EVER?" This is not a question. It only looks like a question. In fact, this is a **command**, to search through one's mind and *remember* a time that the experience I am about to describe has occurred.<sup>8</sup> "Have you ever read a paper so mind-blowing that you just had to give this person an A?"

Another category worth mentioning is the negation. Here's a classic hypnotic example, "*Don't think of a purple balloon.*" If you're thinking of one right now, then you already have an intuitive understanding of how negation works. It works on the theory that the only way to understand something is to experience just a bit of it for yourself. The only way you could process the *idea* of not doing something is if you first process the idea of doing it.<sup>9</sup>

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<sup>6</sup> Jeffries, Ross. (<http://www.seduction.com/18pgfull.html>)

<sup>7</sup> Jeffries, Ross. *Secrets of Speed Seduction*. Page 18. Straightforward, Manassas, 1994

<sup>8</sup> Op cit., page 24

<sup>9</sup> Bandler, Richard and Grinder, John. *Trance-formations*, page 67, Real People Press, Moab, 1981

The third major way to embed a command is with quotes.<sup>10</sup> By quoting the experience of another person, you make it safe and natural for the subject to experience the process you are going to describe. For example, if I were to say to you<sup>11</sup> “I deserve an A on this paper,” the most natural reaction would be to question the validity of my statement. Consider the beginning of a hypnotic pattern like “What’s it like when you see a paper, and you can tell right away that you’re going to give it an A?” It **still** would be natural for you to think I was giving you a direct command to give me a high grade. The truth is, I don’t know what kind of paper deserves that kind of grade. However, I was talking to my friend, Jeff, who was a TA for the English department of UWM, and he told me that his professor gave him very good advice on how to grade papers. He told Jeff that when he was a TA, his professor told him about a lecture given by Milton Erickson, who said that the grade A paper has three parts. First, it has to be different. An A-Class paper has to go outside of what’s in the textbook, so that you know the person really looked. Second, it has to make you think... because that shows that your student is capable of thought himself, and not just telling you what you want to hear. Third, it has to be well organized, so that it’s easy to read.

### TRANCE WORDS AND PRESUPPOSITIONS

Trance words and presuppositions must be explained together, because a trance word is a word that, in the English language, presupposes *trance*.

A presupposition is a statement, which can only be understood if certain elements are understood to be true. An example of a simple presupposition would be, “All hypnotists are evil.” This presupposes that there is a class of objects, which the label “hypnotists” identifies. That all of them are evil is a matter of personal morality. “Kaiden Fox is a hypnotist,” assumes that there is some person, named Kaiden Fox, who may or may not be a hypnotist. The identity of Kaiden Fox is not called into question, only his skill as a hypnotist. A more complex example would be: “If you fall into trance again, you will be my slave.” This assumes that you have fallen into trance, because of the presupposition made by the word *again*. Furthermore, the verb *fall into* describes some sort of change, and therefore presupposes that you are *not now* in trance.<sup>12</sup>

Here’s how it works. Consider the following phrase, which is an example of a simple presupposition.

I am going to give this paper an A.

The opposite of that sentence would be, “I am not going to give this paper an A.” A presupposition is anything that is true in both cases<sup>13</sup>. The most obvious is the existence of the speaker. The other presupposition is the existence of a paper.

Now, let’s look at a more complex presupposition.

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<sup>10</sup> Op cit., 85

<sup>11</sup> “If I were to say to you” is a form of quotes in and of itself, as it really means *pretend* that I am going to ask you something, rather than asking it out right.

<sup>12</sup> Bandler, Richard and Grinder, John. *The Structure of Magic*, pages 211-214, Science and Behavior Books, Palo Alto, 1975

<sup>13</sup> Op cit., 52

I am aware of my reasons for giving this paper an A.

The opposite of that would be your being unaware of your reasons for giving out an A. To me, it doesn't matter as a student if my teacher has awareness or not of all her motivations, so long as I get my result. This is the presupposition is both one of action (you will give an A), and one of intention (you have reasons). Included are, of course, the presuppositions that I exist, you exist and a paper exists.

