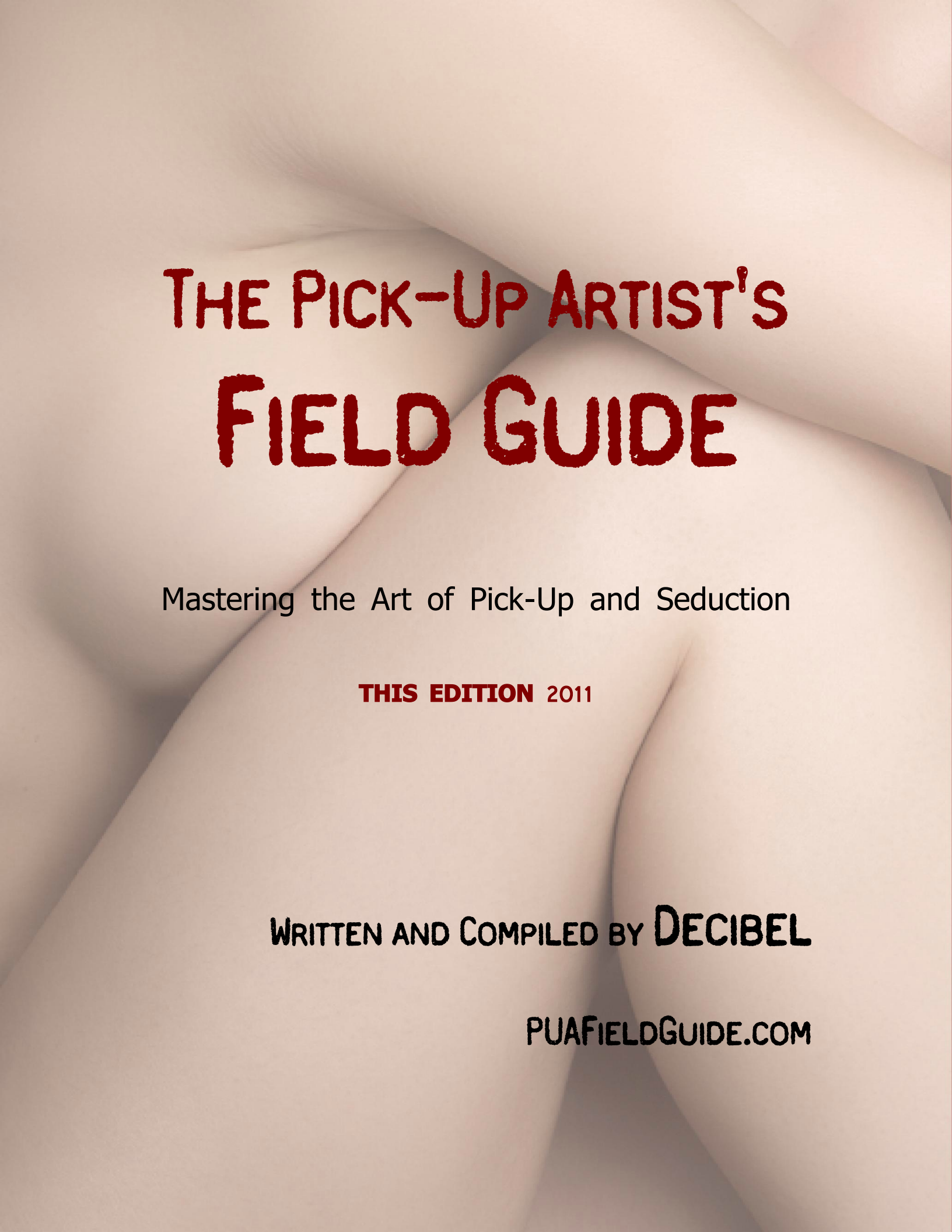

The Pick-Up Artist's Field Guide

Mastering the Art of Pick-Up and Seduction

THIS EDITION 2011

Written and Compiled by Decibel

PUAFieldGuide.com

Preface

As an aspiring pick-up artist (PUA), I have searched for a definitive guide to pick-up. I came across the Venusian Arts based on the Mystery Method, neurolinguistic programming (NLP) and Ross Jeffries, RSD, David De Angelo and cocky/funny among many other techniques scattered on the internet and in bookstores. Though everything we needed to learn was dispersed among countless DVDs, books and ebooks, what we wanted was one source that we could turn to in the field as a comprehensive guide.

This book is intended to be a reference. You should read it through and then come back later as needed. As the pickup arts and sciences evolve, I intend for this book to keep pace.

In your travels, you may try on various methods and philosophies of pick-up, including M3, RSD, Mehow or just simple direct. Take everything you learn with a grain of salt, even concepts considered by the community to be dogma. Field test it all, until you figure out what works best for you as an artist. My test of a great PUA is not how much tail he can get, but how far he has evolved as a person and how willingly he adapts to what the field teaches him.

For those aspiring to become PUAs, I hope this ebook will help you reach down inside the AFC (Average Frustrated Chump) and find him. For those who consider themselves already competent in the seduction arts, I hope this book will be a good manual for you to employ while teaching others. But wherever you find yourself in the Game, I hope you'll remember the first rule: Leave her better off than when you found her.

Now plow on!!

dB

P.S. I'm here to help. Go to my website and contact me: PUAFieldGuide.com. Check back for updated versions of the Guide, since it will be constantly evolving and improving. Because this community has helped me out so much, I'm always looking for ways to give back. Check out my other ebooks, *Introductory Pick-Up, Text Game Primer* and *Inner Game Primer.*

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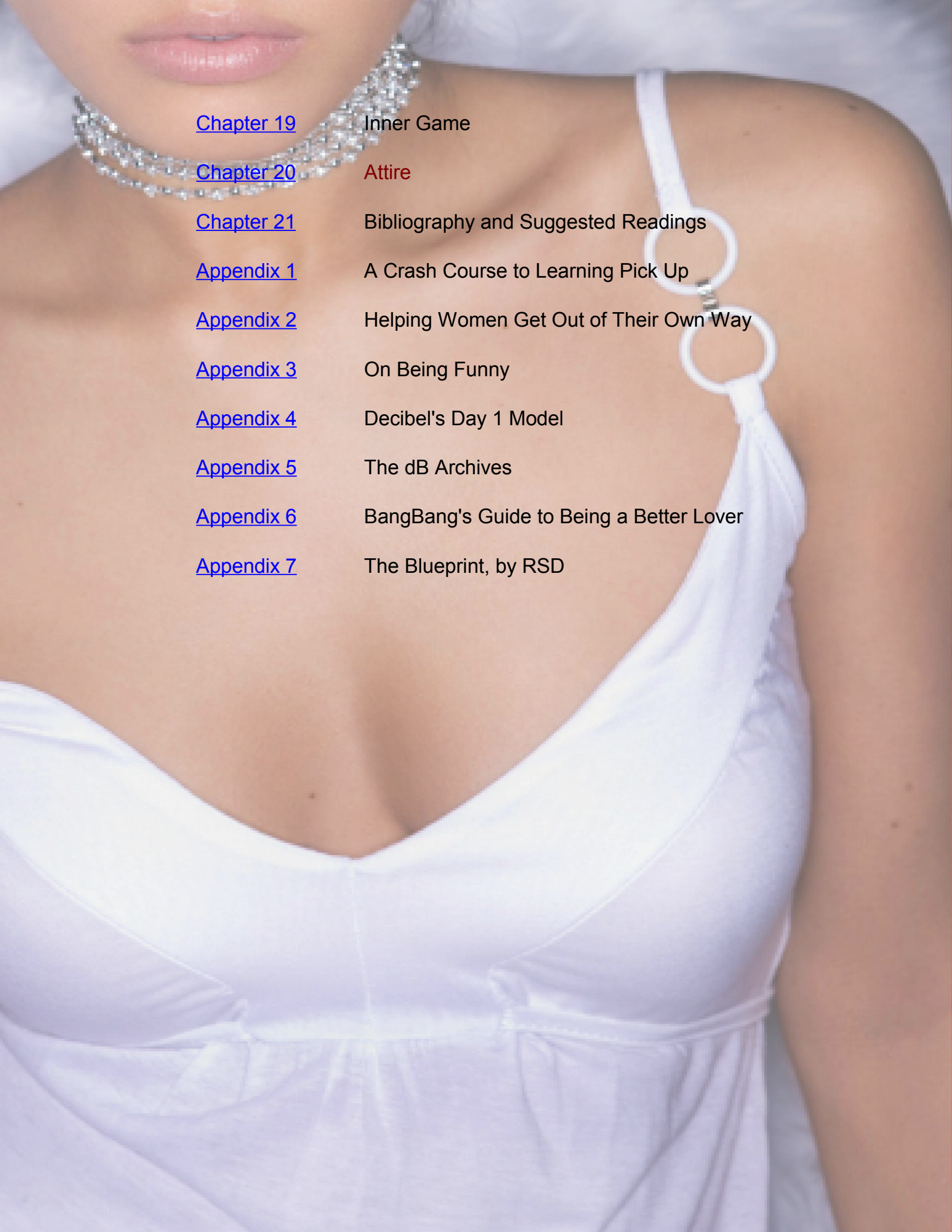

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- DISCLAIMER -

Pick-up is Like the Stock Market

This is a life-long investment. You can't get too discouraged by individual sets or flakes. Look at your overall improvement over months and years, and make corrections where needed. Are you a better person, man and seducer compared to a year ago? It becomes easy to get bummed out when a good set mysteriously flakes. Or to think you're a master PUA because you sleep with 3 girls in a week.

None of that matters.

What matters is the overall progress you make (or don't make). The stock market has its ups and downs, but you make small adjustments and ride it out. You don't pull all your money out because the market has a bad day...though sometimes the temptation exists.

Always focus on the process, not the outcome. Never prove...always **im**prove. The road to mastery will be largely a bunch of plateaus, but that is where much of your progress will occur. Have blind faith that the process will work, but realize too that it never ends. As Sinn says, 'There is no finish line.'

Chapter One
Semantics and Practical Points

The field of pick-up is full of terminology with which you will need to familiarize yourself. Rather than create a new glossary, consult *The Game* by Neil Strauss, and here.

The HB Rating System

The term HB has been used to stand for Hot Babe or Honey Bunny. Women are rated according to appearance from 1-10, where HB's can be 6 or higher, and 1-5 are considered ugs (for ugly). A subset would be the fugly, who is a so woman so undesirable, she's fucking ugly. The opposite extreme is the SHB, or Super Hot Babe, who is off the charts magnificent.

There is legitimacy to the ug-10 scale. A 10 has a more profound psychological impact on a man than an ug; her beauty intimidates and inhibits him from approaching. This is an undeniable reaction which the PUA must try even harder to overcome as he rids himself of approach anxiety (AA). Why is this? Because a 10 has extremely high replicative value. She has all the primitive traits of high value for the man...facial symmetry, large breasts, desirable hip-to-waist ratio. Therefore, being of very high value, she is the best candidate for reproduction, and the most likely to activate his AA. The PUA should not feel shallow that he selects a woman of great beauty as his target; it is natural since she has great value on a very primitive value, much like a man demonstrating alpha characteristics is highly attractive to a woman.

Some have argued that this number system is not an accurate or fair approach to rating women. The reason for its use is that in the field all a PUA has to go on when targeting a woman is her appearance. The assumption is made that the more physically attractive a woman is, the more she has been approached by men, and thus the more jaded she will be. Hence, picking up a 10 may for example require more negs than picking up a 7.

It should be noted however that not all 10s see themselves as 10s, and not all 6s see themselves as 6s. Many beautiful women have issues of self-esteem, and many less attractive women consider themselves far more attractive than we would assume. Therefore once a PUA has opened an HB, he must get a sense of her self-worth and calibrate his approach accordingly. You may open a 10 with a neg, only to find she has low self-esteem, at which point you may decide to reduce or eliminate the use of negs from your pick-up so that her ego isn't further crushed.

The 1-10 scale does not take into consideration other aspects of a woman such as personality, humor, kindness or intelligence. Its purpose therefore is merely in summarizing a woman's appearance on first approach, and may have little impact on your ultimate attraction to her.

Mystery has described a stoplight system: red for men and women you don't consider attractive, yellow for attractive but not hot girls, and green for 9.5-10 girls.

Sometimes you may hear a PUA refer to an HB as 'HB KatieHolmes', 'HB Bubblebutt' or 'HB White-sweater' which are ways of using some physical or other characteristic instead of a rating, that is more descriptive of what the target looks like or reminds you where they met ('HB Lighthouse'). Likewise when you enter a venue, you may use clock positions, as in 'HB at your 9 o'clock' to indicate to your wing whom you wish to sarge. This tends to be a better way of communicating than yelling 'Check out the chick with the big jugs to your right!'

A cougar refers to an older woman (generally 40's and above), out looking for a younger man.

An HG is a Hired Gun, as in 'that HG8 who works at Hooters.' Girls who are under age are referred to as JB, or JailBait. Stay away from them.

Women

The following is a list of roles women can serve in the PUA's game plan. As the PUA meets and games women, he may place a woman in a particular category, though it is possible for a woman to change position:
1. Sexual partner. This may take many forms from long term relationship (LTR) to one night stand (ONS).

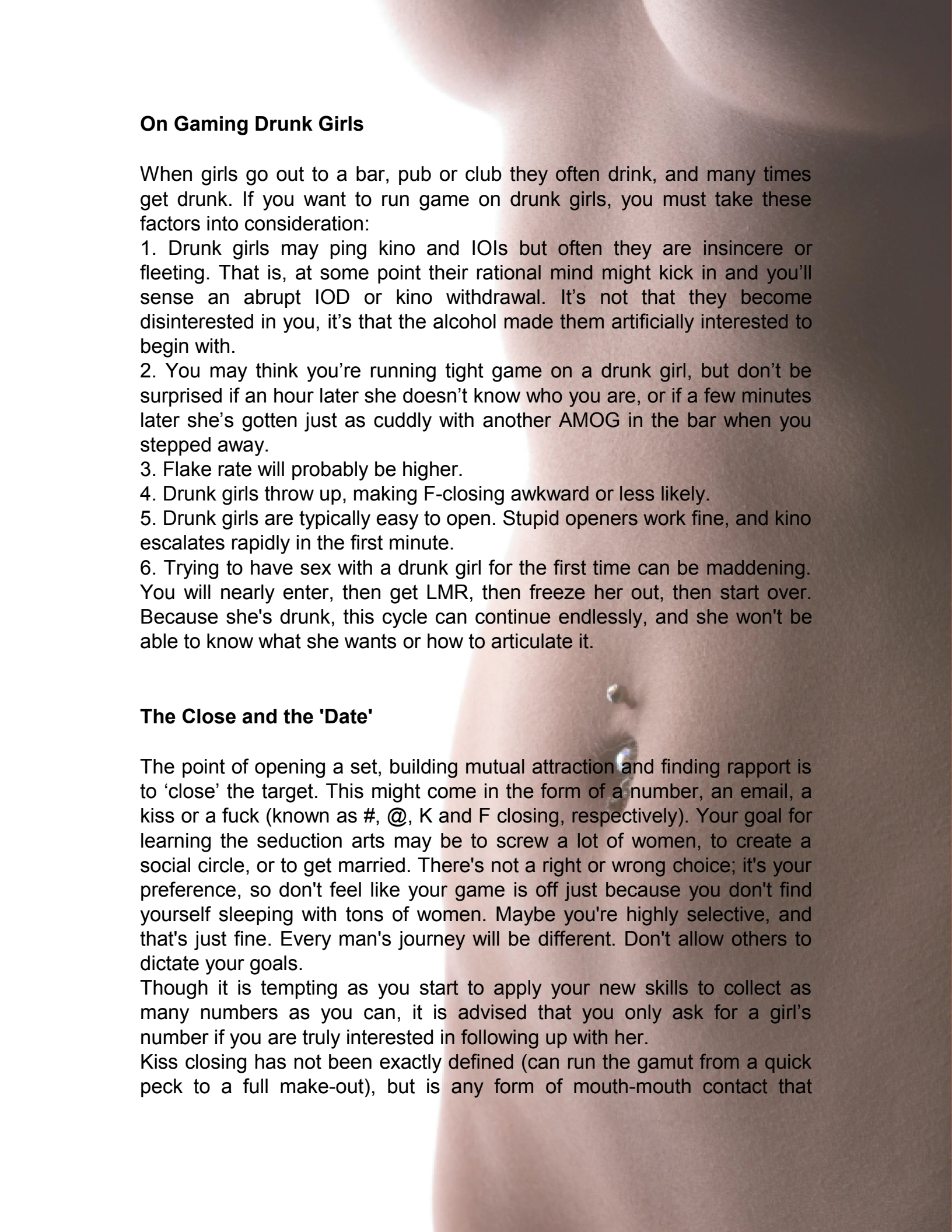
2. Friend/pivot. Some women are taken, not interested in dating, or are not your type on a romantic or physical level. Many of these women would be great friends, who may connect you with other women, and potential pivots in field.
3. Pawns. At times, a PUA will befriend a woman, game her a bit, and then pawn her into a new set for a more desirable woman.
4. Obstacle. Sometimes a woman is only in the way of gaining access to a more desirable woman in the set. The PUA first befriends her, but only with the intention of gaming her friend.

As you get better at gaming, you will meet more and more women, each of whom has their own set of values and interests. It is advisable to keep a journal of when and where you met each girl, and all the information you learned about her on day 1 and day 2. This will permit you to study up before each date, without confusing the various women you may be seeing.

Financial Investment in the Game

Running game should generally not be an expensive pastime. You can minimize your overhead by doing the following:

1. Peacock with inexpensive but attention-grabbing items. You can get a lot of mileage with some cheap finds, as opposed to trying to get blinged out with gold chains and wrist watches.
2. Don’t buy her drinks and if you go on a ‘date’ make it something that is cheap or free. Girls respect men who consider themselves the prize, and step all over guys who squander their hard-earned money in the hopes of 'gettin some.'
3. Don’t buy yourself drinks. Drink nothing, or else club soda or soda at the bar.
4. Go to clubs and bars that don’t charge covers, or keep it to under $10.
5. Sarge venues that aren’t too far a drive. You’ll use less gas.
6. Don’t buy expensive gifts. Women like knowing you were thinking about them, so an inexpensive gift can carry just as much or more meaning as a high-priced item.



On Gaming Drunk Girls

When girls go out to a bar, pub or club they often drink, and many times get drunk. If you want to run game on drunk girls, you must take these factors into consideration:
1. Drunk girls may ping kino and IOIs but often they are insincere or fleeting. That is, at some point their rational mind might kick in and you'll sense an abrupt IOD or kino withdrawal. It's not that they become disinterested in you, it's that the alcohol made them artificially interested to begin with.
2. You may think you're running tight game on a drunk girl, but don't be surprised if an hour later she doesn't know who you are, or if a few minutes later she's gotten just as cuddly with another AMOG in the bar when you stepped away.
3. Flake rate will probably be higher.
4. Drunk girls throw up, making F-closing awkward or less likely.
5. Drunk girls are typically easy to open. Stupid openers work fine, and kino escalates rapidly in the first minute.
6. Trying to have sex with a drunk girl for the first time can be maddening. You will nearly enter, then get LMR, then freeze her out, then start over. Because she's drunk, this cycle can continue endlessly, and she won't be able to know what she wants or how to articulate it.

The Close and the 'Date'

The point of opening a set, building mutual attraction and finding rapport is to 'close' the target. This might come in the form of a number, an email, a kiss or a fuck (known as #, @, K and F closing, respectively). Your goal for learning the seduction arts may be to screw a lot of women, to create a social circle, or to get married. There's not a right or wrong choice; it's your preference, so don't feel like your game is off just because you don't find yourself sleeping with tons of women. Maybe you're highly selective, and that's just fine. Every man's journey will be different. Don't allow others to dictate your goals.
Though it is tempting as you start to apply your new skills to collect as many numbers as you can, it is advised that you only ask for a girl's number if you are truly interested in following up with her.
Kiss closing has not been exactly defined (can run the gamut from a quick peck to a full make-out), but is any form of mouth-mouth contact that

implies something beyond just friendship. By comparison if you kiss her cheek, there is not necessarily romance or sexuality implied (as her grandmother probably kisses her the same way). Hugging is a perfectly good way to close, as it implies intimacy and trust without being creepy (unless you make it creepy).

Going for a kiss-close can be an art unto itself, and more information is provided in the kino chapter. PUAs have noted that many girls will make out with many guys on a given night and think nothing of it, but chances of a date (called Day 2 by PUAs) become unlikely because the girl then assumes you're just trying to get into her pants. Therefore, if you want a date with a girl, you may want to avoid making out. This however is only one perspective, and you may find it isn't yours.

As for 'dating,' PUAs avoid the term because going on dates falls within a female agenda/frame of having a man jump through hoops and pay for things with the expectation of rewarding him with sex. This sort of frame control is what AFCs gladly submit to, and PUAs overcome in order to control the frame. By making the girl the sought-after prize, the man's value drops relative to hers, and if sex happens often it is because she is now indebted to him for all the things he's bought her. Women use sex as a bargaining chip against men in relationships; having sex with her will lessen her power over you.

When she does come over for Day 2, you may want to invite her into your home/apartment briefly, to desensitize her for when you bring her back later. You can give her a quick tour of the home, very matter-of-factly with nothing that implies sex or romance (lights on, no candles or music). See The Judge's chapter on Day 2 for more advice.

Eventually, you may decide to enter into a long term relationship (LTR) or short term relationship (STR) with a girl. While monogamy works for some, keep in mind that as you stop gaming, your skills will probably get rusty and your approach anxiety may creep back. It may therefore be worthwhile to continue gaming, though not fully closing.

There is a distinction between a same-night lay (SNL) and a one-night stand (ONS). A ONS implies you want to have sex for one night, then move on and break contact sexually. This happens when you don't timebridge or create sufficient comfort. By comparison, a SNL means you 'pull' a girl from a venue and have sex with her that night, but have done the work needed to see her again for a longer term sexual relationship. Your logistical issues need to be resolved in advance to pull SNLs/ONSs; that is you or her should have an S location close to the venue or be able to get there with relative ease. If not, going for a day 2 may be your only option. Extraction is

the term used to refer to pulling a target out of the meet venue and into a seduction location.
All the above being said, there are purists in the community who feel that only an f-close constitutes an actual close. When you start collecting #s you realize that getting a #-close can often be worthless if she flakes, so it is only a tool of timebridging. And kissing is simply a step in kino escalation ending in sex, so the k-close is also relatively meaningless. To actually 'seal the deal' you need to go through the entire seduction cycle, meaning you have hooked, built mutual attraction, generated rapport, blown through LMR and had sex (S3).

On Flaking

Girls flake. A lot. Never assume it's you or your game, because many times there's something going on in the background when you met her that you're not privy to (for example, a boyfriend). Assume all closes will flake and never take it personally. As your game improves, you may find # closing is not the problem, but getting them on the phone afterwards is. Always try to find reasons for the flake that may be corrected by strengthening your day 1 interaction.

Several solutions have been offered to try to minimize flaking:
1. Leave them with your strong identity, particularly that you: are funny, entertaining, warm and sweet, never run out of interesting things to say, and can be vulnerable and soft.
2. Consider running some A2 and A3 after you've been in comfort, just to re-establish your prizability.
3. Stay in set long after you # close (at least 5 minutes, but longer if you can hold her interest). # close in A3 or early comfort and then try to get as deep into comfort as you can (or seduction, though you risk buyers remorse).
4. 'Cocky funny' master David De Angelo prefers email closing. He goes first for the email, then as an 'afterthought' asks for the phone #. He has found that email correspondence first will compel her to respond on the phone later.
5. Have them suggest the # exchange as opposed to you asking for it. You can use: 'I think we'd really enjoy each other's company. How can we go about seeing each other again?'
6. You can ask for the # under the guise of some other reason besides dating. For example, 'Oh you sing? Well I manage singers' or 'You have a

great voice and I'm looking for girls to do voice over for a movie.' However, when they give you their # and then realize you're running game, it may backfire, looking sleazy and repelling them.

> "If you're going for less than 25 minutes, you're compromising your set. Now what is on average for me? In retrospect, looking at my successes, 40 minutes. From meet to phone number is around 40 minutes."
>
> *Mystery*

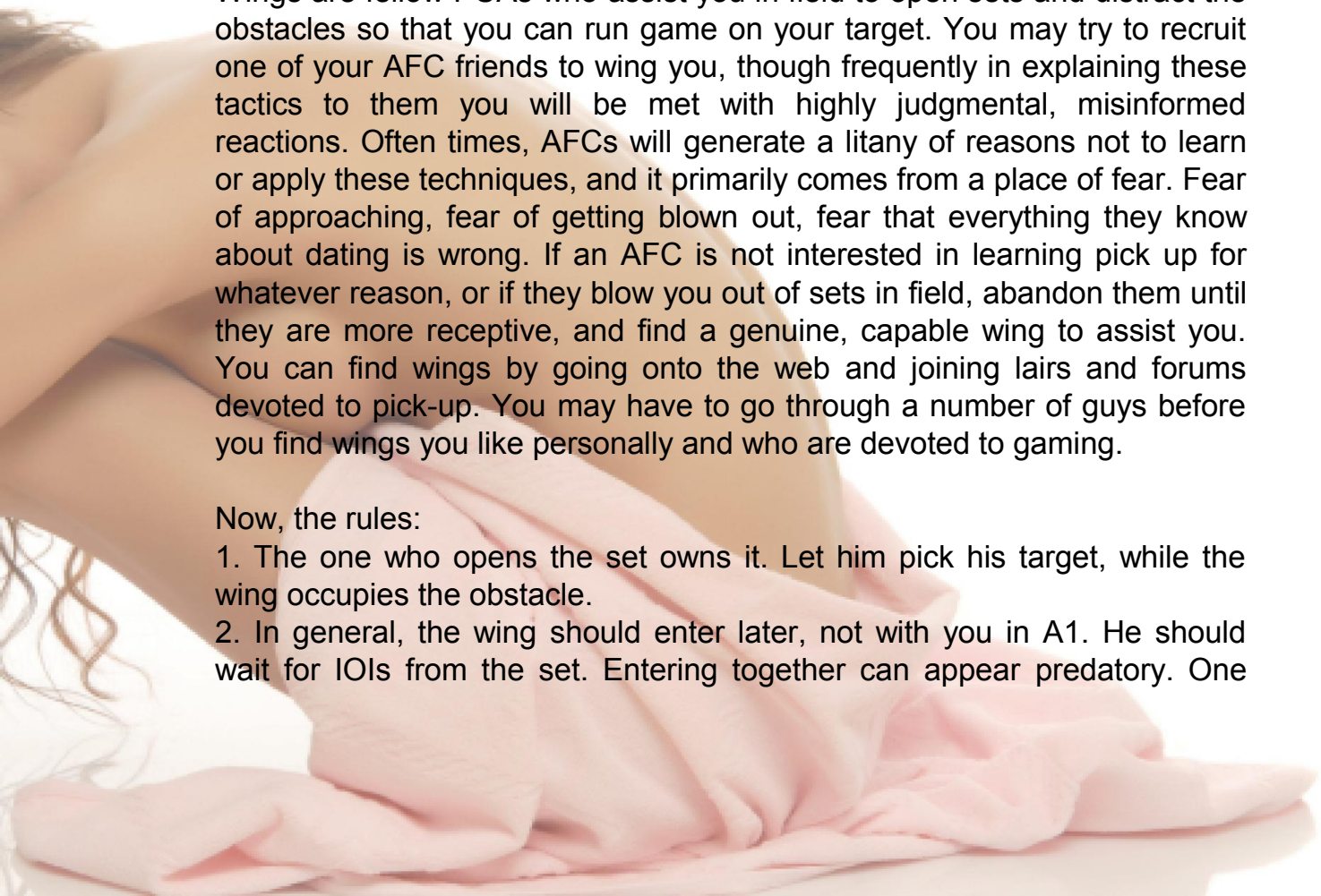
7. Have them pinky promise they'll answer when you call. This can seem try hard, but women often do consider pinky promises sacred.
8. Tell them you want to continue the convo later when you get to your car, and do call them that night. They might get accustomed to your phone call if it immediately follows the pickup. See Decibel's # exchange for a similar tactic.
9. If you get the voice mail, always appear non-needy. Better than asking her out on a date, just leave a funny message or opinion opener type of message. This way she gets used to your calls as a regular part of her life.
10. When calling, continue to apply FTC and be the one who ends each call. Do not spend an eternity on the phone with her. Get the date established and then end the call. You cannot effectively run game over the phone. However, out of necessity, comfort-building can be done in part over the phone.
11. Text messaging and email are preferred by many over phone messages. You can spend more time carefully wording and responding, can ask others for advice on how best to respond, and can time your responses to play with her emotional state. You should try to imbue a sense of intrigue and mystery into the TM/email. "Hey, it's Decibel. Wanna go out?' doesn't grab as well as 'Hey, rocker girl. Do you like dogs?' or 'Did I miss your birthday?' See the chapter on text/phone game.
12. If the 1st call doesn't get a response, many times the second will. Two strikes, they're out. Move on to the next target and maybe return to this number in a week or two. Some PUAs are more persistent, but sometimes it's best just to take the hint, and analyze your game for flaws.
13. Using a time bridge during the initial pickup is more effective than leaving things up in the air. Have a specific pre-existing plan and invite her along, as opposed to a 'hey, we should hang out sometime' statement. Make the first meeting interesting; movies and coffee are out. Walks on the beach, window shopping, dog park are things that are preferable. Many PUAs recommend not even having a 'date,' and certainly don't spend

money on her until she has earned it (with at least a kiss). David D recommends making it clear to her that the point of the first date is for YOU to qualify HER, and that flaking is unacceptable. He ends the calls with something along the lines of '…and if nothing else, we can just be friends.'
14. Solid A3 helps reduce flaking. This makes it clear you really do value her as an individual human being.
15. She should always be chasing you at every stage of pick-up, or at least that should be your frame.
16. Create a compelling reality that she would want to be a part of. Even if you think your hobbies are boring, if you describe them with passion, she will be drawn to you.
17. Establish wide, deep comfort, which may take 30 or minutes of isolation. Certain venues, particularly those of super-high energy like dance clubs, don't facilitate this sort of rapport-building and therefore are not always the best locations to get solid #s. Wide comfort means discussing a large variety of topics, while deep comfort means firmly establishing a bond at a more profound emotional level.
18. Move girls in venues. If you open her standing up, move her somewhere to sit down. You can say 'My feet are tired from standing...let's go sit.' Or you can begin a thread, like 'Hey, have you played the 5 questions game? Ok, come here' and then take her hand and lead her. If you open her sitting, stand her up, move her somewhere else, and then sit her down. Moving girls asserts dominance and makes it more likely they will comply with a bounce outside the venue.
19. Decibel uses the 'I'll come to you' tactic, as opposed to the usual 'You come to me' approach. In other words, listen during the convo for activities she likes to do, then timebridge to something along those lines near her work or home, so that she can easily meet up. It's generally best to meet in a sarge location, so in case of flaking, you can game.
20. See the Day 2 chapter for Monday Night Throwdown.
21. Brad P's Double Flake Reversal. If a girl is about to flake or in the process of flaking, you let her know you're going to have to flake tonight. Your flaking overrides hers. So if 7PM rolls around and you haven't heard from her yet, and she gets off work at 8, you assume she's going to flake...send her a text or call 'Hey, sorry but I'm gonna have to cancel tonight...something came up. I'll get back to you soon.'
22. Buying temp starts dropping when you leave her on day 1. Try to schedule a day 2 within 4 days of day 1.
23. Create sexual intrigue. See verbal kino and sexualization in the Kino Chapter.

The Stalker # Exchange (Decibel)

We all agree that getting her # without solid game on day 1 can be done, but will probably lead to a flake. But getting her comfortable talking on the phone with you is almost as important, since some girls are intimidated by phone game. When I get the #, I then call her so she has my #. But then I make her answer her phone, and when she does, I start talking to her: 'Hey, dude, I met this creeeeepy girl in the bar, and she's all *stalking me* now!' If you hold the phone to your ear, the girl will usually play along and start talking back to you on her phone. As she's talking, close your phone quietly and put it away. When she's done, look at her seriously and say, 'Ok...now you're starting to freak me out' and give her some playful kino to calibrate. The girl's buying temp will spike from being duped, and she'll have gotten past the first hurdle of getting comfortable talking on the phone with you. Have her type your name into her phone and save it.

Wing Rules



Wings are fellow PUAs who assist you in field to open sets and distract the obstacles so that you can run game on your target. You may try to recruit one of your AFC friends to wing you, though frequently in explaining these tactics to them you will be met with highly judgmental, misinformed reactions. Often times, AFCs will generate a litany of reasons not to learn or apply these techniques, and it primarily comes from a place of fear. Fear of approaching, fear of getting blown out, fear that everything they know about dating is wrong. If an AFC is not interested in learning pick up for whatever reason, or if they blow you out of sets in field, abandon them until they are more receptive, and find a genuine, capable wing to assist you. You can find wings by going onto the web and joining lairs and forums devoted to pick-up. You may have to go through a number of guys before you find wings you like personally and who are devoted to gaming.

Now, the rules:

1. The one who opens the set owns it. Let him pick his target, while the wing occupies the obstacle.
2. In general, the wing should enter later, not with you in A1. He should wait for IOIs from the set. Entering together can appear predatory. One

way to minimize the predator effect is for one wing to face away from the set, or pretend to speak on his cell phone, or talk to another wing. While doing this, he can get a sense of when the other wing has hooked, and then turn and start gaming the obstacles when appropriate. Contributing to the ongoing thread works well, as opposed to interrupting your wing and derailing his thread before a needed impending emotional spike.
3. Wings take priority over the set. If the wing enters, face him and greet him. Don't reduce his value by talking with the set in spite of him.
4. The Michelle Gambit. When the wing enters he should ask you if you've seen Michelle, while he ignores the set. You respond No and then as he leaves to 'find Michelle' you grab his arm as an after-thought and say 'Hey, man you should meet these girls. They're cool.' Neg the target to identify her to the wing ('...except this one, I'm still not sure about her'). Some other variation of this can be used (make her the good one or the bad one), but the wing should know who the target is by your predetermined code. Next, the wing introduces himself and asks how they know you. He then occupies the obstacle(s).
5. As an alternative to #4, run an AI (accomplishment intro) for the wing and then introduce him.

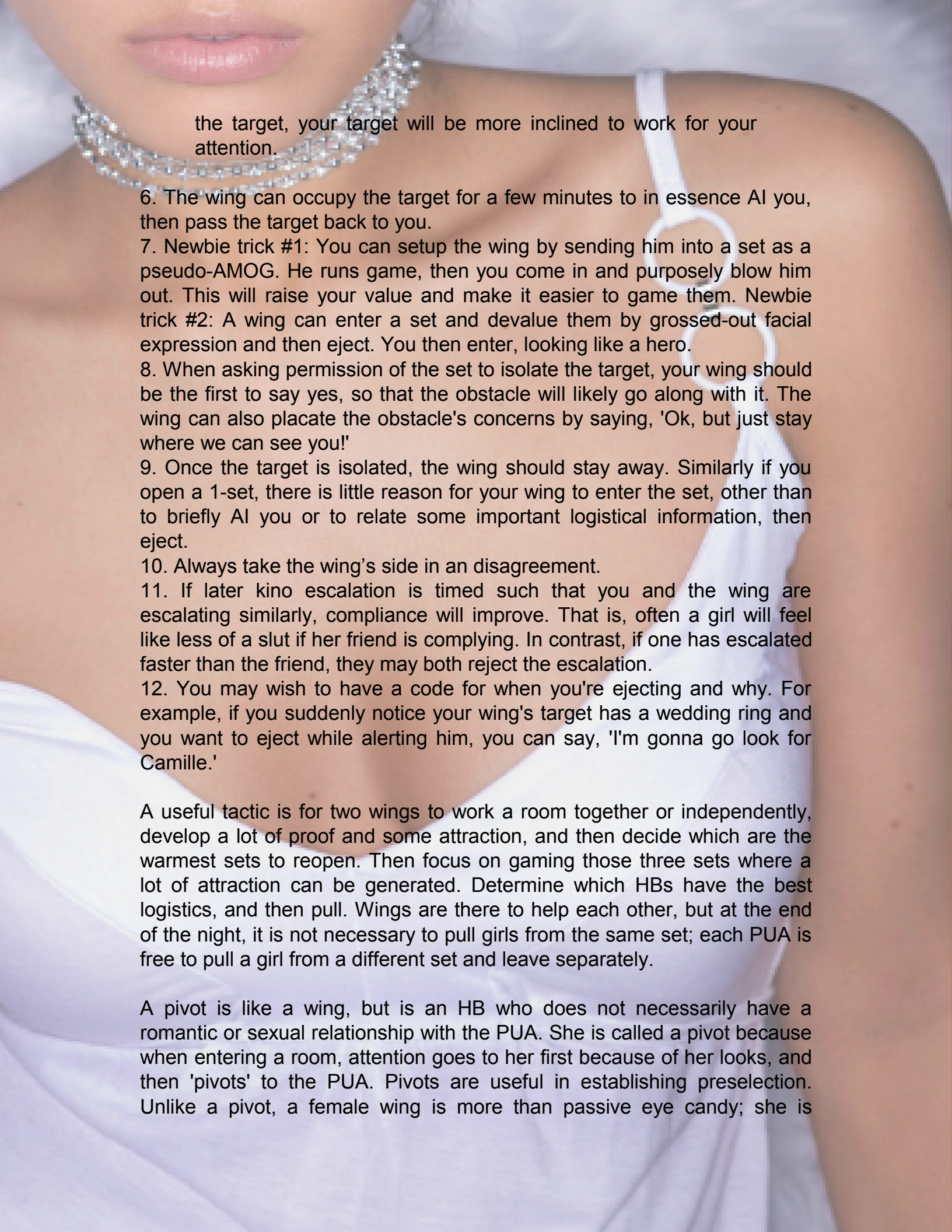
dB's Wing Intro

My wing enters as soon as I hook, usually 10-45 seconds in, and asks if he can get me something to drink (thereby making me the leader of men, and him the protector of loved ones).

Me: No, but thanks man. Hey, come meet these two goofballs, this one's named Matilda, and that one's Henrietta. And I didn't catch their names (pointing to the other obstacles).

In this case, you can have a predesignated system (purely optional, as often this soon you haven't figured out which girl is most receptive to being gamed), such that Henrietta is the target. Go to your AI...'This is my right-hand man John. He runs half of Southern California. But he's modest, so he doesn't like to talk about it that much.'

You can also indicate the obstacle by giving her an accomplishment intro. That is, tell your wing all the interesting things about her, or jokingly make stuff up ('This chick here is amazing! She used to tour with the Bolshoi ballet all over the world. You know plastic? Her dad invented plastic!'), so that your wing acts impressed ('Oh really?! Your dad invented plastic?') and goes over to talk to her while you isolate your target. In addition, by overselling the obstacle and underselling



the target, your target will be more inclined to work for your attention.

6. The wing can occupy the target for a few minutes to in essence AI you, then pass the target back to you.
7. Newbie trick #1: You can setup the wing by sending him into a set as a pseudo-AMOG. He runs game, then you come in and purposely blow him out. This will raise your value and make it easier to game them. Newbie trick #2: A wing can enter a set and devalue them by grossed-out facial expression and then eject. You then enter, looking like a hero.
8. When asking permission of the set to isolate the target, your wing should be the first to say yes, so that the obstacle will likely go along with it. The wing can also placate the obstacle's concerns by saying, 'Ok, but just stay where we can see you!'
9. Once the target is isolated, the wing should stay away. Similarly if you open a 1-set, there is little reason for your wing to enter the set, other than to briefly AI you or to relate some important logistical information, then eject.
10. Always take the wing’s side in an disagreement.
11. If later kino escalation is timed such that you and the wing are escalating similarly, compliance will improve. That is, often a girl will feel like less of a slut if her friend is complying. In contrast, if one has escalated faster than the friend, they may both reject the escalation.
12. You may wish to have a code for when you're ejecting and why. For example, if you suddenly notice your wing's target has a wedding ring and you want to eject while alerting him, you can say, 'I'm gonna go look for Camille.'

A useful tactic is for two wings to work a room together or independently, develop a lot of proof and some attraction, and then decide which are the warmest sets to reopen. Then focus on gaming those three sets where a lot of attraction can be generated. Determine which HBs have the best logistics, and then pull. Wings are there to help each other, but at the end of the night, it is not necessary to pull girls from the same set; each PUA is free to pull a girl from a different set and leave separately.

A pivot is like a wing, but is an HB who does not necessarily have a romantic or sexual relationship with the PUA. She is called a pivot because when entering a room, attention goes to her first because of her looks, and then 'pivots' to the PUA. Pivots are useful in establishing preselection. Unlike a pivot, a female wing is more than passive eye candy; she is

capable of opening sets, occupying obstacles, and communicating with the PUAs at a more advanced level.

Hired Guns

The reason to run game on hired guns is that often they are the most attractive women at a venue. In contrast, there are *many* reasons not to run game on them, or at least many issues you should understand before undertaking this mission. The following is by PUA StrongPersuader:

> Here are a few of my thoughts on hired guns and the problems with them (in no particular order). I'm focusing more on bars and nightlife venues rather than day game here, but a lot of it can be applied there.
>
> 1 - They get hit on all the time
> This is very, very true. Be original, be unique and be fun to be around. Canned material from the community, in my opinion, will not work, they will have heard it all before when sober and, while they can't call you out on it publicly, your community generated DHV routine will actually DLV because you are showing her that you lack originality. I have a number of routines and stories based entirely on displaying wit that get good results, your delivery must be spot on and congruent.
>
> 2 - False IOI's, concealed IOD's
> Remember why, especially in the US, the hired gun is being nice to you. So, how can you tell if the IOI's are true or not? You need to be more situationally aware than ever here. Watch her without watching her. Like anyone, hired guns have tells that give them away, you can gain calibration through watching her with other people. Is she pushing for you to have another drink or talking to you when it's clear that you've finished your coffee? I was in a restaurant sat at the bar planning on using the barmaid to get warmed up. I'd finished my dinner, my wine and coffee and she was stood there talking to me while I just wanted my check... She'd spend longer with me than the other people at the bar (guys and girls), so I was able to figure out (almost) exactly what were IOI's and what were not.

IOD's from hired guns are different too. She CAN'T ignore you, you're the customer. If she ignores you, she runs the risk of getting fired, losing her tip or missing her sale. So, how do you spot IOD's? These will, in my experience, typically be situational IOD's, things like pushing you into another beer, another shot or anything where you have to purchase something while you're talking. What is her motivation? What does she gain from the interaction? More sales, a bigger commission or a bigger tip.

3 - Interrupts

Hired guns are there to make a living. In a busy bar, for example, they will constantly be running up and down to get people drinks. When they do stop to talk to you, you only have a few seconds, so keep the routines short. If the bar is quiet, you can run longer routines. If you pace it wrong and run a long routine when she's busy, you would need seriously strong frame control to avoid looking like "that bum at the bar wasting her time". Your routines have to make her want to be with you and be realistic. Do you really want to be "that guy" lingering at the corner of the bar leering at the girl you wish was your GF? Would you do that to any other girl on your side of the bar? Open sets around you and build heavy social proof. Being the center of attention at the bar (in a positive way, not falling down drunk or something) and she can justify spending more time with you. There are routines you can use to do this. Go to YouTube and search for "how to get free drinks". There are a load of videos there from "The Real Hustle" showing you proposition bets and tricks to run at bars.

4 - The all-seeing eye

Hired guns see all and hear all. They will see you crash in sets and they will see you open sets. Live with it, accept it and be damned well aware of it. Be as congruent as you can be through out the night. Pre-selection, social proof and being a true Alpha male will get you a long way here.

5 - Financial motivations

I'm not saying hired guns are just talking to you for your money, but you are the customer. For example, in a strip club, you wouldn't pay for a lap dance etc if you actually wanted to

hook up with the stripper, you'd no longer be a cool guy, you'd be part of her rent check. Now, in bars, you have to buy a drink from her, but don't over-tip unless you've got a wallet the size of Donald Trump. If you drop a big tip, the hired gun will see you as another part of her rent check in the same way that Wiley Coyote often saw Roadrunner as a roasted meal.

6 - Who is this girl?
Would you care if you crashed and burnt with a girl this side of the bar? Heck no, you'd pick yourself up, dust yourself off and move on. There is no reason why a hired gun should be any different.

Inner and Outer Game

Ok, so you walk into a club and see the hottest girl on the planet. You approach and run game. This is your outer game. Now, on the inside you could be: 1) trembling with fear because you don't want to blow it with this HB22, or 2) confident that you'll sleep with her because you're ENTITLED to sleep with her. This is your inner game. If your inner and outer game don't match, we call that incongruent, and chicks will smell it and blow you out.
So, many many guys who get into pick up are AFCs. They're smart, funny and confident in many ways, but don't feel entitled to or capable of picking up high value women. So no matter how good their outer game gets, their inner game will keep them from getting what they want.
Working on inner game means proving to yourself that you deserve everything life has to offer, and then learning how to embody this confidence and project it to the world.

Perseveration: 'The uncontrollable repetition of a particular response, such as a word, phrase, or gesture, despite the absence or cessation of a stimulus, usually caused by brain injury or other organic disorder.' (The American Heritage® Dictionary of the English Language, Fourth Edition.)
Those afflicted with AFCism will tend to perseverate over one or a few personal traits that they have concluded makes them unattractive to women. This may be height, age, weight, income, living condition, acne or any other perceived flaw. The AFC will then become convinced that because of this quality, he should not approach or pick up women. Despite this belief, he experiences no actual evidence that women are rejecting him

because of this characteristic. To break out of this frame, the AFC needs to shut these negative thoughts out and stop perseverating.

'Sticking points' is the term aspiring PUAs give to any part of their game that is not up to par and in need of improvement.

The Dance Floor

“The dance floor is a trap” says Mystery. You can't run suitable game unless it's dance floor game. It is often too loud to hear or be heard, and it may be very hard to sustain that level of energy. There are exceptions. Dancing is useful to spike a girl's buying temp (BT), which will enable easier escalation. You also can pull girls off the dance floor to run verbal game in a quieter area.

> **Dancing**
> **By The Sheriff**
> The dance floor has DLV written all over it. 1) You are putting all the control in the girl's hands. 2) When girls dance among themselves they are there to jerk off their egos by luring in guys and burying them - this is how they DHV. 3) You are going in with no way of ejecting in style. 4) You are giving her the power to seriously DLV you in front of God and Country by spinning off with another guy. The bitch will do this if she wants the ego boost. 5) The dance floor is a high visibility area and prowling for ass in front of the entire bar screams low value. 6) The dance floor provides no good way to DHV and is mainly a distraction from gaming. 7) All the AMOGs hang out on the dance floor. She is flaunting her sexuality and you are feeding into it. Yes it's an opportunity to spin her around and have a little fun but it's much more about A3 than A1 or A2. If a girl asks me to dance, I sit down, pull her between my legs and say 'okay, I'm ready.'

“A Bad Night”

It is advised that aspiring PUAs release themselves of any expectations. However, many guys experience 'a bad night' out when they leave a venue

without a number, are blown out of sets, or get AA. However, the student of PU should remove the concept of a bad night from their mind, and instead reflect back on their sarge for areas they can improve, considering their night a learning experience.

"It's amazing what you can learn about women when you're not busy trying to stick your dick in them."

Decibel

Calibration

The art of pick-up largely comes in the form of calibration: correctly interpreting the communicated and subcommunicated messages a set is telegraphing, and altering your game in response from one moment to the next in order to steer your targets toward seduction. The only way to get good at calibrating is to spend many many hours in field sharpening your skill set. With enough practice you will finally 'see the matrix' as PUAs call it, being able to look upon your interactions and competently control them where you want them to go.

My Two Dogs: AA and Excessive Kino (Decibel)

My Min Pin is terrified of people. He has paralyzing approach anxiety and would rather sit in a corner peeing on himself than let a person be friendly to him. My Boston Terrier, on the other hand, licks anyone who puts their face near his. This excessive kino repulses many people. Neither dog is well-calibrated, as the Min Pin will never let himself ping IOIs with a friendly target, and the Boston can't stop himself from going kino even when there are NO IOIs.

Venues

The very first thing a PUA does is calibrate his game to the venue or situation. Doing a lot of high energy cocky-funny material, for example, may get you blown out in day game, whereas complicated opinion openers may

not work for loud clubs. The following are typical sarge venues and how you might adjust your game:
1. Very loud dance clubs. They may not be conducive to establishing deep comfort, but alas there are SHBs here that you may want to game. A typical approach assumes mostly these are ADD (Attention Deficit Disorder, where girls have extremely low attention spans) drunk girls, and so opinion openers and complicated stories won't fly. Go with brief high energy ridiculous openers, like: "Hey! It's your birthday!!! High five!" (spin). Be the 'bright, shiny object' that gets attention. BT is usually way up, making kino easier to escalate. There are often quiet areas (smoking sections and sidewalks outside) where comfort can develop. These clubs are many times filled with girls seeking validation, part of which is being enabled by alcohol to tool guys.

About Clubs
By J the Ripper
I've been promoting various clubs for a few months now, and thought I'd give a recap of what it's been like so far, and maybe help debunk some myths. The following are not universal and only from my experience...the clubs I work at now are pretty legit and I haven't seen any shadiness, but there are things to be aware of...

Becoming a Promoter
Since I got into the game, I have gone to a club every single Friday and Saturday night since the beginning of 2007 (the only exception being Day2's). I made sure to meet as many employees there as I could. I had asked a promoter at a club how I could get into this line of work, and he assured me I'd have my own list the following week. My first night I drew 4 people.
Basically if you want to get into this, it's as easy as asking. There is no application or interview...all they care about is whether or not you have the ability/potential to draw crowds.

The Money
Most clubs require you to draw at LEAST 15-20 people in order to get paid, unless you have an established track record. If you don't hit your quota you don't get paid, simple as that. You can get paid anywhere from $5-$8 bucks a head once you hit your quota.

At first, it usually takes about 1-2 weeks to get paid. What really sucks is that sometimes the door people don't properly add up the tally, and even if I know for sure I brought more people, in the end the head promoter goes by the tally sheet. It took me 2 months to develop a solid following to where I was getting paid.

Free Passes/Comps

This is the first thing you'll be asked about by your friends..."Can ya get me in for free, huh huh, can ya?" Being a promoter does not automatically mean you can start giving out free passes left and right. Those are given to you according to your track record. When you're just starting out, you can be expected to receive 2 comps.

Free drinks are also earned according to track record. Just because you promote doesn't mean you get free drinks whenever you want. I use those tickets to give to my best clients who I feel can help me draw more people. These are usually given out to you by the head promoters or tally people. It's bad etiquette to ask for them straight out.

Hired Guns

Promoting at a club, you automatically join the family; everyone has their job and respects each other's hard work. We all know each other, from the bathroom attendant, the door people, the bartenders, other promoters and security.

It's always good to make chit chat with these people, as they will help you out in ways you don't think of right away.

If I have to take a mean piss and there's a long ass line, I go straight up to the front and say 'what's up' to the towel guy Fernando, and he lets me pass through.

If there's a huge line of people wanting to get drinks, I wave my hand at Lucy the bartender and she already knows what I want and waves me over to come get it.

The Line

Aside from the people I'm allowed to comp, we usually don't have the pull to let others cut to the front of the line. Getting caught doing so is really bad since usually the tally girls/door people control the line flow and don't want others interfering.

The door people do accept "donations" some of the time. For

example if you feel the line is too long, ask the person working the line if "they take donations in exchange for being moved up ahead of the line". Usually they accept, but they double the price you would have paid had you waited in line.
There are usually lines designated for "guest lists," for VIP's and for general entry. Make sure you know which line you belong in...just because you waited in the wrong line the whole time doesn't mean you will get in...likely you will be sent to the back of the proper line.

Guest lists/VIP Lists
Here's a controversial one. All that being on the guest list does is guarantee you get in for a discount (if you get there before the cut-off time), and girls usually enter free (also before the time limit). Being on the guest list is basically a discount from the regular cover charge. It doesn't necessarily mean you get in for free.
Even if you got in line BEFORE the cut off time, but you don't get to the front of the line until AFTER the cut off time, the guest list will become irrelevant and you will have to pay either regular entry fees, or post-cut-off-time guest list fees (which usually round up to $10 more than the discounted price).
And there also usually isn't a "guest list" in the way you might think, as it relates to names being on a list. If I tell you that you are on JTR's guest list, all it means is that if you mention that at the door, you qualify as being on it.
As far as actual names being on the list, that's usually where VIP's go. VIP's are comped and as soon as you verify your identity to the door people, they will try to look for your name on the list and let you in if all checks out.
There are VIP sections, and sometimes guest list entrants will have access to this area as well, but most of the time they are restricted.
Promoters on my level don't have anything to do with what you end up being charged...I've seen a lot of times where clubs raise the advertised fee, and people feel mislead and complain to me. When they go to collect your money and they want to charge you more than what was promised/advertised, it's at your sole discretion whether or not you want to pay it. This is kind of shady, and the clubs I work at now don't do this but a

lot do.

Rolling Out In Packs

The more exclusive clubs I've promoted in Hollywood are very strict about the guy/girl ratio. Don't roll out with a bunch of dudes and no girls...that will almost certainly mean you are going to wait longer than everyone else, or maybe not getting in at all.

Best thing to do is to break off in groups of 2 guys, and play it off like you're not together, or even wait in different parts of the line.

This next tip is tricky and can get you in trouble. You can find girls outside to join you (by telling them it will be free) but make sure THEY ARE NOT ALREADY ON SOMEONE'S LIST! You just want to grab people who are general entry patrons. Don't grab someone affiliated with another promoter; doing so is considered one of the worst things you can do to surely piss off the senior promoters.

2. Mellow loungish/dive bars. Lights are usually a little brighter which helps detect ugs but also makes your flaws more noticeable. The people are better behaved, though often to the point that opening can be rough. You may get more shit tests in these venues, and the level of sophistication/pretentiousness makes esoteric or CF openers not as effective.

> “The dark and fashionable bar is a place for the intercourse of surfaces.”
>
> *Russell Smith*

3. Day game venues. These are everyday people doing everyday things. Sometimes they're in a hurry to be somewhere and not in the mood to talk. However, if you can isolate and get into comfort, these sets may provide more reliable #s.

4. Pubs/sports bars/restaurants. Many times these have a higher drunk AMOG ratio, and competition may be tough. Testosterone levels are high, and a solid frame is needed. Mood can be a little similar to dive bars, so you may get a medium or high amount of shit testing. Often the girls are really drunk, but not in a high BT way like dance clubs, more in a weird obnoxious way.

On slow nights like Monday through Wednesday, instead of sarging you may want to focus on building rapport with local bar staff including managers, bouncers and bartenders. This can provide useful social proof when you return.

Venues can be categorized as primarily 'moving' or 'standing.' In moving clubs, such as high-energy dance clubs, sets are roaming around and tend to stay in motion, making it difficult to hook. Pubs are standing venues, where girls are sitting or standing but never moving around too much. Venues may have a combination of standing or moving, such as many dance clubs which are moving inside the dance area but standing in the smoking section. Often times it is easier to game in the standing areas of these venues.

Apply the 3 Set Rule. If you enter a new venue and get blown out bad three times, step away from gaming for a moment and review your tactics. You may need to recalibrate your energy or your openers, or determine if you're better off going direct versus using strict Mystery Method.

Gaming in Small Towns
By CrazyWilly

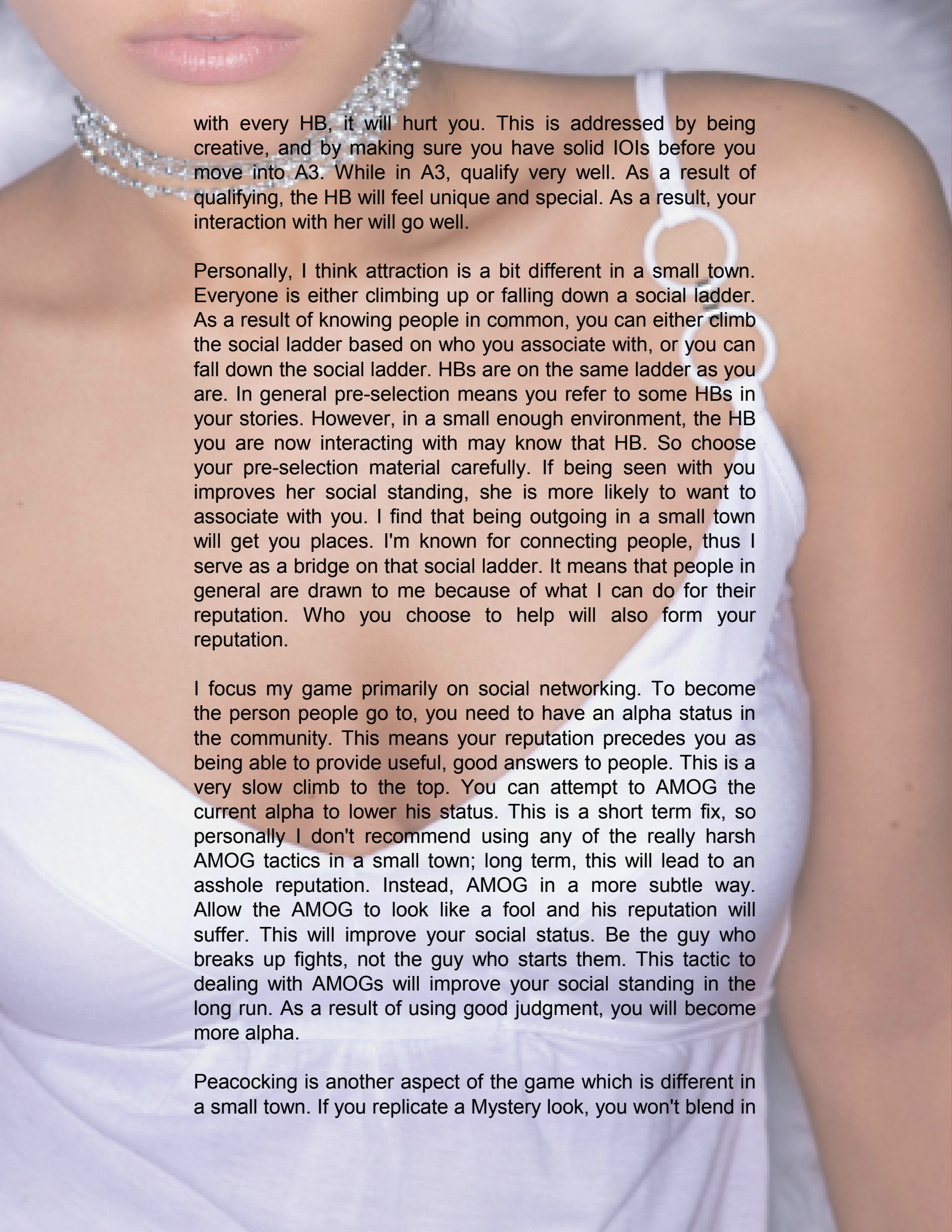
The Mystery Method was developed mostly in the Los Angeles club scene. But many of us live in small towns that are unlike LA. Just for reference, the small town where I've developed these tactics is a college town that is at least an hour drive away from any "city." Anyway, in a small town you have your choice of only a few good venues and you'll see the same crowd out at these venues on a regular basis. As a result, I believe that sarging in a small town has some differences when compared to a big city club environment.

The first thing to do is determine what venues you want to sarge. Day game will have lots of similarities to day game in a major city, so I'm choosing not to focus on day game. In night game, you need to pick the right venue. Obviously you want a target-rich environment. Expect to get a large turnout of HBs for any "ladies night" based event. The problem with this is there will be a large number of other guys out on these nights. By picking the right little bar, you'll be able to have a good time. There is a major downside to smaller venues. If you turn into a wallflower, it will be very obvious to everyone there. As a result, if you are having an off night or not enjoying being at a particular venue, bounce before you become part of the wall.

Ideally, you will find a couple different venues worth sarging. To keep the bar staff honest, don't be afraid to let them know that you are bouncing venues. Also, if you need to keep bouncing all night, go back to the venue at which you started. If the bar staff knows you just bounced to a different venue, they will welcome you back to their venue, no problem. Personally, I have 3 different bars I hit regularly, and tend to go into each bar twice a night. That way I'm seeing a variety of potential targets.

The key to being successful in a small town is being aware of your reputation at all times. You likely already have a reputation in your town. Anyone moving to a small town should be aware that a reputation is formed really quickly and is very hard to change once established. So always be aware of the reputation you are developing. Your reputation is either a DHV or a DLV. You can choose to develop a player reputation, however I find it doesn't attract the sort of HBs I'm interested in. Personally, I attempt to be the most social guy in the venue. As a result of seeing me in other sets, I find a category of HB wants my attention. As a result, I always have numerous targets who are looking forward to meeting me. Also, be aware of the female player in a small town. If you spend too much time around HBs like these, you will get a firm reputation that will make it very hard to develop attraction with HBs who aren't as social. HBs in a small town have reputations too, so being with you has to improve her reputation also.

Obviously, you have to go open sets. Likely inside this set, there is someone who knows who you are. Ideally you use this to your advantage, creating an insta-wing. The reason your reputation is again important is that someone in the set may know who you are, though you don't know them. I've had obstacles basically drag off a target because of my reputation. I don't think I had ever met anyone in that set before, but they knew someone who knew me. Additionally, since the number of venues is so small, someone you have actively gamed before will be watching you in this new set. As a result, running similar routines on a regular basis will hurt you. Some students of the game have very similar interactions with lots of HBs. If you develop a reputation for having a very similar interaction



with every HB, it will hurt you. This is addressed by being creative, and by making sure you have solid IOIs before you move into A3. While in A3, qualify very well. As a result of qualifying, the HB will feel unique and special. As a result, your interaction with her will go well.

Personally, I think attraction is a bit different in a small town. Everyone is either climbing up or falling down a social ladder. As a result of knowing people in common, you can either climb the social ladder based on who you associate with, or you can fall down the social ladder. HBs are on the same ladder as you are. In general pre-selection means you refer to some HBs in your stories. However, in a small enough environment, the HB you are now interacting with may know that HB. So choose your pre-selection material carefully. If being seen with you improves her social standing, she is more likely to want to associate with you. I find that being outgoing in a small town will get you places. I'm known for connecting people, thus I serve as a bridge on that social ladder. It means that people in general are drawn to me because of what I can do for their reputation. Who you choose to help will also form your reputation.

I focus my game primarily on social networking. To become the person people go to, you need to have an alpha status in the community. This means your reputation precedes you as being able to provide useful, good answers to people. This is a very slow climb to the top. You can attempt to AMOG the current alpha to lower his status. This is a short term fix, so personally I don't recommend using any of the really harsh AMOG tactics in a small town; long term, this will lead to an asshole reputation. Instead, AMOG in a more subtle way. Allow the AMOG to look like a fool and his reputation will suffer. This will improve your social status. Be the guy who breaks up fights, not the guy who starts them. This tactic to dealing with AMOGs will improve your social standing in the long run. As a result of using good judgment, you will become more alpha.

Peacocking is another aspect of the game which is different in a small town. If you replicate a Mystery look, you won't blend in

at all. However, in a small town there are some guys who have a good grasp of fashion. I always attempt to dress in the top 10% at any venue I go to. This means buy some good shirts and pants, but don't go too crazy with 10 necklaces and 3 rings and crazy hats. It isn't congruent with a small town environment. As a result of the smaller population, you'll see the same HB at lunch a week after you meet her. So you always have to look good, including grooming and clothing. When you go out on a Saturday night, you can get dressed up for a night out, but you won't be congruent if you have a good selection of clothing for going out and then wear old sweatpants around town before 7pm. I've bumped into my HBs at restaurants, Walmart, the bank, the grocery...you get the point. This means I always look decent. If I'm not in the mood to at least look decent, I don't go out.

I'm a believer that reputation really matters. If you aren't discrete in your interactions, it will cause you problems. I don't discuss women I meet with my close friends. I don't discuss studying the game. Instead, I attribute the transformation in my life to other things which have happened. I use friendly pre-selection as permitted, but I never kiss and tell. I never brag about my ability to build attraction with anyone. I refer to everyone as my friend. This means the guy I met 5 minutes earlier is my friend and the HB I slept with 2 months ago, she is also my friend. I don't use any derogatory words to describe women or people. I never call someone a slut. It's obviously important for an HB to believe you won't talk about her. But you accomplish this in a very different way than you may expect. This means from the moment I enter a set, I don't use any words to label people. I have friends, no enemies and no awkward interactions. As a result of how I describe others, the HB determines that I'm discrete.

I've made my share of mistakes. Since I sarge at bars, getting a drunk HB to comply with kino is easy. Even if you don't close her, you will develop a reputation for being touchy. This isn't because the HB didn't enjoy the kino. Instead, it's because other people are watching you kino her. So learn to kino, but don't overdo it. There was a night where I kissed 3 different HBs and got 3 numbers in the span of 2 hours. While I

> qualified each HB, anyone else watching saw me interacting in a sexual fashion with too many HBs too quickly. So I now avoid kissing HBs while at the bar. I'll happily kiss them once we bounce. I haven't closed that many HBs, but the reputation I've developed would imply that I have closed lots. I believe this is a result of bouncing. So when you bounce with an HB, don't be too touchy feely as you leave. Walk out as friends, not like you just got her to pull. As a result, your reputation will remain solid, and so will hers.

Tourist vs Locals Mentality

Always try to calibrate your game to the venue. Walking into a locals hang-out requires a much different approach than walking into a fancy hotel where tourists are visiting.

J the Ripper talks about the Tourist Mentality in his filthy fingers LR. Here's a snippet:

> *The idea behind tourist mentality is that you convey the fact tonite may be the last time you see each other, and that whatever happens this night doesn't "actually count". This makes her more willing/accepting that she can exhibit "bad girl" actions and yet not be held accountable for it.*

There is an evil twin sister to the above: Locals Mentality. While a tourist in a strange land is already wild and adventurous, willing to act out of her nature because she knows she can safely leave all bad behavior behind when she goes home, the local girl hanging out in her usual bar is *least* inclined to go nuts.
She assumes any guy who looks remotely out of place is there to hit on girls...an outsider. If he's not going direct, nothing he says should be trusted. But even if he is direct, her ASD will go up because the entire venue is her social circle, and she doesn't want to appear the slut. Girls will be friendly, but there may be far less compliance, the IOIs aren't as aggressive, and the blow-outs more frequent.
The way to counter this is to flirt, but not 'pick up'. Chill, get a drink, spend lots of time hanging out, talk to all the guys like it's your regular venue too. Begin to assimilate, blend in, and then fold the hot girls into the mix. It takes patience and a lot of social savvy.

When you visit a city, you become the tourist. As such, women have no expectation of a relationship or further contact with you, and this may give them permission to misbehave for the evening.

Room Perspective

You may find yourself getting blown out horribly by a large mixed set, where all the men and women are laughing and tooling you. Though this may seem like a defeat, it can often be a victory. There is something called Room Perspective. How does the Room as a collective entity view you? When you get blown out like this, the AFC may have his feelings hurt, or try desperately to recover the set, or start a fight with the dudes who were laughing at him. But what does the Room see? You just entered a set, and suddenly everyone's laughing. The Room doesn't know that they're laughing *at* you and not *with* you. It doesn't matter. Smile and eject; the Room will think you're the life of the party.

Interrupts

People can interrupt your set. These can be friends or orbiters of the target coming into the set (external interrupt), people already within the set (internal interrupt) and you (autointerrupt).

If you're talking to a girl and suddenly a guy appears from the bar carrying two drinks, that is an external interrupt. If you are talking to a 2-set and the obstacle yells "Let's go dance!" that is an internal interrupt. And if you eject prematurely or fail to escalate due to negative self-talk, those are examples of autointerrupt.

Uncommonly, things besides people can interrupt you, like a broken glass or a fight.

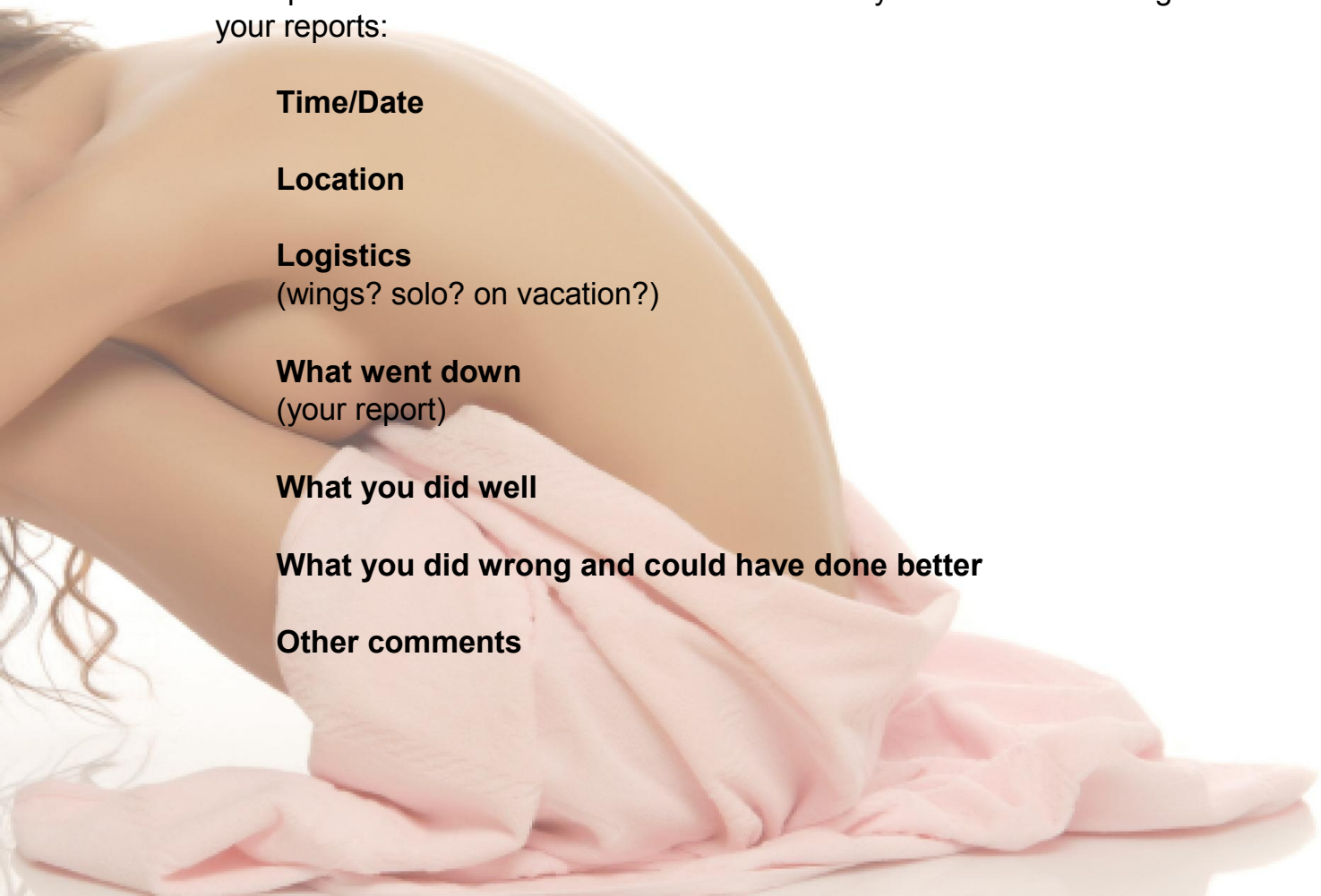
Girls have an unwritten, unspoken social contract when they enter a venue. The entire set has value, and when one of its members does anything that is strange, the entire set suffers. For example, if a girl makes out with too many guys in a night, or has sex in the bathroom, or wants to leave with a creepy dude, the others in the set may see this as detrimental to the overall set's value. They will therefore try to prevent this, even if the target appears to be willing and having a fun time. Such is the law of club game.

When girls interrupt you, we call them cock-blocks. Sometimes they will eye code each other to signal a need for help, but sometimes the cockblock assumes her role without provocation.

Often there will be a “mother hen.” She is the watchful eye of the set, the AFOG (alpha female of the group), doing most of the shit testing and IODing when you enter. She is typically not as attractive as the other girls.
Often you will not even be allowed access into a set because of cock-blocking. An extreme example of this is the daisy-chain, where several girls hold hands and rush through the club. If you try talking to one girl, she has friends at both hands pulling her away from you.
Whenever you can, befriend all external interrupts the moment they appear. This is especially important with guys, and ultimately clarify his relationship to your target. He may AMOG you, but you can never go wrong with being proactively sociable.

Field/Lay Reports (FRs/LRs)

Reports should emphasize strengths and weaknesses in your approach, and ought to be honest and thorough. The reader should understand why you did what you did, what worked and what didn't. Tactics and goals should be spelled out. How can you capitalize on what works and minimize the failures in future sets? Simply bragging doesn't serve any useful purpose. It is advised you type the report as a word document first, and then paste it online. You can use this format by PUA ch0n60 to organize your reports:



Time/Date

Location

Logistics
(wings? solo? on vacation?)

What went down
(your report)

What you did well

What you did wrong and could have done better

Other comments

Recording your Game

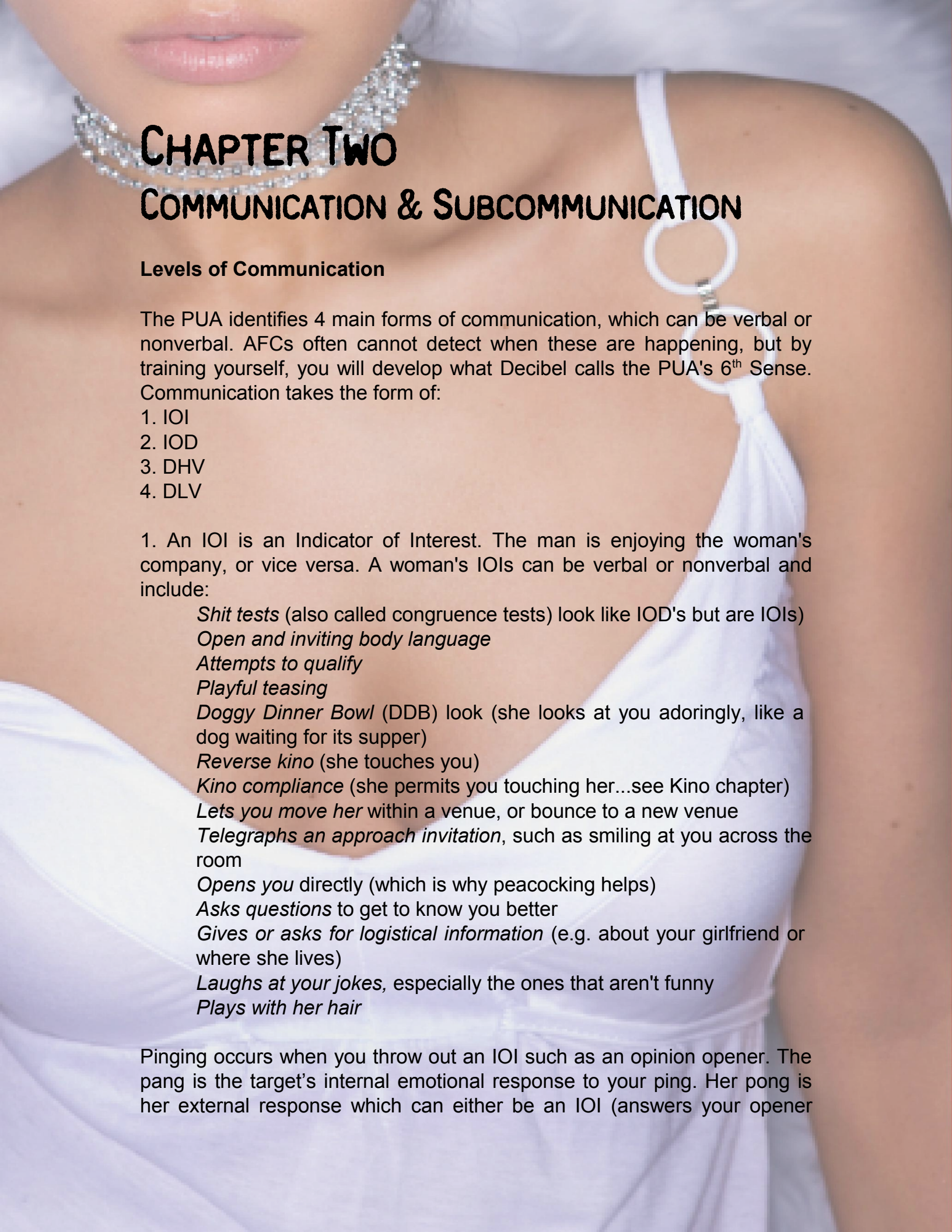
Many PUAs like to record themselves in-field, since it can provide useful information about verbal and nonverbal communication by you and the set. A wing can hold a small inconspicuous camera such as the Flip, and you can put a microphone/audio recorder in your pocket. Certain recorders look like pens and can be bought on ebay; most devices have a USB connection to hook up to your computer, and then you can use video editing software to synch up the audio and video. Without good lighting, the video may not be watchable, and with loud music playing, you may not hear the audio well.

Understand that each state has laws governing the recording of others without their knowledge. There are one-party and two-party consent states, and you should know the laws before engaging in public recording, since the penalties can be stiff.

Lairs and Crews

The seduction community all around the world is composed of crews and lairs in various cities. A web search may reveal your local lairs. If one does not exist, it is possible to enlist members on established major PUA forums. Typically, lairs will meet once a week for 1-2 hours one night between Thursday and Saturday just prior to heading out to game. Each member honestly reviews his prior week's experiences, sticking points and accomplishments. The rest of the members provide feedback and advice. Next, the moderator leads discussion of that week's topic, which can range from inner game to strategy issues. Last, it's helpful to perform exercises which assist in pumping state, and improv classes are a good place to learn these. Once a month, if available, a known instructor/guru or a senior member of the crew can give a more detailed lecture on a subject of interest.

It is easy for the lair to post an online forum. J the Ripper's Casanova Crew site is a good example of this.



Chapter Two
Communication & Subcommunication

Levels of Communication

The PUA identifies 4 main forms of communication, which can be verbal or nonverbal. AFCs often cannot detect when these are happening, but by training yourself, you will develop what Decibel calls the PUA's 6th Sense. Communication takes the form of:

1. IOI
2. IOD
3. DHV
4. DLV

1. An IOI is an Indicator of Interest. The man is enjoying the woman's company, or vice versa. A woman's IOIs can be verbal or nonverbal and include:

Shit tests (also called congruence tests) look like IOD's but are IOIs)
Open and inviting body language
Attempts to qualify
Playful teasing
Doggy Dinner Bowl (DDB) look (she looks at you adoringly, like a dog waiting for its supper)
Reverse kino (she touches you)
Kino compliance (she permits you touching her...see Kino chapter)
Lets you move her within a venue, or bounce to a new venue
Telegraphs an approach invitation, such as smiling at you across the room
Opens you directly (which is why peacocking helps)
Asks questions to get to know you better
Gives or asks for logistical information (e.g. about your girlfriend or where she lives)
Laughs at your jokes, especially the ones that aren't funny
Plays with her hair

Pinging occurs when you throw out an IOI such as an opinion opener. The pang is the target's internal emotional response to your ping. Her pong is her external response which can either be an IOI (answers your opener

honestly) or an IOD (looks at you like you're nuts and turns back to her friend). When a girl IOIs you, reward her and don't punish her. This seems obvious, but many guys get carried away with negs and similar tactics, that they show disinterest at the point where pinging would be more appropriate.

2. An IOD is an Indicator of Disinterest and may include false time constraint, a neg, or a change in BL that reflects this disinterest. This can be used as your response to when the set throws you an IOD. It can take the form of a body rock out of the set at an emotional peak/DHV spike in the convo (after they laugh from a punchline) to take away the good feelings and make them chase you for more. IOD's should be calibrated with an IOI before or afterwards. For example, neg and then tell her you love her and give her a hug. A long pause waiting to see if the target will pick up the convo is an IOD compliance test (restarting the convo is her IOI pong, versus her turning away and talking to a friend is her IOD pong).
When a girl sends you an IOD, it doesn't necessarily mean she's disinterested in you. Girls do not want to appear 'easy' so they will IOD guys as a reflection of their ASD (anti-slut defense). However, if you are persistent, she may stop IODing and start IOIing. If you are met with an IOD, never react emotionally – being emotionally unresponsive is key to pick-up, and you should always behave in a way that shows you are internally validated and unphased or even amused by the disinterest of others.
Examples of IODs women throw include pulling out her cell phone, turning away, walking away, talking to her friend, being curt with her responses, or being outright rude.

3, 4. DHV and DLV. DHV (Demonstration of Higher Value) should impress the target without seeming try-hard or bragging. A good storyteller has innate DHV qualities if he can captivate, emote and take the audience on an emotional ride. In addition, he can spike the story with more DHV points that hit attraction switches. A guy who is telling jokes and seeking approval, or obviously ‘performing’ is called a dancing monkey. This is a DLV (Demonstration of Lower Value) and should be avoided. Confidence is a DHV, but being bold or bragging is a DLV.
According to Tyler Durden (TD), the four main ways to DLV are:
1. Convey nervousness.
2. Convey neediness.
3. Try too hard to gain approval.
4. Try too hard to convey value.

Your goal is to DHV and not DLV. For a lot of guys, if they can go and interact with HBs and not DLV, that's a good first step. Examples: talking about your financial worries, health problems, low self-esteem, self-deprecating humor, self-pity, inability to get laid, etc. Many AFCs touch on these topics, and that's bad marketing.

> “It's not enough to have value. You must GIVE value, free of charge. It is your role to hand value out to all, regardless of whether people are receptive of it or not. THAT is what's truly attractive.”
>
> *Decibel*

To DHV, you want to bring up subjects that women seek in a potential mate: appropriate humor, respect for her culture/occupation, as well as the usual switches (preselection, leader of men, etc). You can do this by telling it, or better, demonstrating it. Example: walk into a club with a group of beautiful women around you, show non-neediness by ejecting after a spike in the convo, out-AMOGing other guys.

> Chode circles/crystals. There are few DLVs greater than a bunch of guys standing around in a circle in a bar, holding their drinks, not talking to anyone else, and generally looking like wankers. Not only are AFCs guilty of this, but many PUAs form chode circles. Avoid them like the plague. If you find yourself in a chode-off with your wings, you are enabling one another's AA and need to break the circle and go be social immediately. You might find it hard to get to a set because a bunch of dudes are standing in your way talking to each other...this is called a chode block. By comparison, when a bunch of guys are outgoing, self-amused and pulling girls into their reality, this is a player diamond (credit RSD).

When you enter a set, it is expected that you will bring value. That is, you should be interesting and friendly. You should give this value to the set without making them feel obligated to return value. Value exchange occurs when the target provides value back to you; if she is not offering value and you continue to do so, the equation is off-balance. At some point in the sarge, if you continue to provide value or if you seek value without her doing the same, your overall value will drop (DLV).

My Two Dogs: Giving Value (Decibel)

I have two dogs: a Min Pin and a Boston Terrier. Both greet me in the morning. The Boston does it by sitting next to me so I can pet him. The Min Pin jumps on and off the bed, spins in circles, makes a lot of huffing noises, and tries biting my hand. The Min Pin wants to be fed, the Boston just wants to say hello. Can you tell which one is bringing value and which one is taking value? I oblige the Min Pin eventually by getting up to feed him so he'll leave me alone, but in the end my actions come from a sense of obligation. Similarly, you can go into a set and run routines or be a dancing monkey, and girls will stick around a while to listen to you, and may even give you their #s, but they do so simply out of courtesy. In contrast, if you're the relaxed guy who comes into set just to say hello like my Boston, people will appreciate your non-neediness and stick around out of affection.

Giving value without the expectation of it being reciprocated is a major component in pick-up. There are various levels of value exchange. The most superficial would be along the lines of a name exchange. Then, a bit deeper value exchange would include each party saying where they live or what they do for a living. Ideally, there should be a fair exchange of value by both parties (called value pinging by Decibel).

Deeper value pinging can be sexual. You share an aspect of what turns you on, and she may give similar value back. By offering value of an intimate nature, when appropriate, women may feel comfortable enough to reciprocate sexual value back.

The Neg: Tease her to please her

Aspiring PUAs often get the neg wrong, and wind up insulting the girl. Negs should always be playful and end with her chuckling. Shake her sweaty hand and go...'Ewww...where has that hand been? No wait, I don't want to know!' Negs disqualify yourself (she's icky or has made some social faux pas and therefore not appealing to you), and drop her relative value. Negs generally aren't used once you get into comfort, but you can use them clear up to that point, including in the BHRR technique. Physical negs include

'boinking' her eyes like you're one of the Three Stooges, and pointing to something on her chest and then running your finger up her face when she looks down.
If a girl looks hurt after a neg, this indicates she has become emotionally invested in the interaction, which is good. Mehow calls this reaction a negative expression of buying temperature and attraction. Consider this an IOI and respond accordingly.

> **Mystery's Neg Warfare**
> Get a volley of negs going between you and the target until she gets irritated and the mood gets uncomfortable. When the target sends the third neg, go for a hug and qualify her for her prowess, then physically IOD. If others are in the set, disarm them after the second neg by whispering something like, 'this is called flirting.'

Shit Tests

A shit test is a woman's attempt to see how resolved you are to stand up against her active disinterest, or to see if you'll buckle like an AFC when she challenges you or throws disingenuous seductive language at you. The AFC might assume these are IOD's but in reality these are a form of IOI because she is taking the time to see what kind of man you are (instead of walking away, which is an IOD). She is testing to see if you are congruent; that is, is your inner game fully in alignment with your outer game. Your response may be an IOD, often cocky-funny, in the form of a reframe.
So why do girls shit test? Imagine you are hit on, night after night, day after day, for many years. You might initially be nice to everyone who approaches, but eventually you will need to have some kind of filtering mechanism to screen out those people who are weak or not sex-worthy. This mechanism, for a woman, comes in the forms of the bitch shield and shit tests.

Multiple Thread Theory

Conversation should incorporate multiple thread theory. You should have several stories/routines (also called threads) running at once. For example, you start a story about going on a trip with your friend Barney. You and he

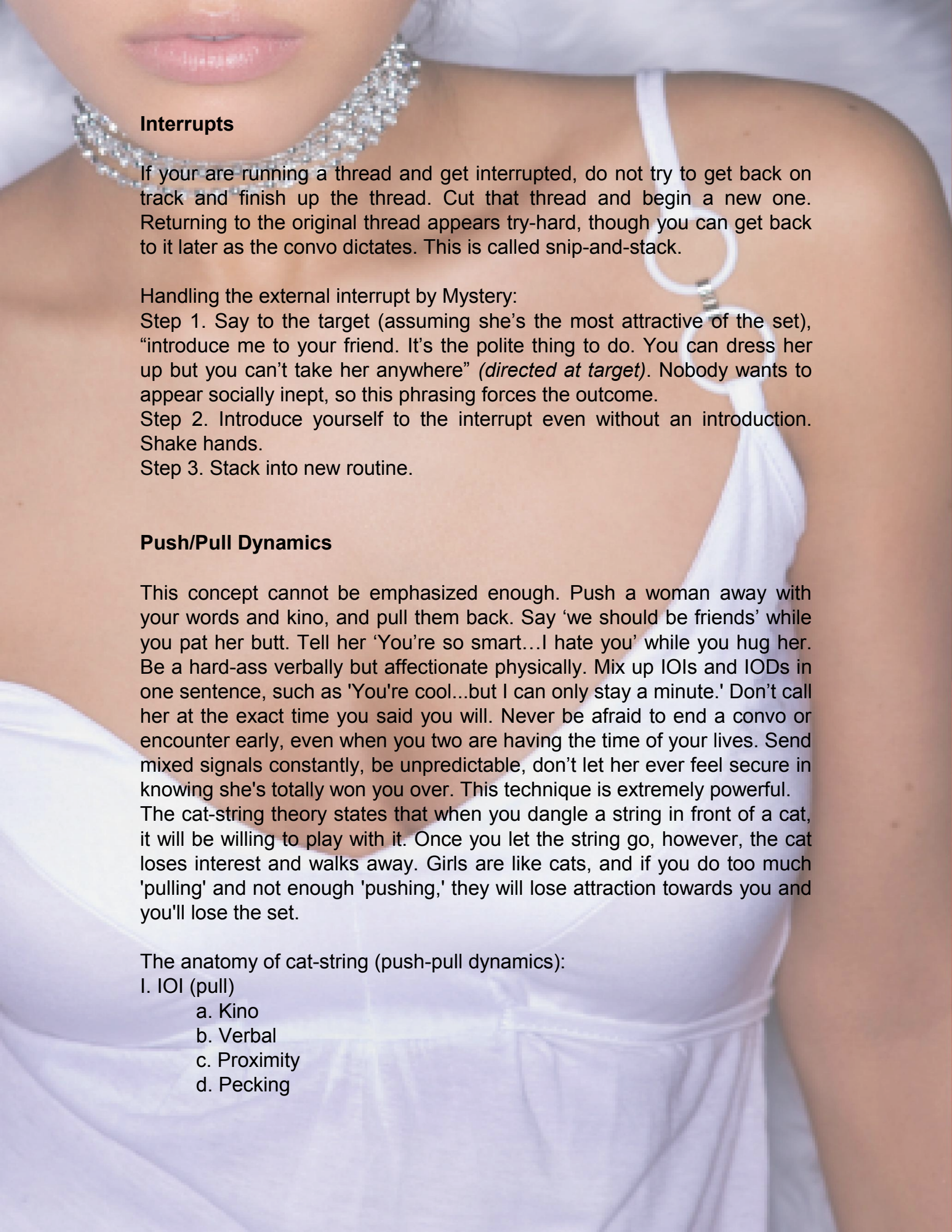
visited New York City. So somewhere before the end of your NYC trip story, you can break off and go into a story about Barney. Let's say he is a horse trainer. So you start a story about him and his horses, then break off and go to a story about you getting thrown from a horse as a kid. Now before the end of that, maybe pick up your NYC story again, then jump back to your Barney story, then your horse accident story. Multiple threads running at once give the feeling to the target that you're covering a lot more ground, compared to going to the end of one thread and then picking up a new one. This is how old friends talk to each other, and it conveys this kind of familiarity.

Routines versus Natural Game

There is ongoing controversy within the community as to whether to use routines, or just a 'natural' vibing form of gaming. In a sense, this is an artificial division, since many naturals use the same responses, sound bites and lines over and over in field, and as such they become 'canned.' Routines are useful initially as training wheels; the AFC doesn't know how or what to say to women, and so canned material allows the PUA to stop thinking about *what* to say, and focus instead on how to deliver it. Then once tonality, body language and other aspects of communication are improved, the routines can be abandoned or minimized and a more natural vibing can take place.

A large reason why guys rely heavily on routines is that they aren't confident about their own identity, and feel women will reject them if they don't have routines to fall back on. In this case, routines become a crutch. Instead of relying on routines to replace vibing, the PUA should work on their confidence and accept the fact that women will appreciate them for who they are underneath once that identity is communicated effectively.

PUAs talk about routine *stacks*, that is a series of routines told by the PUA to his set. A more natural form of delivery is the routine *tree* (Decibel/ADZ), whereby different routines can be employed contingent upon the set's response. So while a stack is delivered regardless of the set's responses, a tree permits the PUA to proceed to different routines dependent on the set's reactions.



Interrupts

If your are running a thread and get interrupted, do not try to get back on track and finish up the thread. Cut that thread and begin a new one. Returning to the original thread appears try-hard, though you can get back to it later as the convo dictates. This is called snip-and-stack.

Handling the external interrupt by Mystery:
Step 1. Say to the target (assuming she's the most attractive of the set), "introduce me to your friend. It's the polite thing to do. You can dress her up but you can't take her anywhere" *(directed at target)*. Nobody wants to appear socially inept, so this phrasing forces the outcome.
Step 2. Introduce yourself to the interrupt even without an introduction. Shake hands.
Step 3. Stack into new routine.

Push/Pull Dynamics

This concept cannot be emphasized enough. Push a woman away with your words and kino, and pull them back. Say 'we should be friends' while you pat her butt. Tell her 'You're so smart…I hate you' while you hug her. Be a hard-ass verbally but affectionate physically. Mix up IOIs and IODs in one sentence, such as 'You're cool...but I can only stay a minute.' Don't call her at the exact time you said you will. Never be afraid to end a convo or encounter early, even when you two are having the time of your lives. Send mixed signals constantly, be unpredictable, don't let her ever feel secure in knowing she's totally won you over. This technique is extremely powerful.
The cat-string theory states that when you dangle a string in front of a cat, it will be willing to play with it. Once you let the string go, however, the cat loses interest and walks away. Girls are like cats, and if you do too much 'pulling' and not enough 'pushing,' they will lose attraction towards you and you'll lose the set.

The anatomy of cat-string (push-pull dynamics):
I. IOI (pull)
    a. Kino
    b. Verbal
    c. Proximity
    d. Pecking

II. IOD (push)
- a. Withdrawing
  - a1. FTC
  - a2. Roll offs
  - a3. Take aways
  - a4. Body rocking
  - a5. Eject (to reopen later)
  - a6. Freeze outs
- b. Negative kino (throw her hand away)
- c. Disqualifiers
  - c1. False disqualifiers
  - c2. Negs

What (not) to Say

There are certain words and topics that may shut your set down if you aren't feeling out the waters carefully first: skulls, death, destruction, sickness, illness, plague, 9/11, disaster, violence, conspiracy, religion, politics, guns, crime, rape, torture, molestation, abortion. You can discuss these issues or use these words, but do so with caution, because they could easily lead to a dark, depressing convo.

In general, there is never a good reason to compliment a girl about her beauty or any of her physical features. The same applies to tattoos. You might say ‘Oh, this is a cool tattoo’ but since guys have probably used that one a million times, you should neg with something like ‘is that supposed to be a map of Utah?’ Likewise, if a girl has some physical imperfection, DO NOT bring it to her attention, and stop your eyes from wandering to it. You must at all times show indifference to her physical appearance, and always instead emphasize other positive features like her laugh, her humor, her ability to walk in high heels, etc.

Approaching an HB and asking mundane dead-end questions like 'where are you from?' 'how old are you?' 'what do you do for a living?' is called fluffing. Fluff is one of the leading causes of sarge death. Don't fluff. Don't open with it, don't stack to it, don't try to attract her with it, don't qualify with it, don't build comfort with it, and certainly don't use it in seduction. Stay far far far far away from fluff. Fluff eats its young and annihilates everything in its wake.

In general, make statements; don't ask questions. If you find yourself asking questions, change your tonality or find a way of turning it into a statement. If a girl has an accent, rather than ask 'Where are you from?' either make the statement 'You're not from around here' or make a joking question. For example if she's from Australia, ask 'What part of Canada are you from?' This mocks the interview style of pick-up, so is acceptable. Making a statement is much more powerful...it demands compliance, as opposed to requesting it.

Vibing

When two people are out socially having fun, vibing occurs. A good PUA is able to step outside his head and enjoy the convo, bouncing back comments that indicate he is there enjoying himself and her company. The ingredients to vibing are:

1. Push/pull. Send playful mixed signals, be hot and cold, keep her guessing about your intentions and meanings.
2. Exaggerated remarks such as ridiculous accusations, misinterpretation of comments you hear, making outlandish comparisons. Reframe so she appears to be chasing you, even with innocuous comments like asking where you live.
3. Let others impress. Don't frequently take people's comments and try to out-do them, impress them or add your own advice and perspectives.
4. Be playfully aloof. If she asks a question, don't always give a straight answer. If she challenges you on it, don't become defensive. Just have fun with her.

The caveat to the above is sometimes you need to turn off these tactics and just 'be yourself.' If a girl wants you to be serious, sometimes it's best to go that route. The bottom line is that by vibing well, you show you are non-needy, don't seek the approval of others, aren't overly analytical, are sure in who you are, have a strong frame that isn't easily shaken, and are just a fun guy to hang out with.

See the appendix on Decibel's Day 1 Model, which covers strategic vibing.

Having a sense of humor is a major DHV. See the appendix on this topic, written by PUA The Judge.

Body language is so important that it is given its own chapter...

Chapter Three

Body Language

More important than verbal communication is non-verbal subcommunication, or body language (BL). This can take the form of facial gestures, hand and body movement, and vocal tonality. If there is a lack of congruence between your verbal and non-verbal cues, greater weight will subconsciously be placed on your non-verbal cues. Women have an innate advantage over men in interpreting subtle cues, and it is thought in part to be due to their need to non-verbally communicate with their newborn. Hence, women are hard-wired to interpret BL in ways men are not, for the survival of the species.

The three key points are:
1. BL occurs in clusters or 'sentences.' Look at the big picture, including their facial expression, head position, arms, hands and legs.
2. BL should be congruent with the words being spoken.
3. BL should be interpreted in context to the environment. For example, a person may cross their arms because the room is cold, not out of defensiveness.