Trance words presuppose that one *is* (or *was*) in trance. As you imagine what those words might be, you might begin to suddenly realize that this sentence is full of them, to the point where you find yourself noticing more and more of these in every day language.<sup>14</sup> *Imagine* is the classic trance word. When a person imagines, they are using the part of the mind that dreams, that forms images, and that creates internal reality. Other words in this category would be *picture* and *wonder*. The other category of trance words includes such gems as *find yourself* and *suddenly*. Have you ever found yourself in a conversation so fascinating that although hours have passed, it seems like only minutes? Finding yourself means that, previously, your conscious mind was unaware of its surroundings. The same applies to *suddenly*. When you suddenly realize that this paper deserves an A, it implies that beforehand, for reasons you probably won't understand until after you've already given me the highest mark possible, your mind so was absorbed that it's like the rest of your environment disappeared. The fact that you were reading a student's paper never even entered your awareness, because the only thing that mattered was the new ideas that you are being exposed to.

#### REPRESENTATIONAL SYSTEMS

Perception forms the basis of all experience. *Internal* experience is reconstructed from *external* perceptions. Even concepts that have no concrete forms are experienced through representational systems, and such abstract concepts might "look good" to us, we might "like the sound of that" when they are presented to us. We may have a "bad feeling" about them, or they might just "smell fishy." Representational systems are ways that we make sense of the information presented to us through the senses. One way to gain influence is to listen for words that mark out a person's favored representational system. Armed with the knowledge, or even the intuition, one can use this in a number of ways.

The most direct one is pacing the person's experience of reality by matching their favored representational system. This is a basic component of the psychology of education: a "tactile learner" needs to have information presented in a "hands on" manner for them to really "grasp" the concept. By keeping your language on the same metaphoric level, in regards to their channels of information processing, you gain deeper rapport. Beyond this is the ability to pace and lead. When a hypnotists takes a representational system that a person is comfortable in, and suddenly changes to a completely different one, the shift in description creates a shift in the person's consciousness. The most advanced technique is the synthesiac induction. In this sort of induction, the hypnotist switches the normal channel of processing a given real-world stimulus. My personal favorite is to take the real world stimulus of

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<sup>14</sup> The preceding was a demonstration of an embedded command. "As you" presupposes that what I am about to describe is taking place. "To the point where" is a linkage phrase, and has the dual effect of making the previous state seem natural, as well as suggesting that the command that follows is a natural outcome of the previous state.

my voice. I then switch to a tactile description that seems natural, “*and as the warmth of my voice wraps itself around you.*” From here, I ask for responses, because synesthesia is a highly personal experience, with the question, “*what color is my voice?*” It is **essential** the question be asked in this format, as the very question presupposes my voice *has* a color, which otherwise runs the risk of absurdity. From here, I switch back into tactile mode and describe the feelings as that (color) energy just wraps itself around you.

## TIME, MEMORY AND INTERNAL REPRESENTATIONS

### SUBMODALITIES

Can you think of someone you really like? As you allow yourself to see that picture, now, point to where you see it in your mind. I invite you to notice how big it is, how far away, and what color it is. Now, think of someone you don't like. As you see that picture, point to where that picture is located. Maybe you can see the first image more clearly than you see the second or perhaps the second might come into focus easier than the first. Here is an experiment for you to try. Take the picture of the person you like, and try to move it into the same mental space as that of the person you don't like. It doesn't want to go there, does it?<sup>15</sup> You have just been introduced to submodalities.<sup>16</sup> While this is **very** powerful, it's not usually resisted if a high level of rapport has already been established. The two basic techniques of using these in Neurolinguistic Programming is to *move* the contents of a submodality, and thereby change the way the contents are viewed internally, or to put *new information* in a submodality. While submodalities are primarily visual phenomena, one effective technique is to set up a sort of “hypnotic ventriloquism” by which one's voice seems to emanate from the appropriate submodality.