90% of your opinion of somebody will be formed in the first four minutes of contact, so it is important to start off on the right foot so to speak. The PUA will develop a 6th sense, an ability to detect IOIs/IODs by way of non-verbal communication, and a new-found instinct to respond in such a way that ends with seduction.

> **The Cowboy** (Decibel)
> An IOI compliance test. A sexually aggressive posture will either cause a defensive response or a welcomed response. Hook your thumbs in your belt and point down such that your private parts are framed by your fingers, legs apart. A tight grip on the belt implies a stronger signal. Elbows held out to the sides shows a man is trying to enlarge their appearance which women may find attractive (AMOGs are comfortable taking up space and being heard, while betas try to take up little space

and avoid being heard). If she IOD's (e.g. crosses her arms) then she does not accept your demonstration of sexual aggressiveness, but if she IOIs, then she does. The female counterpart to the cowboy occurs when she places her hands on her hips with elbows out. This position draws attention to herself, emphasizing her fertility by increasing her hip-to-waist ratio, and is an IOI. A woman who does a cowboy posture may also be considered sexually assertive.

Vulnerable/honest posture: Hold your palms open with forearms exposed to disarm defensive posture, or look for it in the target as a sign of vulnerability or honesty. For example, if she makes a statement but conceals her hands, she may not be telling the truth, or conversely if she shows her open palms, you may assume what she says is honest and she has nothing to hide.

Defensive postures: When you were a child you might have hid behind objects like mom, a couch or a chair out of fear. As adults we continue to hide but in more subtle ways. A woman who crosses her arms may be showing a defensive posture, which means your IOIs are too strong and you need to recalibrate (e.g. show IOD's). Even worse is if her fists are clenched as well. A woman may also grip her arms in this position, which also telegraphs a negative attitude. Though less obvious, when a man holds his drink in front of him, or is fiddling with the ring or bracelet of the opposite hand, he is creating a defensive barrier that women may interpret as fearful. Do not therefore carry your drink in front of you or play with your adornments. A man who stands with his hands together over his crotch is trying to defend his manhood, so avoid this posture as it conveys fear. Unlocking a woman's defensive posture requires IOD's, using a vulnerable posture (arms and legs uncrossed, palms exposed, chin slightly up to expose the neck, head tilted to the side) and DHVing, preferably with humor. You also can physically unlock her by asking her to hold something such as your drink. Once she unlocks, you can proceed with standard gaming, but be cautious if she locks up again. Trying to close when she shows a defensive posture will probably lead to being blown out or a flake.

Legs: As in the cowboy posture, keeping your legs apart telegraphs confidence and superiority (a willingness to expose the genitals shows a man is not feeling vulnerable about having them attacked), but can be overly aggressive if used on a woman who isn't yet attracted. Crossing the ankles while standing, on the other hand, indicates insecurity and

defensiveness (hides the genitals) and should be avoided. If a woman is standing with her legs crossed, it indicates that she tends to stay put and that access is denied (symbolically closes entry to the genitals). Pointing your feet towards a woman (or her towards you) is an IOI. If pointed away, particularly towards an exit, it is an IOD.

Thumbs: If your thumbs are sticking out of your pockets, this conveys attraction in that you're trying to look cool, so unless that is your goal, be careful. If she's doing it, consider it an IOI. It can also convey a sense of superiority if clustered with other similar signs, which can be interpreted negatively by a woman.

The finger: Pointing creates negative feelings in listeners and can be considered intimidating, so in general avoid it when you are making a point. Instead, pinch the thumb and index tips together.

The picker: Someone picking imaginary lint from their clothes does not approve of what is being said, but wishing to suppress their opinion. Ask that person their opinion to disarm them.

The nod: People tend to speak longer when the person they're communicating with slowly nods during the convo. Fast nodding creates the opposite effect. Nodding in general creates positive feelings and rapport in the observer, and it is good practice to periodically nod during convo. If you want another person to keep talking, slowly nod (once per second for 5 seconds) and put your hand on your chin to stroke lightly. This will encourage the other person to continue speaking.

Head positions: Head slightly up means a neutral attitude, though if the chin is jutted forward this can indicate arrogance or superiority (they aren't afraid to expose the throat, and are gaining height while looking down their nose). Generally, avoid too much head up position, and look for it in others (men and women) as a possible sign of aggression. If the head is tilted to the side, it shows vulnerability. This may be helpful in unlocking another person's defensive posture. If a woman is tilting her head to the side, she is showing her submission and may be interested in the man. A person who has their head tilted downwards signals aggression and criticism. You should work to unlock this position into a more neutral or submissive angle.

The face platter: A woman may rest both elbows on the table and rest her chin on her hands (palms down, one on top of the other) in a platter position. This is an IOI.

Hand shakes: How you shake hands says a lot about you, and whether you consider yourself dominant, submissive or equal to the other person. Appearing dominant over an aggressive AMOG may be useful in that context, but doing the same handshake with a girl may telegraph the wrong feelings. Tilting your palm down will assert dominance, up will assert submissiveness. An AMOG may grab your hand and try to force it into a submissive posture, but you should either maintain dominance or go for a vertical equality shake. If you wish to befriend the AMOG, a vertical shake is best to create rapport, and equally important, your grip should match his. If an AMOG approaches with an aggressive palm-down thrust, you can use your other hand on top of his to force the shake vertical.

Sitting postures: People make decisions with their feet on the ground. The figure 4 position occurs when someone (generally a man) sits with the legs crossed and the ankle over the knee. Someone who grips their leg in this position is displaying a stubborn attitude, which may not be desirable if you hope to gain their trust. Sitting with ankles crossed, man or woman, indicates that person is trying not to display a negative emotion such as fear, guilt or doubt. A person who is engaged in the convo will tend to put their feet outwards, while someone withdrawn will pull the feet back under them. The PUA should generally not lock ankles or withdraw feet, and on detecting this in a woman, should work to unlock this posture. Sitting down with your crotch exposed to a target you just met is a good way to turn them off, as it's a very sexually aggressive pose.

The catapult: When a man leans back with his head resting on his hands, it is likened to a catapult. This is often clustered with an open crotch position such as figure 4. Overall this telegraphs an attempt to assert superiority and is a turn-off. If an AMOG presents this posture, unlock it by standing, or by forcing him to lean forward by asking him to look at something (or by indicating your need to whisper something to him). You also can mirror the catapult to him as this indicates equality.

Seated readiness: A person who is ready to proceed will lean forward, legs apart, one hand dangling in crotch area, the other palm down on thigh.

If a person places both hands on their knees or chair, leaning forward, they are eager to leave the convo.

An important aspect of BL is congruency. If you show a lot of interest with your BL, you need to have verbal communication that reflects this, as in a verbal IOI or a direct opener such as ‘I had to come over here and find out what you’re all about.’ If your BL is that of disinterest, you can IOD or use an opinion opener. Likewise if you're dishonest, your words and body language or tonality may not match. These incongruent signals can be detected by women, who will tend to rely more on non-verbal communication if having to choose.

Mirroring: Mimicking a person's gestures can create a sense of rapport. Women tend to mirror other women far more often than men mirror other men. A man tends to use his body more than his face to indicate his attitudes. This has an evolutionary reason, in that a man who expresses his emotions on his face may be taken advantage of by an enemy. On the contrary, a woman primarily uses her face to express her feelings, so a man should emphasize mirroring her facial expressions. In addition, mirroring can include one's inflection and rate of speech, so a PUA should typically speak at a rate equal to or slightly less than that of the target's speech. If you need to assess whom in a group is the leader, look for who is being most mirrored, and that will typically be your leader.

Body pointing: Pointing one's feet or entire body while standing, or one's knee while seated, can convey interest or lack thereof. Make sure how you point towards or away from a target reflects your desire to IOI or IOD, and interpret the target's responses similarly.

Chapter Four

The Mystery Method (M3 Model)

The purpose of this chapter is not to reiterate the Mystery Method (MM), but to embellish upon it. Those reading this who are unfamiliar should first go and learn the MM, either via the printed 'Mystery Method' or the ebook 'Venusian Arts Handbook.'

The MM is also called M3 because there are 3 primary sections: Attraction (A1-3), Comfort (C1-3) and Seduction (S1-3). These are broken down as follows:

A1. The Approach

The PUA enters a set (can be a 1-set HB, a large mixed set (men and women), or anything in between). PUA says something that captures the set's attention, called 'hooking.' They now want the PUA to stay in set with them and make further convo. A 'cold approach' means you inject yourself into a set which hasn't yet welcomed you. A 'warm approach' means the target has given you an approach invitation (AI) such as smiling and looking at you. These approaches involve talking to complete strangers, whereas social circle game refers to running game on girls within your group of friends. There are indirect approaches (such as using an opinion opener, which doesn't appear as if you're running a pick-up) and direct approaches (as in walking up to the target and stating how attracted you are to her). With direct openers, you lay your hand on the table, with a sink-or-swim outcome, whereas with indirect openers, you can feel out the set and gradually create attraction without setting off alarms.

David De Angelo estimates that only 30% of women are interested in meeting someone new on a romantic basis. This means that 7 out of every 10 women you talk to may blow you out, even before you run game on them. You will get blown out by sets…often a LOT of sets. Expect it and don't take it personally. Don't let it affect your state. Even if you get a phone number or an email address, many times you will be blown out the

next day. Sometimes women give their numbers out like candy, or do have a fleeting connection with a man in a bar, but convince themselves not to pursue it the following day (called backwards rationalization).

Approach anxiety (AA) can be crippling to many guys and is hard-wired in our brains, even for those who are wealthy, successful, generally comfortable with women, and good-looking. It is a self-imposed disease that defies logical explanation. And yet there is a cure, and it requires diving in, set after set.

Conquering AA: Have a Back Door Plan
By The Sheriff

I often approach by finding something to neg her on. Hopefully something that can go on for a while. But the key is that I use openers that overwhelm the set and almost force them to hook to my opener. One time I heard this girl telling some guy stories about when she was young. On my way by I looked over my shoulder with feet pointed down the aisle and told the guy, "don't believe a word of it." Now how are they not going to hook on that? Of course they did and I went on with a "I just don't know if I trust this one" shtick.

So why didn't I have AA? I didn't have AA because I had a back door and didn't care how they responded - it simply didn't enter into my plan. Had they responded unfavorably I would have just stacked to "well, suit yourself but don't say I didn't warn you." And I would have continued walking toward the head.

Now if the same people were sitting at a table in the corner of a restaurant and I had to walk into a dead end area to run an opener that would be a different story altogether. Same group, same opener, big difference in AA level.

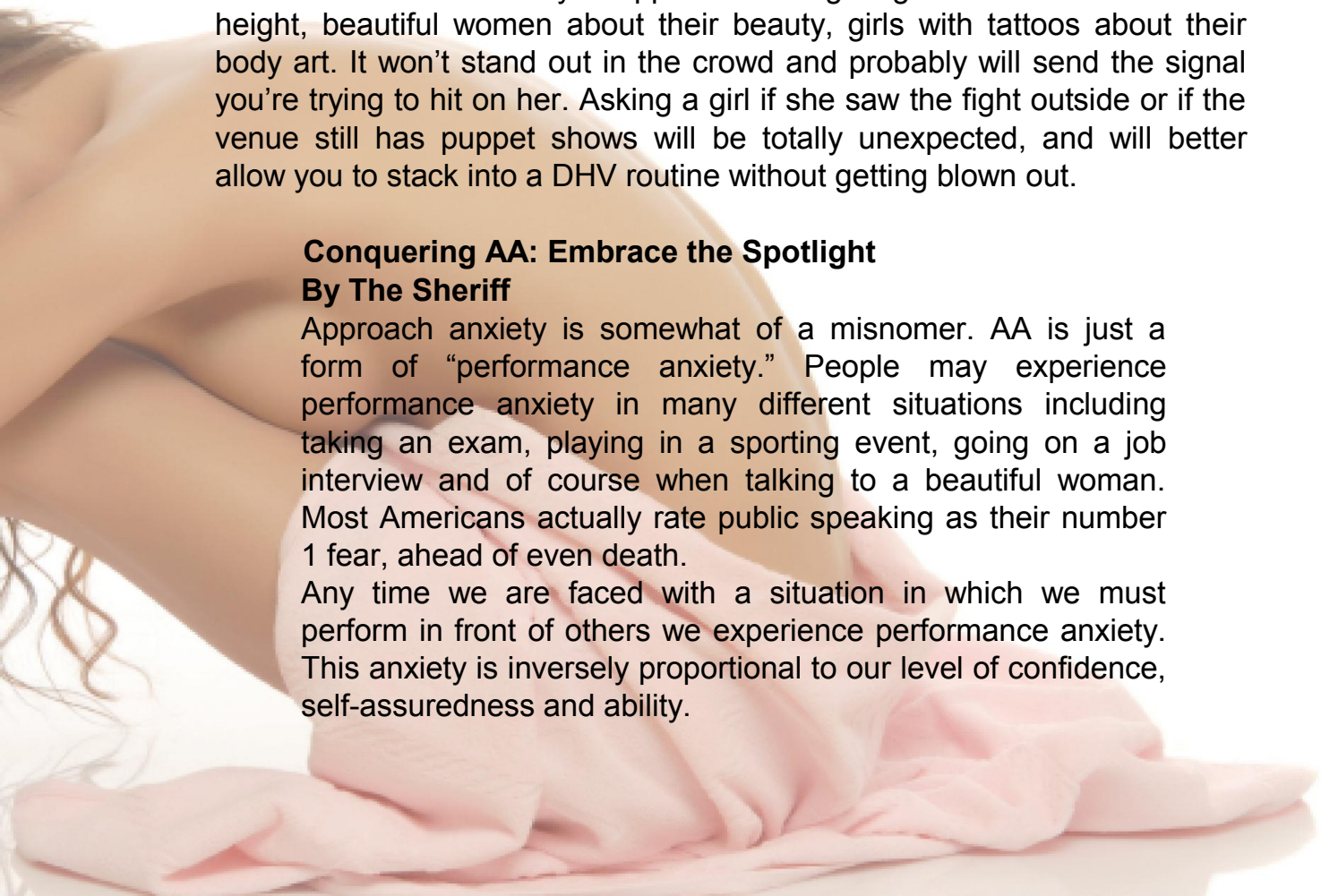
Why? Because in scenario A my approach had two key characteristics: 1) It was covert and subtle - nobody was observing it, and 2) I didn't get myself into a sink or swim situation - I didn't commit myself to the approach and I had an exit strategy before hand.

Anybody will have AA when they start the long, obvious walk toward a do-or-die situation with no back door. In doing this you are putting yourself directly into a situation in which you might find yourself walking back with your tail between your legs with everyone watching. And this is made much worse if

you don't have a great deal of confidence in your opener and in your inner game. Plus, in approaching without an exit strategy you are putting control of the entire situation in the hands of the set and giving them the power to seriously DLV you in front of everyone. I guess if you are going to do that you ought to have AA.

Finding an HB can be a challenge, and it may take a month or more of searching to figure out the best times and places to meet the highest number of targets. This is referred to as a target-rich venue. If you were a game hunter you could either search all over the plains for the wandering single prey, or you could find out where many of the prey gather and then hunt there. For the time expended, it makes more sense to sarge target-rich environments, and in the dating world this is typically late at night at bars and clubs. If you are the kind of guy who does not frequent these venues or goes to sleep at 9PM, you'll need to now become somebody who does stay up late (3-4 AM sometimes) and goes to these places. Your training will be vastly accelerated if you consistently put yourself in these target-rich venues.

Avoid the obvious when you approach. Tall girls get comments about their height, beautiful women about their beauty, girls with tattoos about their body art. It won't stand out in the crowd and probably will send the signal you're trying to hit on her. Asking a girl if she saw the fight outside or if the venue still has puppet shows will be totally unexpected, and will better allow you to stack into a DHV routine without getting blown out.



Conquering AA: Embrace the Spotlight
By The Sheriff

Approach anxiety is somewhat of a misnomer. AA is just a form of "performance anxiety." People may experience performance anxiety in many different situations including taking an exam, playing in a sporting event, going on a job interview and of course when talking to a beautiful woman. Most Americans actually rate public speaking as their number 1 fear, ahead of even death.

Any time we are faced with a situation in which we must perform in front of others we experience performance anxiety. This anxiety is inversely proportional to our level of confidence, self-assuredness and ability.

There are two ways we can reduce performance anxiety. One is to reduce or eliminate the external pressure to perform by avoiding the spotlight. This works well for beginners because often beginners lack confidence and it is a good first step to building confidence. Confidence after all, is the product of good results.

Avoiding the spotlight, or flying under the radar, is a good start but it only gets you so far. If you want to really become good with women you will need to learn to **embrace** the spotlight and thrive in it. Can you imagine a guy running for President who is afraid of public speaking?

Ultimately, the key to really overcoming performance anxiety lies in your confidence, your self-assuredness and your ability. Confidence is not something we just wake up and decide to have; confidence is the product of good results. Good results are the product of ability, and ability is of course the product of practice. Whether you are taking an algebra exam, shooting free throws or chatting up an HB10, practice makes perfect.

Now I know this sounds like a daunting task, but it isn't so bad if you go about it the right way. Many aspiring PUAs make the mistake of thinking that attempting to run game on a girl is a unique form of human interaction, categorically different from every other form. The good news is that it isn't different at all. Understanding this is very important because it will show in your game. You must learn to interact with your target in the same way you would interact with anyone else. If your target perceives a difference in the way you communicate with her verses the way you communicate with others, it will come across as supplication and you will lose value in relation to her.

Practice talking to people. Start conversations with the guy standing behind you in line or sitting next to you at the lunch counter. Ask the old lady in the grocery store how to pick out a good cantaloupe. Practice talking to beautiful women WITHOUT trying to run game; try simply talking to them. After doing this a while you will be surprised how easy it becomes. You will also notice that this produces far less anxiety. It produces less anxiety because you have removed the performance element from the equation. When you simply talk to people with no expectations or worries about the outcome, there is no reason to feel anxious. It is impossible to fail when you don't care about success.

There are 300 million people in the US - half of them female. There is simply no reason to assign a false sense of importance to the outcome any given conversation with any given girl. Get used to interacting with HBs just for the hell of it.

Start by chatting with random people just for the hell of it, move on to chatting with good looking women just for the hell of it. As you progress, your confidence and ability will improve and this is what conquering performance anxiety is really about. Even if you do receive some negative feedback, this can still be a confidence-builder because you will come to realize how little this actually matters. Remember when you learned to ride a bike and how much you feared falling? Then the first time you fell you realized it wasn't so bad and you were much more confident as a result. Getting blown out of a set is the same thing.

As your confidence improves, you will see results, and will set in motion a positive cycle that builds on itself. Before you know it you will be approaching sets with ease and you will be on your way to establishing true core confidence and inner game.

Eventually you reach the point where you achieve true core confidence and inner game - the kind that comes from success, not the BS that comes from repeating words of affirmation in a mirror that you really don't believe deep down inside. When you achieve true core confidence, your entire view of sets will change. At this point you will begin to perceive yourself as having higher value than those you are gaming. You will see your approach as an opportunity you are giving the HB to prove to you that she is worthy of your attention. If she responds poorly, you will see it as a failure on her part and attribute it to her having poor social skills rather than as a failure on your part.

This is a point every PUA must reach before he can truly consider his game to be tight. Advanced techniques such as dominant kino require that you are able to assert this frame in a manner that is unwavering. The ability to maintain this frame and to demonstrate this level of value is the very essence of PU - everything else is commentary.

3 second rule: If you identify a target, give yourself no more than 3 seconds to approach. If you identify her and then go stand next to her without

opening, you've communicated too much interest (even subconsciously) and have already lowered your chances. It is better therefore to go right into a set rather than stand or sit next to it for a noticeable time. There are two exceptions to this: 1) if you want to first create social proof/preselection in a venue by talking to everybody except the HBs, and 2) if the 3 minute rule will be violated, you may want to wait. The 3 second rule is largely a way of getting past approach anxiety, and many PUAs don't abide by it for tactical reasons. One such proponent is AFC Adam Lyons, who relies on initial social proof before opening the target.

> **Advanced tactic:** Open the obstacle when the target is not present. If you identify a set you want to open, you might wait until the target goes to the bathroom and then open the set. When she returns you've made yourself part of the set and she will never suspect it was because of her. Likewise if you see the obstacle at the bar, you can befriend him/her there and then follow the obstacle back into the set as a new friend.

Typical A1 to A2 Transition:
1. Run opener.
2. The set will either IOD or IOI.
3. If IOD, try a different opener. If still IOD, eject (generally IOD is because a BF is lurking or they're sushi). Sushi means 'cold fish,' where the set just isn't willing to talk to you. A 'closed' set means you won't be able to run game, such when you experience extreme sushi or a snuggly boyfriend-girlfriend 2-set.
4. If IOI or neutral, run the thread a bit more or cut to a new thread. If still IOI, then you've entered A2. There is no time frame for this, but typically keep your intro short. PUA's talk about 'holding court,' where he has commandeered a set and is holding everyone's attention.

> **Double Hook Theory**
> **By Hengman**
> Every PUA talks about the hook theory, but what if the girl shit tests you right away and doesn't bite the hook? Especially if this was on a single hook. Example: "Quick question, but what is that you're drinking?" She could shit test with a, "Figure it out for yourself."
> Now, in double hooking, the target would have two options. She would either bite one side of the hook, or bite another side

of the hook -- thus, double hooking. Double hooking should be BOTH a situational and opinion opener. It can be direct or indirect. Example: "Quick question, but what is it that you're drinking? (situational) And is it good? (opinion)." She might shit test one, but she would have to answer the other one, by which double hooking is effective because it would throw her off guard.

Opinion openers can feel awkward. Let's face it, it's strange for a guy to walk up to a set in a bar and ask their opinion about something like midgets or falling from a building. So Decibel came up with 'the cushion.' Instead of starting with an opinion, you can introduce some unrelated topic briefly meant to lessen the weirdness of the opinion opener. The cushion is a dead-end opener that is intended only to make the opinion opener seem less awkward. It typically doesn't hook, but is socially acceptable as a doorway into the convo. An example of a cushion:
'Hey...I heard this club used to be a pet store/bank/post office.'
Then go into the actual opinion opener before they can respond: 'Hey guys, let me ask you something...' This brief statement cushions the set from the strangeness of the opinion opener, which then seems more like an afterthought.

The Wave (Decibel)
Sometimes there'll be a girl over in the corner or locked in with a large group of guys, and you're not sure how to approach. One thing I often do is put a big smile on my face, wait for her to make eye contact, and then start waving like an idiot. If she looks sleepy, I'll do a nappy-time gesture. Usually the girl will wave back or smile. Boom! You've just warmed the set up. Now you can go over and talk to her. Or you can gesture for her to come to you if the wave really lit her up. A fun variation (credit Gambler) is to point and her, then you, then over your shoulder as if to say 'let's leave', and then make the nappy-time gesture; this is nonverbally and humorously asking her if she wants to leave with you to go to bed. You can do this before you open, or before you reopen a target you previously gamed.

It is recommended you use a false time constraint (FTC), which can be verbal as in 'I need to go rejoin my friends in a second, but...' or non-verbal, as in body rocking away from the set, or holding your car keys as you pass

by and open the set over your shoulder. FTCs should be introduced very early in the set as it helps disarm your audience by making you look non-needy.

Rob Judge compares gaming to a game of pool:

> Yeah, I just like the pool analogy because it gets me to slow down and consider things. I'm such a bad pool player because I just take the stupid, obvious shots when I should be looking at angles and ways to bank the ball. When a girl throws some shit test at me, I'm usually quick to respond in the obvious, AFC way until I think of the pool analogy, stop, think it over, and take another angle.

A2. Getting her to Chase

The PUA demonstrates higher value, primarily to others in the set besides the target, called befriending or disarming the obstacle(s). The PUA will convey disinterest actively to the target by his BL (e.g. feet face the obstacle) and by negging the target. The goal of A2 is to inspire the target to begin sending the PUA IOIs. Typically 3 IOIs are needed to progress to A3, but actually the strength of the IOI is just as important as the quantity. For example, 3 weak IOIs (e.g. verbally showing slight interest though BL exudes disinterest) may not carry as much weight as 1 or 2 very strong IOIs (e.g., verbally showing mild interest but BL conveys very strong interest).

When a target asks you for your name, it is an IOI. Your goal in A2 is to look for IOIs, so why squander a perfectly good IOI when you could wait and see if she gives it to you? So offering your name is not necessary. The exception is on direct approach, where you're going for broke anyway. If you're asked your name, give it to the set, and that might be a good time to introduce your wing or pivot if he/she is floating around outside the set. The wing/pivot could then get to work in distracting the obstacle(s) while you game the target.

The 3 minute rule: You have 3 minutes to lock in. That is, if someone else in the room looked at your set, it should appear as if the target or set is gaming you, and not vice versa. It is acceptable to violate the 3 second rule

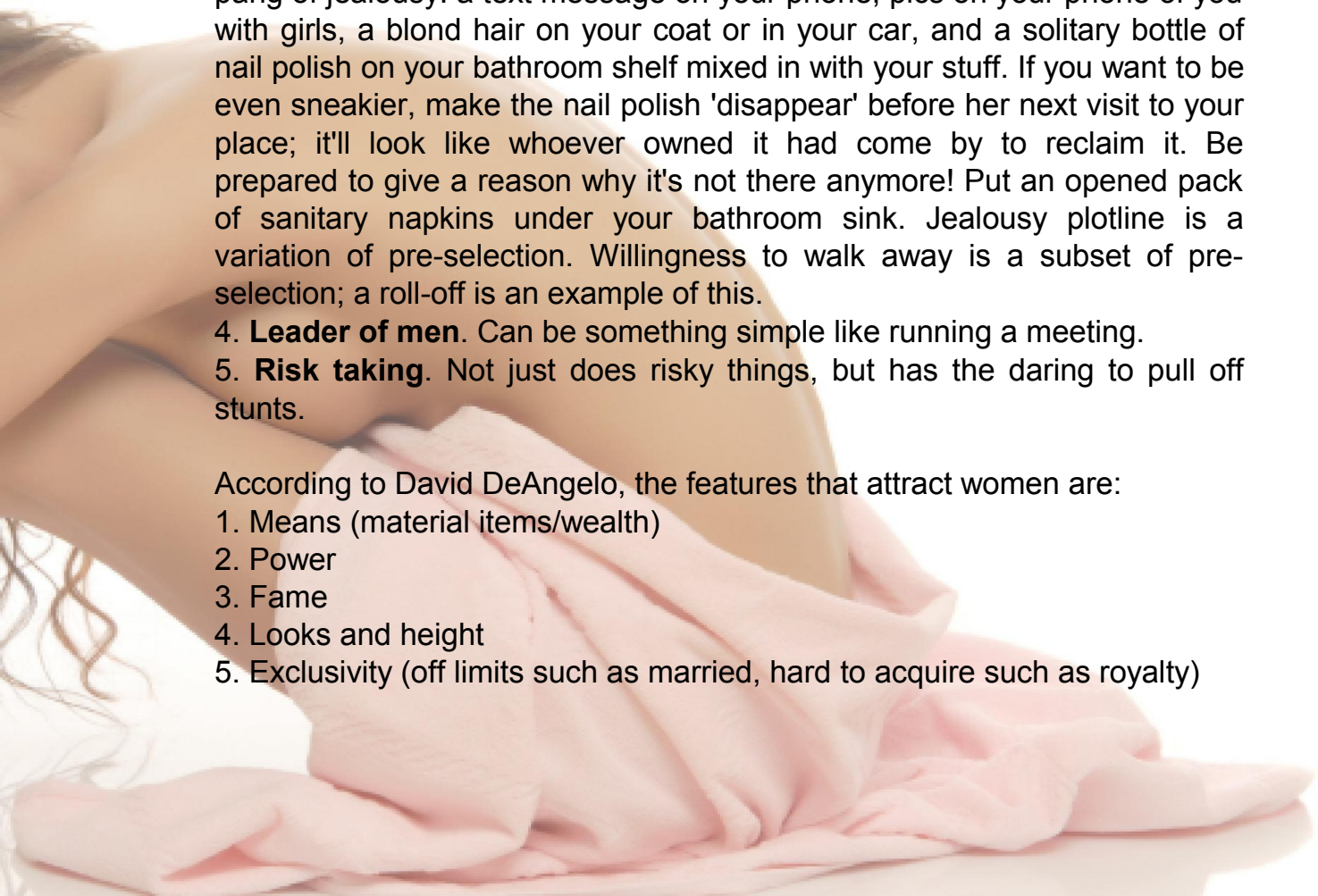
if you don't think you'd be able to honor the 3 minute rule, because of probable interrupts and the like.

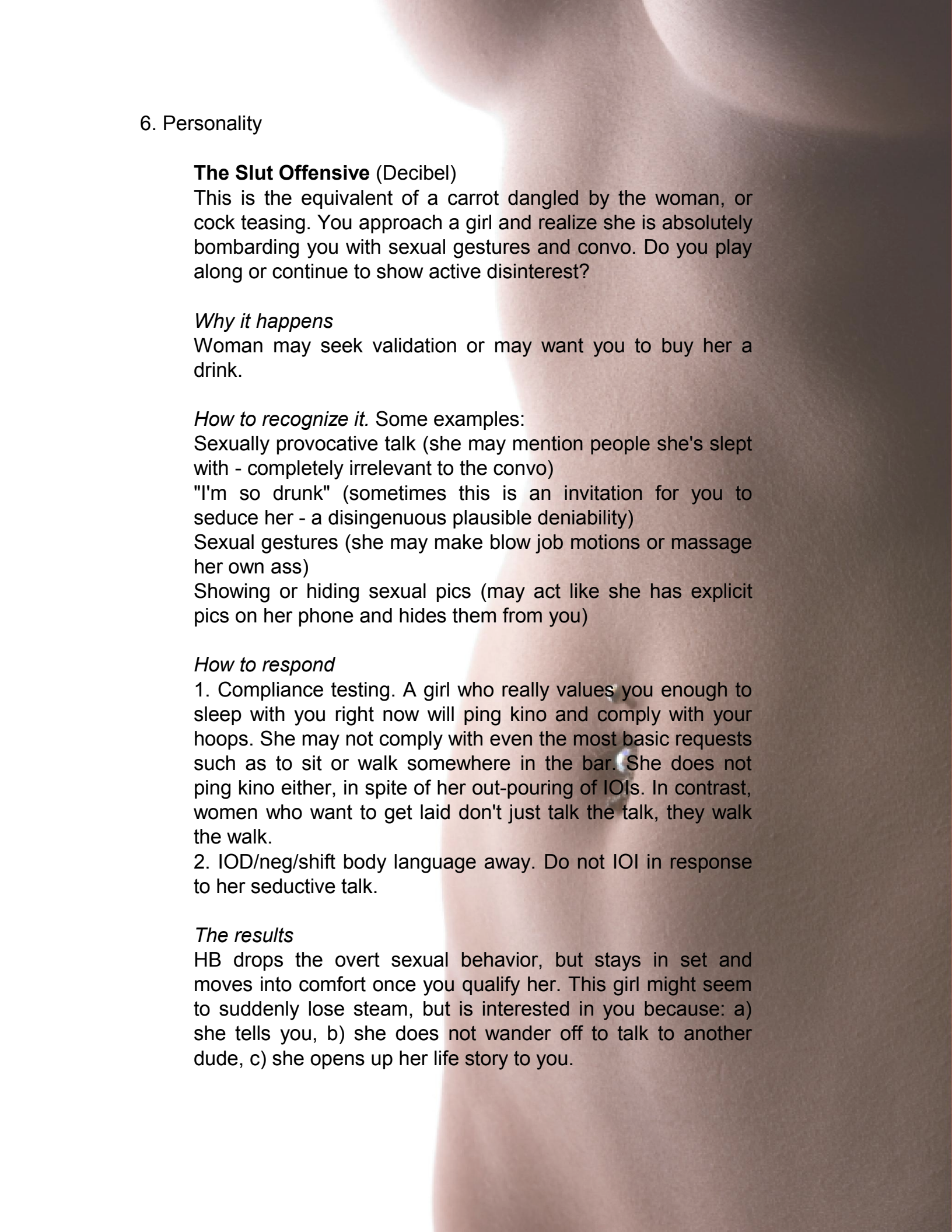
A PUA should always bring value to a set, as opposed to just taking value. In other words, if he enters with an upbeat vibe and conveys value through his body language and stories, the set will find him valuable. If he brings the set's energy down, negs too hard or appears to be using the set for his own needs, he is taking value away and this lowers his own value.

Attraction switches should be embedded in the convo. The key attraction switches according to Mystery are:

1. **Willingness to emote**, and to do so appropriately. A man's emotional circuitry needs to fire appropriately, as in not getting angry over trivial things, and as in defending her when she is attacked. A PUA should be passionate about certain things, and should demonstrate it in his speech.
2. **Protector of loved ones**, such as good friends, animals, kids and family.
3. **Pre-selection**. If you have value for other women, you have value for the target. Make the target see or know that you have many women in your life. Saying it is not enough; there should be evidence of it that makes her feel a pang of jealousy: a text message on your phone, pics on your phone of you with girls, a blond hair on your coat or in your car, and a solitary bottle of nail polish on your bathroom shelf mixed in with your stuff. If you want to be even sneakier, make the nail polish 'disappear' before her next visit to your place; it'll look like whoever owned it had come by to reclaim it. Be prepared to give a reason why it's not there anymore! Put an opened pack of sanitary napkins under your bathroom sink. Jealousy plotline is a variation of pre-selection. Willingness to walk away is a subset of pre-selection; a roll-off is an example of this.
4. **Leader of men**. Can be something simple like running a meeting.
5. **Risk taking**. Not just does risky things, but has the daring to pull off stunts.

According to David DeAngelo, the features that attract women are:
1. Means (material items/wealth)
2. Power
3. Fame
4. Looks and height
5. Exclusivity (off limits such as married, hard to acquire such as royalty)





6. Personality

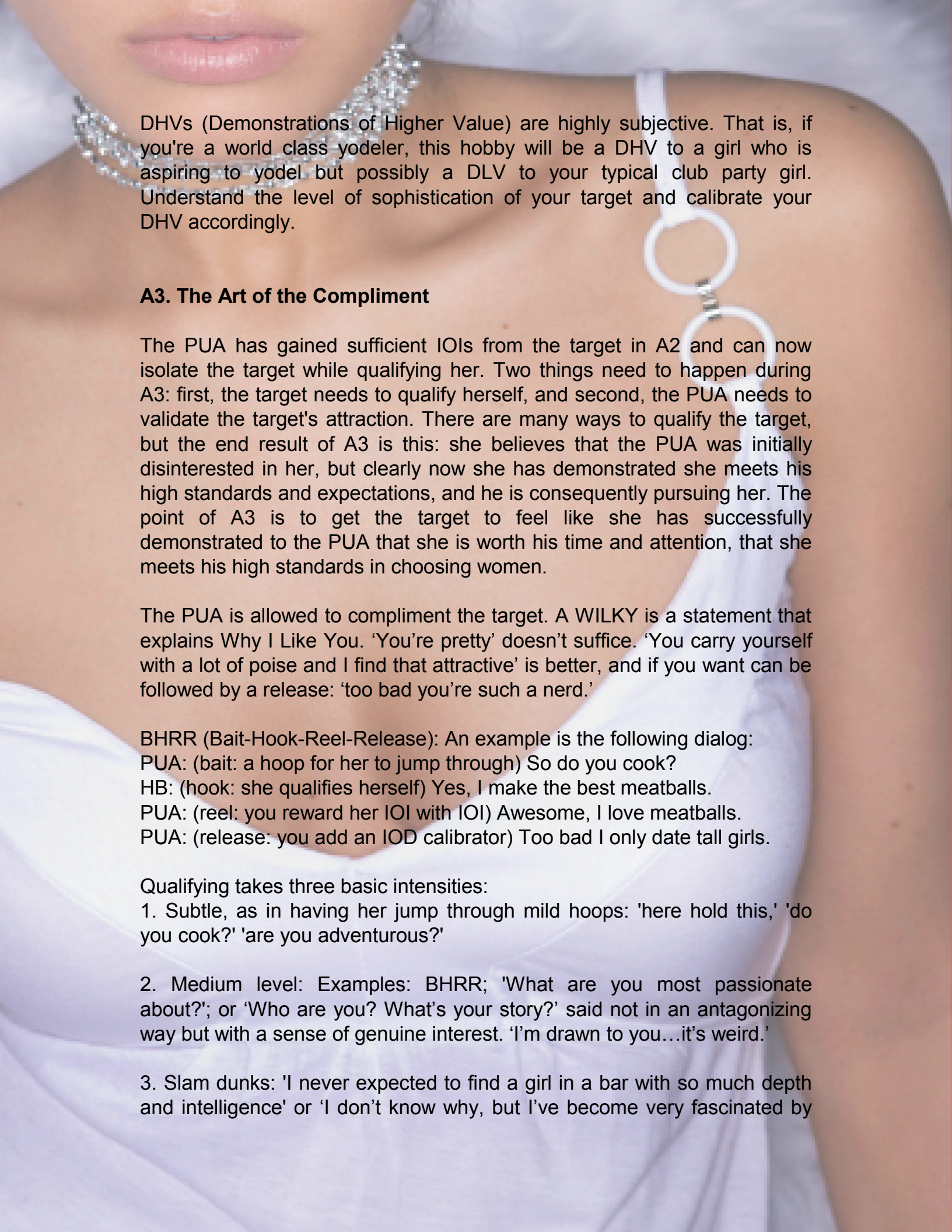
The Slut Offensive (Decibel)
This is the equivalent of a carrot dangled by the woman, or cock teasing. You approach a girl and realize she is absolutely bombarding you with sexual gestures and convo. Do you play along or continue to show active disinterest?

Why it happens
Woman may seek validation or may want you to buy her a drink.

How to recognize it. Some examples:
Sexually provocative talk (she may mention people she's slept with - completely irrelevant to the convo)
"I'm so drunk" (sometimes this is an invitation for you to seduce her - a disingenuous plausible deniability)
Sexual gestures (she may make blow job motions or massage her own ass)
Showing or hiding sexual pics (may act like she has explicit pics on her phone and hides them from you)

How to respond
1. Compliance testing. A girl who really values you enough to sleep with you right now will ping kino and comply with your hoops. She may not comply with even the most basic requests such as to sit or walk somewhere in the bar. She does not ping kino either, in spite of her out-pouring of IOIs. In contrast, women who want to get laid don't just talk the talk, they walk the walk.
2. IOD/neg/shift body language away. Do not IOI in response to her seductive talk.

The results
HB drops the overt sexual behavior, but stays in set and moves into comfort once you qualify her. This girl might seem to suddenly lose steam, but is interested in you because: a) she tells you, b) she does not wander off to talk to another dude, c) she opens up her life story to you.



DHVs (Demonstrations of Higher Value) are highly subjective. That is, if you're a world class yodeler, this hobby will be a DHV to a girl who is aspiring to yodel but possibly a DLV to your typical club party girl. Understand the level of sophistication of your target and calibrate your DHV accordingly.

A3. The Art of the Compliment

The PUA has gained sufficient IOIs from the target in A2 and can now isolate the target while qualifying her. Two things need to happen during A3: first, the target needs to qualify herself, and second, the PUA needs to validate the target's attraction. There are many ways to qualify the target, but the end result of A3 is this: she believes that the PUA was initially disinterested in her, but clearly now she has demonstrated she meets his high standards and expectations, and he is consequently pursuing her. The point of A3 is to get the target to feel like she has successfully demonstrated to the PUA that she is worth his time and attention, that she meets his high standards in choosing women.

The PUA is allowed to compliment the target. A WILKY is a statement that explains Why I Like You. ‘You’re pretty’ doesn’t suffice. ‘You carry yourself with a lot of poise and I find that attractive’ is better, and if you want can be followed by a release: ‘too bad you’re such a nerd.’

BHRR (Bait-Hook-Reel-Release): An example is the following dialog:
PUA: (bait: a hoop for her to jump through) So do you cook?
HB: (hook: she qualifies herself) Yes, I make the best meatballs.
PUA: (reel: you reward her IOI with IOI) Awesome, I love meatballs.
PUA: (release: you add an IOD calibrator) Too bad I only date tall girls.

Qualifying takes three basic intensities:
1. Subtle, as in having her jump through mild hoops: 'here hold this,' 'do you cook?' 'are you adventurous?'

2. Medium level: Examples: BHRR; 'What are you most passionate about?'; or ‘Who are you? What’s your story?’ said not in an antagonizing way but with a sense of genuine interest. ‘I’m drawn to you…it’s weird.’

3. Slam dunks: 'I never expected to find a girl in a bar with so much depth and intelligence' or ‘I don’t know why, but I’ve become very fascinated by

you,' 'why am I so drawn to you…rationalize this for me.' Use a slam dunk to seal the deal before you get too deep into comfort, just so there is no doubt in her mind that you consider her uniquely qualified far above all the other girls in the room. Or use them to have her start qualifying herself.

The Yes Ladder is a series of questions or commands that quickly tests compliance. For example, if you want to get a girl out of her seat so you can sit down you can use the following Lovedrop ladder:
'Let me ask you something. Are you smart? Let me see your hand. Ok, hold it up like this. Now stand for a second. Ok, now spin around for me.'
You then IOI for her compliance, such as praising her spin.

Questions that qualify (be prepared to answer these yourself): What's your motto in life? If your life had to be rated like a movie, what rating would it get? Do you consider yourself adventurous? What one magical power would you most want and how would you use it? When you get into a cold pool, do you wade in slowly or jump right in? What's your worst phobia in life? When you go out shopping do you ever get buyers remorse? How are you with kids? Animals? What were you like as a kid? What kind of guys do you date? Who's shower curtain would you most like to be? How would you rate yourself as a kisser, 1-10?

Hoops are tasks you ask her to perform, or vice versa. You can jump through her hoops, but it should be on your terms. For example, if she asks you to buy her a drink, you tell her to buy the first round. If she wants you to go somewhere with her in the club, you can ask her to first answer one of the above qualifiers. If she asks your age, make her guess. If she wants to have sex, ask her to say 'please' first. By having her jump through your hoops, you are maintaining frame control, and this shows your alphaness. The hoops you ask her to jump through in comfort are smaller than those in attraction (e.g. holding your drink is a big hoop, kissing you first is a smaller hoop, letting you have sex with her is the smallest hoop). If she is truly interested in something you have to say, then you can respond directly without considering it a hoop.

One tactic that is used is called the double bind, in which you offer the target a choice of two options, which can be opposites but end up win-win for you either way she responds. For example, you can ask her to qualify the kind of sex she likes, which presupposes she wants to have sex with you: 'Are you the kind of girl who likes to party all night until the wee hours, come home exhausted and then have wild, drunk sex before you pass out,

or are you the kind that likes to stay home and snuggle, watch a movie, and then have three hours of marathon sex?'

> **Decibel's Waffle Qualifier**
> 'Ok, so you're athletic...and you're creative...but the big question is...can you make waffles?'
> Once you have attraction, plug two attributes about her you admire into the above statement. This subcommunicates she is meeting your high standards, but you need to know if she can make a decent breakfast tomorrow morning after you pull her tonight.

As you get better at pick-up, you will realize that comfort is where girls will decide to sleep with you, hence the saying 'The game is played in comfort.' As a result, you may try to shorten your attraction phase in order to move quickly into comfort. However, when you demand a woman to qualify herself too soon, she may get offended. Why should any woman qualify themselves to a total stranger in a bar? If your target seems offended, you have not built enough attraction and have gone to A3 too soon. You may be able to correct this by DHVing and qualifying yourself. Compliance testing should start to assess whether you have won her over again, and if so, move more gradually into A3.

C1. Friendly Convo

The PUA has accepted the target as living up to his standards, and she is still interested in him as a potential mate. He isolates her to show he is truly interested in her beyond bar chatter. The two now enter the comfort or rapport-building stage. Conversation ensues that highlights common interests.

Mini-isolation occurs when a PUA positions himself so that he and his target are part of the larger set, though essentially conversing aside from the group. Sometimes out of necessity, mini-isolation must occur, though in general an actual move within the venue to fully isolate is a more potent tactic. It demonstrates the PUA's ability to lead her, and puts her in the mindset to bounce outside the venue. She also drops her ASD, which may still be up and inhibiting her if her friends are in close proximity.

Use techniques that include jealousy plotline, vulnerability and grounding sequences. ‘My brain has been hijacked’ should start here to help with LMR. That is, she should know you are entering this relationship for reasons other than just getting laid, and that you already miss her when she’s away. Starting this approach during S2 is too late to be effective.

It may be hard for nice guys to use jealousy plotline. A man finds a woman who’s interested in him, and his instinct is to preserve the bond that is forming. It seems mean or risky, but the man should establish jealousy and demonstrate preselection to his target. This can be done both by making mention of women in his life, or by running game on other women in proximity to the target. Preselection/jealousy is arguably the most potent of the attraction switches.

C2. The Game is On

The PUA and target have passed basic friendly convo and are now engaged in an interaction (both physical and verbal) that is not sexual but is intimate. There is no confusion that either party has the intent of ‘making a new friend,’ and it is understood that the end result of this encounter will be sex or romance.
Time bridge to a pre-established event for Day 2. Tell stories. Engage your friends to show how respected you are in the tribe. Multiple venue bounces. Push-pull continues.

Key aspects to continue during comfort include vulnerability, being upbeat, showing passion and purpose in life, hitting the attraction switches, identity grounding, and being cool, intriguing and mysterious. The PUA should introduce talk that is laced with sexual remarks or questions.

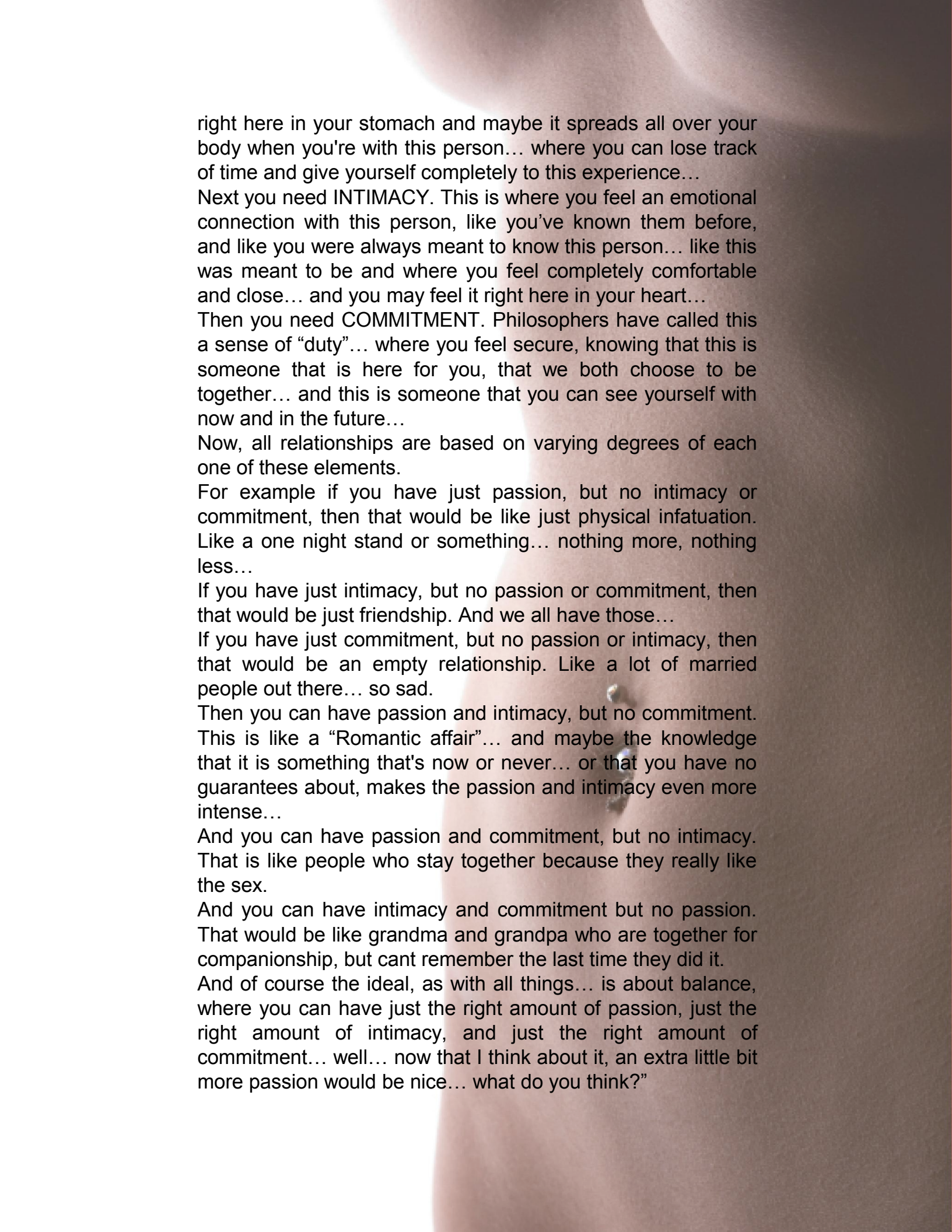
A bounce from the original venue should ideally occur during comfort. “Seeding” refers to the implantation of thoughts into a target's mind during the seduction. For example, when a girl mentions Mexican food, you can become enthusiastic about a particular near-by taco stand. Then when it's time to bounce, you can reintroduce the taco stand as a bounce venue, because you have seeded the concept earlier with exciting terms like 'the most amazing chimichangas' or 'décor so tacky you'll think you just stepped into a Tijuana brothel.'

C3. Deep Comfort

Bounce or time-bridge to an intimate location where sex may occur, such as your home. A far more intimate exchange unfolds where sex can realistically occur.

Deep Rapport Builder (IN10SE)
This is a rapport builder as well as an opportunity for anchoring. In addition, it really shows that you GET IT, when it comes to "relationships", when a chick brings it up.
I had to come up with a good response on the fly when a few of the gals I have been out with lately have asked me what I'M looking for in a "relationship". I normally don't like to bring up the "R" word, but when a gal brings it up, you have to have a good reply...one that will show them that you are intelligent, that you have it together, that you are sophisticated, and that there is more to you than meets the eye.
Now the context of using this is that I have only used it with gals in a casual environment, (a bookstore, coffeeshops, restaurant). Haven't tried it in clubs nor do I think it would work in a club setting. This is for when you are alone, having one of those one on one, deep rapport conversations, as a prelude to (a few steps before) the full close. Here was my response... and every time I've used it so far, it has gotten deep levels of rapport (it became about them seducing ME) as well as broken down any resistance.
As far as anchoring, I used my fingers (pointing to them). Actually using my fingers as an anchor was kind of a subtle sexual signal, because I would put my 3 right hand fingers up (one finger for each value, as if counting), and point to them with my left index finger and then would form a "ring" with my thumb and index finger of my left hand that would encircle the two fingers of the other hand... and as I talked I subtly slid my encircling hand up and down over my fingers (first each of the 2 together and then the 3 all together at the end).

“I have a new theory about all relationships and what makes up the ideal one.
First of all you need PASSION. This is where you have a physical chemistry with this person, where you feel drawn to this person that you’re with, you may even feel a warm feeling



right here in your stomach and maybe it spreads all over your body when you're with this person… where you can lose track of time and give yourself completely to this experience…
Next you need INTIMACY. This is where you feel an emotional connection with this person, like you've known them before, and like you were always meant to know this person… like this was meant to be and where you feel completely comfortable and close… and you may feel it right here in your heart…
Then you need COMMITMENT. Philosophers have called this a sense of "duty"… where you feel secure, knowing that this is someone that is here for you, that we both choose to be together… and this is someone that you can see yourself with now and in the future…
Now, all relationships are based on varying degrees of each one of these elements.
For example if you have just passion, but no intimacy or commitment, then that would be like just physical infatuation. Like a one night stand or something… nothing more, nothing less…
If you have just intimacy, but no passion or commitment, then that would be just friendship. And we all have those…
If you have just commitment, but no passion or intimacy, then that would be an empty relationship. Like a lot of married people out there… so sad.
Then you can have passion and intimacy, but no commitment. This is like a "Romantic affair"… and maybe the knowledge that it is something that's now or never… or that you have no guarantees about, makes the passion and intimacy even more intense…
And you can have passion and commitment, but no intimacy. That is like people who stay together because they really like the sex.
And you can have intimacy and commitment but no passion. That would be like grandma and grandpa who are together for companionship, but cant remember the last time they did it.
And of course the ideal, as with all things… is about balance, where you can have just the right amount of passion, just the right amount of intimacy, and just the right amount of commitment… well… now that I think about it, an extra little bit more passion would be nice… what do you think?"

S1. Pre-sex

Physical intimacy such as foreplay, but short of sex. The PUA can look for IOCs in determining when it is appropriate to go from C3 to S1.

IOCs: Indicators of Consent (Decibel)

IOIs are a way a PUA can tell when it is time to move into A3. And when a girl qualifies, he can initiate comfort, technically speaking. But the cues that enable the PUA to move from comfort into S1 have never been defined. For this purpose, Decibel has created the IOC, or Indicator of Consent. While it is obvious the girl is *interested*, an IOC goes beyond this and gives indication that she may be *consenting* for him to start the seduction phase. It is not however consent for sex, merely seduction, as there still is the issue of LMR to address. Here are some IOC examples:

1. Any attempt by the girl to initiate seduction. This may include her removing his clothes or her own clothes, or getting sexually intimate.
2. If he calls her in the middle of the night and say he's bored, and she agrees to come over, there is an implication that it might be for more than casual convo.
3. She starts making possessive comments. As an example of a mild degree, if a man continually gets phone calls from other women during a date, she has a right to become irritated. He owes her that time while they're together, and essentially for that date she possesses him. This form of possessiveness is generally acceptable. At the extreme, she may become extremely jealous and overly possessive. All of these degrees of possessiveness are IOCs. In essence, when a girl is only interested in friendship with a man she won't care about him as a possession. But when she is ready to move into seduction, she will start making it clear that he is now hers and other women should stay away (whether in terms of a date, a ONS (one night stand), or a LTR (long term relationship)).

While it is felt that 3 IOIs permit transition to A3, there is no set number of IOCs a PUA looks for. Instead, he needs to calibrate according to the context of the IOC and the quality of it (a girl removing her bra is a stronger IOC than her asking

why there's an earring on the night stand). Further, IOCs are date and time specific, so that if a girl gives off IOCs on one date, on another, she may change her mind and the window may close. The girl may give off IOCs but not be willing to act on her desires right then and there; rather than go AFC and ask her to define her feelings, the PUA should add another IOC to the stack and then tally up the results when S1 may be an option. If the girl has given sufficient IOCs of adequate intensity, seduction may begin when the time and place are right.

IOC Hoops

It is ideal to create hoops that will encourage her to send IOCs your way, rather than wait for them to happen. Truth or Bare is a game you can play in C3 to move things along. In truth or dare, she might dare you to do something like eat dog food. We don't want to go there. To keep things on the right track, the game we should play is called Truth or Bare. How it works is the same. Each contestant decides if they want to tell the truth about something, or else bare some part of them. It's win-win, because your questions are devised to be sexual in nature (what's your funniest sexual experience? have you ever done it in public? do you wax your ass? and so on).

IOC hoops can be embedded in simple conversation. Creating a sexual frame is extremely important to lay the groundwork for kino escalation, even on day 1. For example, if she says she likes art, you can segue to sculpture, then working with one's hands in general, then how important it is to touch things in the environment, then landing on sensual touching. At each step the window can be opened for her to give IOCs, and when they occur, you can take this as an invitation to escalate.

In addition, IOCs can be pinged just as you would with IOIs. If a woman sends out a strong sexual vibe too early, it may be a shit test (see the Slut Offensive). However, if she is making sexually suggestive comments after you have established comfort, you may assume these are genuine IOCs, and should ping accordingly. Mistaking IOCs as shit tests will deflate the sexual tension and may make escalation difficult later.

S2. Last minute resistance (LMR)

A woman's anti-slut defense (ASD) comes up and the PUA must work to move beyond this. Men don't understand the fear women feel during S2, but it is comparable to the anxiety men often feel on the approach in A1. Having sex for a woman is hard-wired as a high-risk behavior that could lead to a lifetime of consequences.
Giving the line 'you've hijacked my brain' will help defuse this situation, but this must be a campaign that runs from attraction clear through to this point. Starting it at S2 is too late. For example when she comes back from the restaurant bathroom say, 'Wow, you're gonna think this is weird, but I actually missed you.' Show throughout the pick-up that she is hooking you emotionally, so that sex is a natural part of the attraction you feel towards her and not the main motive.
Other tactics include freezing her out. So if you get LMR, get up and surf the net. Don't do it because you're angry, do it because you have a lot of things you need to take care of, and since she's not in the mood you might as well do it now. Never answer LMR with an emotional response.
Escalating very slowly may help diffuse LMR, so going for sensitive areas like her breasts and genitals might need to be deferred while you work less restricted areas. PUA AFC Adam tells his girls that he never has sex on the first date; he then continues to plow while insisting they aren't going to sleep together, to the point that the girl throws herself at him. This is a form of sexual cat-string.

6 Types of LMR (Magic Man)

LMR #1: She Hardly Knows You
This is the most common form of LMR, and it occurs on almost all one night stands. The girl likes you and wants to hook up, but ultimately doesn't know you very well and has concerns – are you just using her for sex? Will you think she's a slut? Do you have any STD's? This form of LMR is totally natural, and is built into each girl from a young age. It can happen at any point during the hookup – from you kissing her, to you touching her breasts, to you to trying to take her pants off. This form of LMR can be penetrated. The girl likes you and will have sex with you, but only if she knows there will be no repercussions afterward and she won't feel bad about herself.

There are 2 strategies to combat this form of LMR:

1) Strategy to Overcome: Agree with Her in an Honest Manner
Difficulty Level: Easy

Her: “Oh my god, this is so bad, we hardly know each other.”
You: “You’re right, this is bad. We do hardly know each other and we should stop.”

Agreeing with her that you shouldn’t have sex sounds like a risky proposition; you are confirming that her doubts are indeed valid, so what’s to prevent her from just ending the hookup there? Fortunately, it doesn’t work that way. By agreeing with her, you’re showing her that you’re not all about sex, which means that you aren’t using her for sex, which means that you won’t think less of her for having sex with you this soon. On a subconscious level it might even go further, that because you’re not all about sex, you probably haven’t had that much sex, which means you are clean (STD-free). This might explain why girls don’t always require condoms, even after giving a guy LMR for the very reason that he might not be clean.

2) Strategy to Overcome: Agree with Her in a Joking Manner
Difficulty Level: Easy

Her: “Oh my god, this is so bad, we hardly know each other.”
You: “I agree, we should, so I’m going to stop unhooking your bra with my teeth.”

By agreeing with her in a joking manner, you are not taking her comments seriously, and by not taking her comments seriously, you’re showing that sex isn’t that big of a deal to you. A guy who instead rationally argues for why a woman’s LMR is unfounded is showing that he cares about sex, and thus might be using her for sex.

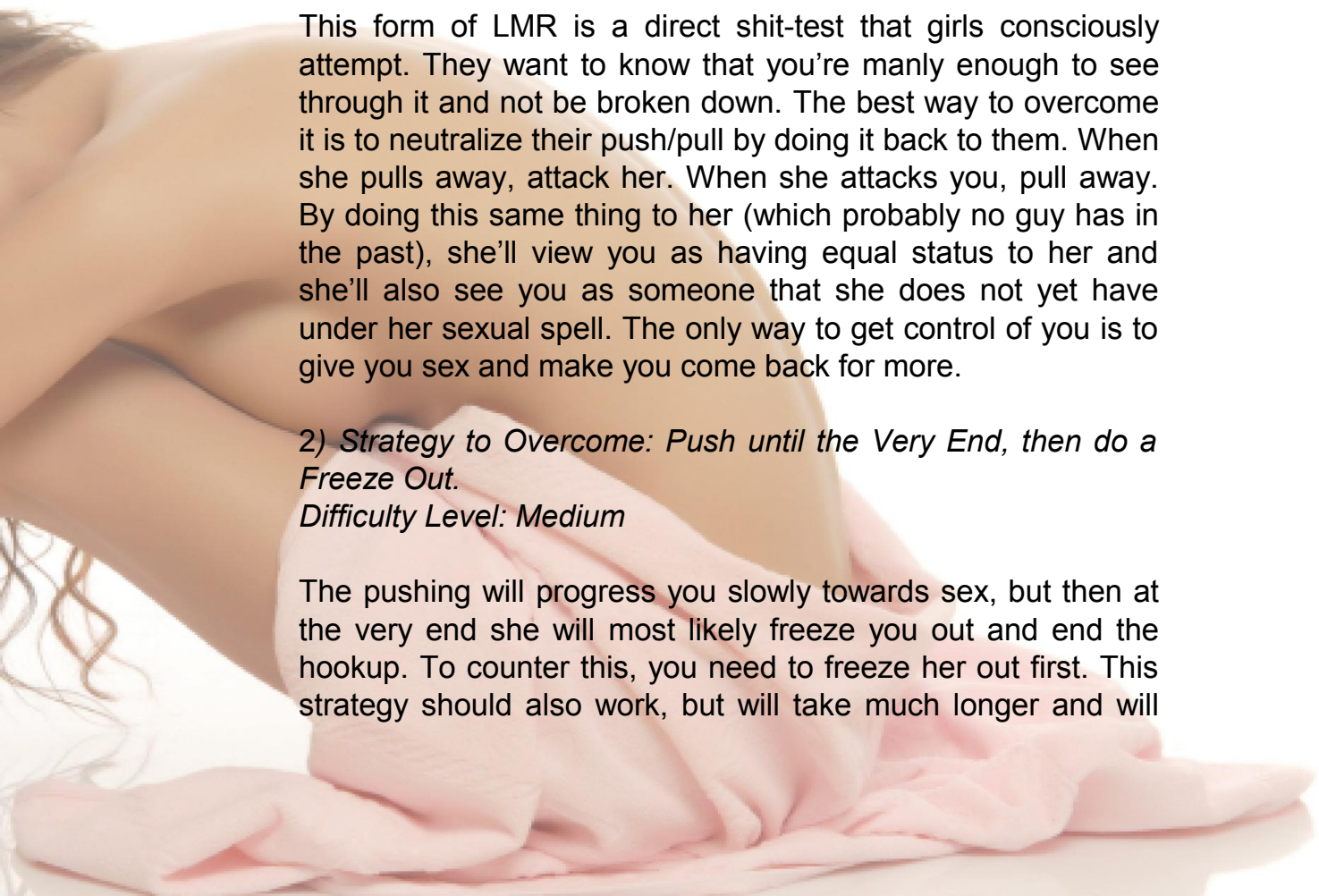
The first method is about neutralizing her LMR, while the second method is about being non-reactive. What the two methods have in common is that they both show (in indirect ways) that you are not all about sex, which is the root cause of

LMR. Which one you choose doesn't matter. If one doesn't work then switch to the other. If using them both doesn't work then do a freeze out, but make sure to never show any annoyance. If the freeze out doesn't work then go to sleep and try again in the morning.

LMR #2: She does Push/Pull on You
This is never-ending LMR; the girl resists your advances one minute, attacks you in a fit of passion the next minute, and then pushes you away a minute later. It's a continuous cycle, beginning the moment you kiss the girl and continuing up until the moment you climax. You're constantly moving 2 steps forward and 1 step back, and then the cycle starts over the next time you hook up. These girls are generally very confident and outgoing, and derive more pleasure out of the game aspect of the hookup than they do the actual sex.

There are 3 different strategies to overcome this kind of LMR

1) Strategy to Overcome: Do Push/Pull on Them
Difficulty Level: Fairly Easy



This form of LMR is a direct shit-test that girls consciously attempt. They want to know that you're manly enough to see through it and not be broken down. The best way to overcome it is to neutralize their push/pull by doing it back to them. When she pulls away, attack her. When she attacks you, pull away. By doing this same thing to her (which probably no guy has in the past), she'll view you as having equal status to her and she'll also see you as someone that she does not yet have under her sexual spell. The only way to get control of you is to give you sex and make you come back for more.

2*) Strategy to Overcome: Push until the Very End, then do a Freeze Out.*
Difficulty Level: Medium

The pushing will progress you slowly towards sex, but then at the very end she will most likely freeze you out and end the hookup. To counter this, you need to freeze her out first. This strategy should also work, but will take much longer and will

only break down her resistance in the end, whereas the first strategy completely neutralizes her resistance from the start.

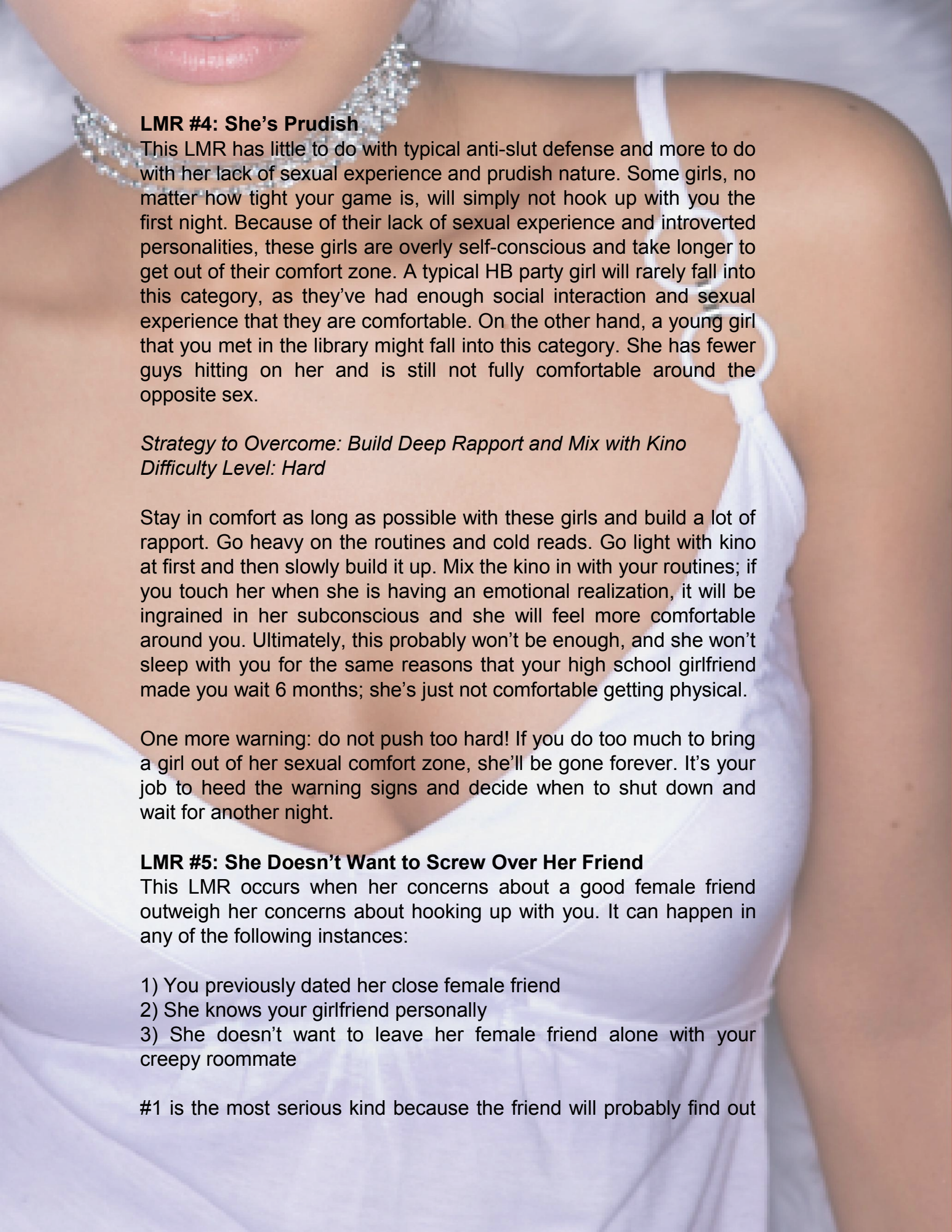
3) Strategy to Overcome: Put the Condom on and Fuck Her
Difficulty Level: Medium

This strategy is controversial for obvious reasons, and not advised. Subconsciously the girl wants you to physically overpower her. Her attacking you is a test to see if you're strong enough to overpower her, both mentally (by not being phased) and physically (by overpowering her). By physically overpowering her, you prove your strength as an alpha male, and these girls only want to fuck the most alpha of males. Also, being rough is what turns these girls on sexually; kissing does not go as far. By being rough with her, you reach a point where the girl is so turned on that she can't say no.

LMR #3: She Wants to Know that She's Different
This LMR happens when the girl wants to make sure she's special to you. This could be because she feels a real connection to you, and thinks it could blossom into a relationship. In this case she doesn't want to potentially jeopardize something good by sleeping with you. It could also be because she knows you're a player and doesn't want to give herself away like all those other girls; she wants to know that she means more.

Strategy to Overcome: none
Difficulty Level: Hard

This LMR is not spontaneous the way the other kinds of LMR are; it is strategically planned ahead of time by the girl. In that sense it isn't really LMR at all; it's only included here because you never know when it might occur. This is the kind of LMR that Style got when he told girls he's a PUA, and even he couldn't overcome it (not in the short term at least). The good news is that if you continue to have tight game then she'll definitely have sex with you eventually. In this sense, it's probably best to just wait until a Day 2 or Day 3.



LMR #4: She's Prudish
This LMR has little to do with typical anti-slut defense and more to do with her lack of sexual experience and prudish nature. Some girls, no matter how tight your game is, will simply not hook up with you the first night. Because of their lack of sexual experience and introverted personalities, these girls are overly self-conscious and take longer to get out of their comfort zone. A typical HB party girl will rarely fall into this category, as they've had enough social interaction and sexual experience that they are comfortable. On the other hand, a young girl that you met in the library might fall into this category. She has fewer guys hitting on her and is still not fully comfortable around the opposite sex.

Strategy to Overcome: Build Deep Rapport and Mix with Kino
Difficulty Level: Hard

Stay in comfort as long as possible with these girls and build a lot of rapport. Go heavy on the routines and cold reads. Go light with kino at first and then slowly build it up. Mix the kino in with your routines; if you touch her when she is having an emotional realization, it will be ingrained in her subconscious and she will feel more comfortable around you. Ultimately, this probably won't be enough, and she won't sleep with you for the same reasons that your high school girlfriend made you wait 6 months; she's just not comfortable getting physical.

One more warning: do not push too hard! If you do too much to bring a girl out of her sexual comfort zone, she'll be gone forever. It's your job to heed the warning signs and decide when to shut down and wait for another night.

LMR #5: She Doesn't Want to Screw Over Her Friend
This LMR occurs when her concerns about a good female friend outweigh her concerns about hooking up with you. It can happen in any of the following instances:

1) You previously dated her close female friend
2) She knows your girlfriend personally
3) She doesn't want to leave her female friend alone with your creepy roommate

#1 is the most serious kind because the friend will probably find out

about it, thus putting their friendship in jeopardy, which matters more to her than you do (at the moment at least). #2 is less serious because the girlfriend is less likely to find out, and #3 is the least serious. Note that this form of LMR does NOT include instances where a female friend tells her that you're an asshole and that she shouldn't hook up with you. People don't like to be controlled, and this will mostly likely make her want you more.

Strategy to Overcome: Take Full Responsibility
Difficulty Level: Medium/Easy

If the LMR involves #1 or #2, do not rationally argue that the female friend in question isn't a big deal, and that she won't find out. Instead, agree with the girl that what you're doing is "so bad", but that it just "happened", and that if the friend finds out that you'll take full responsibility.

If the LMR involves #3, then just make sure the friends are as comfortable as possible in the living room. Chat them up before you take your girl in the bedroom. Have them play with your puppy. Once you have your target isolated in your room, then come out of the room to get a drink, ask how the movie is, then go back into your room.

LMR #6: She has a Boyfriend

If you meet a girl in a bar and she has a boyfriend, she may or may not tell you. If she does not tell you then that's a clear indication she's willing to hookup, and this form of LMR will not happen. If she does tell you then it's harder, but not impossible. This form of LMR will be similar to the first kind of LMR (she hardly knows you), as she will say things like "this is so bad" or "I can't believe I'm doing this."

Strategy to Overcome: Pretend that you have a Girlfriend and Take Full Responsibility
Difficulty Level: Medium

By pretending that you have a girlfriend, you are relieving her of some guilt. She's not the only one cheating; you are too. Take full responsibility for all escalation and talk about how much she turns you on. Chances are her boyfriend isn't giving

her this much attention, and you'll look better as a result. Do not justify why she should cheat on her boyfriend, and do not discuss similarities between your mutual predicaments. Frame the hookup around you being the bad one, and that you were just so turned down by her that you couldn't control yourself and one thing led to another and it just happened.

No LMR:
Most guys think only more experienced women who are comfortable with their sexuality do not give LMR. This is not true; there are actually 5 different types of girls who do not give LMR:

1) Cougars; older women who are single and don't get out much.
They have outgrown any slut complexes they used to have, and are just out to have a fun time and satisfy their own needs.

2) Unattractive girls, particularly "fat chicks."
These girls never get hit on and have few opportunities for sex. To make matters worse, they constantly see their hot friends being hit on and hooking up. If an opportunity does come up, they don't want to squander it.

3) Younger girls (18-19) who have not yet acquired a slut complex.
These girls have only had sex with a couple guys in their life, and they're horny for more. The problem is that they have few opportunities for sex because guys their age suck at pickup, and the girls aren't old enough to go to places (bars, clubs) where they can meet older, more experienced guys.

4) Girls on vacation
Girls on vacation have no slut complexes because they know they're never going to see anyone again. Thus they have no reputation to worry about, nor do they have worry about the guy calling the next day. Also, this is one time when it's deemed OK and even traditional to hookup (i.e. spring break, Vegas), so girls can drop their guard for a few days without fear of consequence.

5) Girls who are on the rebound
These girls just got out of a relationship and want to go crazy for a night. This is another rare time where it's deemed acceptable for girls to hookup, so they temporarily drop their anti-slut defense, as well as their standards. If you're a guy who hooks up with these girls, you're getting "lucky."

There is a phenomenon Decibel calls the S2 zone. You may get 10 or more hours of comfort with a girl, or sometimes be in a LTR, but the girl won't have sex. She'll engage in foreplay, but won't escalate all the way over many dates. Or similarly, a girl may stop having sex while in a LTR and permit foreplay. In short, you can only go as far as S2 with her now, but aren't quite in LJBF zone. She may give a number of reasons, such as wanting to wait until marriage, being angry at men for only thinking about sex, being concerned about her period or getting pregnant, and so on. In truth, the underlying cause may be LMR. If the usual anti-LMR tactics don't work, consider addressing this logically with her to help resolve any logical justifications she may have. If you continue to meet resistant, strongly consider moving on to the next girl.

S3. Sex

Having known her briefly, for the majority of girls sex should initially establish a connection, not be perverse, if you intend on having a LTR. This takes 4-10 hours, or 7 hours on average, to get from meeting to sex, including dates and phone calls. Buyers remorse occurs when she impulsively consents to sex or even foreplay, then develops regret and vanishes thereafter, not answering your calls.

Advanced Tactic: Shock and Awe (S&A) (Ciaran)
An SOI is a statement of intent or interest. In S&A the interest is your desire for her. Keep the delivery humorous but never joking. Never show any actual hostility or anger. 10% of what you say is telling her how hot she is, the other 90% the 'blame frame' of telling her how she is affecting you because of her hotness. Success depends on maintaining this congruent frame. She is hot and you're upset about how it's breaking you down, and she's being unfair. You can't stand up to all her

artillery. If she apologizes for being so hot, you blast her that she isn't sorry, that she's deliberately trying to tear you down with her looks. Insist on wanting to get to know her, and not giving in.

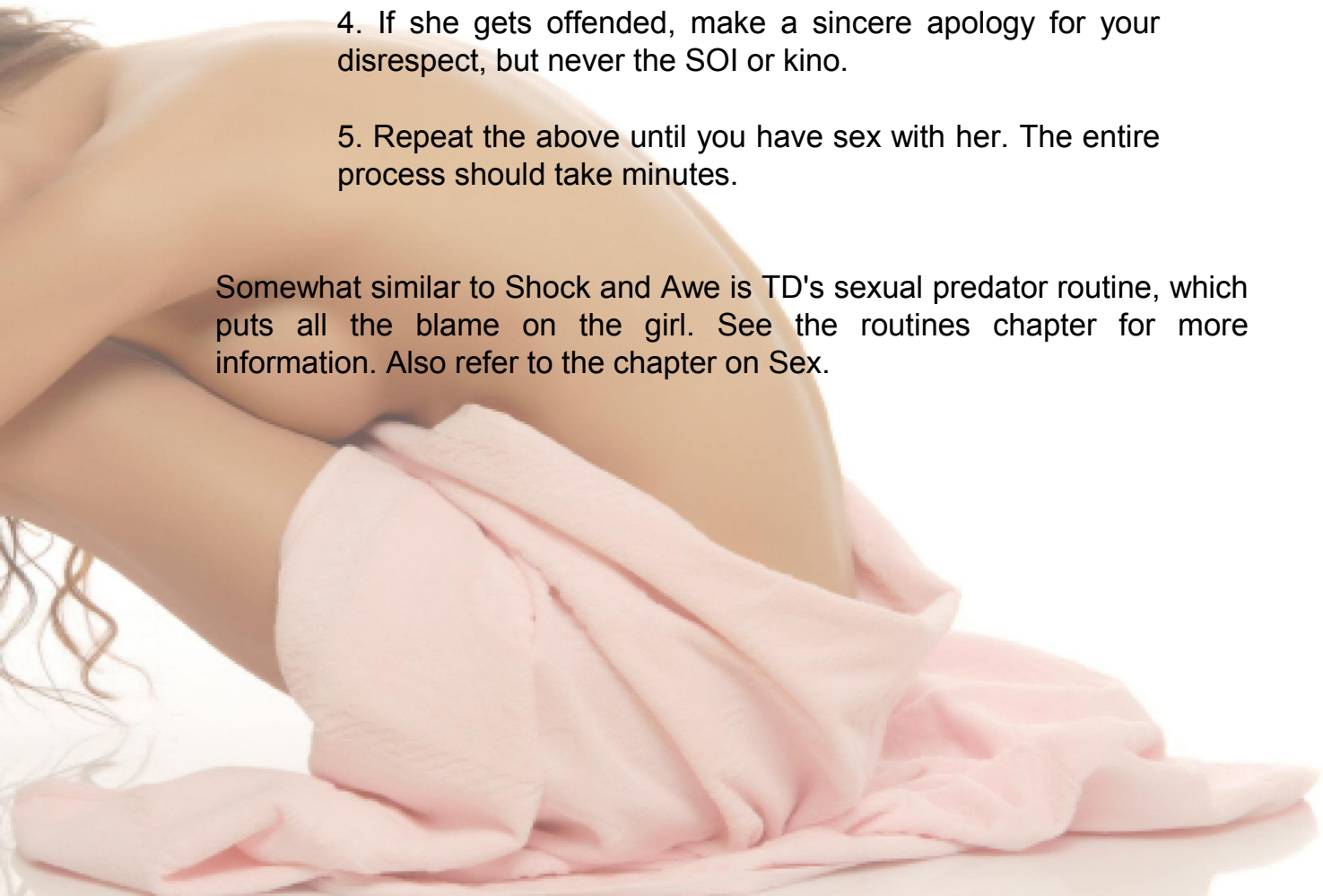
1. Open with an SOI, then stack SOIs. Example: "Excuse me, but WHAT? What do you WANT? Do you want me to just walk on BY? I mean, you're absolutely STUNNING. Do you want me to just PRETEND like that doesn't affect me? I mean, HOW? I'm just some GUY. I can't turn it off. What are you trying to DO to me, woman?"

2. Constantly escalate kino. Make it obvious that you're fighting the intense desire to touch her, and barely keeping it together. Blame her for this.

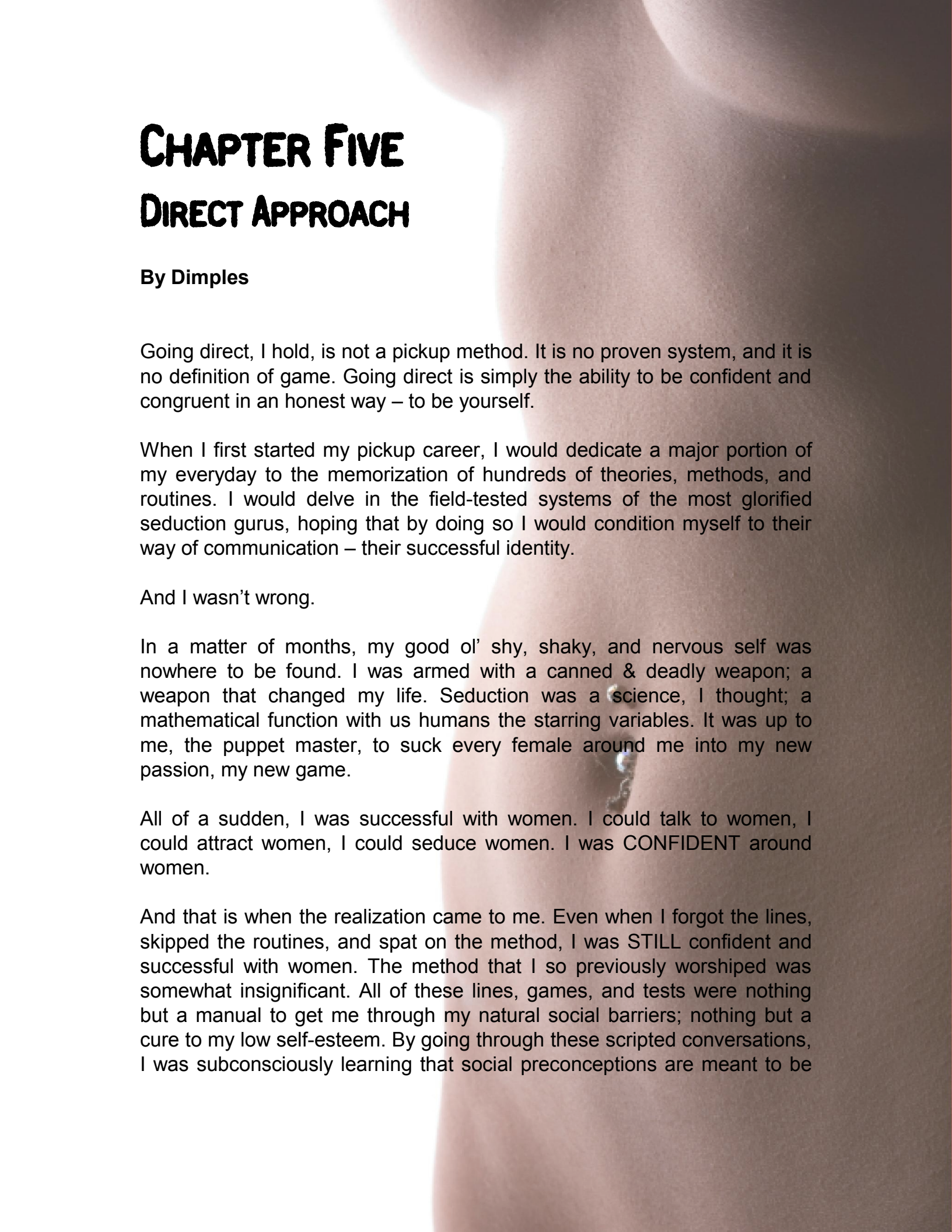
3. Continue to express desire, give advice on how she can make herself less hot like putting a bag over her head or gaining 20 pounds, so then maybe you can talk to her without being so turned on. Explain how out of character it is for you to feel and act like this, but again it's her fault.

4. If she gets offended, make a sincere apology for your disrespect, but never the SOI or kino.

5. Repeat the above until you have sex with her. The entire process should take minutes.



Somewhat similar to Shock and Awe is TD's sexual predator routine, which puts all the blame on the girl. See the routines chapter for more information. Also refer to the chapter on Sex.



Chapter Five
Direct Approach

By Dimples

Going direct, I hold, is not a pickup method. It is no proven system, and it is no definition of game. Going direct is simply the ability to be confident and congruent in an honest way – to be yourself.

When I first started my pickup career, I would dedicate a major portion of my everyday to the memorization of hundreds of theories, methods, and routines. I would delve in the field-tested systems of the most glorified seduction gurus, hoping that by doing so I would condition myself to their way of communication – their successful identity.

And I wasn't wrong.

In a matter of months, my good ol' shy, shaky, and nervous self was nowhere to be found. I was armed with a canned & deadly weapon; a weapon that changed my life. Seduction was a science, I thought; a mathematical function with us humans the starring variables. It was up to me, the puppet master, to suck every female around me into my new passion, my new game.

All of a sudden, I was successful with women. I could talk to women, I could attract women, I could seduce women. I was CONFIDENT around women.

And that is when the realization came to me. Even when I forgot the lines, skipped the routines, and spat on the method, I was STILL confident and successful with women. The method that I so previously worshiped was somewhat insignificant. All of these lines, games, and tests were nothing but a manual to get me through my natural social barriers; nothing but a cure to my low self-esteem. By going through these scripted conversations, I was subconsciously learning that social preconceptions are meant to be

shat on. Social law is long gone, and I am free to act out the free man that I am.

But I am not here to talk about Inner Game. I am here to talk about Direct Game. And although the two are interlinked, they are two entirely different subjects.

The ability to go direct is the ability to say what you WANT to say, and MEAN IT. The problem with most of today's pickup methods is not that they don't work, but that they work in an incongruent way. I see guys running around asking question that they don't actually care about. They play their scripted mind games on women and, sometimes to their own surprise, they end up getting laid. They associate their success with the method that they were using and they eventually turn into masters of social programming – robotic social interpreters. When asked why they are successful, they say "because I follow the rules."

The funny thing is, though, that the rules have very little to do with their results. By learning indirect game, such as the M3 model for example, most guys subconsciously also learn how to flirt. I am a great believer in push/pull dynamics for example, and I am convinced that it is a powerful way of generating attraction. By learning how to flirt and by seeing results and improvement, these guys, sometimes unknowingly, develop confidence in their natural self and the process repeats. Most guys eventually realize this, as they completely dump the system in favor of going "natural" with their newly acquired confidence. And once these guys experiment with the "natural" frame, some of them, especially the lazy ones like me, turn their focus onto the fastest way to results: the direct way.

Why fastest? Let's play a game of statistics. According to the M3 model, it takes about 7-10 hours and about 3-4 different venues to begin a sexual relationship with a woman. According to the direct approach? An hour, a night, and some good logistics will do it. On the lines of the M3 model, it takes at least thirty minutes of attraction, qualification, and comfort to kiss a girl; and that is if you are willing to kiss her and "risk a flake." Direct approach? Three minutes, a natural curiosity, and some high quality alpha balls.

And why is it that the direct approach is so fast and to the point? Simple… When we are running game in an indirect manner, all we are doing is promoting the impression that we are NOT there to hit on the woman; and,

therefore, the woman gets to know us and fall for us before she knows that we are interested. When we are running game in a direct manner, on the other hand, we are skipping sometimes hours of excruciating well-calculated value games, and we are getting straight to the point by “coming clean” and telling the woman what she is programmed to respond to.

Women are not stupid. They fully understand that when a man approaches them all he wants is to get in their pants. Even when a man is ACTUALLY lost and looking for the nearest and best coffee, or is TRULY worried about his dear buddy Tom who is undergoing a nipple-enlargement procedure, the woman will, at least in the first couple of minutes, assume that he is after her vagina.

Let’s look at an example: Bobby sees a gorgeous woman sitting by the bar. He musters up some courage, and then approaches her and tries to get her to like him. “Hey, do you come here often?” or “What is that that you’re drinking?” In reality, Bobby doesn’t give a damn about how often she comes to that specific bar, or what is the name of the combination of liquors in her glass. What Bobby really meant in those words was “hey, would you like to have sex with me?” The woman knows it and Bobby may know it too, but Bobby chose to not face it and make it the real reason for his approach. Bobby was not natural in his wording. Bobby was not HONEST, CONFIDENT, and ASSERTIVE; he was not DIRECT, and therefore, was not her ultimate male. The woman will feel little to no attraction towards Bobby, and will have no reason to invest in an interaction with him and figure if he’s what she’s looking for. And by that, Bobby is blown out.

Now don’t get me wrong. Walking up to a feminine beauty and telling her that you want to fuck her may be ballsy and congruent, but it will probably not work. The society we live in today does not shy from labeling women as sluts or other nasty words that they want nothing to do with. And although the woman may like the ballsy to-the-face approach, she will have to reject you under her assumption of social norms and regulations. What I do promote is a reframed, yet not degraded form of the above-mentioned approach. While sex still is a cultural taboo, attraction isn’t, and today’s society permits and even encourages men to tell women that they find them attractive. A woman and her siblings will not be offended by a sincere and un-chodely compliment. And while *“I want to fuck you”* may get rejected under conventional cultural norms, *“I think you are absolutely adorable”* will not.

If we think about it, the two sentences mean the same thing under the man's intentions. But the wording is different. And while both sentences are natural and direct – one is culturally fit and the other is not. And that is where we draw the line on direct game. You can pull almost EVERYTHING off if it is harmonious with the media and the culture you are surrounded by – and if it is direct.

Opening

As long as the beginning of your interaction with the woman directly states your intentions in a confident way, it is a direct approach. There is no reason to think up routines and to practice scenarios when going direct; yet if you are still uncomfortable with advanced flirting, they sure can help.

Let's look at the Bobby example again, this time in a "how-to" manner. Bobby sees a gorgeous woman sitting by the bar. He thinks that she is absolutely adorable, and he decides to approach her. This time he is going to be honest, and he is going to say exactly what is on his mind, yet he is going to word it in a culturally accepted way.

Bobby: *I thought you were absolutely adorable, so I just had to come say hey! I'm Bobby.*

CutieByTheBar: *(a blushy, flirty, and sometimes shy "Bla Bla")*

She is hooked. Bobby's exceptional confidence and honesty might have triggered **instant attraction**. She knows that he means business, and she can see that he is not afraid to directly address the reason for his approach. Why is he not afraid? Because he is a man who takes what he wants, when he wants, and where he wants. He is a man who rarely fails, and he knows that if she rejects him he will just attract a different woman with the same confidence that attracted her.

It is important to note that a woman will never rudely reject you if your approach is direct and honest. It is against cultural norms for her to do so. She may try to reject you in an indirect manner, by bringing up a "boyfriend" for example, but that is nothing but just another barrier for you to overcome.

Almost every good direct-style opening sentence has a **drive**. The drive is the word of power, the hook. In the above example, the drive is ‘cute’. For best results, we should all have a drive that is congruent to our identity. Generally speaking, younger women respond best to more sweet and childish drives such as ‘cute’, while older women best fit more mature drives such as ‘sexy’.

I personally, as a very young PUA, adopted the word ‘cute’ and its never-ending variations as the drive in my approach. What I also noticed is that sometimes women will try to take on the drive that you are introducing, especially when you were able to trigger instant attraction. If you tell her that she is sexy, she will do her best to be even sexier for you. And if you noticed how cute she is, she will make sure to flash her blushy smile as much as she can.

Telling her your name

When you go direct it is important to tell her your name. Take her name, too, and REMEMBER it. I usually tell her my name within the first 20 seconds of meeting her, if not immediately after opening. Sometimes the girl will be too shocked by your direct approach that she will not know what to say or how to react; and by giving her your name not only are you making her feel slightly more comfortable, but you are also allowing her the opportunity to respond to your forwardness in a natural way by giving you her name and by continuing the culturally accepted name-exchange which normally leads to an interview style conversation.

Kino

Maintaining a progressive physical interaction is extremely important to the success of your approach. I like to initiate kino right from the beginning, sometimes before I even get to say anything – especially when I am in an environment that allows me to do so naturally. A loud club, for example.

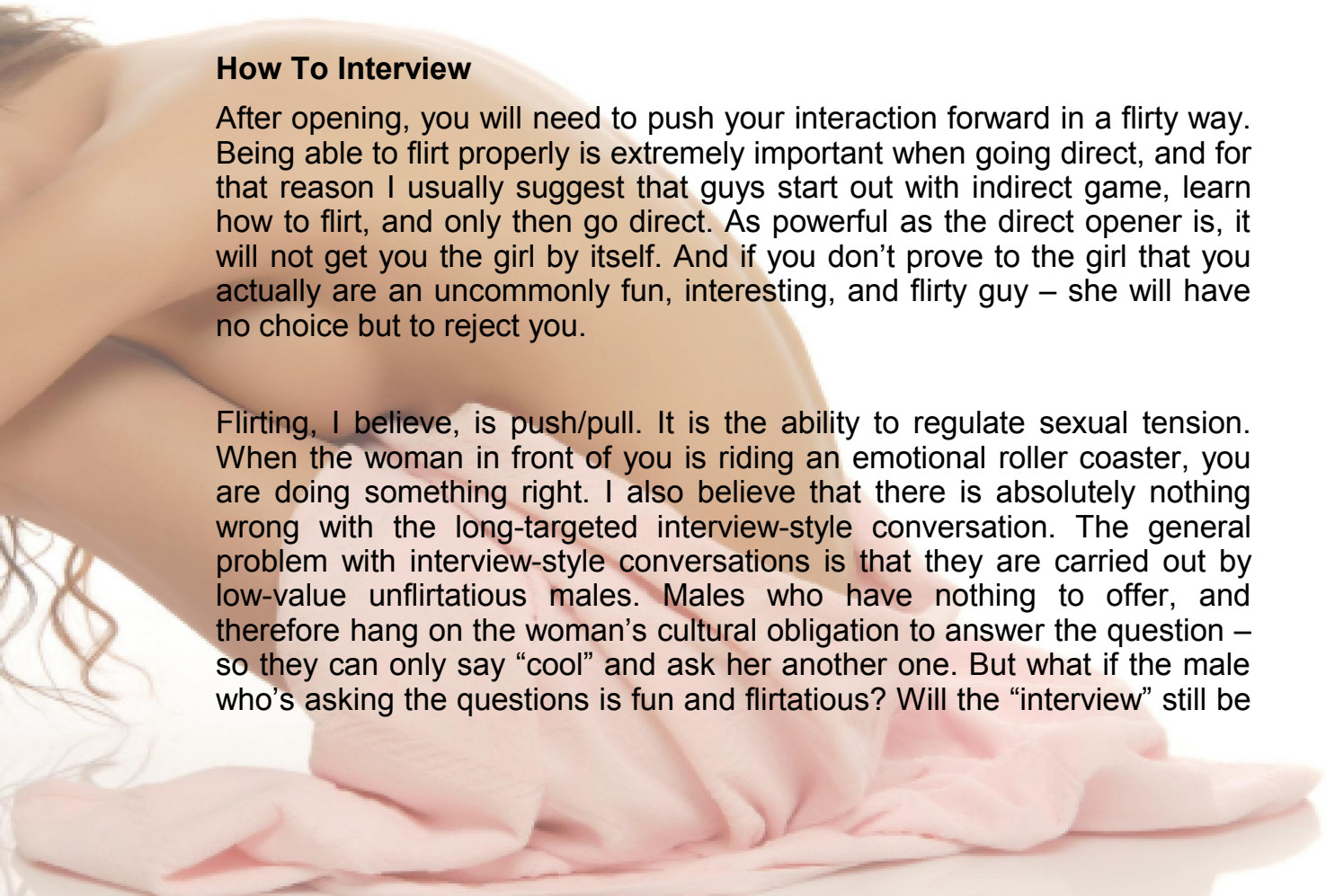
(Arm on her shoulder/neck, moving her hair away from her ear while talking into it) “Ok now seriously, I thought you were really cute so I just had to come say hey!”

Touch her as much as you can. If you can get yourself into a position where you are maintaining constant touch with her – even better. Holding her hand while talking to her works great. Play with it in a sensual way –

see if she reacts. While talking into her ear in a loud environment, try grabbing the back of her neck, right at the hair line; this is a great way to naturally escalate towards kissing when it feels right.

It is your job as a pickup artist to identify sexual energy and to ride on its waves. Don't make the touch obvious; that's creepo stuff. You want the touch to seem as an unconscious part of your communicating self. You are a touchy guy and you should not apologize for that. Identify discomfort, and act appropriately. If she pulls away from one of your escalations, punish her and pull yourself away, then go back in with less aggression. Well-calibrated physical push/pull plays an important role at this stage. Whatever happens, just make sure you always have healthy kino dynamics. There is nothing more incongruent than a direct approach that is missing the physical needed to back up the verbal.

It is important to note that night game is different from day game – even when going direct; and although your approach and its wording will NOT change, your physical escalation will. That is why it is SO important to know how to attune your physical escalation. It is something that will eventually come to you naturally. For example, I've been getting away with kissing girls' hands during the day lately, yet I will not recommend it to guys who are still learning physical calibration.



How To Interview

After opening, you will need to push your interaction forward in a flirty way. Being able to flirt properly is extremely important when going direct, and for that reason I usually suggest that guys start out with indirect game, learn how to flirt, and only then go direct. As powerful as the direct opener is, it will not get you the girl by itself. And if you don't prove to the girl that you actually are an uncommonly fun, interesting, and flirty guy – she will have no choice but to reject you.