### SELF-IMAGE

Self-image is the most important internal representation you have. Inside of your mind is a mental map of everything you have experienced or imagined, *including your self*. Most people have profoundly negative self-images. An essential element of persuasiveness is the ability to project a powerful self-image. Because self-image can take the form of a visual image, which we can see with our minds' eye, it is easy to manipulate, if we believe we can. Most people take the static image they have, and accept it as reality. Ross Jeffries' developed a technique where once the self-image acquires the proper physiology<sup>17</sup>, enlarge that image until it is forty feet tall. Walking around through life with a self-image this large, and this powerful, is a huge asset in the realm of charisma.<sup>18</sup>

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<sup>15</sup> *Secrets of Speed Seduction*, 34-35

<sup>16</sup> Submodalities may or may not be reifications. My experience is that if a person is able to be directed to notice the submodalities, then they react to changes of submodalities as predicted by NLP.

<sup>17</sup> It is often possible to detect someone's state by observation. A depressed person has a posture, breathing pattern, skin tone and eye movements that all indicate depression. Conversely, a happy and powerful person has the posture, breathing pattern, skin tone and eye movements that indicate happiness. This is what Neurolinguistic Programmers mean by “physiology.”

<sup>18</sup> *Unstoppable Confidence and Power with Women*. Tape 2.

Another important aspect of self-image and self-representation is that there is an assumption that we have different “parts” to ourselves<sup>19</sup>. It’s a natural part of our language to talk about states like confusion or ambivalence as if there were two or more facets of our personality at conflict with each other. This truth is an asset to hypnotists. Agreeing that “a part of you believes that” can minimize any objection. The statement presupposes that there is another part, which *does not* believe. All human behaviors can be explained (through twisting the evidence to fit the premise) as two or more parts negotiating with each other.

My own contribution to the science of Neurolinguistic Programming is in the realm of affirmations. Affirmations have been around for decades, but they all have certain flaws. Parts-of-self theory explains the reason for the flaws, and suggests ways to get around them. Ross Jeffries was the first person to take affirmations out of the first person<sup>20</sup>. When a person says a new affirmation for the first time, the odds are they are lying. An overweight person saying, “I no longer desire doughnuts” is not going to work. The reason is that there is a part saying “YES I DO!” That part negates and sabotages any attempt to affirm otherwise. What Ross Jeffries did is move the subject of the affirmation from the first person to the second person. Saying, “YOU eat only healthy, nutritional, bland and tasteless food,” silences the part that objects.

While silence may construe consent in British common law, I am an American. I want slavish, willing, enthusiastic obedience from every part of myself. As such, I use THE FIRST PERSON PLURAL as the subject for my affirmations. *We* are powerful. *We* are seductive. *We* can do anything we desire. The effects I have experienced from this type of affirmation defy explanation.

As an experiment, try moving your self-image into different sub-modalities and observe the results.

#### TIME DISTORTION AND THE TIMELINE

Despite the metaphors to programs, the human mind is not a computer. It does not store information the same way that a computer does. Memory can be altered, and in hypnosis, it is MORE likely to be altered than to be accurately recalled. One way, as we have seen, is with presuppositions. Asking a person in trance, “who did this to you?” presupposes that whatever happened was caused by someone.

Memory is a constant reconstruction of events, and can be changed quite easily. Scientific tests have shown that hypnosis is highly effective at distorting memory.<sup>21</sup> If you will indulge my personal bias towards a strictly biological interpretation of mind, then one of the more controversial practices of hypnotherapists, past-life regression, is proof positive that an entire lifetime of memory can be created. It is, at times, useful to do this in both oneself and others.