Flirting, I believe, is push/pull. It is the ability to regulate sexual tension. When the woman in front of you is riding an emotional roller coaster, you are doing something right. I also believe that there is absolutely nothing wrong with the long-targeted interview-style conversation. The general problem with interview-style conversations is that they are carried out by low-value unflirtatious males. Males who have nothing to offer, and therefore hang on the woman's cultural obligation to answer the question – so they can only say "cool" and ask her another one. But what if the male who's asking the questions is fun and flirtatious? Will the "interview" still be

a never-ending exchange of yes's, no's, why-not's, and really's? Let's go back to our example:

The Chode Way:

Bobby: *So where are you from?*

CutieByTheBar: *Santa Barbara.*

Bobby: *Cool. What do you do?*

CutieByTheBar: I'm a nurse.

Bobby: *Nice. I'm an engineer. So do you come here often?*

….. And so, boring, fucking on……

By the third question Bobby has lost most of the attraction he might have triggered from opening, and he is now nothing but a bother to her fun-seeking emotional self. Bobby is blown out.

The PUA Way:

Bobby: *So where are you from?*

CutieByTheBar: *Santa Barbara.*

Bobby: *No shit! I like… Totally thought that you're from like Arkansas or something! It's those eyes! And I was expecting some southern biscuits from you… Wait... Do they have good southern biscuits in Santa Barbara?*

CutieByTheBar: *No, why would they!?*

Bobby: *Ok now that's disappointing… Does Santa Barbara have ANYTHING that's good?!*

CutieByTheBar: *The parties are awesome! It's right next to the beach!*

Bobby: *Wait a second… Not only are you a cutie, but you love to party too! Holy shit I'm like totally in love already!*

The above is an excerpt from a real conversation I had with a cute brunette at a mall in San Francisco yesterday. It is an example of how to ask an interview question, and how to continue your conversation afterwards. The purpose of the interview question is to find out more about her in a culturally accepted way. And once you gather the specific information, you can then focus on it immediately or store it in your memory and come back to it later. I chose to focus on the topic she brought up, and I used it as the base to a fun and flirtatious conversation.

If your improvisation skills aren't that good yet, feel free to use canned material that you are comfortable with. During the interview stage, the content of your conversation doesn't quite matter as long as you keep a fun and flirtatious vibe. Your goal during this stage is to build a connection with the woman while maintaining the frame that you are there to pick her up. Make sure to restate your interest in her every now and then – that permits an incredibly fast escalation. Push your physical escalation to its possible limits. You will want to go for a kiss sometime during this stage, or a number, if you are not in the proper setting.

NOTE: It is important to escalate appropriately. As a pickup artist, you should know how to naturally regulate sexual tension. Every romantic adventure is different in its way, and you should tend to each in a personalized manner. Once you approach a good amount of women you will start to get a feel for it. Slow down during the day, speed up at night. Use the energy level of the specific location to your advantage.

Practice

I can guarantee that the first of your direct approaches will be absolutely disastrous. You will feel extremely uncomfortable, and you will probably want to get out of the situation as soon as possible. But those embarrassing minutes are well worth it. Conditioning, I believe, is the most important factor of one's success. Get out there and experiment. Enjoy the process. You should push to a point where you feel confident that every girl wants you, and that you can get every girl just by telling her that you want her too.

Direct game is no replacement to indirect game. I will never dare to go direct in a setting in which I will be devastatingly affected by a failure, and I will always go indirect if I know that I will be seeing the woman on a frequent basis. I always tell guys to be absolutely 100% comfortable with the M3 approach before they come to me – not because I believe in its superiority, but because I believe in its flirtatious matter. But once you know how to flirt, why would you waste your time trying to avoid it? Why not just openly approach a woman for the sole reason of flirting? Why not skip hours of unnecessary bullshit and directly address the fact that you are a man and that she is a woman, and that you both like sex and intimacy? Be fun. Be confident. Be yourself.

Trust me; once you go direct – YOU GO DIRECT.

Chapter Six

Identity, State and Frame

The AFC (Average Frustrated Chump) You will be a thing of the past, replaced by the PUA You. When learning the pick-up arts, you have the option of creating a new identity. The old you was just fine, a nice guy who has lots of interesting things to say. The new you may be similar, just repackaged and marketed correctly. This 'inner game' should be on all the time, though you may turn your 'outer game' on and off as the environment dictates. Once you graduate to PUA status, you will look around a venue and be able to pick out AFCs, or what are often referred to as 'chodes.'

To many people, the seduction community is actually a men's self-improvement movement, with a very large carrot at the end of the stick: SEX. But it is best to consider the long-term goal getting competent with seduction, and the process of self-improvement your immediate goal. Strengthening your inner game – developing a solid sense of identity and unflappable self-confidence – is key to pick-up. This ebook is intended to be a practical field guide, so inner game is not covered to any large extent. There are many resources available within and outside the community to improve your inner game, including Anthony Robbins and the RSD catalog of DVDs.

Also keep in mind that inner and outer game are symbiotic; one aspect feeds off the other, and both ideally should develop simultaneously.

Identity development

1. Who are you? Meaning how do you want to be perceived by others? Find a stereotype to exploit, then create a sound bite that conveys this.
2. What kind of woman do you seek? What's important to you in a woman? You must develop your identity to attract this sort of woman, so #1 should complement #2.
3. What is your avatar? Does your look reflect the identity you've chosen? They must be congruent.

> “If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away.”
>
> *Henry David Thoreau*

4. What is your social circle? Do you hang out with people that enhance your identity and respect you as a tribal leader?
5. What props do you take into the field that demonstrate your identity? You can have pics on your phone to show sets. Props may display sexuality, or that women are a part of your life. Have a story behind each prop. Be the observed.
6. How will your wing introduce you? This is known as an AI, accomplishment intro.

> “Look at yourselves. What kind of person are you? Inject a bit of your Antithesis into you. If you look soft then add intent psycho axe-murderer type shit. If you look like a tough guy then show a cuddly softer side every now and then. If you look nerdy then do something very alpha and outgoing. If you look outgoing and alpha then show some softness every now and then. Not only is this cute because its unexpected but it also keeps the girl guessing and makes you undefinable.”
>
> *Stefan*

State

Your state when running pick up should be that of a confident, happy and out-going man. Listen to your internal dialog, and if you notice a lot of negative thoughts, fix it. Your outward appearance will not be appealing to others until your internal dialog is optimistic, enthusiastic and positive. Push all negative or self-defeating ideas out of your head, and replace them with thoughts of success. With more field time under your belt, 'getting into state' will be easier, or you may find you're always in state.
You can get into state by listening to loud music, jumping and running around, yelling, and doing high-5s or playing patty-cakes with your wings in the club. Start finding the positives in your surroundings and reframe your negative thoughts. Do a few warm-up sets.

Frame

When we speak of frame, we mean your attitude and beliefs. You must convey non-neediness and willingness to walk away. You must not be seeking validation from her or anyone else. If you make a funny comment, you don't care if she finds it funny; you don't look to make sure if she's laughing at it, because you simply don't give a crap. If you're wearing something interesting, you might ask her opinion on it, but aren't emotionally directed by her response. These alpha qualities – that of a leader and not a follower – should be conveyed in your body language and what you say. Anything that makes you seem validation-seeking, insecure, attention-seeking, indecisive, try-hard, dependent or unsure will be a turn off. In short, this is your world and though she is welcomed to enter it, you'll be just fine without her. Along these lines, always be in control and pull her into your frame. In milder forms this can take the form of ending all phone calls and interactions before she does. A more obvious version of frame control is puppet kino, where you are physically forcing her to behave as you desire. Frame control is an essential part of pickup. A man who prematurely relinquishes control the the frame to the woman is viewed as beta. Women seek men who will lead and dominate the relationship, and though they may try to steal control of the frame, consider this a shit test to see how resolved you are. Once past attraction and into comfort, you may let up some control to jump through her hoops, provided she is continuing to comply and work for your attraction.

Note that these are characteristics you cannot fake. You must internalize these beliefs and become that person. Women will see through a façade. Similarly, PUAs talk about having an attitude of scarcity versus abundance; a man who has his pick of women is said to live in abundance and this is attractive to women (preselection), whereas a man who settles for anything he can get is living with a mindset of scarcity which is unattractive (desperation).

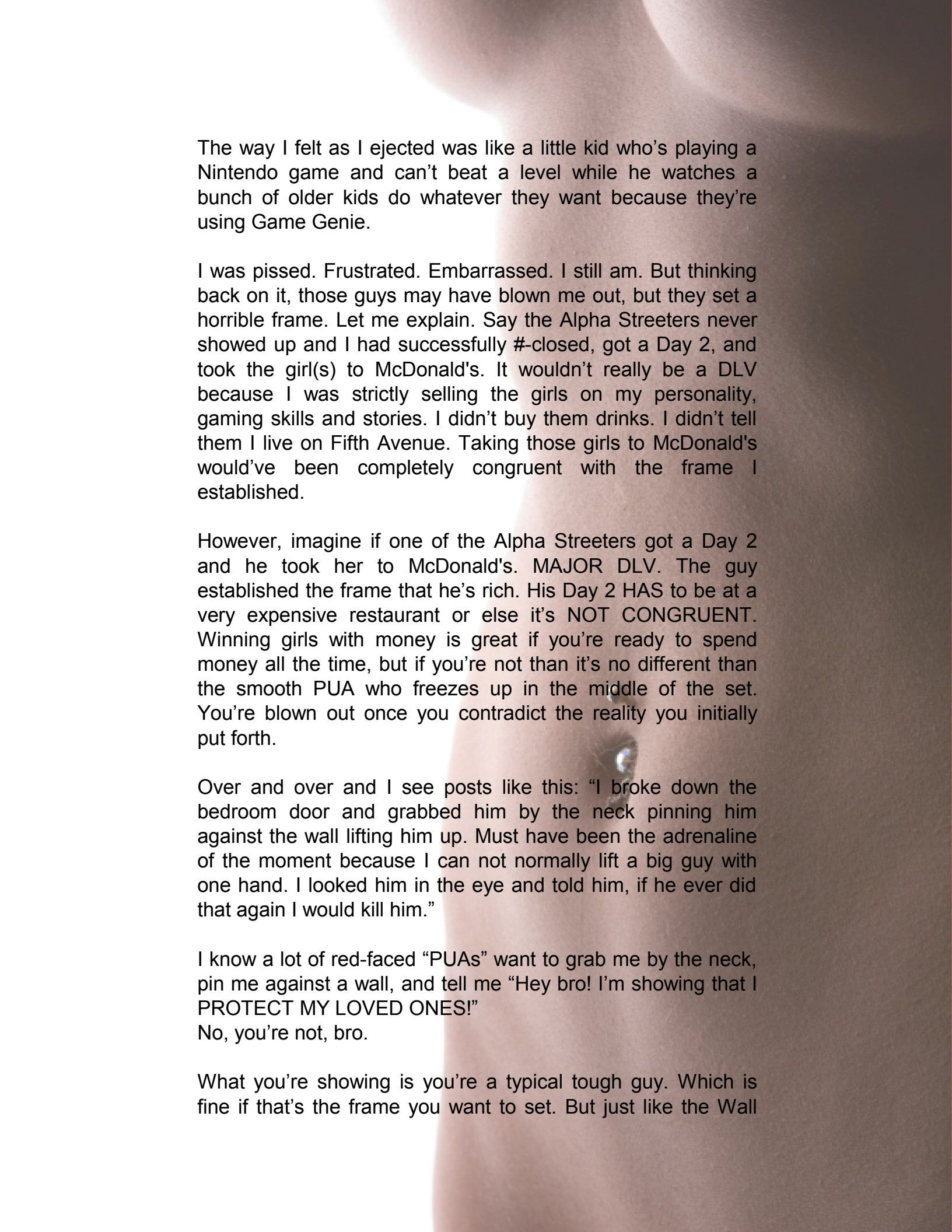
Have no expectations for outcome. Don't care if a girl doesn't laugh at your joke. Don't care if she doesn't pong IOIs. Don't care if you get blown out of every set tonight. Don't care if you number close. Don't care if she doesn't call you back. Don't care if she flakes. Don't care if you have a one night stand. Don't care if she shit tests. Don't care if she buys you a drink. Just run game. If she shows interest, tomorrow she could completely disappear and never respond to you. If she shows disinterest now, in a week she might be blowing your cell up trying to get a date. Girls send mixed signals

and play games all the time, so don't be thrown, and always have no expectations.
Emotional investment by the girl is important. Even if it's jealousy or irritation, if a girl has the option to walk away from you but stays in there, it's an IOI. Use that emotional investment to get her more attracted to you, and do not respond emotionally back to it.
Be relaxed and comfortable as if you're at home and not a bar.

Frame Control and Storytelling
By Rob Judge

It's time to write on one of the biggest problems/obstacles PUAs of all skill levels run into: Effective DHV story telling. There are two recurring fatal mistakes I see happening repeatedly: 1) Stories are trying so hard to hit DHV points, they completely undermine and destroy your frame/congruency, and 2) Stories lack any subtly and are no better than blatant bragging/lying.

Before I go into the theory on this, I want to demonstrate my point by relating something that happened to me in-field. Okay, I sarge in Manhattan and usually go for high end chicks (8s and upward) usually at classy bars/clubs. So, as you can imagine, I'm constantly competing/gaming against AMOGs and, in particular, older, richer Wall Street AMOGs (lets call them Alpha Streeters). So one Thursday night, I'm out with my wing and we're gaming a decent 3-set. As I'm stacking, I notice in the corner of my eye a cock-pack of 10 Alpha Streeters rolling into the club. While most of the Alphas wandered over to the bar, the two most Alpha guys planted themselves in front of our set. Not letting this phase me, I continued to stack but kept hearing snip-its of phrases like "… FINALLY all moved into my place on Fifth Avenue" or "…going back to the old alma mater for the Harvard Yale game". They were running the equivalent of MM for guys on Wall Street: DHV about money as loud as you can. After about 5 minutes of this, a couple of the Alphas by the bar came over to our set and offered us all an expensive round of drinks. Of course, we had to accept, allowing the 10 Alphas to move in on our set and effectively blow us out.



The way I felt as I ejected was like a little kid who's playing a Nintendo game and can't beat a level while he watches a bunch of older kids do whatever they want because they're using Game Genie.

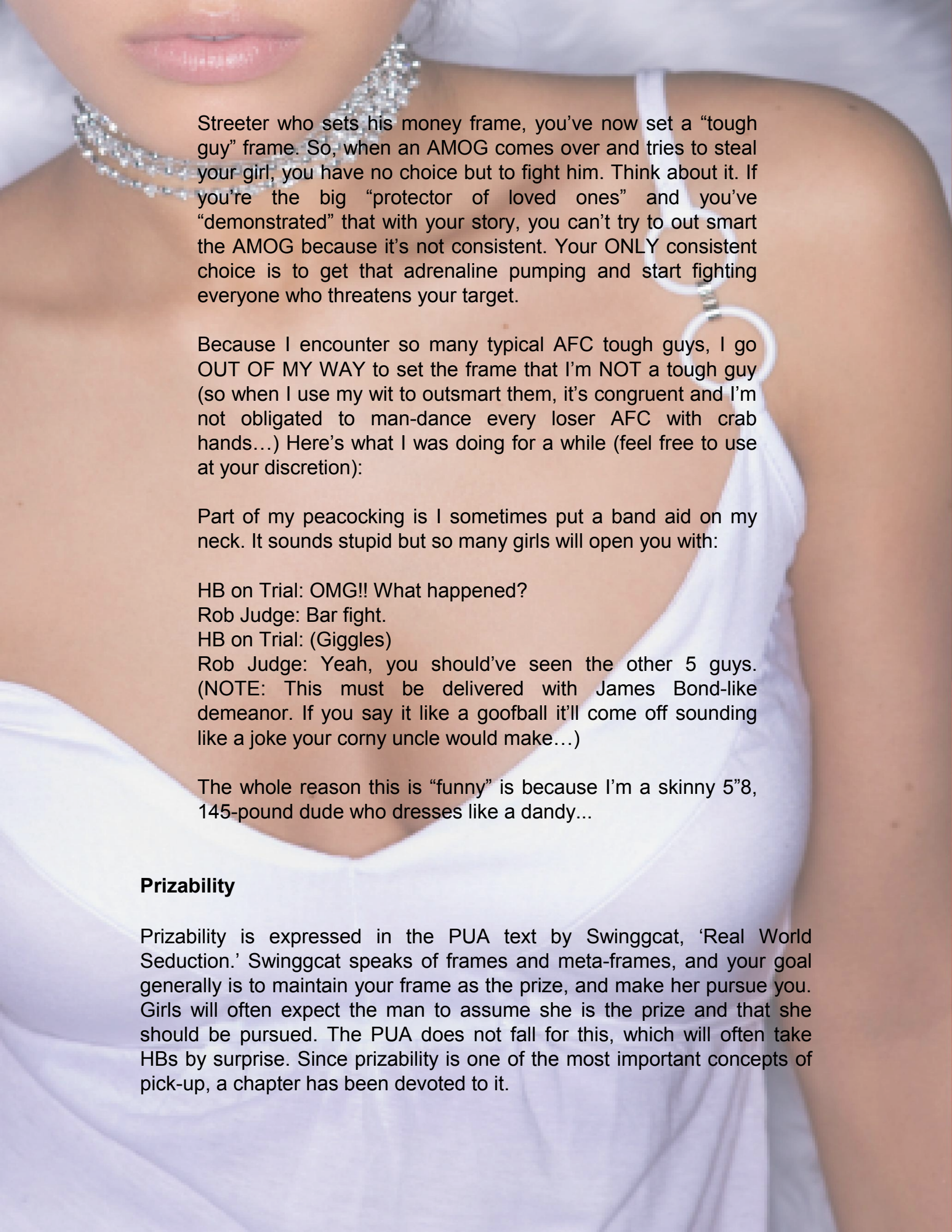
I was pissed. Frustrated. Embarrassed. I still am. But thinking back on it, those guys may have blown me out, but they set a horrible frame. Let me explain. Say the Alpha Streeters never showed up and I had successfully #-closed, got a Day 2, and took the girl(s) to McDonald's. It wouldn't really be a DLV because I was strictly selling the girls on my personality, gaming skills and stories. I didn't buy them drinks. I didn't tell them I live on Fifth Avenue. Taking those girls to McDonald's would've been completely congruent with the frame I established.

However, imagine if one of the Alpha Streeters got a Day 2 and he took her to McDonald's. MAJOR DLV. The guy established the frame that he's rich. His Day 2 HAS to be at a very expensive restaurant or else it's NOT CONGRUENT. Winning girls with money is great if you're ready to spend money all the time, but if you're not than it's no different than the smooth PUA who freezes up in the middle of the set. You're blown out once you contradict the reality you initially put forth.

Over and over and I see posts like this: "I broke down the bedroom door and grabbed him by the neck pinning him against the wall lifting him up. Must have been the adrenaline of the moment because I can not normally lift a big guy with one hand. I looked him in the eye and told him, if he ever did that again I would kill him."

I know a lot of red-faced "PUAs" want to grab me by the neck, pin me against a wall, and tell me "Hey bro! I'm showing that I PROTECT MY LOVED ONES!"
No, you're not, bro.

What you're showing is you're a typical tough guy. Which is fine if that's the frame you want to set. But just like the Wall



Streeter who sets his money frame, you've now set a "tough guy" frame. So, when an AMOG comes over and tries to steal your girl, you have no choice but to fight him. Think about it. If you're the big "protector of loved ones" and you've "demonstrated" that with your story, you can't try to out smart the AMOG because it's not consistent. Your ONLY consistent choice is to get that adrenaline pumping and start fighting everyone who threatens your target.

Because I encounter so many typical AFC tough guys, I go OUT OF MY WAY to set the frame that I'm NOT a tough guy (so when I use my wit to outsmart them, it's congruent and I'm not obligated to man-dance every loser AFC with crab hands…) Here's what I was doing for a while (feel free to use at your discretion):

Part of my peacocking is I sometimes put a band aid on my neck. It sounds stupid but so many girls will open you with:

HB on Trial: OMG!! What happened?
Rob Judge: Bar fight.
HB on Trial: (Giggles)
Rob Judge: Yeah, you should've seen the other 5 guys. (NOTE: This must be delivered with James Bond-like demeanor. If you say it like a goofball it'll come off sounding like a joke your corny uncle would make…)

The whole reason this is "funny" is because I'm a skinny 5"8, 145-pound dude who dresses like a dandy...

Prizability

Prizability is expressed in the PUA text by Swinggcat, 'Real World Seduction.' Swinggcat speaks of frames and meta-frames, and your goal generally is to maintain your frame as the prize, and make her pursue you. Girls will often expect the man to assume she is the prize and that she should be pursued. The PUA does not fall for this, which will often take HBs by surprise. Since prizability is one of the most important concepts of pick-up, a chapter has been devoted to it.

> “People don't understand that this is not just about pick-up. This is really the beginning I think of a serious men's self-improvement movement.”
>
> *Style*

To convince others you are a prize worth pursuing, you need to make yourself the prize.

The Alpha Male

Women want instinctively to mate with the alpha male of a tribe. Much of seduction is learning how to tap into these primitive female drives, and so understanding what constitutes an alpha male is critical. Brad P defines an alpha as the following:
1. *Be immune to social pressures.* Be able to stand out and not be self-conscious about it, though social pressure tells you to conform.
2. *Have risk-taking behavior.* This demonstrates bravery.
3. *Be detached from outcome.* An alpha has confidence he will have sex soon, and so the outcome of each interaction is irrelevant.

In addition, the alpha embodies all attraction switches: he IS a leader of men, he DOES protect loved ones, he IS preselected, and so on. They simply exude these qualities.

> **Intimidating Girls and How Not to Do It**
> **By BangBang**
>
> I used to get told I intimidated girls ALL the time, probably a side effect of spending so many years working as a bouncer.
>
> I'd say it could be one of two things (at least it was with me):
>
> First, I came to realize that I NEVER smiled. What's worse, is that I didn't REALIZE that I didn't. I wasn't trying to look mean or to intimidate, but when most people encounter a neutral expression and confident body language on a guy with a decent build, they sense a vibe that you are not to be fucked with. This is great for keeping other guys at bay, but with girls, not what you want. For me, the fix was simply actively smiling

more and making a point to smile whenever I see a girl. At first, I'd hear the voice in my head saying "Smile stupid!" and I would, now it's become more instinctual and I've noticed a difference. After I've opened, if I'm talking about something that happened while I was working as a bouncer, I will almost always still get "I KNEW you were a bouncer! I could just tell. You look like a bouncer." Something as simple as a smile can take the same vibe and change it from "He's intimidating!" to "He'll protect me."
Cowboy stance with Smile = Sexual Attraction

Cowboy stance without Smile = Come near me and I'll fucking KILL you.

I had also picked up some bad BL habits from being a bouncer as well, which I had to really work at to get rid of because they had become natural to me so I didn't notice them.

Second, sometimes confidence can be intimidating to a woman if she's not used to dealing with confident men. Or confidence can be intimidating because a confident man has a reason to be confident; he must have very high standards and she may be afraid that she won't measure up to those standards.

I love to dance and have come to be very good at it. I always used to wonder why, if women like to dance so much, no women seemed to want to dance with me. They'd start to when I'd grab them, but then they'd shy away. Finally I asked a girlfriend of mine what that was all about, because she'd done it too. She told me that she was afraid to dance with me because I was a great dancer. She was afraid she wouldn't be able to keep up and would look stupid. Now I just tell girls to relax, and I lead more than I used to.

Peacocking

Successful peacocking gear will:
1. inspire targets to open you, and
2. be ridiculed by AMOGs.

Do not feel upset if you get put down by AMOGs; turn this around and consider it a marker of good peacocking. Some useful peacock items include: scarves, hats, rings, wrist bands, and necklaces. If you don't want to wear earrings, look for magnetic earrings online and put 1-3 in your earlobe and/or cartilage of the left ear. Some PUAs use makeup, or color their hair.

Often it is helpful to think of a celebrity you resemble and try to look like that person. Even if on a subliminal level, the comparison might garner you attention. Remember it is always better to be observed than to observe.

Belt buckles are great in that they can be flashy as they draw a woman's attention close to your private parts. When a girl refers to your belt buckle turn it into a classic sexual predator comment: "Hey, my eyes are up here! What are you doing looking down her, you diiiirrrty little girl. I swear, girls are such sexual predators..."

Try to have a story behind each prop, as in its significance to you. When asked why you have a particular necklace on, you can joke: "Because my face is a work of art and I needed a beautiful frame around it."

Platform shoes give the illusion of height which is important if you're short. If called out about them, use Style's response: "Because they get me 3 more inches of woman...and I like woman" (said innocently, not seductively).

> **The Superman Speech from *Kill Bill, Volume 2***
> "As you know, I'm quite keen on comic books. Especially the ones about superheroes. I find the whole mythology surrounding superheroes fascinating.
>
> Take my favorite superhero, Superman. Not a great comic book. Not particularly well-drawn. But the mythology… The mythology is not only great, it's unique.
>
> Now, a staple of the superhero mythology is, there's the superhero and there's the alter ego. Batman is actually Bruce Wayne, Spider-Man is actually Peter Parker. When that character wakes up in the morning, he's Peter Parker. He has to put on a costume to become Spider-Man. And it is in that

characteristic Superman stands alone.

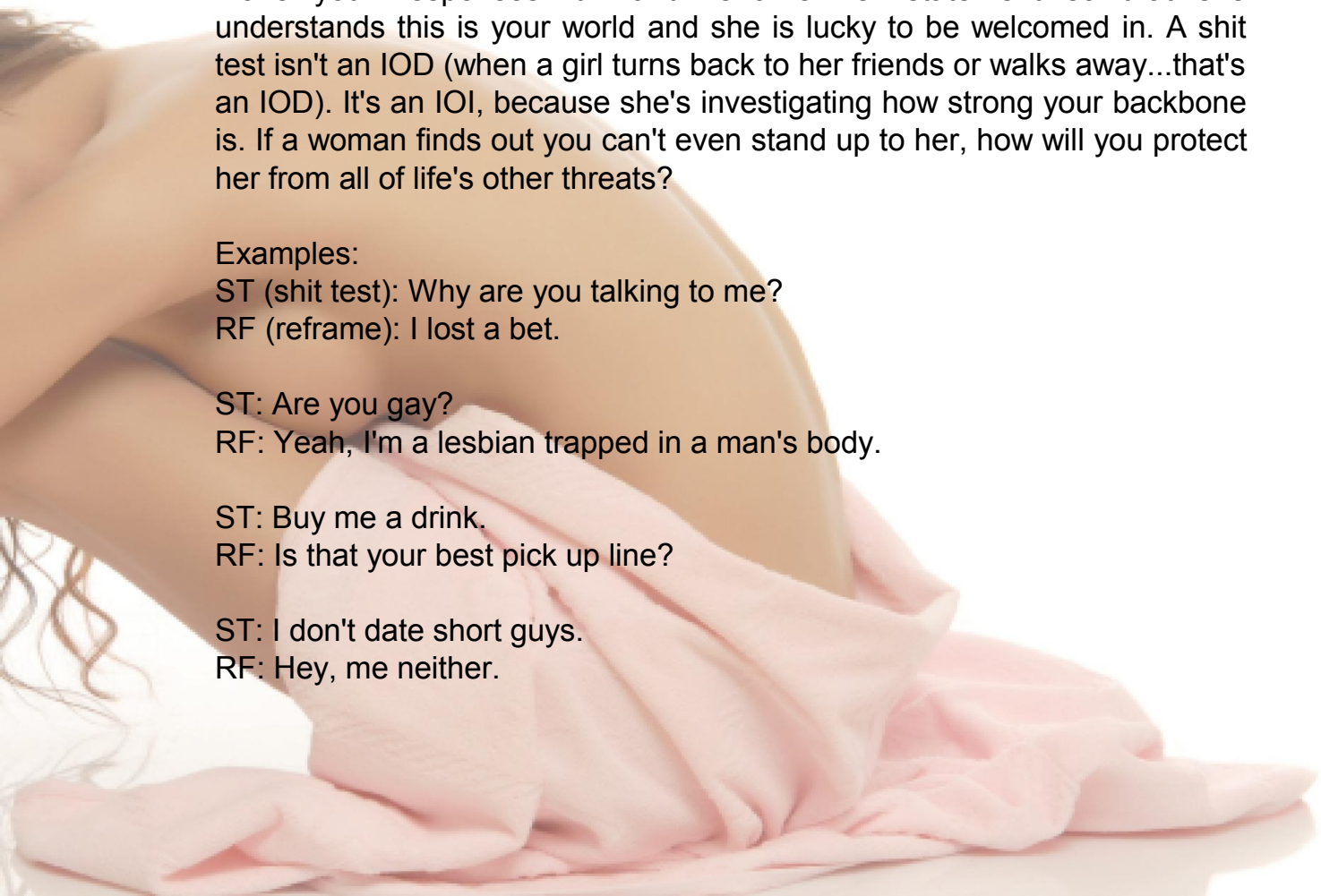
Superman didn't become Superman. Superman was born Superman. When Superman wakes up in the morning, he's Superman. His alter ego is Clark Kent. His outfit with the big red "S" - that's the blanket he was wrapped in as a baby when the Kents found him. Those are his clothes. What Kent wears - the glasses, the business suit - that's the costume. That's the costume Superman wears to blend in with us.

Clark Kent is how Superman views us. And what are the characteristics of Clark Kent? He's weak… He's unsure of himself… He's a coward.

Clark Kent is Superman's critique on the whole human race."

Shit Tests

Women will often use shit tests to see what you're made of, to push you out of your frame and possibly into hers. Don't answer these logically. Make your responses fun and reframe her statement so that she understands this is your world and she is lucky to be welcomed in. A shit test isn't an IOD (when a girl turns back to her friends or walks away...that's an IOD). It's an IOI, because she's investigating how strong your backbone is. If a woman finds out you can't even stand up to her, how will you protect her from all of life's other threats?

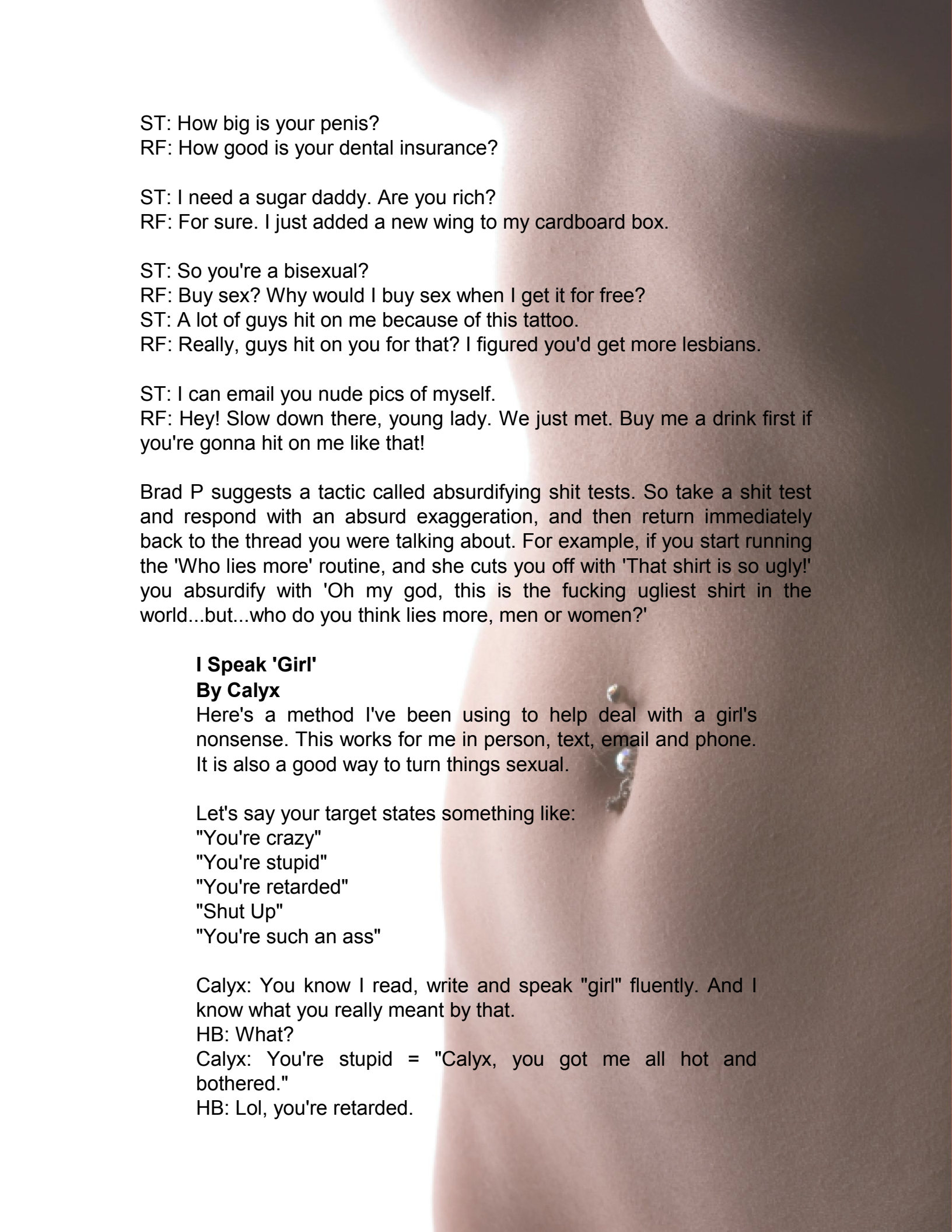


Examples:
ST (shit test): Why are you talking to me?
RF (reframe): I lost a bet.

ST: Are you gay?
RF: Yeah, I'm a lesbian trapped in a man's body.

ST: Buy me a drink.
RF: Is that your best pick up line?

ST: I don't date short guys.
RF: Hey, me neither.



ST: How big is your penis?
RF: How good is your dental insurance?

ST: I need a sugar daddy. Are you rich?
RF: For sure. I just added a new wing to my cardboard box.

ST: So you're a bisexual?
RF: Buy sex? Why would I buy sex when I get it for free?
ST: A lot of guys hit on me because of this tattoo.
RF: Really, guys hit on you for that? I figured you'd get more lesbians.

ST: I can email you nude pics of myself.
RF: Hey! Slow down there, young lady. We just met. Buy me a drink first if you're gonna hit on me like that!

Brad P suggests a tactic called absurdifying shit tests. So take a shit test and respond with an absurd exaggeration, and then return immediately back to the thread you were talking about. For example, if you start running the 'Who lies more' routine, and she cuts you off with 'That shirt is so ugly!' you absurdify with 'Oh my god, this is the fucking ugliest shirt in the world...but...who do you think lies more, men or women?'

I Speak 'Girl'
By Calyx
Here's a method I've been using to help deal with a girl's nonsense. This works for me in person, text, email and phone. It is also a good way to turn things sexual.

Let's say your target states something like:
"You're crazy"
"You're stupid"
"You're retarded"
"Shut Up"
"You're such an ass"

Calyx: You know I read, write and speak "girl" fluently. And I know what you really meant by that.
HB: What?
Calyx: You're stupid = "Calyx, you got me all hot and bothered."
HB: Lol, you're retarded.

Calyx: You're retarded = Calyx, I want you!
HB: Lol, shut up.
Calyx: Shut up = Calyx, stop talking cause it will make me rape you.
HB: Lol, stupid, shut up.
Calyx: You just cant help yourself huh?
HB: Okay I want you.

Really, as long as you have some attraction there, you can use this to make any words she says into words you want to hear. But if the words are directed at you, the better its effect.
You can use it for shit tests:

HB: I have a boyfriend.
PU: I speak girl and I know what that means.
HB: What?
PU: “I want to give you my number but don't want to seem like a slut, 'cause I am attracted to you.”
HB: (lol) No, that's not it, I really do have a boyfriend.
PU: “I really like this guy but I am scared to take chances."
HB: Uh, no.
PU: "No = yes"
HB: (lol)
PU: Wow, you want it *that* bad? Well I am not a slut and you have to earn my calls!

Crutches

During the evolution from AFC to PUA, a person will rely on crutches to help them along. Similar to partaking in rehab for a sprained ankle, crutches can help get around while the ankle is healing, but prolonged reliance on them can be detrimental to recovery. Here are some example of crutches which you should be looking for, and abandoning when able:

1. Alcohol. AA is something you need to genuinely squash, and not mask with mind-altering substances. Drinking to excess in order to help approach women will not in the end assist you in overcoming AA.
2. State pumpers. At times, you need that shot of espresso to get you in the mood to go out late and be in a talkative state. However you should watch out for dependence on stimulants which may artificially pump your state.

3. Wings. You can accomplish great things when solo sarging, but using a wing does open many doors, such as making 2-sets easier to work. Many guys rely on wings as a crutch, becoming intimidated if alone in a venue. A true PUA can sarge a venue without the assistance of a wing. Bring in wings to make for a fun night, and to augment your game, but do not avoid solo sarging.
4. Gaming ugs. Going after HBs can be daunting, and sometimes chasing ugs can be the path of least resistance. If you are attracted to the ug, then game on. But if you're gaming ugs as a crutch because you're too scared to game HBs, you need to get past this sticking point.
5. Peacocking. Some guys don their gear as if it were an action figure disguise. This is great, but if you're suddenly caught out in the day at a car wash next to HB10, you may feel naked without the gear and unable to run game. Be able to run game anytime, even if you don't have your gear on.
6. Routines. Going in with a routine stack can help you reliably create attraction, but many guys rely on the stack instead of learning how to naturally vibe with a girl. The routines become a crutch, and without them, they have no idea what to say to a woman. Be able to open on any topic, and vibe off what the woman is telling you.
7. All-girl sets. Mixed sets scare a lot of guys, so they avoid them and only work all-girl sets. Overcome this fear and get used to opening mixed sets. Don't assume romantic involvement, or that a fight will ensue. Many HBs hang out in mixed sets, and to avoid them will severely limit your opportunities.
8. Seated sets. It may be hard to lock in if a group is sitting, so a PUA may only game standing sets. You should always try to open these sets, even if the logistics may not be just right. If you don't open, you'll never learn how to do it.
9. Venue selection. Some PUAs aren't adept at day game, so they only sarge at night. Others are scared of clubs so they only do day game. A PUA should ideally be comfortable running game any time of day in any venue. If you find yourself returning to the same sort of venue, push yourself to game in venues that may feel uncomfortable at first.
10. Indirect game. The M3 model requires you to fly under the radar via an indirect approach. Though you may find yourself getting good at indirect, going in direct may bring about a wave of panic you thought you'd conquered. Learn how to be direct on your approaches, with aggressive kino and strong SOIs. You may get blown out more, but if the set hooks you may be able to avoid a lot of the effort required in going indirect.
11. Being 'in state.' You may not feel like going out or talking to women because you aren't in state. Being in state can help your interactions, but

relying on being in state is another crutch. There are benefits of gaming while not being in state. You become too tired to care, which is by itself an attractive attitude. Also, you *can't* get in your head, and so you have to go on autopilot and be in the moment; you're incapable of over-analyzing everything that gets thrown at you. In so doing, you have spontaneous natural convos with people, and you internalize the skill set much faster. Being out of state can actually be a great tool.

Your Comfort Zone

Getting good at seduction requires you to constantly evolve and to push yourself out of your comfort zone. Initially this may mean just being able to leave your home on a Friday and put yourself in a bar. Eventually as this becomes easier, it may mean talking to strangers, going out alone, and ultimately running pick-up techniques that seem counter-intuitive or socially unacceptable.

One simply cannot get good at seduction without breaking out of one's comfort zone. When you find you're comfortable with a skill, move on to the next one which will advance your sets towards the close.

Each pick-up set is like a work-out set. To get muscle, you must hit the number of repetitions which will result in failure of that muscle. Then hypertrophy and strength gains can occur. Merely doing 36 light reps won't give you the same results. Likewise, you must bring each pick-up set to failure. That is, push each set to its limit: pull the girl, or else make her blow you out.

Here is a formula that applies across the board when trying to move out of your comfort zone:

Step 1. Logically get your plan together. Know what you're gonna say/do and when. Have the words ready to deliver when your instinct tells you to it's time. You may need to 'small chunk' this, eventually ending up with a string of sentences that accomplish your goal.

Step 2. Nut up and do it. Just like AA. We know what we must do. We've wrapped our heads around it. We just can't pull the trigger.

Step 3. Repeat, repeat, repeat. Keep getting blown out, until you've gotten yourself on autopilot and are totally immune to failure.

Step 4. Tweak if something isn't working. Drop it, fix it, change the timing in your set.

Chapter Seven

Prizability

New York's Rob Judge has mastered the concept of prizability, wherein one makes himself 'the prize' worthy of being earned by the target. Here now are several thoughts on the subject by Rob Judge:

I feel like a lot of guys get into this community, read about something like setting a "prize frame" and then get carried away with it, letting it mutate their personalities. While unrealistic expectations and demands might establish yourself as a "prize" in your head, it won't do anything but make you seem like an arrogant prick to HBs. At the end of the day you have to ask yourself: Am I trying to convince myself I'm a super high value guy OR am I trying to close HBs?

Prizability is literally an "art form". An art form that has three parts:

1.) Conversational jujitsu to re-frame the entire interaction that she's chasing you.
2.) Making sure she can justify chasing you because you're conveying value through stories and humor.
3.) Assuming your role as a man and taking what you want when you want it. (Allowing her plausible deniablity)

See, I used to think it was just about #1 and if you simply re-framed everything she was saying by setting a prize meta-frame, you'd create attraction. But it's more than that.

For a woman, she will ONLY accept your frame/reality if she truly sees you as a prize. Additionally, she won't let you escalate sexually with her unless you create some trust, comfort, rapport, and connection while making her feel as if she's qualified herself to you and lived up to your standards. So how do you bridge all this under the umbrella of prizability?

Make it an art form.

How I go about doing this is by telling stories. On a D2, I have a canon of topics and stories I thread that sub-com my biographical story, bait her to qualify herself, and allow me to establish my "prizable" reality. These stories are fairly mundane (I'll list a few as examples):

1.) I wanted a Rainbow Bright doll when I was kid but my dad said no because he thought it meant I was gay.
2.) The first girl I fell in love with in 7th grade and how she broke my heart. (Don't be fooled by the synopsis, this story should be filled in the "humor/romantic comedy" genre)
3.) How vulnerable I felt the first time I traveled through Europe.

Since I've told these stories on dozens of D2 to scores of different women, I know where the humorous parts are, where to pause for effects, etc. Since these stories pump their BT, it's raising my value, but these stories also serve to display my personality, develop a connection, while also displaying a bit of vulnerability.

And, what almost always ends up happening is an HB will volunteer a story of her own. (If she doesn't, I usually just end on a philosophical point and then turn the spotlight on her by saying something like, "So what was your first boyfriend like?"). Let her tell her story, make some funny remark on it (a playful joke that'll hopefully get her laughing) and once her BT is spiked introduce The Point System. For example, the first time a girl qualifies herself and I like her story/answer, I'll say, "That was cute. You're getting 2 points." Always, they'll react with something like, "What?! What do you mean 2 points??" Which I reply, "Everyone I meet is on a point system. Get 15 points and I'll tell you about the first time I lost my virginity - which, if you think the Rainbow Bright story was funny and embarrassing, wait till you hear this one because it went down in the backseat of my mom's purple minivan!!" And, every single girl I've put on the point system has reacted the same way: in 3 phases:

Phase 1: Outright shock and the "how-dare-you" face, usually telling me *I'm* the one who has to win points. (Just don't react to this, I usually just look at them and smile, as if to say, "Oh, you'll want these points").

Phase 2: Willingness to qualify herself and jump through my hoops to win points. (For example, usually a girl will tell me some funny story, and I'll laugh and say, "Oh man, that was good. 3 points!" where she'll be like, "Wait wait! But there's more!!" and she'll try to extend the story because

she unconsciously is buying into my frame, and, since she's winning, she wants to keep "playing").

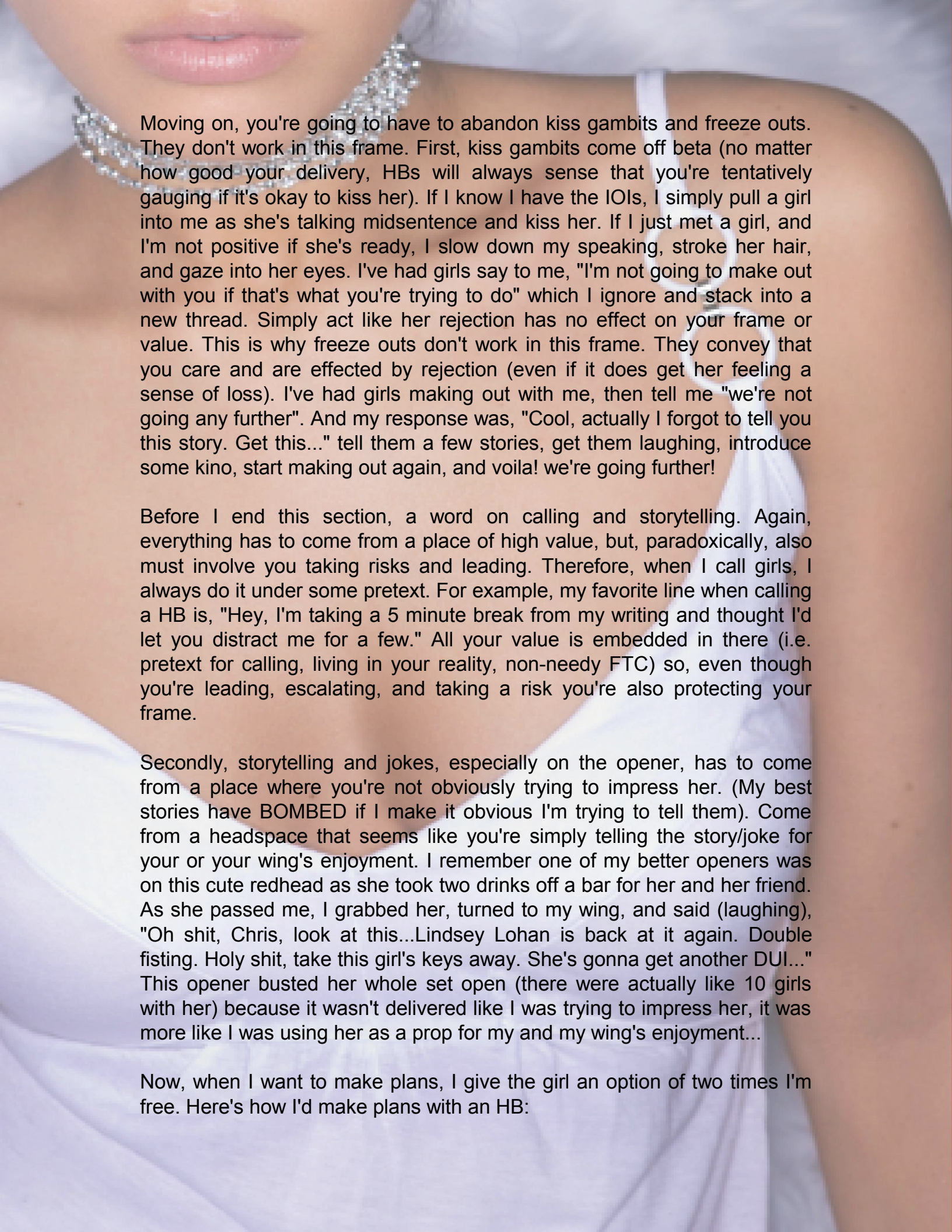
Phase 3: Complete obsession with the points system. (If you do this right, girls will start asking me every 10 minutes, "How am I doing? Am I getting points for doing blah blah blah" I've even had girls (models!) get nervous to the point where they say, "I'm sort of nervous because I can tell you have really high standards."

Now, how do you remain congruent to a "prize" frame when you're calling her and escalating?