The most direct way to do this is to construct a fantasy, and place it in the proper mental space. Finding this proper place is another example of submodalities. When

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<sup>19</sup> *Reframing*. 45-55

<sup>20</sup> Jeffries, Ross. *How to Get Girls Into Bed Without Trying*. Straightforward. Manassas. 1991. Page 5

<sup>21</sup> *Psychology, Themes & Variations*, 46-47

you imagine what you ate for breakfast, the picture you are seeing is a different mental location than the picture you have of yourself eating breakfast as a child. By location, I'm not talking about dining room, kitchen or livingroom. The childhood picture is also in a different location than the picture you see yourself when you imagine yourself eating breakfast as a retiree. Rather, a sub-modality is where the picture is in your personal space; for example, up and to the right, or in the center around chest-level. When people imagine, they project pictures into the area around them. If you take four memories – Distant Past, Recent Past, Recent Future, Far Future – and observe their location, you can form a line.

This timeline hold every memory you have ever had.<sup>22</sup> It is possible to create new memories by viewing yourself performing a different set of actions in that segment of your time line. For maximum effect, one should also experience the new memory in an associated state. An associated memory is one in which instead of seeing yourself perform an action as an external observer, one actually goes back and feels, hears, and sees from a “behind the eyes” perspective.

Time distortion is an indirect way of altering the time line. Your current state of consciousness controls your sense of time. A boring event may drag itself to a virtual eternity in your inner world, as if hours have past, when in reality it is only minutes. Conversely, “time flies when you’re having fun” is an accurate description of the natural trance that occurs when a person is experiencing some sort of fascination. These descriptions are most useful to the hypnotist as a way to introduce the subject of a process as something that happens instantly, as if time has been accelerated. The best way to do this is to take the missing time and push it into the future. The language for this is quite simple, as can be seen below.

*...maybe you were even able to imagine a time in your future, say six months from now, still feeling that same sense of incredible [state, process or experience], and looking back on today as having been the start of that.*<sup>23</sup>

When used properly, the unconscious mind will believe that the process you have just described has **already** taken place, and the only thing left to do is to feel good about it. While six months is a standard time frame, the more general and more long lasting phrase “months, or even years from now” works as well, if not better.

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### **Ambiguity and the hypnotic mind**

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Before reading this report any further, take a few seconds to consider Figure one on the next page.

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<sup>22</sup> Jeffries, Ross. *Unstoppable Power and Confidence with Women*, Cassette #4, 1993

<sup>23</sup> *Secrets of Speed Seduction*, page 25



Figure One<sup>24</sup>

Figure one, technically, isn't a picture of *anything*. It's a collection of pen strokes, digitized and pasted into this document. But, your mind can see two images. The only reason it has *meaning* at all is our mind's pattern-making. This picture is an example of a visual ambiguity. Neurolinguistic Programming uses the same concept with ambiguity.

#### **BASIC AMBIGUITY IN HYPNOTIC LANGUAGE**

There are six basic types of ambiguity used in NLP.

- 1) Tonal ambiguity
- 2) Phonetic ambiguity
- 3) Scope ambiguity
- 4) Punctuation ambiguity
- 5) Gesture ambiguity
- 6) The editorial "you"

Tonal ambiguity is the basis for the embedded command, as seen earlier. Other examples include pausing just after certain words. (E.g. "*I think we should start fooling around...with the idea of NLP being a good way to ask for a raise.*"). Giving words an emotional connotation implicit in the voice also has the effect of creating an ambiguity. Our prurient culture cloaks sexuality in euphemisms anyway, saying, "I really like your *telephone*," can have amazingly sexual connotations if the word "telephone" is said just slightly quieter and with more breath.

Phonetic ambiguity is the clever use of homophones, and near-homophones, to create confusion. The most common one in NLP, a discipline that deals with the way things happen in the mind, is to talk about your mind. The more you understand **you're mine**, the happier you can become<sup>25</sup>. While there are many ambiguities possible, most of them are sexual in nature, because of the sheer number of euphemisms surrounding the subject.

<sup>24</sup> <http://members.aol.com/Ryanbut/illusion2.html>

<sup>25</sup> *Speed Seduction Home Study Course*

Speaking to you as an expert in the human mind, I'm sure you can easily see the scope ambiguity in this sentence. What do I mean by this? Do I mean that you're an expert in the human mind, or that I am? Because the statement has two possible meanings, your conscious mind will accept the flattery, but your unconscious will also accept my expertise. Scope ambiguity takes a description, for example "a person who enjoys eating sushi," or "big fan of Bill Gates" and places it inside of a sentence in such a way that the meaning can refer to both the speaker and the person addressed.

Punctuation ambiguity involves the clever uses of run on sentences, and the clever misuse of the first-person pronoun. I will discuss this further in the next section, when I get to binder commands.

Gesture ambiguity is the use of pointing, often to one's self, as a way of telling the person you are talking to **who** you are talking about. For example, if I were to ask you to tell me about your favorite student, I would point to myself when I said the words *your favorite student*.

Finally, the editorial "you" is a way of talking about your subject without explicitly stating that you mean them. In technical English, "one" refers to the second person, but no one talks like that. To be truly ambiguous, it's a good idea to talk about either yourself, another person, or people in general and then make a **shift** to the second person "you."<sup>26</sup> E.g. "When I am reading a paper by someone I know is a genius, and I really get absorbed in the subject, it's like **you** have to give that paper an A." The unconscious is unsure if I mean that people in general have to give my paper an A, or if I'm talking about you, holding this paper, and reading it right now. Because it's vague, both meanings go in and I get an A.

### REFRAMING

Beyond these six basic techniques is the advanced technique of *reframing*. Nothing has any meaning, in and of itself. The mind creates meaning of the message. All information processed by the brain is given a meaning based on the frame of reference that the message is given in. A skilled NeuroLinguistic Programmer can change the frame, and thus alter the meaning of whatever is taking place.

Abusive people have a very dysfunctional utilization of reframing. "The day I stop hitting you is the day I stop loving you." They reconstruct physical abuse as a sign of affection and caring. An infinitely more functional example of reframing would be Ross Jeffries' advice to those who get "caught."

*You're right. I am manipulating you, in fact it's my job to manipulate you to **FALL MADLY IN LOVE WITH ME**. And your job is to see that I do it in a way where you **FEEL GREAT**, because **YOU'RE GETTING EVERYTHING YOU'VE ALWAYS WANTED, AND EVERYTHING YOU'VE ALWAYS DREAMED OF**. Like maybe in those times as a little girl when you dreamed about the kind of man you wanted, really wanted to be with and the kind of life you wanted to share with him?<sup>27</sup>*

<sup>26</sup> Speed Seduction Basic Home Study Course

## **DELETION**

Deletion is a form of advanced ambiguity where the emphasis is placed on what is *not* said. Deletion is a common phenomenon in English, and occurs whenever the

subject or object of a verb is implied<sup>28</sup>. For example, consider the sentence "Using hypnosis to attract women is bad." The unanswered question is "bad for whom?" The mind will fill in the blanks. An even larger deletion is "You shouldn't use hypnosis to attract women." The question here is "or what?" An entire half of a compound sentence is missing.

In therapy, the Neurolinguistic Programmer will attempt to recover the missing pieces. In persuasion, an essential factor is to leave them out. By being vague, the mind can fill in multiple meanings. This is why Ross Jeffries' *Instantaneous Connection* Pattern says, "Have you ever felt an instantaneous connection?" instead of, "Have you ever felt an instantaneous connection *with a man?*" The former implies the latter, but because of the deletion, it is far less confrontational. Another utilization of deletion is to assume missing parts, in order to lessen the impact of a sentence. Taking our example, "Using hypnosis to attract women is bad," one

missing part that lessens the impact of the sentence is *I think*<sup>29</sup>. A skilled persuader would say, "I can understand you might think that. At least, you might *think* you might think that." From here, employ reframing to change the meaning of the sentence.