I absolutely agree it's incongruent for a guy who's the "prize" to call a woman once, let alone put up with her flaky bullshit and/or hesitation to escalate. As I developed a stronger and stronger frame, I strayed further and further from things like freeze outs and kiss gambits. I couldn't get either to work for me and here's why: A prizable guy would never react to a girl's hesitation or gauge if she's ready to kiss him. (I'll explain what does work in a second, but first, an explanation of my third point of my "3 points of prizability": **Assuming your role as a man and taking what you want when you want it. (Allowing her plausible deniablity)**

Even though I'm setting a frame that I'm high value, assuming the behaviors of a HB10 (in fact, I stole some of my best lines from 10s), I don't forget that I AM THE MAN. As a man, it's YOUR responsibility to escalate, call, lead, and take risks. To do this, remove the question mark as a punctuation mark in your vocabulary. When you want to move her somewhere, don't ask, "Want to sit somewhere else?" You just go, "Hey, I want to hear you better. Come on" and start walking. When you want her phone number, you don't ask her, "How can we continue this conversation later?" (although this is a good line and have gotten it to work in other contexts), simply pull out your phone, hand it to her and say, "Put your number in. You're interesting, we can hang out again." Basically, everything you do comes from a place of: *I'm a high value prize, I have hordes of women vying for my time, you [the HB] are beginning to impress me so I will give you a chance to seduce me (of course assuming she's already wanted you since she saw you).*

Side note: If this sounds arrogant or too-cocky, just ask yourself: What is your non-arrogant, not-cocky attitude getting you? Exactly.



Moving on, you're going to have to abandon kiss gambits and freeze outs. They don't work in this frame. First, kiss gambits come off beta (no matter how good your delivery, HBs will always sense that you're tentatively gauging if it's okay to kiss her). If I know I have the IOIs, I simply pull a girl into me as she's talking midsentence and kiss her. If I just met a girl, and I'm not positive if she's ready, I slow down my speaking, stroke her hair, and gaze into her eyes. I've had girls say to me, "I'm not going to make out with you if that's what you're trying to do" which I ignore and stack into a new thread. Simply act like her rejection has no effect on your frame or value. This is why freeze outs don't work in this frame. They convey that you care and are effected by rejection (even if it does get her feeling a sense of loss). I've had girls making out with me, then tell me "we're not going any further". And my response was, "Cool, actually I forgot to tell you this story. Get this..." tell them a few stories, get them laughing, introduce some kino, start making out again, and voila! we're going further!

Before I end this section, a word on calling and storytelling. Again, everything has to come from a place of high value, but, paradoxically, also must involve you taking risks and leading. Therefore, when I call girls, I always do it under some pretext. For example, my favorite line when calling a HB is, "Hey, I'm taking a 5 minute break from my writing and thought I'd let you distract me for a few." All your value is embedded in there (i.e. pretext for calling, living in your reality, non-needy FTC) so, even though you're leading, escalating, and taking a risk you're also protecting your frame.

Secondly, storytelling and jokes, especially on the opener, has to come from a place where you're not obviously trying to impress her. (My best stories have BOMBED if I make it obvious I'm trying to tell them). Come from a headspace that seems like you're simply telling the story/joke for your or your wing's enjoyment. I remember one of my better openers was on this cute redhead as she took two drinks off a bar for her and her friend. As she passed me, I grabbed her, turned to my wing, and said (laughing), "Oh shit, Chris, look at this...Lindsey Lohan is back at it again. Double fisting. Holy shit, take this girl's keys away. She's gonna get another DUI..." This opener busted her whole set open (there were actually like 10 girls with her) because it wasn't delivered like I was trying to impress her, it was more like I was using her as a prop for my and my wing's enjoyment...

Now, when I want to make plans, I give the girl an option of two times I'm free. Here's how I'd make plans with an HB:

Rob Judge: Okay, there's this awesome sushi place right near my apartment. I'm like sort of addicted to their California rolls so I usually try and eat there once a week. I'm going to introduce you to this place and it'll blow your mind...hmmm, this week I have Tuesday or Thursday night free...which day works for you?

Notice how I presuppose she's already interested in going. This sub-communicates high value (as if you're used to people automatically agreeing to spending time with you) while it asks "when she's free" (an easier question to answer) than "will you commit to a date with me".

Also, if you notice, I make it seem like I'm more interested in eating at the sushi place than "going on a date with her". Again, this is crucial for 2 reasons: 1.) It alleviates her of undue pressure that you're making her the center of your world and that she'll have to live up to these fabled standards, and 2.) that you live in your reality and have good taste and am inviting her as a guest into that reality.

This approach doesn't work 100 percent but it'll get you MUCH more consistent results than simply asking women out like a chode (I'd say this works about 75 percent of the time as opposed to the "ask out" method which probably worked about 20 percent for me...rough estimates).

Chapter Eight

Openers, Routines, Gambits and BOBs

Openers and routines are grouped together because technically there is no reason why you can't open with a routine or stack to an opener mid-pickup. For example, if you sense a lull in your convo during comfort, there's nothing wrong with tossing in a canned opener to liven things up. What may be most helpful about canned material is it takes your mind off *what* you say, and permits you to focus on *how you say it*, which is a much larger aspect of communication.

In general it is best to keep your routines and openers brief to begin with, then stack later to longer ones as you hook the set. Reserve kino routines like palm reading for your target. The sign of a good routine is when you hear it delivered, you aren't sure if it's canned or spontaneous; in addition, it will be congruent with one's identity, be intriguing and hit switches. A large part of this is *rooting*, that is, giving a legitimate reason as to why you're asking the question or telling the story.

When opening, use 'hey guys' because it's not gender specific and somewhat of an IOD, as opposed to 'hi ladies' or 'hi girls.' This will help disarm the set. Or just run the opener without this intro. The classic work is Thundercat's *The Art of Approaching*.

The key to these is: 1) be funny and/or fun, 2) be succinct, 3) be unique, 4) don't look like you're trying to run pick-up, 5) ground your story with details to make them believable. Don't run routines as if they're scripted. Your delivery should seem spontaneous, so crack yourself up in the middle, put in false pauses to 'think' about your phrasing or to recount details. Intentionally fuck up the delivery if what you're saying might be seen as bragging or scripted.

When a set gives a response, you have different contingencies. There are three categories of responses which require different contingencies: positive, negative and confused (credit Brad P). As you field test various

openers, you will develop responses (invisible threads) you can use to follow up each contingency.

FTC (False Time Constraints) are important during A1. You should communicate either verbally or by body rocking that you have somewhere else to be and you won't be there in set for long. This is an IOD and can be used several times during attraction to calibrate your IOIs.

The openers and gambits described below are just backbones on which you should hang a story. Your story should captivate, be full of details and hit attraction switches, and may run 5 minutes or more. Use multithread theory to tie various gambits together. A gambit has several definitions but for the purpose of gaming means an opening remark intended to begin a conversation, sometimes through 'tripping up' the listener; Mystery intended it to include any game piece including negs, IOIs or routines.

Many opinion openers engage a woman logically. That is, when you ask for her opinion, she must then access her logical mind to come up with a response. Many times, holding a logical conversation with a woman is counterproductive to seducing her. You can avoid this sometimes by spiking her buying temp with the opener. Therefore, use opinion openers with caution, as they may set a tone for the early interaction you will find difficult to escape.

The following includes a collection of original routines and those that have been massively field tested over the years. BOBs are Bits of Banter which are neither openers nor routines, but contain some comebacks or reframes that might help you in field if you ever encounter a similar situation.

Ideally, you can start with these as 'training wheels,' but should develop your own unique openers and gambits as your game improves. Essentially, even though you might think it will be a challenge to open sets, you will find even stupid openers that have no situational relevance have the potential of getting HBs laughing and quickly moving into A2.

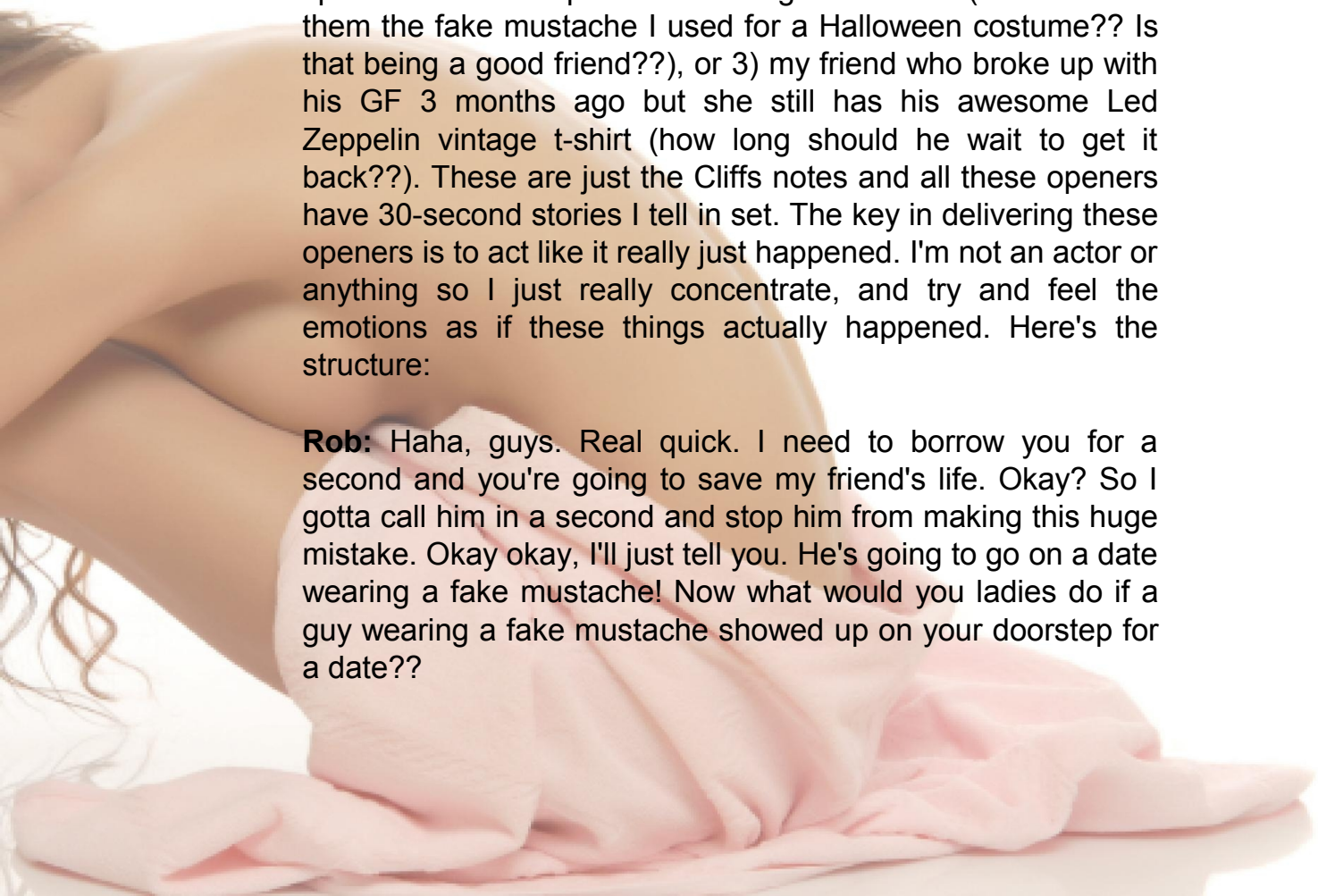
How to Open
By Rob Judge

I can't tell you how many times some AFC will watch me roll into the set, see me deliver an opener successfully and get the

whole set engaged, then badger me for the rest of the night for me to explain the EXACT wording I used. No matter how many times I tell him it's NOT the words, he just keeps insisting I transcribe an exact script word-for-word. In his head, he believes if he just uses the SAME words I used when opening, it'll get the same response.
And it won't.

In field I can open probably with about a 90 percent success rate and only use two types of openers: MY own opinion openers, or just a quick BT-pumping comment off the bat.

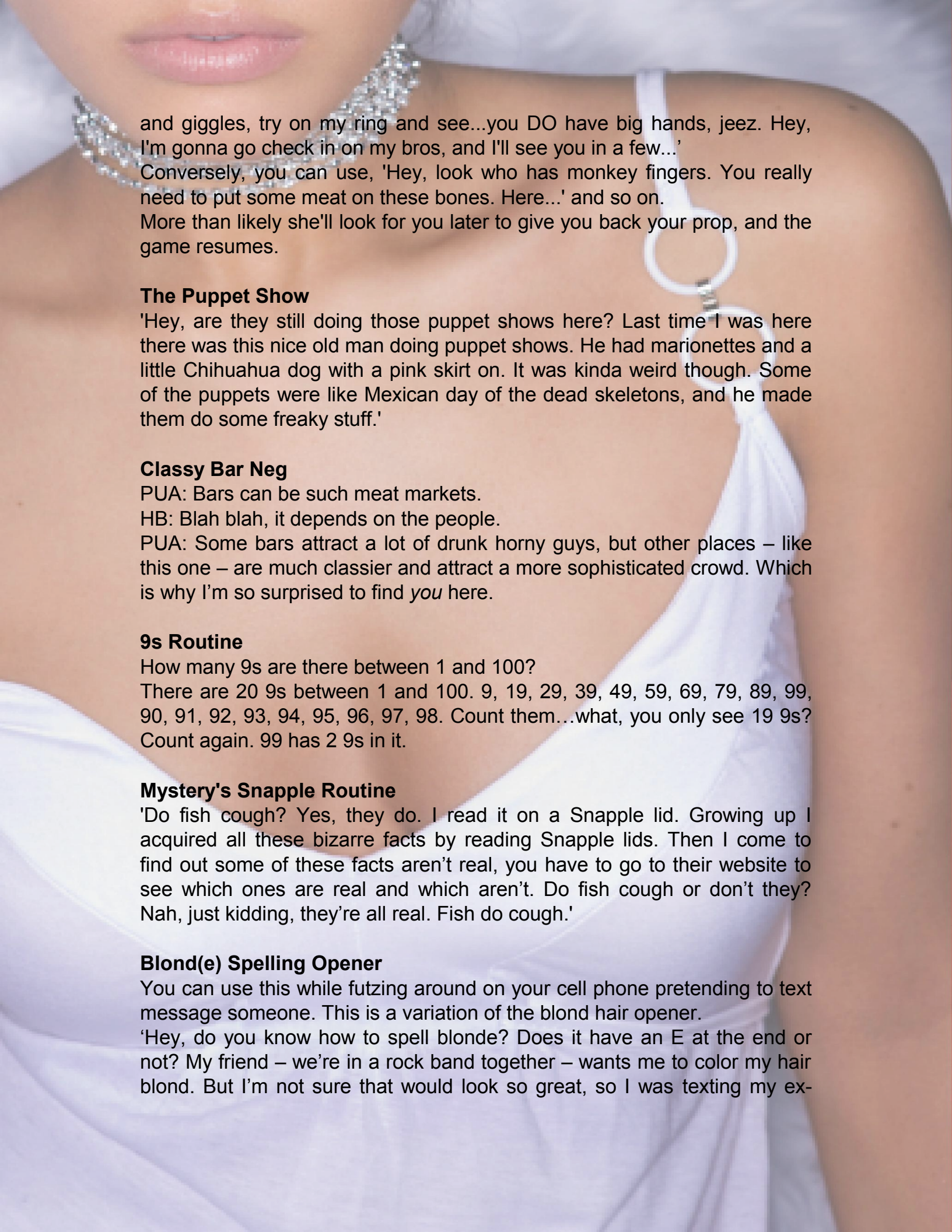
DON'T parrot someone else's opener because some guru told you it works. IF you like the opener and think it's a conversation you want to have, then by all means, use it. Personally, the types of opinions I usually like to get are about my fictional group of friends (who I always have to call in a second), and their crazy lives in which they: 1) give their numbers out to fat chicks who won't stop calling them (can I give them my advice on how to flake??), 2) go to tanning salons, shave their handlebar mustaches, then have white spots above their lips but have to go on a date (should I lend them the fake mustache I used for a Halloween costume?? Is that being a good friend??), or 3) my friend who broke up with his GF 3 months ago but she still has his awesome Led Zeppelin vintage t-shirt (how long should he wait to get it back??). These are just the Cliffs notes and all these openers have 30-second stories I tell in set. The key in delivering these openers is to act like it really just happened. I'm not an actor or anything so I just really concentrate, and try and feel the emotions as if these things actually happened. Here's the structure:



Rob: Haha, guys. Real quick. I need to borrow you for a second and you're going to save my friend's life. Okay? So I gotta call him in a second and stop him from making this huge mistake. Okay okay, I'll just tell you. He's going to go on a date wearing a fake mustache! Now what would you ladies do if a guy wearing a fake mustache showed up on your doorstep for a date??

HBs: Hahahaha, wtf?!?!?!
Rob: Alright, that wasn't fair. I'll tell you this story then I seriously gotta roll. (Go into 30 second story). So, if you were me, would you lend him the mustache or let him go on this date with the white spot under his lip??
HBs: (answer)
Rob: You guys. Are the. Worst. Friends. EVER. How can I call my friend and tell him that? You guys are setting him up to EMBARRASS HIMSELF! But you know what, you guys are also funny in a devilish way. You guys can roll with me. That's it (grabs HBs and puts them under his arm) we're gonna film a rap video together. (Stacks into role playing)
HBs: Hahahaha YAY!!!!
This is seriously the same structure for an opener I use every time. It's: 1) come in with a fun energy, engage the group laughing a bit and totally non-needy, 2) ask a question but don't expect an answer, 3) as girls are shocked, say "Okay okay, I'll tell you this BUT" FTC, stack into animated story (that is funny and shows I'm a good storyteller), 4) ask the question again at the end, 5) let girls answer (now they're calmed down and know the situation), 6) bust on their answer in a playful, push/pull way, 7) tell the girls they're going to do something with me (however, I'm ALWAYS the cool one and they're always my sidekicks (for example, I'm a rapper, they're my dancers; I'm a rock star, they're my band; I'm a celeb, they're my bodyguards; I'm the cool big bro and they're my bratty little sisters...WHATEVER)). By the time you finish the role play, you'll have done all the DHVing you need and will be in A3. (Unless there's a REALLY hot, bitchy girl, and then you should playfully neg her or pay her the least amount of attention)

Man Hands/Monkey Fingers
Helpful if an external interrupt tries to carry your target away, or at any point in the game to up kino. Makes a useful lock-in prop routine. Use man hands if she has larger fingers (don't imply FAT, however), or monkey fingers if they're like most girls and are thin. Sliding a ring on and off her finger has subtle sexual tones to it and is a mild form of kino.
‘Hey, has anybody told you you have man hands? I bet your ex-boyfriends hated when you gave them a massage because they felt like another man was touching them...almost like they were going gay. I dunno, just for shits



and giggles, try on my ring and see...you DO have big hands, jeez. Hey, I'm gonna go check in on my bros, and I'll see you in a few...'
Conversely, you can use, 'Hey, look who has monkey fingers. You really need to put some meat on these bones. Here...' and so on.
More than likely she'll look for you later to give you back your prop, and the game resumes.

The Puppet Show
'Hey, are they still doing those puppet shows here? Last time I was here there was this nice old man doing puppet shows. He had marionettes and a little Chihuahua dog with a pink skirt on. It was kinda weird though. Some of the puppets were like Mexican day of the dead skeletons, and he made them do some freaky stuff.'

Classy Bar Neg
PUA: Bars can be such meat markets.
HB: Blah blah, it depends on the people.
PUA: Some bars attract a lot of drunk horny guys, but other places – like this one – are much classier and attract a more sophisticated crowd. Which is why I'm so surprised to find *you* here.

9s Routine
How many 9s are there between 1 and 100?
There are 20 9s between 1 and 100. 9, 19, 29, 39, 49, 59, 69, 79, 89, 99, 90, 91, 92, 93, 94, 95, 96, 97, 98. Count them…what, you only see 19 9s? Count again. 99 has 2 9s in it.

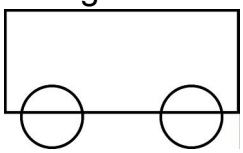
Mystery's Snapple Routine
'Do fish cough? Yes, they do. I read it on a Snapple lid. Growing up I acquired all these bizarre facts by reading Snapple lids. Then I come to find out some of these facts aren't real, you have to go to their website to see which ones are real and which aren't. Do fish cough or don't they? Nah, just kidding, they're all real. Fish do cough.'

Blond(e) Spelling Opener
You can use this while futzing around on your cell phone pretending to text message someone. This is a variation of the blond hair opener.
'Hey, do you know how to spell blonde? Does it have an E at the end or not? My friend – we're in a rock band together – wants me to color my hair blond. But I'm not sure that would look so great, so I was texting my ex-

girlfriend who is a model, to get her opinion. But since you're here, I might as well find out what a woman thinks.'
The answer is vague and few people seem to know it. Blond is an adjective, as in 'that blond girl.' Blonde is a noun, as in 'I dated a blonde once.' Others have noted that blond indicates men and blonde refers to women. However, the usages are blurring and many are using blond for all meanings.

11s Routine
Helpful if written down, but not necessary. 'What's 11x11…121. 111x111? 12321. 11111x11111? 123454321. See the pattern? It's a phenomenon built into nature. And I learned it from a homeless guy named Chuck. See, I was waiting on a movie line one day…'

School Bus
Needs to be drawn. 'So they asked 100 kids to look at a picture of a school bus and to say which way it's driving:



Can you guess which way? It's going left. Why? Because they said you can't see the door. It's on the other side.'

Angel vs Devil
Here's a snippet of banter BangBang got into one night.

PUA: (to external interrupt) Oh hell, here comes trouble.
Interrupt: Who me? Trouble?
HB: Can't you see her halo?
PUA: Yeah, it's balancing quite nicely on those horns. You know what I hate, you know the little angel and devil? The guys on your shoulders. Everyone says you should listen to the angel. Well don't trust either of them. Mine have been switching clothes just to fuck with me, so I listen to the angel who's actually the devil and I get in trouble ALL the time! DAMN IT, it just happened again, I shouldn't have told you that!
HB: So how long have you been rehearsing that one?
PUA: Rehearsing? Oh, about the last 5 seconds or so, why?
HB: That just sounded rehearsed.
PUA: Hey, don't be hating on me because I'm good there missy.

Good one, Bad one Cold Read
To a 2 set: 'You're the good one and you're the bad one.' Make the target the good one and the obstacle the bad one. This is a subtle neg because nobody wants to be 'the good one.'

1-4, 1-10
'Pick a number between 1-4 but don't say it. Visualize it. It's 3. Now pick a number between 1-10…it's 7.' If you fail to guess the right number, say something like 'I never believed in ESP anyway.'

4-Set Archetypes
'In each group of 4 people, there are 4 archetypes represented. So these are the king, the queen, the court jester and the wizard. For example in the Beatles, John was the king, Paul was the queen, Ringo was the jester and George was the wizard. So let me figure out who's who in your group.' (Then do a cold read on the 4 set, ending with the target being the jester).

Grade School Crush
Have your wing write on a piece of paper something like 'My friend has a crush on you. He wants to know if you'll talk to him.' When your wing slips the note to the target with a very serious face, it's bound to get a laugh. He can then bring you into the set once she agrees. This cheesy approach brings back memories of grade school and hits a sentimental note that girls love.

The Smelly Girl
This is a funny opener that hits the preselection and willingness to walk away switches:
'This place is pretty mellow, a lot different from last night (take a pregnant pause, let the line hook). I was at this party in (nearby city). Now, I'm used to girls hitting on me and that's cool (preselection). But this woman comes up to me, and she must've been I dunno 50 years old, 5 feet tall at most, and around 300-400 pounds. And she starts trying to make out with me. I struggled to push her off and get away. And the worst part was she smelled terrible. I guess it was her perfume or a skin condition or something. But she smelled like she just got in a shit fight with a baboon (pause). And the baboon won. So I push her away and try to run towards the door. But she runs after me, and since she's wearing this weird low-cut blouse, her booby pops out while she's chasing me. And I'm like 'see ya' and bail. I wound up at this dive bar on (street). That was no better. I met a nice actress there,

but after a couple glasses of wine she became really offensive and obnoxious. So I left her on the sidewalk with the DJ and called it a night. I mean, I have high standards and if somebody is being rude I think it's fine just to walk away. Don't you think so?'

Peeing Dog
'Did you see that dog outside? I think it was a Labradoodle. I went over to pet it, and the bastard tried to pee on me. What do I look like, a fire hydrant? But I guess I should feel flattered because he was probably trying to mark me as its own.'

Mall Opener
Said over the shoulder as HB walks along your path: 'Hey, is it just me, or does nobody in this mall smile? Even the dogs are mean…' stack to peeing dog.
This opener gives the target the impression you're a happy smiling guy, even if you're not.

Nun and Priest
'What would be fun would be if you dressed up as a nun and I dressed as a priest, and we went to the mall and started making out like a couple of teenagers.'

Who would you rather date?
'Which guy would you want to date most?' Then, go with some group of male characters, for example: 1) the skipper, Gilligan or the professor? 2) Reggie, Jughead or Archie? 3) Lincoln, Kennedy or Reagan? Et cetera.

Puppy Role Playing
'Aw, you're adorable, like a puppy I just rescued from the pound. I would put you on a leash and walk you around the park. And then I could teach you a few tricks, and if you were good, I'd rub your belly and let you sleep in bed with me. But if you have an accident…you're sleeping outside. Bad dog!' (and do roll off)

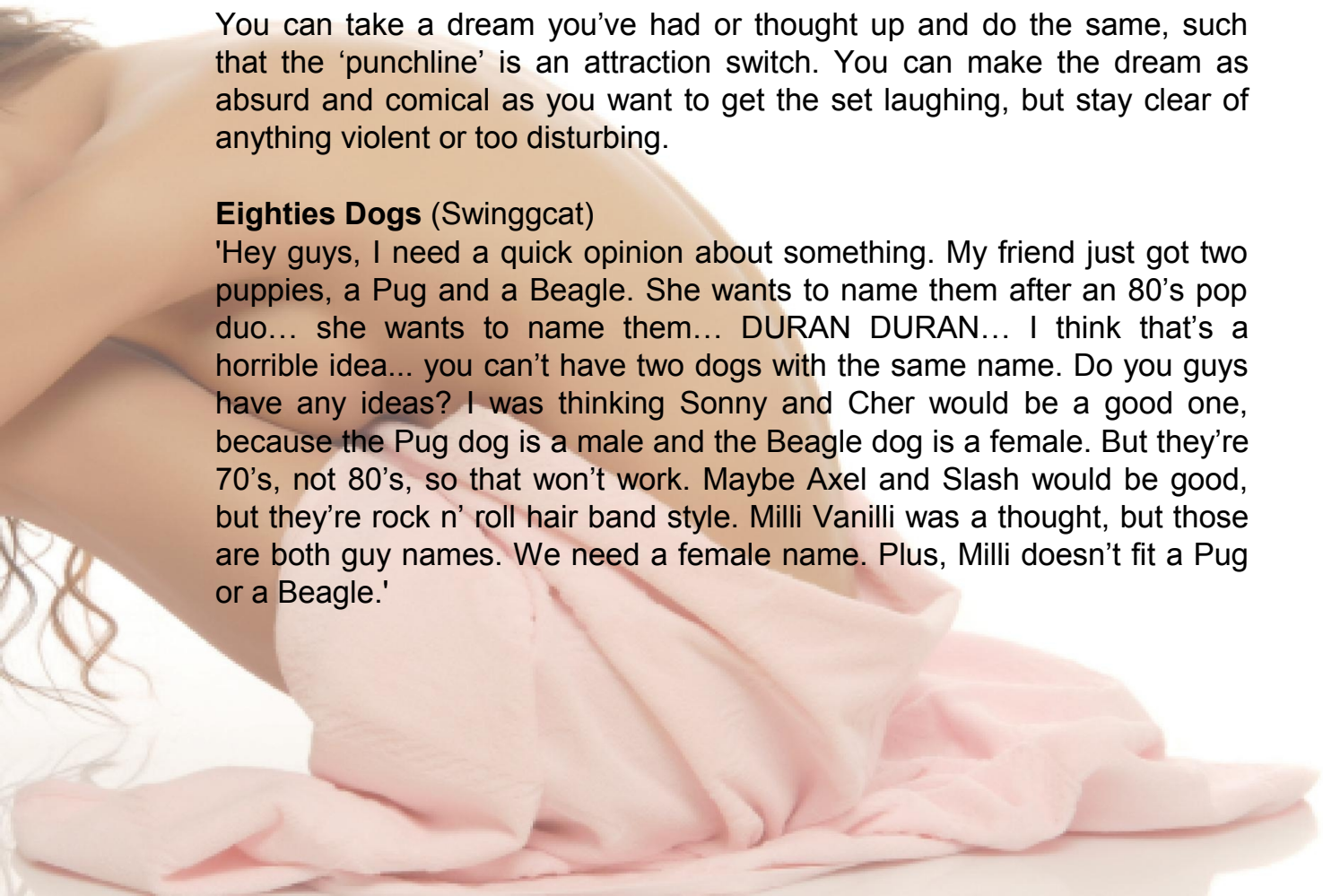
The Lemonade Stand (Wolf)
'Me and my buddy were walking down Wilshire last week and we saw the craziest thing. We hear this little kid saying 'lemonade, lemonade for a buck.' We see it's this adorable little kid selling lemonade, so we went over. An old lady was there and wanted a cup. So the kid takes the dollar and

reaches under the stand and pulls out this jug of 7-Up, and pours some into this tiny Dixie cup. The old lady was like ‘that’s not lemonade. Just give me back my money.’ But the kid started arguing with her. He said, ‘nahah look here, it says ‘Lemon-Lime flavored.’’ And he wouldn’t give her the dollar back. I felt so bad for the old lady I gave her a dollar.'

Dream interpretations
For some reason there is little mention of dream interpretation in pickup, but the possibilities are enormous.

Here's one by Decibel called the *Catcher in the Rye* Dream Gambit:
PUA: Hey, you seem like you'd be good at dream interpretation because you're a very visual kinda person. I'm in this field of rye, on a cliff, and kids are playing. It's my job to stop the kids from falling over the cliff. What do you think this means?
Target (option 1): Hey, that's the dream from Catcher in the Rye.
PUA: Wow, you caught me. I just wanted to see if there was anything else to you besides your looks.
Target (option 2): I dunno.
PUA: I think it means I'm a protector of loved ones (i.e. hit attraction switch here).

You can take a dream you’ve had or thought up and do the same, such that the ‘punchline’ is an attraction switch. You can make the dream as absurd and comical as you want to get the set laughing, but stay clear of anything violent or too disturbing.



Eighties Dogs (Swinggcat)
'Hey guys, I need a quick opinion about something. My friend just got two puppies, a Pug and a Beagle. She wants to name them after an 80’s pop duo… she wants to name them… DURAN DURAN… I think that’s a horrible idea... you can’t have two dogs with the same name. Do you guys have any ideas? I was thinking Sonny and Cher would be a good one, because the Pug dog is a male and the Beagle dog is a female. But they’re 70’s, not 80’s, so that won’t work. Maybe Axel and Slash would be good, but they’re rock n’ roll hair band style. Milli Vanilli was a thought, but those are both guy names. We need a female name. Plus, Milli doesn’t fit a Pug or a Beagle.'

Fashion Tip (Kooper)
Just go up and just tell them how they would look EVEN BETTER to you. "Wear your hair open" "open that up one more button" or just fix their clothes. Tell her what would look amazing on her.
Train your eye to look for imperfections and what to do against them. For the clueless, get two-dozen model magazines and look through the pictures SEVERAL times so you get some idea. Try to make up negs for these girls and point out what would look better on them.
This sets an interesting frame. First of all, you are teaching her how to please you, if she reacts well, praise her for being a good puppy. Second, it is obvious that you are the prize, that you have standards and that you know what you want. Third, it establishes that women are a regular part of your life (preselection).
This is *not* delivered playful or c&f or anything, just a genuine comment.

Jealous Girlfriend (Style)
“Hey guys, I need a female perspective on something. This’ll only take a minute. My roommate’s girlfriend just found a shoe box he keeps hidden in a dresser drawer, and she’s really upset about it.
It’s nothing bad, just pictures of him and ex-girlfriends on vacation and old love letters he got in high school and stuff. But for some reason his girlfriend is freaking out about this and wants him to get rid of it or she’s threatening to break up with him. So now she wants him to burn the box or she’s leaving him, isn’t that fucked up?? Is this normal female behavior?”

Girls Fighting Outside (Mystery)
"OMG!… did you see those two girls fighting outside? Like right outside the club... they were totally going at it; one was pulling the others' hair, and the other one drew blood with her nails. And they seemed to be fighting over this short guy; he was standing near them just totally laughing!”

Two-Part Kiss Opener (Style)
PUA: Hey guys, we're having a debate and need a quick opinion on something. If a guy is dating a girl, and she goes out to a bar with her friends one night and makes out with a guy just for fun, is it cheating?
GROUP: Yeah, it's cheating.
PUA: Okay, that makes sense. So here's the real question. And I'll tell you why I'm asking in a second: If she goes out and gets drunk and makes out with a GIRL for fun, is it cheating?
GROUP: (the responses will vary, but if any guys say "no," you can bust on

them for having a double-standard etc.)
PUA: Okay. Interesting. The reason I'm asking is because my friend over there has been dating this girl. And she likes to go out and get drunk and make out with girls. Now, some guys might be into that, but it pisses him off and he thinks it's cheating. She says it isn't. So we were trying to figure out who was right.

Blond Hair (Tyler Durden (TD))
YOU: Guys.. get this.. I need an opinion..
THEM: What???
YOU: I'm thinking of dying my hair, TOTALLY BLONDE
THEM: no.. yes... no.. (they debate)
YOU: how about like this.. streaks.. etc etc

G-String Opener (Badboy)
PUA: Hey girls, I need female opinion on something...My friend totally fucked up his relationship with his girl. Actually they are still together...in love with each other...
Set: What, what?
PUA: Last month, he cheated on his GF with another girl from college, and his GF found a g-string from that girl in the bathroom the next day. After a big drama, he told her that he actually has a fetish of dressing in girls underwear...
Now. A month later, my friend tells me that his GF found that a total turn-on, and she requests from him almost every night to dress in her underwear....he told me he feels really stupid walking around his house in girls underwear.....what do you think he should do now?? Is it time to tell her?? Cause they are totally in love!!
Girl: You are actually asking for yourself, aren't you??
PUA: Yes...wow...yes I am shy... anyway... what kind of panties do you have on yourself now?? What color.. I really love pink ones..show me....

Sincere Compliment (Papa)
PUA: Hey...are you someone confident enough to accept a sincere compliment?
HB: Hee...hee. Sure.
PUA: Cooool. Me too!! Hey, you go first. [pointing back to me] Fire away.

Do I look Gay?
Preferably used with a wing and with a game-show host/party host attitude.

[a] "I need your honest opinion on something... do I look gay?" Some chicks will bust out laughing when you ask this. "...Because something really funny just happened, this dude was hitting on me in another bar!"
[b] Better is to use this with a wing and change it to: "Does MY FRIEND look gay" because it eliminates the self-conscious aspect. The person who was supposedly hit on must play it off as something totally funny and even flattering.

David Bowie (TD)
"Guys, do girls think that David Bowie is hot? Get this...my roommate's little sister, she's 7 and half years old, has a HUGE picture of David Bowie on her wall. I'm not talking an 8x10; I'm talking a 4-foot by 6-foot POSTER! It's like the first thing she sees when she wakes up in the morning. David Bowie is a freaky looking OLD MAN! She's like 7 and he's like 70. I'm seriously worried about my roommate's little sister…"

Wheelchair (TD)
"Hey guys, would you date a guy in a wheelchair? What if it was a REALLY NICE wheelchair?"

Thug Lovin (jlaix)
"Hey guys. I'm doing a poll. Which is superior... which do the ladies prefer more... THUG LOVIN'? or... GANGSTA LOVIN'? Well, my ex said gangsta because its more hard-core whereas thug lovin is more like a hobby. But my other ex said gangsta would be disrespectful, like they'd pistol whip you and run a train on your ass, whereas thug lovin, the dude is hard, but when it comes to the ladies, he's smooth and sensitive...he knows when to step up his love game."
This is one of Decibel's favorites. If you're talking about thug vs gangsta love and you're a short white kid with acne, it's so incongruent it's bound to hook. You also can say you're writing a song and couldn't decide which direction to take it.

My Little Pony (jlaix)
'Remember that shit 'My Little Pony'? Well, I was thinkin about this today, and I can't remember... did they have powers? Like, I remember they could fly, but I thought they also had little symbols on the hip or something that gave them powers, but they were like, lame-ass powers like Sharing and Honor or some shit. My little sister used to have them and I'd play GI Joes

with them, like, GI Joe would fly into battle on My Little Pony, then blast Cobra with a fuckin machine gun blah blah blah...'

ARE YOU SHY?
'Are you guys shy? I've been standing here talking to my friend for like 5 minutes now and you still haven't said 'hi'.' Alternatively: 'Hey, you know why you suck? I've been standing her 10 minutes and you haven't come up to me to say hi.'

COLOGNE OPENER
Put a different cologne on each wrist and ask girls which one smells better on you. Go back and forth several times between arms. Before you extend your wrist, each time take a sniff of the wrist yourself. Include the guys in the set. Carry a pen and mark the wrist she voted for, telling her you need to figure out which one to buy.

DATING FOR DUMMIES (Herbal)
Go find the Dating for Dummies book. It's bright yellow and black. Find the page that has "NEVER USE THESE LINES" on it, and keep the book open to that page. Walk up to a girl BLATANTLY and hold the book up in front of your face so she can easily read the title. She might start laughing, depending on how you do it. Then slowly lower the book and read the lines. "So... come here often" in a super player voice. She will crack up and answer you. Break your "smooth" look on your face and quickly bring the book back up and read the next line "What's your sign?". She will laugh again and probably answer. Then say "Wow... this works great. Your turn". It puts her on the spot. You can flip to random pages and do tons of role-play... the breaking up stuff is great.

DENTAL FLOSS (Style and Mystery)
'Hey guys, I need to get your opinion on something. It's very important, and we need a woman's perspective. It's a matter of life and death.. My friend and I were having a debate and your answer could completely change my entire life....Do you brush before floss or floss before brush? No one knows…'

DON'T TOUCH ME (David D.)
When a girl bumps into you in a crowded club tap her on the shoulder and say "don't touch me" … have something to immediately follow up with.

Alternatively, you can whine…'owww, that huuurrrt. I hope you have a good lawyer, sister.'

80's Music (Twentysix)
'Hey guys, help me out, I have this song stuck in my head ALL day and I can't remember who sings it. it goes "you spin me right round baby right round like a record player right round, round round, etc...." who sings that??? I was talking to my mom earlier today and she said its Lionel Richie… but I KNOW that isn't right!'

Song Stuck in My Head
A favorite opener by Decibel is similar to 80s Music. Approach and say 'What is the cure for a song stuck in your head? I have the song...'Rollin' Rollin' Rollin'...What's the name of that one?' (It's *Rollin'* by Limp Bizkit). She'll probably say, “Listen to another song.” To this you say, “That WAS the other song. The first song was <insert some lame unpopular song here>.” Sing that song, then say, “Oh great, thanks a lot. Now I have that song stuck in my head again.”

ELVIS OPENER (Mystery)
'Did you know that Elvis dyed his hair black? What was his natural hair color? Dirty Blond. Did you know that Priscilla Presley also dyed her hair? I don't know what her natural hair color was, I'm not Cliff Claven, but can you picture that these two every couple of weeks would dye their hair black together around a dirty sink in some sick mass-appealing ceremonial ritual? I bet people never considered that before ... did you?'

FAT ELVIS (Wilder)
PUA: Hey guys, if you were going to hire an Elvis impersonator for your friend's birthday party, would you hire a young Elvis or a Fat Elvis?
HB: Blah, blah, blah. (if she says young Elvis bust on her for being shallow)
PUA: Get this, my roommate lived in Graceland for a year and he said the craziest thing. He told me that the fat Elvis impersonators always got the hottest chicks, and the young Elvis's were always alone. I couldn't believe it at first, but I thought about it, and it kinda makes sense. I guess women just lose all control when the see a fat Elvis impersonator doing "hunka hunka burnin' love."

KHAKI OPENER (superfly)
'Hey, guys, my friends and I were making fun of some frat boys, and got into an argument...is khaki a color or a fabric?' (The correct answer is that khaki is a color of fabric, and most girls know this.) 'See, I was thinking it was a color, but the thing is that you never see a khaki car or wallpaper color or anything like that!'

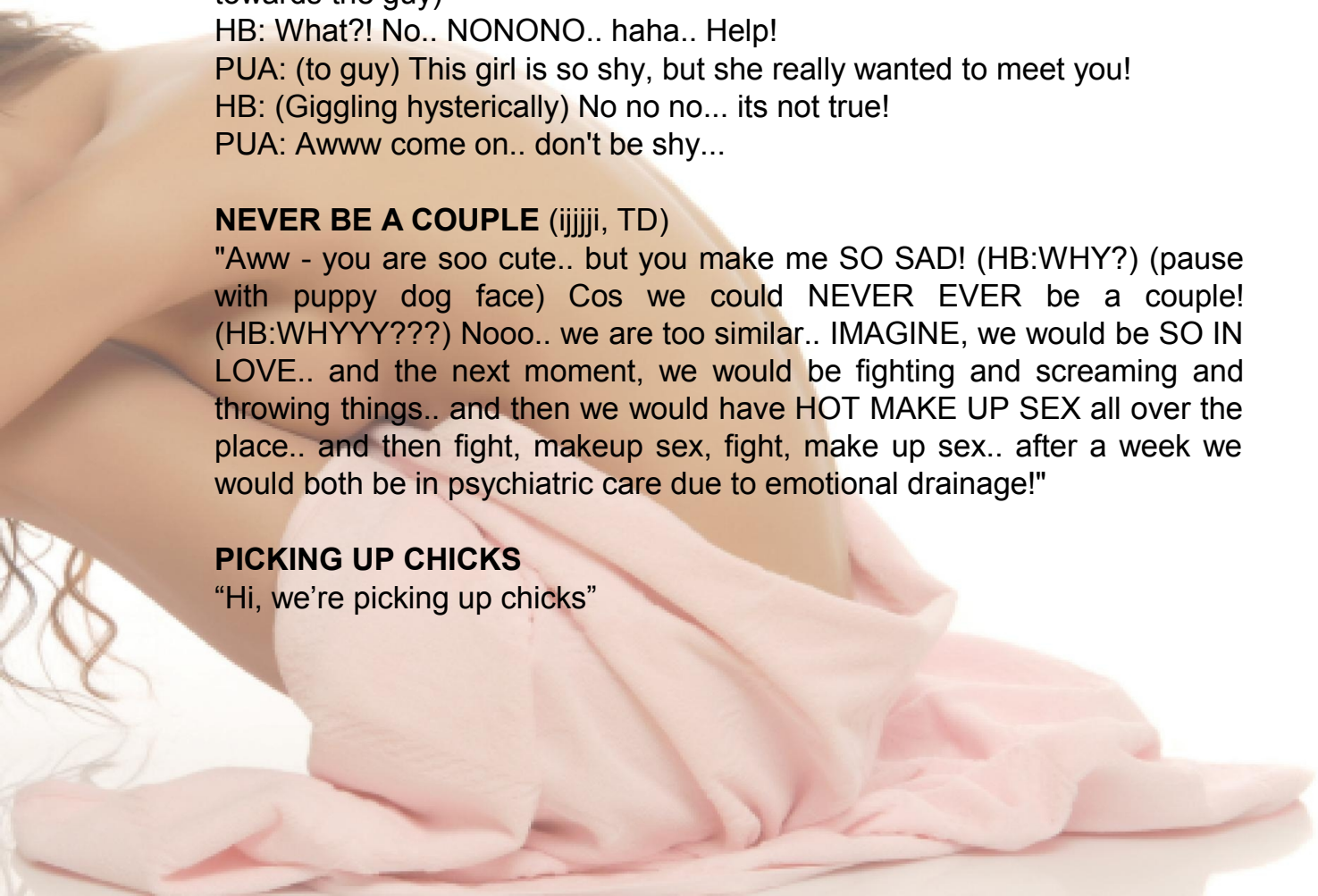
KINO OPENERS (TD)
Pushing girls, grabbing drinks out of their hands, lightly hip checking them, snapping bra straps, grabbing hats off heads, poke her, tap the opposite shoulder, etc…

I'M LOST (TD)
'I'm lost... I can't find my friends and I'm scared... Remember when we were kids and you could just make new friends whenever you wanted... and you said 'want to be my friend?' Do you guys want to by my NEW friend?'

INTRODUCTION OPENER (ijjjji)
PUA: (grab unsuspecting HB by the arm and point at a random dude) "OMG, that guy is PERFECT for you - let me introduce you!!" (start moving towards the guy)
HB: What?! No.. NONONO.. haha.. Help!
PUA: (to guy) This girl is so shy, but she really wanted to meet you!
HB: (Giggling hysterically) No no no... its not true!
PUA: Awww come on.. don't be shy...

NEVER BE A COUPLE (ijjjji, TD)
"Aww - you are soo cute.. but you make me SO SAD! (HB:WHY?) (pause with puppy dog face) Cos we could NEVER EVER be a couple! (HB:WHYYY???) Nooo.. we are too similar.. IMAGINE, we would be SO IN LOVE.. and the next moment, we would be fighting and screaming and throwing things.. and then we would have HOT MAKE UP SEX all over the place.. and then fight, makeup sex, fight, make up sex.. after a week we would both be in psychiatric care due to emotional drainage!"

PICKING UP CHICKS
“Hi, we’re picking up chicks”



RICKI LAKE (Mystery)
This one is used to wing your buddy, especially if he's in a two-set and the obstacle needs to be kept occupied. Use some alternative talk show currently on the air.
"Hey, my friend here just got invited to be on the Ricki Lake show. But the theme of the show is Secret Admirers. They told him he's got an admirer, but he won't find out who until he's live on the set. So maybe it'll be someone cute, but maybe not; it might even be a guy. What would you do if you were him?"

SEATTLE GF (TD)
"Hey guys, I need an opinion. My friend met this girl in Seattle, and they really hit it off. They wound up hooking up on the first night, and he even hung out with her in L.A. over the next week. So he's up visiting her in Seattle last week, and they're out on a walk. He takes a few pictures of them together. Like really cute ones with them together. Some of them they're just hanging out, and a few of them they're like kissing or whatever while they're out walking.
Anyway, the next morning he wakes up, and checks his camera. He looks at the pictures, and he sees that she's woken up before him and gone into it and deleted the pictures where they're kissing, and left the ones where they're just hanging out. He goes to her and says 'Are you psycho? Why are you going into my camera?' She says its because she thought she looked bad in the pictures, and didn't want him to have them. But he can't figure out if she's psycho or if its legit that for girls they just hate having pictures out there where she doesn't look good. He just really liked them because he likes her and doesn't judge the pics like that."
The girls will either say:
"It's totally natural. I hate it when pictures make me look bad, especially with a digital camera where you can just delete them and take more." (They also sometimes say "But he's only known her a few months. I wouldn't do that on a guy I just met.")
-or-
"She has a boyfriend!"
Your immediate reply would be "He doesn't care about that. He's busy. He just doesn't want her deleting his pics!"

SEXY MONKEY (Tenmagnet)
'Do you think Curious George is a sexy monkey? 'Cuz my little cousin was watching Curious George on TV yesterday, he's two and a half and he

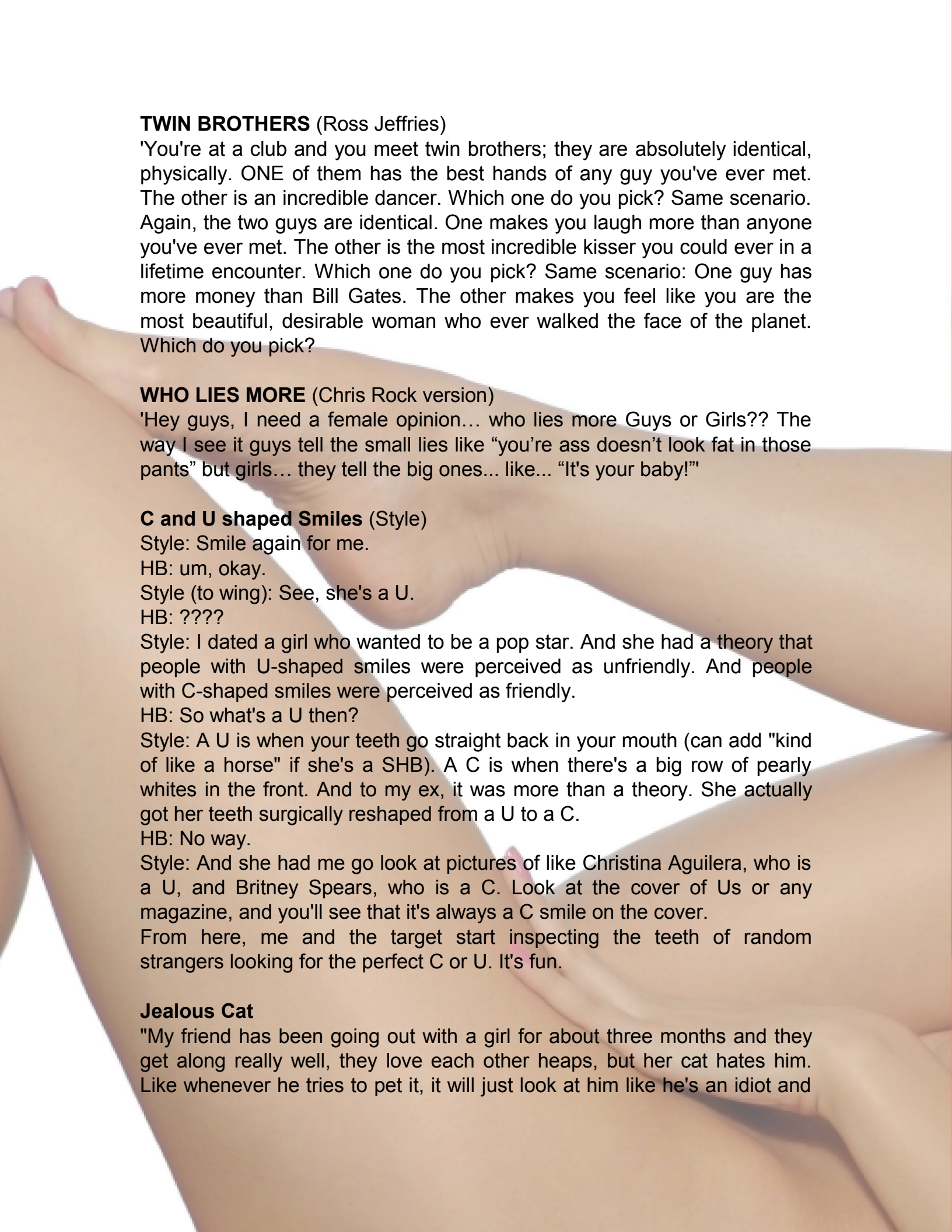
pointed at the screen and said "Sexy Monkey". Like WTF?!? I didn't teach him that... NO REALLY I DIDN'T.'

SPELLS OPENER (Mystery)
"Do you think spells work?" Sometimes this will send the woman off on a long blab, but if the conversation needs to be kept going, the follow-up routine is:
"The reason I'm asking is because my friend over there met a girl in a club last week. He wasn't interested in her sexually, because she wasn't really his type." (Here the woman might say "Sure," in which case you reply "No, really!" and touch her arm or waist.) "Anyway, she hung out at his house and after she left, he found a metal ring wrapped around a scroll and some feathers under his couch. Well, he took it to a magic store and they said it was an attraction spell. And now, the strange thing is, he can't stop thinking of her. Do you think it's the spell or just psychological?"

Alternative:
'Do you believe in spells? My friend Johnny woke up one morning with his new gorgeous girlfriend, and he finds this bag of bones under the cover. So he takes the bag to a woman who sells all that hocus pocus stuff, and she says the bag of bones is a spell used to generate attraction in men. Now, the girl was absolutely stunning, but before the bones Johnny wasn't that into her, but after he found the bones, he's been madly in love with her. So do you think the spell worked, or is it all nonsense?'

TATTOO OPENER
'Hey guys, would you ever get a tattoo? Here's the deal…my nineteen-year-old sister wants to get her boyfriends name tattooed on her shoulder. (HB: no, no don't let her do it) See that's the problem she's really strong headed and when I tell her not to get the tattoo it just makes her want to get it even more. How do I deal with that and let her really know its mistake?'
Embellishment: 'And the worst part is his name's Herman. Would you ever date a guy named Herman? Don't you think Herman is a deal-breaker name? I had a friend named Herman and he couldn't for the life of him get a girlfriend. So he decides to start calling himself Troy, and now he's getting laid like a rock star.'

TEXT MESSAGE BREAK-UP
Is it OK to breakup with someone with a text message? (Then make up a good back-story for this)



TWIN BROTHERS (Ross Jeffries)
'You're at a club and you meet twin brothers; they are absolutely identical, physically. ONE of them has the best hands of any guy you've ever met. The other is an incredible dancer. Which one do you pick? Same scenario. Again, the two guys are identical. One makes you laugh more than anyone you've ever met. The other is the most incredible kisser you could ever in a lifetime encounter. Which one do you pick? Same scenario: One guy has more money than Bill Gates. The other makes you feel like you are the most beautiful, desirable woman who ever walked the face of the planet. Which do you pick?

WHO LIES MORE (Chris Rock version)
'Hey guys, I need a female opinion… who lies more Guys or Girls?? The way I see it guys tell the small lies like “you’re ass doesn’t look fat in those pants” but girls… they tell the big ones... like... “It's your baby!”'

C and U shaped Smiles (Style)
Style: Smile again for me.
HB: um, okay.
Style (to wing): See, she's a U.
HB: ????
Style: I dated a girl who wanted to be a pop star. And she had a theory that people with U-shaped smiles were perceived as unfriendly. And people with C-shaped smiles were perceived as friendly.
HB: So what's a U then?
Style: A U is when your teeth go straight back in your mouth (can add "kind of like a horse" if she's a SHB). A C is when there's a big row of pearly whites in the front. And to my ex, it was more than a theory. She actually got her teeth surgically reshaped from a U to a C.
HB: No way.
Style: And she had me go look at pictures of like Christina Aguilera, who is a U, and Britney Spears, who is a C. Look at the cover of Us or any magazine, and you'll see that it's always a C smile on the cover.
From here, me and the target start inspecting the teeth of random strangers looking for the perfect C or U. It's fun.

Jealous Cat
"My friend has been going out with a girl for about three months and they get along really well, they love each other heaps, but her cat hates him. Like whenever he tries to pet it, it will just look at him like he's an idiot and

walk off and one time he left his shoes by the door and it pissed on them. What do you think he should do? We've thought of four things :
1. Just be nice to it even though it's going to hate him.
2. Ignore it.
3. Say to his girlfriend : It's me or the cat.
4. When she's not looking 'accidentally' (two fingers motion) run it over with his car ..."

PVC Devil (TD)
"Oh, you're getting feisty, huh? You know what I would do with you? I would dress you up.... in a red.. PVC... *devil* outfit.. You'd have little horns like this... and a tail... bitch boots, and..... a pitch fork. Now your friend here.. I'd dress her up in a similar angel outfit.. with wings.. and a fur halo.. and I'd roll with you guys on each arm down the street.. Every girl would be jealous of you.. And whenever I'd have to make a decision.. I'd let each of you fight over which decision is the most fun.. and whatever one would be the most fun.. we'd do that."

Negs Collection
Aww.. your eyes are lovely... especially the left one!
Aww.. nice teeth! Are they real?
Wow.. you work out.. now and then..
Wow.. you could ALMOST be a stripper!
You are pretty.. you could have been a model.. if slightly taller.. and slimmer..
You could be a model...like a HAND model, I mean.
You are pretty.. are you an EX model?
I had to come talk to you cos you looked so cute.. from over there! (point)
You look really sexy.. from behind!
Aww.. nice hair!!! Is it real? (pull) Hey it moved! ... Wow.. you could be a hair model.. if you lose the split ends!
You are cute.. in a kinda strange way!
You got an interesting figure!
You have something on your nose.
'Cool perfume. I think my granny wears the same.'
"Your hands are so SOFT and GENTLE,.. Like toilet paper".
"You look very stunning, must be the lighting"
"You have some real beautiful, gorgeous hair, like Lassies"

The Cutest Little Kid
My buddy and I were rolling down Sunset yesterday and we saw the cutest little kid. She looked like she was about 7, and had on this adorable little pink skirt and white tap shoes, and a bonnet. She looked like a little stuffed doll. So my bud says we should adopt this kid because she'd be a great chick magnet. So I roll down the window and say, 'hey kid, what's up?' And the little girl looks at us and gives us the finger. That's LA for you.

Best Friends (Expanded) (TD)
You guys are best friends aren't you? You have exactly the same facial expressions. And how I know you're close is every time you start to talk, or I'm talking to you, you guys keep looking at each other first. It's like girl code.

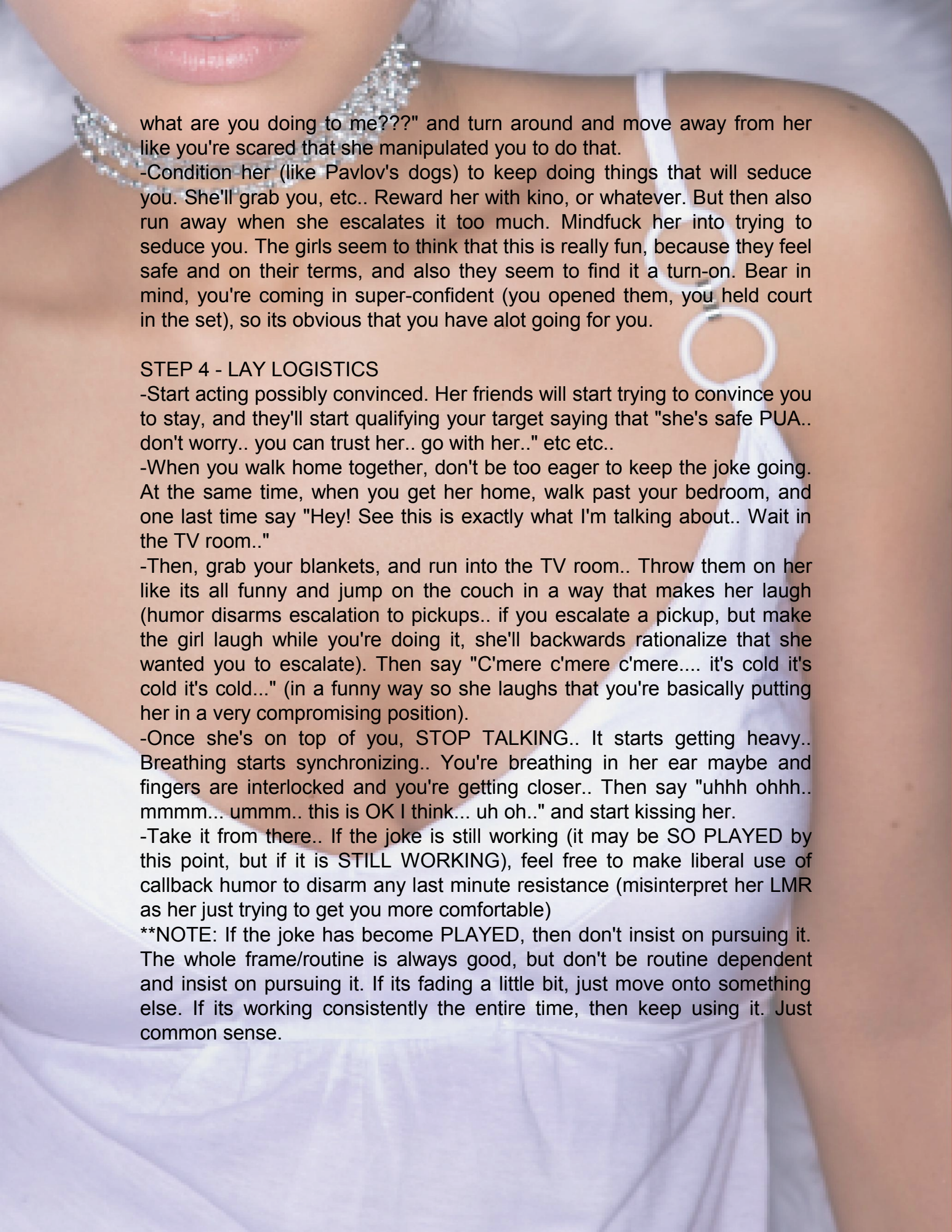
Sexual Predator (TD)
The method: Show that girls are sexual predators, and then while chatting, keep going back to showing them why what they're doing is just designed to take advantage of you. That's it.

Step 1 - EXPANDED SEXUAL PREDATOR ROUTINE
Lay a STRONG humor anchor. They have to be laughing out of their minds, so that you can keep re-using the callback humor through out the pickup.
"You know what? I can't even trust you guys. Girls are predators. Girls are SEXUAL predators! Guys think that they seduce women and have all this power. Yeah right! Girls choose. They choose. The guys just dangle themselves in front of them *thinking* that they made it happen, but they don't realize that its the girl who chose THEM.
Girls are predators.. They hold the cards.. Examine the evidence.
First, when a guy gets mad at his girlfriend, can he strap on his bitch boots, shove up his push up bra, do up his hair and makeup, and head out to the bar and pull a girl home in under five minutes? Yeah right! It's GIRLS. YOU GUYS have the power to do that, not us guys! (wait while girls laugh).. What percentage of guys can do that? Look at them (point at guys).. They're leaning in and touching, making the girls all uncomfortable, but some of the girls like them anyway.. But the guys THINK its that they were aggressive.. So what, like 5% of guys TOPS can do what 100% of girls can do.
Second, girls are the only gender with one organ designed for NOTHING ELSE but sexual pleasure. (wait while girls laugh) And on that organ, there

are ten times more nerve endings than anything a guy has. (wait while girls laugh)
That's why, when GIRLS have sex, they go (put hands onto hair, and do the following very convincingly, like Meg Ryan "When Harry met Sally" style) "uhhhhhh.... oooohhh.... uhhhhhhh.." (wait while girls laugh hysterically screaming their heads off)
IDEALLY, THE ROUTINE IS SUPPOSED TO DO THE FOLLOWING:
-sets a humor anchor that can be re-used to keep them giggling throughout the duration of the pickup
-gives you fodder to do "busting them on their mannerisms" stuff.. You can now tease them on their actions, and tease them on what they say, showing that its all designed to take advantage of you
-provides a C&F role playing frame for them to play in, that results in them seducing you
-makes the obstacles/peer group love you, because they think you're really fun, and it makes them trust you with their friend that you won't be pushy
-establishes a frame that girls are meant to seduce guys, and its normal/cool/fun
-conveys that you know the deal about social interaction
-conveys that you know not to make girls feel uncomfortable by being pushy or trying to "seduce"
-conveys that you probably ARE one of the 5% of guys who can pull a girl home, because just implying that you know what's wrong with other guys' approaches, suggests that you know how to do it right
-mindfucks her into a frame where she's becoming more sexually aggressive

STEP 2 - MISINTERPRETING THEM AS TRYING TO PREY ON YOU
Point out real IOIs (there will be a lot), as well as MISINTERPRETING things that are not IOIs, in order to mess with girls in the set who are not as into you.
-(point) "Hey, you just licked your lips!" (back off like you're scared)
-"Hey, you're touching me.. Hands off the merchandise.. I'm just trying to talk to you.. I just want to talk, and you're just SITTING THERE WAITING for me to talk so I can feel ready for you, and you're not even listening to what I'm really saying... You're just biding your time until I feel comfortable with you."
-"Hey, stop giggling at me.. It's making me feel really good.. Stop it.. Stop being so attracted to me" (this must be in deep attraction, or sounds lame.. if it's in deep attraction, it makes her REALIZE that she's attracted

-"Hey! YOU'RE ATTRACTED TO ME! STOP IT! I JUST WANT TO TALK, STOP BEING SUCH A PREDATOR!"
-"Hey! You guys think it's all fun and games.. Like you can just do this, and everything will be FINE.. But you probably didn't even know about the hidden damage you're doing.. Did you know that 99% of all college-age males who get date raped commit suicide within 1 year? Did you know that when you're taking advantage of a guy for your own pleasure that he walks around depressed and alone for the rest of his life! I don't want this to happen to me! Stop it! No no no, now you're licking your lips again.. Stop stop stop (engaging the group, so you're saying stop to everyone in the group individually).. “Help!"
-For girls who aren't as attracted in the set: "Hey, you're leaning away but your knees are pointing at me.. You're trickier than your friends.. You're trying to go in under the radar but your knees are giving it away... OK she's scaring me the most.."
STEP 3 - JUST CONVEYING PERSONALITY SO THE GIRLS GET TO KNOW YOU, QUALIFYING YOUR TARGET, BUT ALL THE WHILE RE-INITIATING STATE WITH CALLBACK HUMOUR
The idea is that you're running a normal pickup, but using callback humor and the cocky & playful role playing stuff. So this gives you the maneuverability to run a nice normal conversation, but keeping the interaction charged with this stuff.
-Use "reverse-EV" type stuff, so that she's finding out positive things about you and building trust. The whole pickup lasts usually around 4-7 hours, start to lay. You're supposed to be conveying personality during this time. The accusing-them thing is something you do as their state drops, or when you see a good opening to do so. It's not the entire method, since just teasing won't get you laid except by party girls. With party girls, just tease the fuck out of them, that's it.
-Qualify her to you, and every time you act impressed lean in, and then say "wait a minute.. what are you doing.. I can't talk to you anymore, you're trouble"
-Ask her arbitrary questions about herself, and then pretend like you're hitting buying temperature, but then cutting it off because you're afraid that she'll take advantage of that. "PUA: What's your sign? HB: Libra. PUA: OMG I love you (take hands).... Wait, I can't talk to you anymore.. You're trouble.. Go away (push her away and turn your back on her and face her friends and say "she's trouble")"
-If she does something really impressive, pretend like you freaked out and hit high buying temperature, and jump in and kiss her, then go "aaaah....



what are you doing to me???" and turn around and move away from her like you're scared that she manipulated you to do that.
-Condition her (like Pavlov's dogs) to keep doing things that will seduce you. She'll grab you, etc.. Reward her with kino, or whatever. But then also run away when she escalates it too much. Mindfuck her into trying to seduce you. The girls seem to think that this is really fun, because they feel safe and on their terms, and also they seem to find it a turn-on. Bear in mind, you're coming in super-confident (you opened them, you held court in the set), so its obvious that you have alot going for you.

STEP 4 - LAY LOGISTICS
-Start acting possibly convinced. Her friends will start trying to convince you to stay, and they'll start qualifying your target saying that "she's safe PUA.. don't worry.. you can trust her.. go with her.." etc etc..
-When you walk home together, don't be too eager to keep the joke going. At the same time, when you get her home, walk past your bedroom, and one last time say "Hey! See this is exactly what I'm talking about.. Wait in the TV room.."
-Then, grab your blankets, and run into the TV room.. Throw them on her like its all funny and jump on the couch in a way that makes her laugh (humor disarms escalation to pickups.. if you escalate a pickup, but make the girl laugh while you're doing it, she'll backwards rationalize that she wanted you to escalate). Then say "C'mere c'mere c'mere.... it's cold it's cold it's cold..." (in a funny way so she laughs that you're basically putting her in a very compromising position).
-Once she's on top of you, STOP TALKING.. It starts getting heavy.. Breathing starts synchronizing.. You're breathing in her ear maybe and fingers are interlocked and you're getting closer.. Then say "uhhh ohhh.. mmmm... ummm.. this is OK I think... uh oh.." and start kissing her.
-Take it from there.. If the joke is still working (it may be SO PLAYED by this point, but if it is STILL WORKING), feel free to make liberal use of callback humor to disarm any last minute resistance (misinterpret her LMR as her just trying to get you more comfortable)
**NOTE: If the joke has become PLAYED, then don't insist on pursuing it. The whole frame/routine is always good, but don't be routine dependent and insist on pursuing it. If its fading a little bit, just move onto something else. If its working consistently the entire time, then keep using it. Just common sense.

Gay Cats (Wilder)
Initial hook: Start the story with, "Have you ever met a gay cat?" After this, you'll have the undivided attention of your audience.
PUA: Ok, get this, my friend Sara, bought 3 cats some time ago. I don't know what she was thinking when she bought them, but she bought all three *male* cats. It was so funny. When I would go to her place to visit her, I would see the cats spooning each other, sometimes even licking each other.
HB: smiling
PUA: No Really. I told Sara "you know what, I think they're gay, I mean not gay by birth, but maybe prison gay...you know. I mean they haven't seen a female cat in months...what are they supposed to do" So Sara started getting freaked out, its amazing how she never thought about it. And we decided one day that we're gonna do something about it, coz the last thing Sara wanted were gay cats. So we embarked on a mission to find a female cat.
HB: hehehe
PUA: And Sara had a neighbor that she really hated, he had a female cat, so once while the guy was away, we stole it and put it in the room with three male cats. Only God knows what happened then.
HB: LOL!!
Punchline: "So now her neighbor's cat is knocked up. So pretty soon I think I know where you can get your very own little gay kitten!"

Masturbating in the Shower
You: Did you know that 93% of girls masturbate in the shower?
Her: No
You: The other 7% sing. And do you know what they sing?
Her: No, what?
You: Oh you must be one of the girls that masturbates.

Fuck Marry Kill (TwentySix)
You play it by pointing out three guys in the club and telling her “You have to fuck one of them, marry one of them, and kill one of them. Which one would you do what to?”

Typewriter Fun
The top row of the typewriter is QWERTYUIOP. If a girl says 'My parents were gonna name me Betty,' say 'My parents were gonna go with Qwertyuiop. It's the top row of the keyboard...they were real computer

nerds.' It's impressive that you can remember the top row, and pronounce it as if it were a real word. (credit an old Woody Allen stand-up bit).
What 10-letter word can you get from QWERTYUIOP (repeating letters are ok)? 'Typewriter', of course.

Michelangelo Joke
'Hey I like your tattoo. Did you know Michelangelo was into body art? He painted the whole Sistine Chapel on his back...get it?'

3rd Hand
'Hey, what do they call the 3rd hand on a watch? The *2nd* hand. What's up with *that*? That's pretty...FUCKED...UP!'

20 Dollar Bill (Magic Man)
PUA: "You guys won't believe what just happened"
HB's: "What?"
PUA: "This guy next to me dropped a $20 bill on the floor as he got up to leave. He didn't notice and just started walking to the door. So I'm just about ready to pick up the money and claim it for myself, when my buddy here [he's standing next to you] taps the guy on the shoulder and tells him that he dropped the money. I'm so pissed. What do you think of that?"
(The HB's usually respond "awwww, that's sooo nice" and give your friend kino, which is money because it puts you right in a play-fighting frame with the girls. The rest of the interaction usually goes something like this:)
HB's: "Awww, that's so sweet. You so did the right thing [to your buddy as they kino him]"
Me: "You want to fight?"
HB's: "Yeah let's go. I'll take you down."
Me: "You kidding? You'll be on the ground in 30 seconds."
Then thumb wrestle with one of the girls.

Ask Her Age
Look at a girl in the bar and bet your target you can guess the other girl's age. Before you go up to ask the girl her age, your target may get a look on her face like you're about to jump from a plane. This is because it is generally considered dangerous to walk up to a woman and ask her age. When you run this bet, tell the target you do this all the time and girl's don't mind it; going up on a dare is a DLV but looking like you're socially savvy and know what you're doing will be a DHV.

Jezebel Closer
As you're exiting a set and you haven't done a name exchange, rather than ask for her name, say 'It's Jezebel, right?' This gets beyond the AFC formalities of a name exchange while implying you've met someone named Jezebel recently, and shows your indifference.

The Midget Marriage
'Hey, what do you guys think of midgets? Because my sister...she's getting married to a midget. And if they have kids, won't they all be midget kids? I feel bad saying this, but midgets really scare me...and clowns. Clowns and midgets scare the living crap out of me. Does this make me a bad person? So how would you feel if you were me?'

Backwards TM Routine
This one demonstrates preselection. Have a friend text message (TM) you this message:
'FWD: Did i like fuck dumb another to it send retard a like this reading time ass sweet your took u since. (Read it backwards).'
Say, 'Hey I got this TM from a chick I met. She keeps bugging me with these messages and calls, but she's not my type.'

5 Questions Game (5Q)
PUA: Have you played the 5 questions game?
Her: No.
PUA: Ok, let's play. But if I win you have to buy me a drink. And if I win, I have to buy you a drink.
Her: Ok.
PUA: So the object here is I'm going to ask you 5 questions, and you have to give me a WRONG answer each time. If you give me the CORRECT answer, you lose. Got it? Ok. First question...(use anything situational, like what color is this jacket, what's the name of this bar, what city are we in, etc. Do this 3 times, each time, pausing to fluff, having to think about what question you're on. Now when you're about to ask the 4th question, instead think hard about what number you're on and say:) Ok, question number...wait a minute, how many questions did we do?
Her: (option one, she's honest) We did three.
Her: (option two, she tries to be sneaky and lies) Uhh...we did ten.
PUA: (for option one) Aw! That's right! I win! You owe me a drink.
PUA: (for option two) Awww! You got me. Tell me the truth, have you played this before?!

Her: NOOO! I swear!
PUA: Uh ha! I got you! That was the fifth question. You owe me a drink.

Now, a few comments on this. If a girl is not too drunk, this game generally spikes her buying temp way up. She'll probably smack you and allow some kino escalation. Second, you should make the point of this game a bet...so then you have two options, bet for a drink or bet for kino. You may wish to reserve this gambit for when there's enough attraction, and so you can bet for a kiss (a real kiss). And when you do, don't make it sound like a punishment and say 'you have to kiss me;' say instead 'if I win, I get a kiss. And if you win...' (hopefully she says 'I get a kiss!' or else she picks your poison). Actually there is a third option, and that's having her confide in you some personal trait or secret, the goal of which is to deepen the comfort.
Another point, some girls insist they won even though you explain to them how they lost. Don't use logic in these circumstances. When a girl thinks she's won there's not much you can do to convince her otherwise; smile it off and plow to the next topic, or better yet resolve with a thumb-wrestling match.
And finally, use one of your questions to kino, such as pulling her hair and asking what it's called or what color it is.

Italian Girl
'Guys, I just met this girl here, but she only speaks Italian. Do either of you speak Italian? I really need a translator!'

J the Ripper's Midsentence Opener
Walk up to a set and start as if you're completing a sentence: '...and you, I only have one thing to say to you!'

Pitbulls
Useful opening a seated set in a restaurant: 'Hey guys, will you be my own personal pitbulls and bite anyone who tries to steal my table? I need to go to the bathroom.'

Midgets and crack
PUA: Hey, what's up with all the midgets? I've seen like 3 or 4 midgets here tonight?
HB: Duuuhhhh...Really? You've seen midgets?
PUA: I am so never doing crack again. Never...ever...EVER...again. High five!

One can also simply enter with the crack opener, which is particularly effective if you have a quiet/conservative demeanor such that it would be totally incongruent. Alternatively: 'Hey, is tonight midget wrestling...or was that Sunday? My friends are visiting from out of town and I was told they had midgets wrestling here.'

The Whole Room Destroyer (Style)
After attraction is built, tell the target: 'Look, I'll introduce you to anyone in this room – just point him out – and I'll guarantee he isn't nearly as interesting as me and my friends.' If she declines, she is admitting you are the best catch in the room that night.

Lipstick Kiss (inspired by Mystery)
This works just like peacocking:
Step 1. Have a girl leave a big red lipstick kiss on your cheek.
Step 2. Walk around the venue and either be opened on it or open with it.

1. AMOGs will either say it's fake or a guy did it, or something similar. Be prepared for this.
2. Girls will try to be helpful by telling you there's a lipstick kiss on your cheek. You can make up a story, or say it's a rash. You've just been opened, so stack. You may something like: 'It was my friend...she got excited. Fortunately, I have a lot of friends, and many of them happen to be women.'
3. If girls aren't opening you with it, just walk up to your target and say, 'you know, there's a huge lipstick kiss right here on your cheek...' And then she tells you *you're* the one with the lipstick, and then you stack.

Role Playing
Creating a little fantasy world where you and the girl have some exciting relationship, such as she is a dog and you're the master, or you're all in a rock band together, or you're married to each other, are forms of role playing that can be used to spike attraction. One subset is future projection, where you may tell her a story about what kind of crazy fun thing you two are going to do. These stories (or plotlines) can be funny, have an emotional roller coaster feel to them, and send out a mixture of IOIs and IODs that will raise buying temp.

Reframes and other BOBs
Her: “You’re not drinking anything tonight?”
You: “No, girls take advantage of me when I drink.”

Her: “I like your pants”
You: “Thank you. But just because you like my pants doesn’t mean they're coming off.”

She spills:
You: “See this is why we can’t have nice things.”

If she’s singing along to the music:
You: “Who sings this song?”
Her: “…….”
You: “Oh really? Let's keep it that way.”
Her: I can't believe you're so much older than me!
You: Yeah, 21 is a little young for me, but I've always considered myself open-minded.

Her: It's girls night out.
You: Yeah, it's guys night out too. In fact, I shouldn't even be talking to you girls right now. (FTC, lock in and stack)

Shit Test Deflections
Avoid falling into a girl's trap of logically responding to a shit test, such as 'Are you a player?' Instead, go for one of the following escapes:
1. Ignore the comment and stack, though she may ask you the question again later.
2. Agree with the comment, then comically exaggerate your response, then stack.
3. Take the question and create a similar shit test for her, without actually responding to her question.
4. Positive misinterpretation wherein you make it look like she's qualifying herself to you.
5. Respond with a non-sequitur such as Sinn's 'Do you like lemons?' or Mehow's '3+7=72.'

The OMG Openers (Style)
An opener that starts with 'Oh my god!' which hits a DHV spike. For example:

'OMG, dude...where'd you get that shirt? I had that same exact shirt, and I lent it to a girl one night when she stayed over, and I never saw it again. It's like, I have to get two of everything, especially the clothes I really like, because that way you'll never lose it.' (hits preselection and befriends the man)
'OMG (to wing) who does this chick look like? (wing gives a name of a girl). Totally, she looks just like (girl's name).' Then go into a story about how that girl was your first true love in grade school.
'OMG, do you work at the Standard? There's this new waitress working there, and you look just like her. I thought I'd be rude if I didn't say hi.'

Rock Star, Actor, Athlete or Director? (Style)
'Who would you rather date...a rock star, an actor, an athlete or a director? It's funny, cause my friend actually said she'd rather date a director. And when I asked her why this is, she said unlike rock stars, athletes and actors, they don't age out...they can direct forever. And they aren't all egotistical. Plus, when they're on set, they are the alpha dog. Actors are like their little puppets, and the director is in charge.'

Albino Gary Coleman (Style/Swinggcat)
'Hey, my friend's gonna be here in a minute, and he just got out of a LTR. So we're trying to help him get into another relationship, so we want to know what do women find most attractive in a guy? Ok like, for you, what is the most important quality in a man?'
HB gives a response, like personality.
'Ok, well, he doesn't have the best personality, actually. So, besides personality, what would you say is like the single most important quality you would look for in a guy?'
HB says something else, like his looks.
'Well, yeah, but he isn't really that attractive. So ok, aside from a guy's looks and personality, what would consider the number one quality you would look for in a man? What would he have to have in order for you to date him?'
HB says a third quality, and then you say that quality doesn't apply to your friend either.
'He's actually really short...like this high (gesture to chest level). 4'6” I'd say. And really pale, with a giant afro. He kinda looks like an albino Gary Coleman. But it's ok, you're not really his type anyway.'
The above is what Style has called an eliciting values routine, wherein the target tells you what she seeks in a man.

PUA Opener (Decibel)
“Hey guys, I was just watching this show called The Pick-Up Artist. According to the show, if I run a certain routine on you, you'll want to go to bed with me. So is it ok if I try it out on you? Cool. Alright, so guys. I need a female opinion on something. Who lies more: men or women? *(wait for responses)* Ok...so did it work?! Do you want to sleep with me yet?”

Blind Date (Decibel)
“You must be Brenda! No? Well, I was supposed to meet a Brenda on a blind date a half hour ago, and she hasn't shown...I'm just playing with you. What's your name?”

Chapter Nine

Chick Crack

These routines involve cold reading a girl or set. If you tell a girl something about herself, which may be a statement that is so vague it would apply to most people, she'll get turned on...big time. Some famous examples are The Cube and Strawberry Fields. Other forms are astrology and for some added kino, palm reading. These tend to work best when in deep comfort.
To explain how you know any of these routines, you can say 'I read this in Vogue...you know, my friends are always leaving their magazines at my place!' This subcommunicates preselection, since guy friends generally don't read Vogue. You can even throw in a joke about how perfumy they all smell.
Note that while you can interpret anything strictly as presented here, it is often best to create your own interpretation in ways that will move seduction forward. So rather than cold read a girl and say 'I bet you're difficult to get to know,' you may consider labeling her with attributes that can help you, such as 'You seem adventurous,' or 'You go after what you want,' or 'You're very non-judgmental' or 'You are passionate and love being touched.' Often when you qualify a girl with positive traits such as these, she will try to adhere to this characterization.

Strawberry Fields (Maniac High)

This is a game to find out some things about how chicks see sex. It is a good state transitioner - from fluff to sexually charged conversation.
Intro: Hey, lets play a game! Imagine you are alone in a field, and see a strawberry field in front of you with tasty strawberries. There is a fence around the field. How high is it? (= how easy is this girl to take sex) Now you are in the strawberry field, how many strawberries do you take? (=how many partners that person wants) Ok, after you have finished enjoying the strawberries, how do you feel about the farmer who's field you took them from? (= how you feel to that person after fucking them)

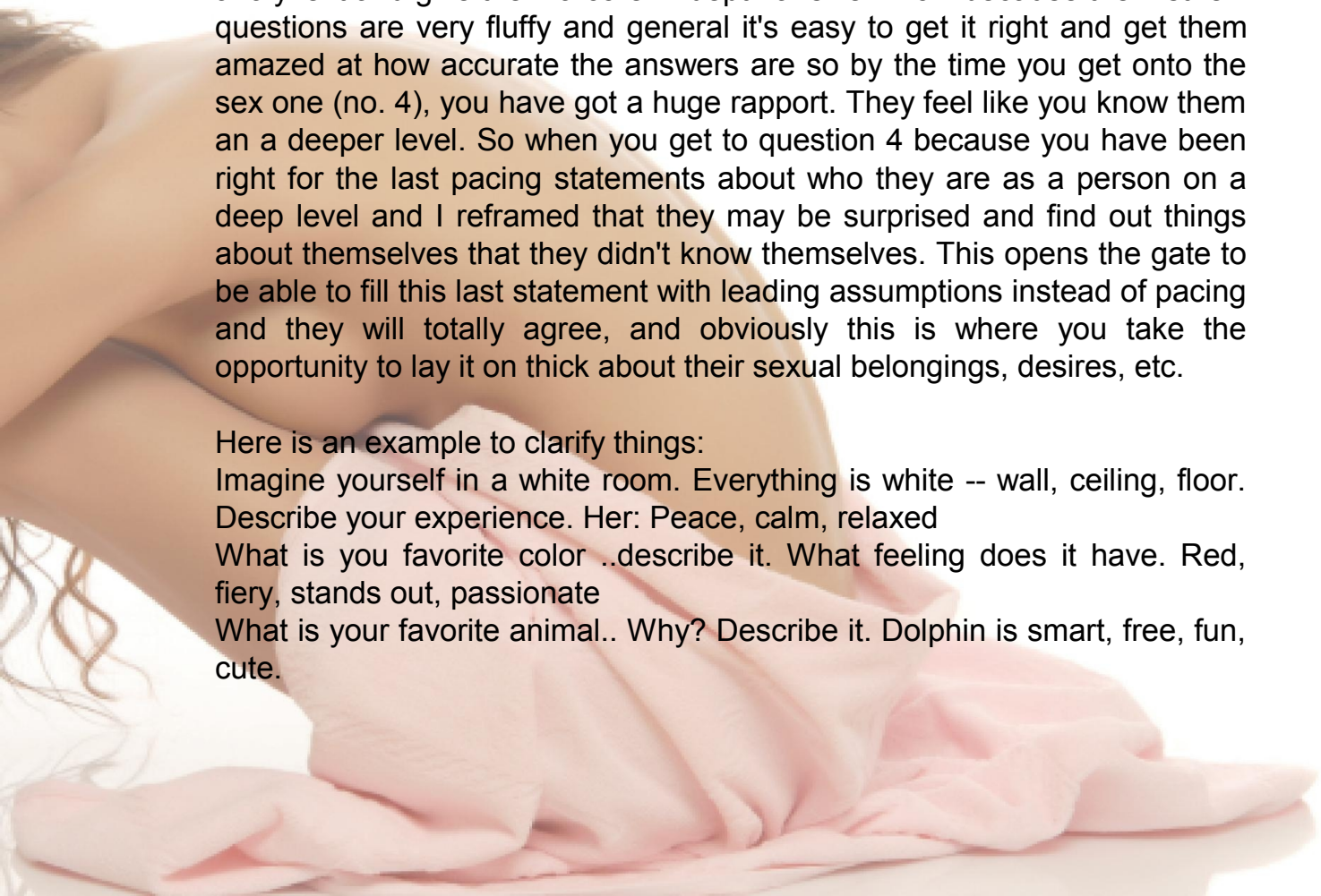
4 Questions Game

'These questions will tell you a lot about yourself -- it's amazing how it works, you might even find things about yourself you didn't even know. I'm not sure that YOU REALLY WANT TO DO THAT.'
The 4 questions are:
1. Imagine yourself in a white room everything is white -- wall, ceiling, floor. Describe your experience.
2. What is your favorite color ..describe it , what feeling does it have?
3. What is your favorite animal.. Why? Describe it.
4. Imagine yourself near a large body of water .. describe your experience? What do you do?'

Answers:
1. That is your perception of death and dying.
2. You see yourself with the qualities that you answered to the question.
3. This is how people see you, with those qualities.
4. That is your view of sex.

Now obviously you have to probe a little deeper when asking the questions so you can guide them into giving you the answers with enough depth to analyze it and give them a core in-depth answer. Now because the first few questions are very fluffy and general it's easy to get it right and get them amazed at how accurate the answers are so by the time you get onto the sex one (no. 4), you have got a huge rapport. They feel like you know them an a deeper level. So when you get to question 4 because you have been right for the last pacing statements about who they are as a person on a deep level and I reframed that they may be surprised and find out things about themselves that they didn't know themselves. This opens the gate to be able to fill this last statement with leading assumptions instead of pacing and they will totally agree, and obviously this is where you take the opportunity to lay it on thick about their sexual belongings, desires, etc.

Here is an example to clarify things:
Imagine yourself in a white room. Everything is white -- wall, ceiling, floor. Describe your experience. Her: Peace, calm, relaxed
What is you favorite color ..describe it. What feeling does it have. Red, fiery, stands out, passionate
What is your favorite animal.. Why? Describe it. Dolphin is smart, free, fun, cute.



Imagine yourself near a large body of water .. describe your experience? What do you do? I jump in and swim
Answers
That is your perception of death and dying you feel at peace you feel calm & relaxed.
That is how you see yourself: passionate, fiery, you feel you stand out in the crowd.
People see you as free, smart, cute, fun.
That is your view of sex, love, excitement, etc. When you are with that certain guy and you just know deep inside that this person knows you at a deeper and a much more intimate level. You just find yourself wanting to just let go to all the passion and excitement and the deep connection you can experience.

The Cube (Organic)

The cube is a game of questions and symbols. It is five simple questions of imagination that will allow you to lead a woman deeper and deeper into a seduction.
For the origins of the Cube a person could read through The Secrets of the Cube, by Annie Gottlieb. But, the pick up artist will find that he doesn't need to understand the traditional use of the cube. He only needs to know how to use this secret seduction weapon.

Now, the Cube can be used at anytime in a seduction…
It can be used as a playful game to build attraction (by teasing a girl for her answers and making your interpretations funny and unrealistic.) And, it can also be used in the deepest phases of seduction to lead a woman's mind into her sexual desires (by making your interpretations sexual and erotic).
However, what we are going to focus on here is using the cube to build trust and comfort. Most pick up artists will agree that the cube serves the greatest purpose for developing this kind of real connection with a woman you just met. It starts fun and playful as a game, and it ends by leading the conversation into deeper and deeper levels of rapport. Building this type of rapport is the real strength of the Cube.

The Design of the Cube
By now, it should be obvious that the details of the game are not nearly as important as how you play. The structure will have many variations, and everyone will play it differently. And that's fine. Notice, the power of the

Cube isn't to "be correct" or to give "the right interpretation." - There are no right or wrong Cubes. You can structure it how you like, and find what works best for you.
"Have you ever done the cube?... Ok… I'll ask you a set of questions, and when I'm done I'll know everything about you. Are you ready? Do you have a good imagination? …Good."

"Now, imagine in front of you is a landscape" (I'll usually gesture with my hand for them to imagine it in front of them). "And in the landscape there is a cube. Notice what size is it, what color is it? What is it made of? Where is it?
"Ok, next you see a ladder. Notice, where is it in relation to the cube? What is it made of? What size is it?
"Next there are flowers. Where are they? How many? What do they look like? What color are they?
"Next, there is a horse. What does it look like? Where is it? What is it doing?
"And, last there is a storm. Where is it? What is it doing? What does it look like?"

When she has visualized the entire image, then you can tell her the meanings.
They are:
Cube = Her
Ladder = Her aspirations
Flowers = Her friends
Horse = Her ideal lover
Storm = Her challenges and problems

You can use a desert or a movie theater instead of a landscape. You can introduce it by saying "I'll know more about you than even your best friends know." Or "have you ever been cubed?" You can have her close her eyes, or draw it out.
Some people may also use different meanings. (Ladder = family, or coworkers, etc…) It's all fine. Just remember, you want to talk about things that will invoke the proper emotions in her, so avoid talking about things like children or enemies.

Unraveling the Cube

So, it is one thing to know the rules of the Cube. It's one thing to know the meanings, and the images. But, the question remains: "What do I do? Just make stuff up?"

Well, what DO you say?

* You can be vague and use generalities – Just talk about women in general, and this will still have a powerful effect because she will relate to it. And, she will realize that you understand people, you understand women, and you understand her.

Example: You're cube is xxxxxx. You are a very sensitive person. Probably you are a very good judge of character and you can tune into those times when people just want something from you. While other times you can really feel when a person is being sincere with you. (This describes any socially aware woman.)

* You can ask clarifying questions. Ask her, and she might tell you exactly what something means, doing your job for you. Ask her how she feels about the objects, or ask how they relate to each other.

Example:

Her: "My horse is leaning against the cube."

You: "Really? Why is it leaning against the cube?"

Her: "Well, it's just not strong enough."

You: "Oh, I see. It seems like the men in your life haven't been strong enough. You need a man who you can just look into his eyes and listen to him talk, and you know that he is strong… Etc… etc..."

* When you find aspects of the interpretation that really fit her, go into greater detail. Tell stories from your life that relate to her, or give her examples of how she might experience it in her life.

Example:

"You are a very creative person, but you're not at a point in your life right now where you are really using your creative abilities. It reminds me of how I felt a couple of years ago. I was working in this job that just wasn't creative, and I…. Etc…"

* Use things that you already know about her.

Example:

I met two girls the other night. One was bouncing around dancing, and the other (the one I liked) was standing calmer. Later, I ran the cube on her, and she said that her cube was blue. I said "A blue cube means that you are often calm and relaxed. And, sometimes your friends even come to you just to absorb your calm energy when their lives are more hectic." Of course, she loved it.

* And… you can…. use your… intuition. Yep. Go for it. Be like the enlightened master who has become one with his weapon and allow the force to flow through you. You might not only surprise her, but yourself too.
* Keep your statements positive. In general, you want to phrase everything as a positive statement. If you really want to tell a woman that she has low self-esteem and that her life is out of control and hopeless, go ahead. But don't come asking me why she was suddenly turned off and depressed! It may take some creativity to keep things positive, but it can be done.
I'll give you an example. If she says she doesn't like the cube and she doesn't think it belongs in the scene, you might be thinking "oh crap, she hates herself?" No. You can tell her "well, when people see you they often want you to fit you into a category with defined boundaries and hard edges, but that's not who you are. You are independent and when you find yourself being put into a box, you know that it's not where you belong."
* One trick for keeping the interpretation positive is to interpret her ideal as being the opposite of what she describes. For example: a weak and sickly horse means that she has had too many weak men in her life, and she really needs one that is strong and healthy.
* Add lots of Kino and strong Eye Contact. When you are bonding with a woman on this level, it is important to keep enhancing this experience by getting physically intimate with her.
* Take advantage of the horse. It is a great time to demonstrate that you know what women want. If her horse isn't ideal, then tell her it is an image of what she has attracted to her in the past, and what she really wants is actually the opposite. As you describe her ideal man, and get her thinking about it. Look into her eyes and take on that character as yourself. She will naturally start to see you as that man.
* Burst the tension now and then with a little cocky and playful comment. By making a joke or teasing her, you will keep it fun and keep her interested. Just be careful because she may be in a very vulnerable state to be sharing with you, so don't over do it. An example: "The Cube means that…. (pause) …. You want my body. (smile)"
* Start the interpretation with a bold (but irrefutable) statement about who she is and where she is in her life. This can be powerful and will demonstrate your authority and understanding.
* Use all of the little parts to get a bigger picture of her. Try to get a broad sense of who she is as a person, and then you can use that understanding to lead your interpretation.
* Lead her into emotional states. Using descriptive languaging, you can get her thinking and feeling on a deeper level. One way to do this is to take a general statement like "you are adventurous." And then go on to describe

what it's like to be adventurous and how it feels. "You are adventurous. You know, like when you are in the middle of an adventure you really feel alive. As the excitement builds, you become focused on what you're doing, and you get totally wrapped up in what is happening…etc."
* Share with her, and get into the state yourself. If you get into a vulnerable state and reveal things to her, she will follow your lead. As part of this you may want to relate stories that are meaningful to you.
* Share your own Cube. Do the cube on yourself and be ready to share your answers with her if she asks.
* When getting started, it may help to memorize a few ideas that you can use every time. For example, you can always talk about women's intuition, or how she wants a strong confident man. As you do the cube more and more, you will begin to develop your own interpretations that always get good responses, and you can have these in store for every time you use the cube.
* Work with her, and go with what she says. You can use everything that she gives you, no matter what she says. If she says that the horse has a great cock, tell her that her ideal lover will be a great fuck. Go with it.
* Set the mood so that she feels good sharing. There is no need to rush the cube or feel awkward in anyway. Use your calm trust building tonality, and keep her feeling comfortable.
* Find commonalities and develop your connection with her. Since you are learning about each other, this is a great time to find out what you have in common.
* Don't fall into the trap of being the entertainer. Don't proceed to cube all of her friends, and her little sister. You're not her novelty psychic friend.
* Practice to get better. The more you do it, the better you will get, because you will find that many responses are very common. Cube your friends, your mom, your mailman, whoever…
* Tell her that her cube is unique, and you can even say "well, usually, that would mean this… but with you, I think it's a little different." or… "Wow, that's such an interesting image." Then, she will really feel special, and she will think that you are giving her a very special gift.
*Don't reveal everything. Leave parts out, or hint that there is something more. Always leave her wanting more.