### **METAPHOR AND SIMILE**

Metaphor is the gateway to the inner mind, the language of dreams. A skilled communicator uses metaphor to build bridges to understanding. A close relative to the metaphor is the simile. The difference, as any third grader can tell you, is that while a metaphor makes an implicit comparison, a simile makes an explicit one. Neurolinguistic Programming uses the power of simile to link ideas together. The linguistic form of the simile relies on the word *like*. While an overused word by any means, the phrase "*it's just like when,*" links any two ideas together. Even if the ideas are totally unrelated, the syntactic structure allows for a comparison to be made where non exists. If the simile seems illogical, "*and that got me to think about*" is a softener to introduce the simile as an individual experience.

The reason metaphor works is similar to why negation works. The unconscious mind has no concept of lying, and all metaphor is an obvious lie. While the conscious mind can process idioms such as "you're barking up the wrong tree by accusing me of plagiarism," the part of your mind responsible for the creation of images from words has to process the idea of a tree, and the action of barking.

The Peak Experience pattern by Ross Jeffries is one of the best examples of metaphor in the field of seduction, as it also combines synesthesia, phonetic ambiguity, and with excellent and binding and anchoring (See below).

*And you know, for a lot of people falling in love, or orgasm are peak experiences, but for me, it's music. Like, the other night I was listening to Mozart, and I don't know if you are familiar with him or not, but some of his stuff is just a series of short little musical segments...like little pecks on the cheek, and with some of his stuff those segments just GET LAID Debbie, from end to end, and keep getting repeated. But his really great stuff is composed of these long, slow, lingering movements...they're like long, slow, lingering kisses...long slow lingering caresses, and you just FEEL ALL OF THAT ALL OVER*

*YOUR BODY when you LISTEN...TO ME... NOW...it's an incredible*

*thing...you know?*<sup>30</sup>

Music, of course, is waves of sound traveling through the air. It cannot kiss. It cannot caress. But a person can. The unconscious mind is aware of these facts, and responds to the metaphor. Through binding and anchoring, the unconscious mind understands that the person doing the talking is the person doing the kissing and caressing.

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### **BINDING AND ANCHORING**

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While a skilled Neurolinguistic Programmer can induce a trance in a matter of minutes, a well-placed anchor can re-induce the trance in a matter of seconds. By way of contrast, an unskilled hypnotist may install a process beautifully, yet link it to a person or thing other than himself.

Binding is a way of making sure that whatever state is installed is linked back to the hypnotist. As mentioned above, binder commands make use of punctuation ambiguity. The classic binder phrases are “with me”, “to me,” and “now.” They would be used along with pointing to one’s self to install a chain of commands. Example: “When you see a paper, and you really want to give the highest grade possible...to me, the ability to *just do that* is what I love about being a teacher.”

More importantly is the ability to *anchor* a state. Anchoring is classical conditioning with a hypnotic twist. The easiest way to anchor is through some sort of tactile stimulus, using the ambiguous phrase “feel that.” When you describe a state, and ask, “can you *feel that*,” and touch the person. The unconscious does not know

if you're talking about the state, or the touch. The mind assumes both, and the touch

becomes a way to get back the state at any time<sup>31</sup>.

Other ways to anchor are through tonality, and through situation. A good example of combining negation with situational anchoring would be, “don’t think of how much you really enjoyed reading this paper whenever you flip on a light switch.” Because situational anchoring tends to be absurd, it’s best to combine this sort of

anchoring with negation, quotes, or metaphor.<sup>32</sup> Tonal anchoring is one of the reasons traditional hypnotists developed the hypnotic voice. Richard Bandler found that unless he had some way to mark out when he was doing hypnosis from when he was just talking to someone, his clients would fall into a trance from simply of the

anchor of his voice.<sup>33</sup>

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### **CONCLUSION & BENEDICTION**

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In this paper, we have gone over the basic elements of Neurolinguistic Programming. We have shown some basic pieces of the suggestive language, as well as some larger examples of how to put it together. I would like to wrap up by looking at Neurolinguistic Programming, not as a collection of pieces, but as principles. An understanding of these principles is the first step in being able to communicate with people, not just at the conscious level, but at the unconscious level as well.

The first principle is, as Qui-Gon Jinn said to Anakin Skywalker, YOUR FOCUS

DETERMINES YOUR REALITY<sup>34</sup>. This is **not** the same as saying “believing makes it so.” Nor is it saying “Ignore it and it will go away.” Rather, it is a new paradigm for both communication and behavior. Neurolinguistic Programming has ONE purpose

and one purpose only. That purpose is to capture and lead the imagination.<sup>35</sup> In therapy, in self-hypnosis, in covert persuasion... NLP is a tool designed to destroy limiting beliefs, and to create new beliefs, new habits, and new directions of behavior that benefit the Neurolinguistic Programmer much more efficiently than the unconscious self-defeating habits that plagued civilized man for eons.

The second principle is EVERYTHING IS PROCESS.<sup>36</sup> Every human emotion, every internal experience in the mind, is a process. By describing that process in vague, process-oriented language, it is possible to lead another person through the process. Furthermore, it is not resisted, because the person's imagination is your ally in this art. "The more you may sense any doubt in your ability to commit the easier certainty of your single-mindedness to create this outcome grows." This would be a perfect example of using the mind's own way of talking to itself when talking to another person.

The third principle is that PEOPLE'S MENTAL IMAGES HAVE A STRUCTURE.<sup>37</sup> People classify their experiences with submodalities. Change the location of existing materials, or change the contents, and you change the way the person feels. One advanced technique is to change the actual location of the person's submodalities

themselves. Usually, this involves moving a submodality into another submodality.<sup>38</sup>

The fourth principle, often referred to as “the balance factor,” is to CREATE A

CONTEXT WHERE THE NATURAL RESPONSE IS THE ONE I WANT. <sup>39</sup> This means that all the suggestive, process language... all the embedded commands... all the ambiguities... have to be fit into a structure and context in which it is natural to describe this process. Very few people are going to allow you to put them into a trance to persuade them to do something, unless you make it seem natural for them to experience the behavior or emotion.

The fifth principle is to ALWAYS COMMUNICATE WITH AN OUTCOME IN MIND<sup>40</sup>. There is no difference between a vivid description, and an detailed direction. Weasel phrases and verbal trickery alone are not enough to truly induce a state of trance. To influence a person to act, you must describe the action. Beyond mere shifts of language, the Neurolinguistic Programmer needs to be able to paint pictures in the mind with his words.

A person with the full grasp of the material presented here... someone who has studied the books, tapes and web-sites presented in the bibliography that follows... is a powerful force for change in the lives that he or she touches. Neurolinguistic Programming is a powerful tool. It is the ability to change someone's mind for them. Neurolinguistic Programming is a way of talking to a person on the deepest level possible. Like any tool, it has the ability to do great damage if used improperly. Use the knowledge I have given you with care.

*"People Exercise an unconscious selection in being influenced."*

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<sup>27</sup> *Secrets of Speed Seduction*, 66

<sup>28</sup> *Structure of Magic* 59-79

<sup>29</sup> Actually, the **subject** itself is missing. That is to say, it doesn't state **who** is using the hypnosis.

<sup>30</sup> Jeffries, Ross. <http://www.seduction.com/news/gln07.html>

<sup>31</sup> *Secrets of Speed Seduction*, 39

<sup>32</sup> E.g. "Whenever you switch on a light, it will remind you of how the light of your mind was switched on by the idea of Neurolinguistic Programming."

<sup>33</sup> *Trance-Formations*, 63

<sup>34</sup> Brooks, Terry. *Star Wars Episode I, the Phantom Menace*. Random House. 1999

<sup>35</sup> *Speed Seduction Basic Home Study Course*

<sup>36</sup> *Secrets of Speed Seduction*, A1-1

<sup>37</sup> Ibid.

<sup>38</sup> A real world example of this would be "goals." That submodality is, for most people, inside of the submodality of *things that might happen*. Moving this to the sub-modality of *things that are sure to happen*, like the rising of the sun every morning, can make a **profound** impact on a person's life.

<sup>39</sup> *Trance-formations*, 189

<sup>40</sup> *Secrets of Speed Seduction*, 10.

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