Further interpretation:
THE CUBE
Represents the woman's conception of herself. A huge cube covering most of the scenery means she's got an inflated ego, a sense of high self-importance. Other features of the cube could mean:

Tiny cube => feels small, insignificant, ignored, modest Cube resting on the ground => generally has a firm foothold on reality Cube far away in the distance => Feels left behind by life Cube flying in the air or levitated => daydreamer, imaginative but unrealistic Cube partly above the horizon line => ambitious Cube below the horizon => not very ambitious Cube resting on its edge => metastable life, perhaps? Cube made of solid material => good sense of self-worth, well-grounded personality Cube made of gold => Thinks of herself as extremely precious Cube made of glass or transparent cube => Considers herself pure Cube full of slimy stuff => Hates herself completely Cube hollow inside => feels hollow, unfulfilled in the extreme [interesting example: one woman know very well imagined the Rubic's cube, being twisted and turned by a child. I was not surprised because she has a sever persecution complex and total paranoia, considers everyone else stupid and childish (has a holier-than-thou mentality), feels attacked by the world, and is an emotional basketcase]

THE LADDER

Represents her close social support structure (friends; family in some cases). Long ladder with many rungs => big social circle, has many friends, outgoing personality, sociable Ladder made of some odd material => feels her friends are weird, very different from normal people Ladder with few rungs => has few close friends Ladder in a less than good condition => believes people around her are fucked up Ladder far away from the cube => Does not let people get too close to herself; keeps aloof, has a hard shell around herself Ladder leaning against cube => Feels she does a lot of things for her friends, supports them more than they support her, feels she has some codependent people around her Ladder on top of cube => Feels her friends/family are overbearing, feels oppressed by them Ladder much bigger than cube => feels small in her social circle\ Ladder supporting cube (like, ladder under the cube) => feels her close associates support her in her accomplishments Strong ladder => is surrounded by strong people, feels secure in them Burned up ladder => Feels surrounded by totally fucked up people who are ruining themselves

THE FLOWERS

Represent the place of children in her life. Number of flowers => children she has or wants to have, or has/wants to have around (See * below) Flowers close to cube => Feels very close to the children she has or will have Flowers far away => Does not want children Flowers blooming well => Feels positive about her children's lives Flowers messed up => is surrounded by screwed up children * Lots of flowers everywhere =>

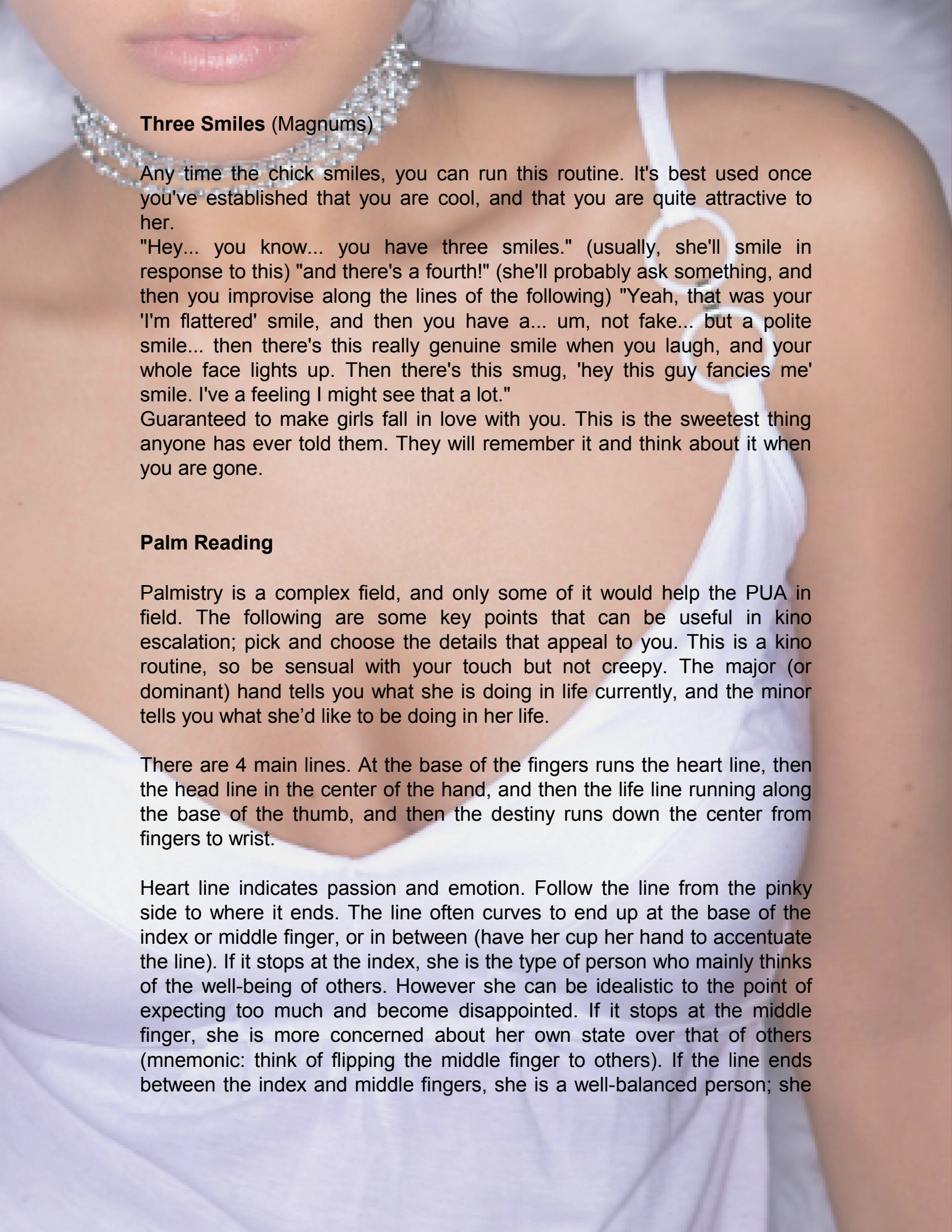
Probably works with children, or would like to; (One chick I know had this; she is a grade school teacher) Flowers shaking in the wind => feels children in her life have hardships Flowers all around/over the cube => Feels overwhelmed by kids Flowers separated from cube by the ladder => feels her friends/family (do/will/might) interfere in her relationship with her children Beautiful flowers (roses, poppy etc) => Finds children very beautiful

THE HORSE

Represents her thoughts about her lover (or the lover she thinks she wants or will have). Strong, large horse => Wants a protective, strong man Color of horse => Possibly the race of the lover she wants (the teacher chick mentioned above has a "Latin thing" - her horse was brown) Horse close to the cube => Wants the lover to be very close to her emotionally and physically Horse well separated from cube => Is reserved about opening up completely to lovers Horse licking/sniffing the cube => Imagines/wishes she's being doted on Small, submissive horse => Wants a lover she can dominate Wild horse => wants a guy who is not tamed and will not be tamed Tethered horse => Wants to keep him very restrained/restricted Horse stomping on the cube => Has been or feels extremely abused by lovers Horse destroying the flowers => Feels the lover will not be good towards her children (single moms probably have this thing more often) Horse messing with the ladder => Conflict between her lover and her friends Horse far away or walking away => Feels abandoned Horse separated from flowers by the cube => feels she will have to take care of the children and manage her lover's relationship with them Weak horse => envisions being (stuck?) with a wimp [example: one chick I know had a horse running around in a confined arena. She is a controlling, limit-setting type chick who likes to watch her man react to her experiments with his emotions/behavior.]

THE STORM

Represents her ideas about troubles in life. Storm in the distance => Troubles are not overwhelming her presently Storm approaching => Fears crises in future Storm receding => Has had troubles recently but feels they are over Huge, dominant storm => Feels her life is in deep shit Storm in the distance, passing away affecting none of the other four things in the scenery => Feels her life is relatively trouble-free, has few problems around in her life. Small storm => Feels secure about problems she will face



Three Smiles (Magnums)

Any time the chick smiles, you can run this routine. It's best used once you've established that you are cool, and that you are quite attractive to her.
"Hey... you know... you have three smiles." (usually, she'll smile in response to this) "and there's a fourth!" (she'll probably ask something, and then you improvise along the lines of the following) "Yeah, that was your 'I'm flattered' smile, and then you have a... um, not fake... but a polite smile... then there's this really genuine smile when you laugh, and your whole face lights up. Then there's this smug, 'hey this guy fancies me' smile. I've a feeling I might see that a lot."
Guaranteed to make girls fall in love with you. This is the sweetest thing anyone has ever told them. They will remember it and think about it when you are gone.

Palm Reading

Palmistry is a complex field, and only some of it would help the PUA in field. The following are some key points that can be useful in kino escalation; pick and choose the details that appeal to you. This is a kino routine, so be sensual with your touch but not creepy. The major (or dominant) hand tells you what she is doing in life currently, and the minor tells you what she'd like to be doing in her life.

There are 4 main lines. At the base of the fingers runs the heart line, then the head line in the center of the hand, and then the life line running along the base of the thumb, and then the destiny runs down the center from fingers to wrist.

Heart line indicates passion and emotion. Follow the line from the pinky side to where it ends. The line often curves to end up at the base of the index or middle finger, or in between (have her cup her hand to accentuate the line). If it stops at the index, she is the type of person who mainly thinks of the well-being of others. However she can be idealistic to the point of expecting too much and become disappointed. If it stops at the middle finger, she is more concerned about her own state over that of others (mnemonic: think of flipping the middle finger to others). If the line ends between the index and middle fingers, she is a well-balanced person; she

considers equally her own needs and the well-being of others. If the line doesn’t curve but stops short at the middle finger, she is a person who has difficulty expressing her feelings and will often let her emotions build inside instead of venting them.

Head line is the cognitive, problem solving, reasoning stuff. It cross the middle of the palm, starting at the thumb side. If it is not distinct, it is because the girl is not using her mental capabilities to her fullest. The length of the line has nothing to do with her intelligence. A shorter line means she is a quick-thinker (shrewd) though often at the expense of over-looking details. A long line indicates a girl with a more complex thought process (often over-thinking things).

Life line runs along the base of the thumb and represents not just health and stamina but a girl's attitude towards her life. The length has nothing to do with a person's life expectancy. The farther the line wanders away from the thumb, the more adventurous that person is in life. The mount of Venus is the mound of muscle at the base of the thumb. The larger and spongier it is, the more sensual a person. Low, firm mounts indicate a person with little passion.

Destiny line goes straight down the palm towards the wrist, though not all people have one, and they can appear later in life. This line represents a strong purpose in life. If a person knows their goals in life early and are determined to achieve them, the line will be well-defined. The line does not mean financial success.

Test elasticity. Take her hand and try to bend her fingers backwards at the knuckles. If they go back easily tell her she is elastic, or has a go-with-the-flow attitude in life and adapts to change easily. If she is stiff, tell her she is stubborn and doesn’t change her mind easily.

Skin color. If the palm is pink, she has a good temper, is sympathetic and loving. If her skin is red, she can have a bad temper and is very emotional.

Fingers. If a girl gives you her hand to read with fingers apart, she is confident and not trying to hide anything. If the fingers are closed, she is insecure or trying not to disclose information about herself. Longer fingers are a sign of greater patience, shorter fingers represent impatience or impulsiveness.

Now you can comment on rings, using the finger they wear a ring on as an indicator of what kind of person they are (the Ring Routine). From thumb to pinky: Venus, Jupiter, Saturn, Apollo, Mercury. These gods represent in order: beauty/art, power/confidence/authority, bounty/harvest/sexuality, healing/helping, and wealth/commerce.

Compare by looking at the back of the hand the length of Jupiter vs Apollo. They should be the same length. If Jupiter is longer, that person is very driven but maybe overly so. If shorter, that person may have been pushed around in life, though can also take a break and relax easier as a result of not always being in charge.

The base of the hand opposite the mount of Venus is the mount of Luna. A large mount indicates a strong imagination. If this mount is very large, it means the girl has her head in the clouds much of the time.

When done, have them make an OK sign and ask them what God this is… Uranus of course (think about it).

Here are different ways of using palmistry in field:

1. Introduce the topic as a reward for something, like kino or qualification/compliance. If it's in attraction, you may neg by saying she has monkey fingers. If it's in comfort, don't neg.
2. Tell her you know this stuff because you learned it from Vogue/Cosmo, because 'my friends are always leaving their magazines at my place' (subcoms preselection). You can offer this or wait until she asks how you know palmistry.
3. Do the routine using a lot of kino, and with a reading of her life, love and heart lines. Skew the read so as to describe her in terms that help the seduction (adventurous, non-judgmental, passionate, etc).
4. To defuse potential shit tests, you may end with the Uranus joke, unless I've really hit home with the read, in which case I snip and stack.

Alternatively you never need a reason to start reading a palm. Simply begin with 'Wait, you're really 23?' or 'So you're not from here?' and then take her hand and say 'Let me see something.'

Circle - Rectangle - Triangle - Zig/Zag (Magic Man)

Take out a piece of paper and draw a circle, a square, a triangle, and a zig/zag line all next to each other. Make the zig/zag line like a diagonal W. Give the girl a pen and tell her to draw a vertical line through one of the shapes, it doesn't matter which one. Then tell her to draw a vertical line through another of the shapes, then another, and finally through the last one. Each shape represents something different in life, and the order that she drew the lines is the order in which she values each in her own life.

Here's what each shape means:

Circle - Sex
The shape of a circle makes up an O, like the O in orgasm or the O a woman screams when she's having sex. Or the vagina.

Rectangle - Money
A rectangle makes up the shape of a dollar bill, a check, or a credit card.
Triangle - Security
A triangle is the shape of a roof on a house, which represents shelter, protection, and overall security in life.

Zig/Zag Line - Creativity
A zig/zag line with no defining shape represents her creative pursuits in life. This could be her career, her community service projects, her artistic endeavors, her book, her real estate project, etc.

So if she draws a line through the circle first, then the rectangle, then the triangle, then the zig/zag line, it means she values sex most importantly in life, then money, then security, then creative pursuits. So then you can bust on her for being a sexual predator. Even if she picks the circle second then you can still accuse her of trying to pick you up.

If she picks the rectangle first then you can neg her for being a greedy money whore.

If she picks the triangle first then the routine will make sense because security and shelter is generally the most important thing in a girl's life.

Very few girls will pick the zig/zag line first, but if a girl does then she will at least partially identify with it as being very important in life.

The routine is a win/win situation because if she chooses a realistic order of shapes (triangle or creativity first) then she'll identify with the routine, and if she chooses an unrealistic order (circle or rectangle first) then you can banter and role-play with her that she's using you for sex or for money. From personal experience, girls usually choose the circle or rectangle first, so get ready to banter.

Works best during day game or on a Day 2. Tough in noisy bars and clubs, mostly because you need pen and paper.

The Lying Game (adapted from Style)
This is based on a little-known gambit of Style's from *The Game*, p 163. He used it to steal his date away from Andy Dick. A woman thinks of 4 statements without speaking them, and you guess which statement is the lie based on visual cues.

1. Ask the target if she's right or left handed. Palmistry is a good way to get this info.
2. Fluff off subject.
3. Ask her or her friend if the target is a good liar. 'Ok, we're gonna find out. Let's play the Lying Game.' (hold her hands)
4. During this test, the target must think of 4 statements about her car or house, in any order, but 3 of them must be true and one must be a lie.
5. You say, 'Now, think about the first statement, but don't say it.' Watch for visual cues. If they're right-handed her eyes will gaze up and to the right (her right) on a lie, to the left on a truth.
6. Repeat until you've gotten four statements.
7. Hopefully, she looked right once and left 3 times. In essence, if one response varied from the other three, use that as the lie. So for example, if she looked right on question 3, you say 'Now, tell me what the third statement was.' She tells you, and you say, 'That was the lie.'

8. If she's amazed that you got it, hug her and tell her she sucks as a liar. Do some future projection relevant to lying.
9. If you got the wrong one, hi-5 and congratulate her on being a good liar. Do some future projection, etc.

“It's your birthday!!!” (Decibel)
Walk up to some girl in a big set and say 'happy birthday!' or 'is it your birthday?!' or 'It's your birthday!!!' Make sure she isn't wearing a birthday tiara.

One of a few things will usually happen:
1. 'No, it's not my birthday...it's <girl's name>'s birthday!'
2. 'It's not my birthday.'
3. 'Yeah! It's my birthday!!!' (she's telling the truth.)
4. 'Yeah! It's my birthday!!!' (she's going along with the role-play).
5. IOD.

Here's what you do in these contingencies:
1. Go over and wish the birthday girl happy birthday, give her a hug. Even if she's an ug, or if it's a guy, still befriend him/her. This will unlock the set. Game the set, isolate the target or not.
2. 'NO NO NO! The right answer is 'yeah! It's my birthday!' That's how you get free drinks in a bar.' If she asks you for a free drink, tell her she'll have to ask one of the chodes standing around for that. Snip and stack.
3. Happy birthday to her and hug.
4. Happy birthday to her and hug.
5. Recalibrate your delivery and try another set. Or stay in the set and go with another thread.

Anyway, once you've done a little gaming and kino, time to start merging.
'Hey, let's go make some friends!' Take the target to another set of hotties and announce 'Hey everyone it's <girl's name>'s birthday! Whoohoo!!' Merge sets and be the life of the fucking party.

Chapter Ten
Kino

Kino is an abbreviation of kinesthesia, which refers to touch. Escalating kino means starting with very innocent slight touches (briefly putting the back of your hand on a girl's shoulder), to more intimate touches. Kino lets the target know your goals are more than just seeking friendship, and you can't run game successfully without escalating kino. You know when you can introduce more intimate kino as she complies or pongs your escalation (called reverse kino). The end-point of kino escalation is sex, wherein you give her the penor.

Buying Temperature

You're running game, telling cocky funny stories, disqualifying yourself, doing push-pull kino. Now you have her emotional state pumped, which is known as the buying temperature (BT). If you haven't DHVd and qualified her, then you really haven't generated true attraction. BT is not enough to rely on to move into comfort, but it does facilitate larger escalations in kino or bounces. This is partly why a PUA can walk up to a girl on the dance floor and start making out with her within a few minutes, a feat rarely seen in day game where BT is low. An AFC may think BT is enough to gauge when deciding to # close, but the PUA knows flake rates are high and more work needs to be done. In addition, one PUA tactic is to wait until another man raises the target's BT, such as after dancing with her, and then enter the set, blow him out, and create kino compliance easier. In short, BT is just currency with which to buy more comfort and attraction.

My Two Dogs: Meaty Treats (Decibel)
An analogy for BT is when I start to open a package of meaty treats for my dogs. My Boston Terrier hears the noise of the plastic and runs in the room excited. Now, even before I give him a treat, he will speak, spin in circles or even play my piano. He is complying, because I have given him the promise of something delicious.

Likewise, if you promise to reward a girl with something like a punchline or any other good feeling, she will begin to comply with your commands. Hence, pumping BT is a quick way to gain compliance from your target, even if she's not a dog.

Plausible Deniability (PD)

PD is a way for a woman to justify to herself the escalation of kino, all the way to sex. So for example, if you run a role-playing gambit that involves touching her hand and arm, the girl can use PD to justify her compliance. That is, it's part of the story you're telling that involves this kino, so she allows it. Likewise, if a man says the girl has 'hijacked my brain,' she may not feel as anxious about sleeping with him, because he has become deeply emotionally invested in her and likely will stick around afterwards. This is the girl using PD to justify sleeping with him.
A good example of PD comes with use of a camera in the club. As your wing takes pics of you and your target, one of you can direct her to give more reverse kino or exhibit more of herself 'for the camera.' By playing to the camera, she will become disinhibited and comply more than usual. Take a few different poses, each escalating towards the make-out or exposed breasts. Let your wing take his time snapping the picture to allow you more kino pinging.

Escalating kino

You can't walk up to most women and start touching them in ways that violate their sense of comfort. Opposite of this, the AFC may delay touching or kissing until he gets the boldness to escalate, but by then it's too late and feels awkward. The PUA tests compliance and escalates kino accordingly. For example, pretending to brush a lash off a girl's face is one way to see if she willing to allow the man to touch her face. Her PD would be, 'he was being helpful and brushing a lash off my face, so I allowed it.'

Typically, short touches are used first, and then longer touching can be introduced. Similarly, areas of less intimacy such as the back of the shoulder and the hand should be touched before more intimate places like the thigh and knee.

Kino can be escalated via calibration, with hand holding, gentle shoulder touches (first using the back of the hand, then the palm), both shoulder grab while turning her to face you, and arm-in-arm walking. You can spin a girl out of the blue, which is ‘flashing’ your social proof to the rest of the room in anticipation of gaming others. It is critical the PUA demonstrate an IOD after escalating, and it can include body rocking away, gently pushing the girl away, throwing her hand away, or a verbal IOD such as ‘ok, get off me,’ ‘don’t get any ideas,’ 'alright, now you're freaking me out' or ‘that’s all you get for now.’ This motion or remark is called a calibrator, and it helps defuse any unease the target may feel after the escalation.

> “The three things you need to get laid like a rock star are: confidence, preselection and the ability to sexually escalate.”
>
> *Adam Lyons*

Glancing away during early kino can also defuse the touch, though looking at her during touch is expected while in deeper comfort. Negging during the kino move can disqualify yourself. Pushing a girl away during kino will generally be better than pulling her towards you.

ASD (Anti-Slut Defense)

Girls may permit you to escalate (called passive IOIs), without actually returning kino (called reverse kino). This may not be due to them not being attracted, but rather because of the concept of the ASD. When a girl is in full isolation, she may return kino more readily. But when she is in the presence of her friends, even in a mini-isolation, her ASD is in effect. That is, though she likes you she doesn't want to appear to be a slut to those around her. If a girl complies with your kino escalation, even if she gives mild verbal IODs or shit tests, consider her attracted and continue to plow.
ASD is sometimes so strong it will prevent her from offering a number exchange, or sitting close to you, or engaging in dirty talk. It is therefore your role to lead her, and assume she will follow.
LMR and token resistance (e.g. she moves your hand out of her shirt or says 'we shouldn't be doing this') during S1 are forms of ASD, and as long as you're receiving passive IOIs, you can continue to plow. When she is forcibly resisting, then you've crossed the line and should de-escalate.
When a girl kinos a man, this is called reverse kino. Often, ASD doesn't allow reverse kino, but if a woman is confident, drunk or highly attracted she may give out reverse kino. You can find ways to bait the convo to elicit

reverse kino. Example: ‘Jeez, I ate so much today. My belly feels enormous!’ This baits her to rub your stomach, as you jut it out. Example: ‘I bet you’d probably kick my ass in arm wrestling. Let’s see.’ Feel her arm and then offer up yours, and she feels you up.

Trigger Anxiety

It doesn't get much attention at all, but TA is a real phenomenon, and almost as big a hurdle as approach anxiety. Most guys know about AA but may give up on the community before ever getting a chance to really experience TA. But it does exist and if you can diagnose it, you can begin working past it.

The basis is fear of losing the validation/attraction that you've just cultivated. If you can just keep the boat from rocking, get her #, then slink back into the night, all will be well. The problem is, girls love to be physically dominated by guys, and if you can't be that man, they often don't want to see you again. It also means you are dependent on women for validation, instead of being internally validated.

TA involves a) saying things that telegraph your sexual intent, and more importantly b) escalating rapidly and without regard for being blown out. If you have the confidence to dominate her, unapologetically and without regard for the consequences, she'll generally be aroused. Some girls aren't into this, but most girls who are attracted to a guy do expect him to be aggressive. She wants a guy who will remove any responsibility from her if sex should occur, and your dominance permits this.

Like AA, TA involves jumping into the 'cold pool.' There is no theory or verbal game you can use to prepare you. You get in her face. You have a look that says 'I am so gonna fuck you later.' You grab her, move her, pull her into you. You do NOT deploy what RSD calls the purposeless hand of doom, where your hand kind of hovers behind her without intent. You do NOT use your hands to narrate a story in lieu of kinoing. You do NOT avoid the make-out when she clearly wants it. But you also don't miscalibrate and plow when her ASD is up or she's IODing you.

Perhaps the best way to escalate is when there is a buying temp spike. To become proficient with kino, first make it a natural part of every interaction from the start, but then associate BT spikes with escalation. When she laughs, grab her. When she makes you laugh, pull her in or slap her butt. When you're talking ear to ear and she's asking you about yourself, randomly go for the make-out.

TA will stop you dead in your tracks. It'll prevent the pull and make the # wood. Diagnosing it is the first step to getting it handled.

Evolution Phase Shift (EPS) (Style)

1. Tell her that she smells good and ask what she is wearing. Then lean in, brush her hair aside, and sniff her slowly, moving up from the shoulder to the ear. "Mmmm, that smells good. People don't pay enough attention to smell. But you'll notice how animals, before they mate, will always smell each other. Evolution has hard-wired us to respond to certain things. You are wired to respond when someone smells you."
2. "It's like when someone pulls the back of your hair. You'll notice how lions, when they mate, always bite and tug at the end of each other's mane, right here." (Since I'm shaved bald, I'll add here, "This is what I miss the most about not having hair"; if you have hair, say, "This is one of my favorite things".) Then I run my hand up the back of her neck and grab a fistful of hair at the roots and pull it, downwards. She says "mmmm..." And I say "see."
3. Then I talk about how "no one knows this, but the most sensitive places on the body are places that are usually hidden from contact with the air, like the back of the elbow (touching it) and knee (touching it). Any place where your body bends, twists, or folds, there are millions of sensitive little nerve endings that release endorphins." Then I take her arm, bend it a little, and erotically bite the area on the opposite side of the elbow (that crease where it bends). She usually gets the chills, and I have her ratify how good it feels.
[NOTE FOR THE LESS EXPERIENCED: If you don't know how to erotically bite a girl, learn before you do this. You want to take a big chunk of skin -- not a little pinch! -- and slowly and firmly slide your teeth together until they meet and release the skin. You may want to practice on your own elbow first.]
4. After, I say, "But do you know what the best thing in the world is?...A bite...right...here." And I point to the side of my neck. (Every now and then, I'll add, that "this has to do with the fact that it is where the jugular vein is most exposed, and since most sexual fantasies have to do with submission and vulnerability, it sends all the fantasy signals flying.") Then I'll expose my neck and say, "Bite me right here" as if I EXPECT her to do it. Fifty percent of the time she will. If she doesn't, I just turn away calmly (punish),

wait a few seconds, and then turn back and repeat, "Bite me right here." Usually here she will.
5. Half the time, her bite is lame. If so, I correct her and say, "That's not how you bite. Come here." Then I give her a good bite on the neck and instruct her to "try again." This time, she ALWAYS does a great job.
6. Now you look her in the eye, smile mischievously/approvingly, and say, very slowly, "not bad." Then glance down at her mouth, back up at her eyes, and...yes...finally...you...may...if you want...and if she's ready...um...kiss!

Pinky love/pinky promise/pinky orgy

Girls take pinky promises very seriously, so if you ever need to seal the deal, try to pinky promise it. When a girl requests a name exchange, you can offer your name but do a pinky shake instead of the usual formal handshake. If it's a larger set, yell out pinky orgy and engage everybody in 2-handed pinky love. This is a good time to bring in your wing if he's been hanging around outside the set.

High-Fives

A quick way to get compliance is a high-five. Use your left hand for this to assess her left hand for a wedding ring if you didn't already check. Alternatively you can use a knuckle-tap. More than one high-five in a set looks try-hard. If the attraction is high, you can hold onto her hand a bit longer, and IOD by tossing it aside with a neg or tease.

Girlfriend Test (Juggler)

A great way to qualify girls and escalate. When a girl checks your status, "Do you have a girlfriend?" Say, "To be my girlfriend (or lover) is a prestigious and exclusive thing. There's a test."
Curiosity being what it is, she will want to take the test. There are three multiple-choice questions. Take out a pen and write the correct answers on her palm but forbid her to look. Then ask her the questions while you hold her hand closed.

You should make up your own, but here are some example questions:
1. Which do you enjoy more? A shower or a warm bath?
2. What is the sexiest food? Whipped creme, chocolate syrup or strawberries?
3. What feels better? Kisses on your neck or nibbling on your ear?
The correct answers are bath, strawberries and kisses on the neck. Most times she will answer the first two correctly. The last question is up for grabs. The crucial thing is that the last question is some sort of intense kino or kissing that you can do right then. If she gets it wrong: Whisper in her ear "I can't be with you if you really believe this (nibble ear) feels better than this (kiss neck)." If she gets it right: "I'm glad you like this (nibble or kiss). It is so much better than this (kiss or nibble)." Make sure you kiss and nibble before you let go of her hand. If she gets all the questions wrong give her a playfully hard time about it.

This test is used mostly after you have some connection. If a girl checks your status it usually means she is interested. The purpose of putting the answers in her hand is so she knows, as she is taking the test, that there are correct answers which she may or may not get right. She will also respect you for putting the interaction at risk. You are further demonstrating you are not just accepting any girl. If she cheats by feeling out the letters then she really likes you. You don't need to call her on it. Just proceed. But if you want you can just write it on a piece of paper, put it in her hand and then close it with your hand on top.

Thumb wrestling

Good for early kino, such as right after shaking a girl's hand. Lead the girl through the moves to set up the match. Cheat to win because it drives them nuts. This one and Style's 5 Questions Game can be used together. So if she loses at thumb wrestling, you can let her try to win at 5 Questions because you feel bad about her losing. Of course, she'll lose at 5 Questions also, and will owe you that kiss or beer. Another tactic is when a girl gives you her hand to shake on a name exchange, take it and immediately declare a thumb war.
Continuing the childhood games theme, you can try a match of rock-paper-scissors. Or better still...the slap game. In this game, you put your hands face up and she puts them face down (or vice versa), and you try to quickly slap her hands. Essentially, anything that was fun and playful when you were a kid, is good to use in pick-up.

Q: How do you wish a PUA luck with a girl?
A: You don't. An AFC needs luck. A PUA needs condoms.

Shared Drinks or Food

When a girl offers to let you try her drink (or actually you get her to let you do this through subtle suggestion), this is an intimate hoop that she is jumping through. That is, letting a man she just met in a bar share a beer, suck on a straw or take a bite of pizza may be a stepping stone to a kiss. Calibrate and go for the kiss if you feel it's on. Likewise, you can take the reigns and start sipping from her drink periodically, uninvited; alpha males take what they want.

Stolen Kisses

If a target asks for a drink and you're in a large venue with lots of people, say "ok, well normally if I buy a girl a drink, she first needs to give me something. So pucker up." You can get a kiss from her, then disappear 'to buy her a drink' and never return. Or if you are running a good set, you can buy the drink as a reward for the kiss.

Hug Dynamics

Hugging is an important form of kino, and a lot of info is subcommunicated during the hug. Hugs can be given during the pick up as a way to release possible anger after you overneg the target. They can be done at the conclusion of a pickup to solidify the emotional connection that has been created. As with all kino escalation, you need to be the one to release first. A woman can IOI or IOD during a hug. For example, a 'pity pat' occurs when a girl pats you on the back during the hug. This subcoms disinterest or that you have hugged too long, and the PUA may respond by pushing her off and going into a DHV routine. A PUA can IOD a girl a bit at the start of a Day 2 by giving her a pity-pat, then at the end of the date if things went well, give a real IOI hug. When she hugs breasts first she is probably sending an IOI, as opposed to when she avoids chest-to-chest contact,

which may be an IOD. If a hug is accompanied by her touching your neck or hair, of if she presses her cheek to yours, or puts her head on your chest, these may be IOIs.

The Extrahug (Decibel)
You may find at the end of a date a girl will give you a hug...then after 5 seconds she may tighten her hug for another 5 or so seconds (and mmmm a bit). This is the extrahug.
This is a great tactic that subcoms a whole nother level of affection than a friendly hug. If you as a man aren't in tune with female emotions you'll miss this (you should comply by tightening your own hug, unless of course you never want to see her again).
Likewise, at the end of a date you can initiate the extrahug. Careful to calibrate well or it can be seen as needy. If she complies she will reciprocate by giving you the extrahug, and if not compliant will just hug or try to release or pity pat you (all IOD's). So again, make sure you have solid rapport at or after C2 to try it.

Trust Test (TD)

While speaking to her about anything else, run this compliance test. Place your hands out palm up. If she puts her hands out palm up, it is a form of compliance but an IOD, compared to if she places them palm down in your hands. Next, squeeze a little to see if she will squeeze. Step back a little and see if she steps towards you. Lower your open hands and see if she lowers her hands. Move her hands in circles in the air or back and forth like a choo-choo train and see if she'll move with you. IOD by throwing her hands away either at the end or if there is lack of compliance at any step.

Tension test (TD)

This can follow the Trust Test. Rub her shoulder and look like you've discovered something interesting about her muscle. Say 'that's interesting, come her for a second' and put both her arms on your shoulders. Reach down to her back and pull her in while glancing away from her. Start

massaging up her back as if looking for something you just discovered in her shoulder. Roll off and talk to someone else in the set, and give a pity pat to disqualify.

Anchoring

This is a technique where you can attach an emotion to either an object, or a touch you give her. For example, if every time you say something funny, you touch her arm briefly, she will start to associate laughter and the positive emotions it brings with your touch at that point on her arm. So if in the convo there is a lull, you can touch that point and start a new thread, and she will instantly recall those feelings again even though you are saying nothing funny. It is a form of Pavlovian conditioning. You can also anchor an emotion to an object (see the Girlfriend Test gambit).

Pulling Her Hair

Other than EPS, you can use any gambit that would create a reason to pull the back of her hair. While speaking, run your fingers up her nape, lightly take some hair in your hand and yank her head back slightly. This is a powerful point on the body for a girl. Before you let go, make her say 'please.'

The Touch Kiss-Off

A girl might touch a guy before ejecting, just to soften the blow of rejection. Look for it and interpret it as a lost set. You can use a pity pat as a form of IOD similar to the kiss-off.

Tic Tac First Kiss Routine (Craig)

PUA: Do you want a mint/piece of gum?
HB: Ok.
(Place a Tic Tac or piece of gum in your mouth, but do it in a way that your fingers enter your mouth seductively. Then place the Tic Tac in her mouth in a similar sensual manner.)

PUA: So, I admit I am an Indian giver. I'd like my piece of gum back.
(Go for the kiss).

Mystery's Kiss Gambit

PUA: 'Do you want to kiss me?'

Option 1:
HB: No.
PUA: Well, I didn't say you could. It just looked like you had something on your mind.
Option 2:
HB: I don't know (or) maybe.
PUA: Well...let's find out. (go for kiss)
Option 3:
HB: Yes. (go for kiss).

Trading Kisses (Blue)

Here are a couple ways to escalate to the make-out.
As you're talking to a girl, pull her in, give her a hug, put your hands on her head, gaze into her eyes and then give her a kiss on each cheek. Tell her “okay, now you owe me two kisses.” Let her reciprocate. If she puts an effort into these kisses, plant a kiss on her neck and tell her “now you.” Let her reciprocate. Go for the make-out.
As you're talking to a girl, tell her she's adorable. Give her a kiss on the cheek and say “now you owe me one.” If she doesn't put much effort into it, you say, "You are the worst cheek kisser in the history of cheek kissers! Again!" If she puts more effort into it, tell her “good” and then plant kisses on her cheek and neck. Tell her “now you owe me two.” Let her reciprocate. Go for the make-out.

How to Use High-5s
By Diggidoyo

***As an opener and to raise buying temperature**:*
With an energetic vibe, simply throwing your hand up is

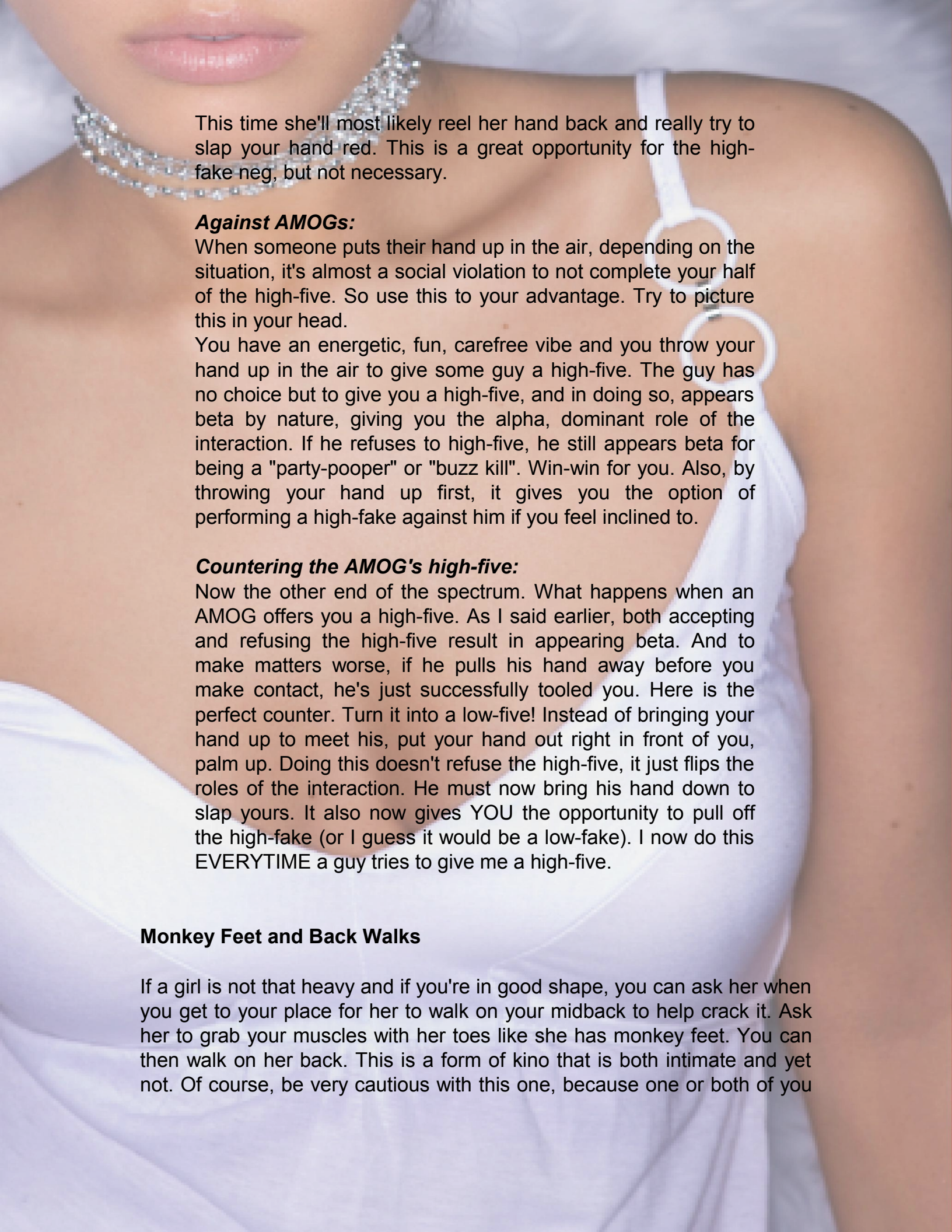
enough to initiate a kino ping with a woman. You can also throw out a verbal exclamation such as "HIGH FIVE!" before the slap and "ALRIGHT!" immediately after contact. With enough attraction you can elongate the kino by holding hands at the top and/or curling your fingers into hers.

To give respect to a woman for answering a question right:
HB: What's your nationality?
PUA: Guess.
HB: Umm... German and Spanish?
PUA: Wow! That's right! HIGH FIVE! *(high-five)*

To make fun of a woman for answering a question wrong (credit Mehow):
HB: What's your nationality?
PUA: Guess.
HB: Umm... Polish?
PUA: YES!! HIGH FIVE! *(high-five and hold hand)* You are totally, totally..... WRONG! *(throw her hand away)*

The high-fake neg:
The 'high-fake' in essence is a neg that can be used on anyone. Simply pull your hand away before they make contact. For girls it's usually best to stick to the high-five, but if you can get away with it, a high-fake can be used to neg a girl. But as with all negs, make sure to "throw and go" and immediately change the subject with a new thread. DO NOT make it appear like you did a high-fake to get a reaction from her, and don't give her a chance to "save face" or retaliate.

As a tease:
Most of the time when a girl is not expecting a high five, such as when used as an opener, her hand will be limp and the high-five will be more like a high-one. The best way to tease her is to say some variation of the following (don't recite this line word for word; just get the point across however way feels natural):
"Now, if I had to rate that high five, I would give it about a 2. Come on! Give me a 10!" *(throw your hand up again)*



This time she'll most likely reel her hand back and really try to slap your hand red. This is a great opportunity for the high-fake neg, but not necessary.

Against AMOGs:
When someone puts their hand up in the air, depending on the situation, it's almost a social violation to not complete your half of the high-five. So use this to your advantage. Try to picture this in your head.
You have an energetic, fun, carefree vibe and you throw your hand up in the air to give some guy a high-five. The guy has no choice but to give you a high-five, and in doing so, appears beta by nature, giving you the alpha, dominant role of the interaction. If he refuses to high-five, he still appears beta for being a "party-pooper" or "buzz kill". Win-win for you. Also, by throwing your hand up first, it gives you the option of performing a high-fake against him if you feel inclined to.

Countering the AMOG's high-five:
Now the other end of the spectrum. What happens when an AMOG offers you a high-five. As I said earlier, both accepting and refusing the high-five result in appearing beta. And to make matters worse, if he pulls his hand away before you make contact, he's just successfully tooled you. Here is the perfect counter. Turn it into a low-five! Instead of bringing your hand up to meet his, put your hand out right in front of you, palm up. Doing this doesn't refuse the high-five, it just flips the roles of the interaction. He must now bring his hand down to slap yours. It also now gives YOU the opportunity to pull off the high-fake (or I guess it would be a low-fake). I now do this EVERYTIME a guy tries to give me a high-five.

Monkey Feet and Back Walks

If a girl is not that heavy and if you're in good shape, you can ask her when you get to your place for her to walk on your midback to help crack it. Ask her to grab your muscles with her toes like she has monkey feet. You can then walk on her back. This is a form of kino that is both intimate and yet not. Of course, be very cautious with this one, because one or both of you

can get seriously injured (you don't want to pop one of her breast implants on the first date).

Massages

Once a girl lets you massage her, or if she really digs massaging you, then chances are in the right setting this is an IOC. Most girls will allow the upper back to be massaged. Giving a massage during the initial day 1 pickup can lead to rapid escalation; however if the girl requests a massage, don't immediately jump on the opportunity like a chump...consider trading the massage for something like her buying you a drink. Escalation will include the lower back and eventually the butt, and going under her shirt and closer to the breasts (massaging what are called the lats). If you aren't too heavy, you can sit yourself on her butt, and this will create some sexual stimulation for her. Don't forget to keep warm the parts you aren't working on, and avoid tickling too often as it will eventually redirect the massage from sex to childlike playfulness. Don't stay on one area too long, nor move around too fast. Keep movements consistent, somewhat firm and medium paced, moving on to the next area every 30-60 seconds. Mix it up with deeper massage in thicker muscles, and light touch in places like the back of the neck. Tug on the earlobe periodically.

> **How to become a Master Masseur in 0 Days, 0 Minutes, and Precisely 0 Seconds**
> **By Dream**
>
> I don't know how or when it happened, but at some point I became good enough at massaging women that they began commenting on how good the massage was. Over time, it became more frequent, almost to the point where every girl I laid my hands on said something.
> Hmm, interesting, but why? I was doing everything technically the same, but now the comments were stacking up. Well today, I've decided to unleash the insane secrets.... woooOOooooo!! And as the title implies, this takes virtually no time to implement.
>
> So first, some background.
>
> - When is a good time for a massage?

Well, anytime really. But, usually at night. They are relaxing, and high noon usually isn't the perfect time of day to massage a girl for the first time. Afterall, first time's a charm with massages. It's like a second level first impression.

- Can you be more specific with the timing?

Yeah, real specific. When things are set to begin heating up. Weird analogy, but think of a massage as pre-heating your oven before you're going to cook something. It's not over when the beeper sounds, but at that point things can progress forward (if you did your job, that is).

I've found the best way is to literally (and usually out of nowhere), tell her it's time for her massage. You say this playfully, but dominantly and **expect** her to roll onto her stomach.
9 out of 10 times all you'll have to do after the massage is roll onto your stomach and she'll go to work on you, and you can enjoy a great massage and warm-up for what's next.

OR

Calibrate and continue escalating (depends on how horny you are, how much tension you want to build, and how receptive she's been thus far).

- Are you actually a Masseur?

Ha, no. One of my aunts has been a masseuse for most of her adult life though. And yeah, she gives the best massages in the world, hands down (pun intended).

- Do I need to buy anything?

Um, no. You can if you want, but no dire need. "Things" (including books, vibrating toys and videos) won't make the difference in a massage...*you* will.
So, enough BS, let's get to it....

Part 1- Enjoy, appreciate, and explore her entire body.
This comes from *The Way of the Superior Man* by David Deida. It's huge, and not as easy as it sounds.
You have to *actually*

- enjoy
- appreciate
- and explore

Her entire body. Or it doesn't work.
That is - you can't fake this stuff, and it will take time to reach this point. It's progressive though, so relax and have fun messing up and getting possibly a little negative feedback.
So what does this mean?
It can mean a lot of different things. For me personally, it means to almost literally "examine" her entire body. The more senses you use, the better.
Be curious, almost like a child. Don't ignore anything.
From her back, to her neck, to her ears down her arms, all the way to her finger tips, and back again. Kiss her where she won't expect it, smell her hair before you give her ear a quick nibble, feel her breathe deeply, and let her feel yours.
Pay attention to anything like a mole or birthmark as well. It's important that you

- enjoy
- appreciate
- and explore

Her **entire** body.

Re-read that in case you missed it.

This also means you don't get hung up on one particular area. This does not mean jump around like a nervous middle schooler on his first date. It means you're not focusing (physically or mentally) on one particular area too long.
For the record though, a few areas that will usually take their breath away...

- triceps
- sides of breasts (careful with this one. Easy to get caught up on if you love boobs)
- quadriceps
- upper hamstrings (right below the ass; use wisely)
- neck (somewhat, but not as much as the above 4)

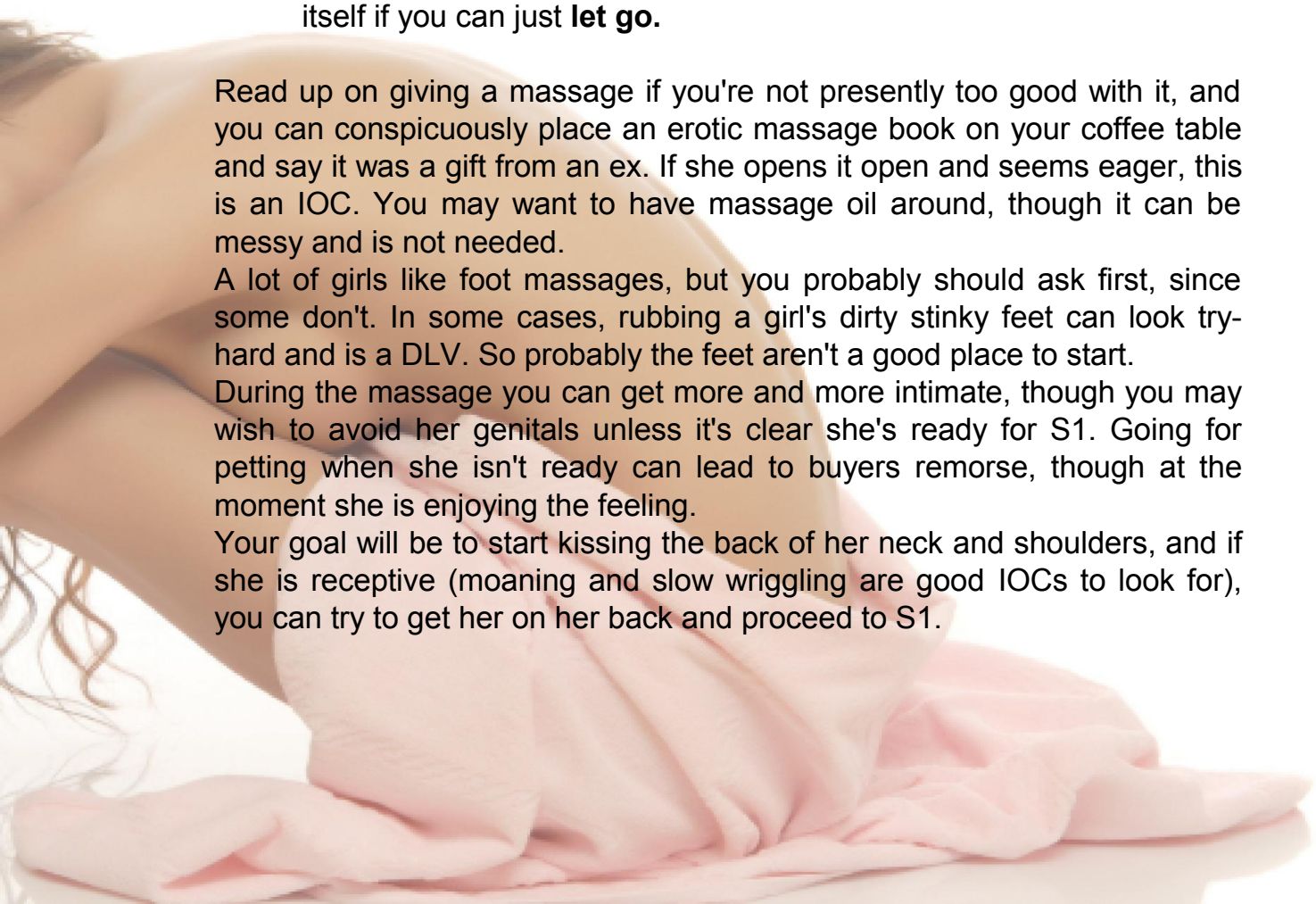
I know some of you are thinking..."quads, really?"
Yep, not even kidding. Largest bone in our bodies has plenty of muscle to massage. Don't be shy. More importantly, she'll be pretty surprised when you reach there, and become even more surprised when she feels the sensation from your hands.
And yes, going for the legs is a great idea. Massaging the feet will depend on the girl; some are into it, some hate it, some will just totally not care where you're hands go after a point ;).

Part 2- Be present, and focus on the now.

This part sounds really simple, and is, but that does not make it easy for most. You have to let go of the mental noise and mind identification. When you do this 100%, you'll know it, and so will she (and she'll be loving every minute of it).
Ultimately, it leads back to the previous points:

- enjoy
- appreciate
- and explore

You can not consciously do these if you aren't fully present then and there. No if's, and's or butts about it.
Being present is your greatest gift to women, and it takes a massage to a whole new level. It keeps you slow, calm, and focused on the 3 points, which will really drive her nuts, and usually turns out great for the both of you.
Another thing she'll sense is that you lose the outcome dependence of the night. That is, being present and truly focusing on the massage makes what happens later, completely irrelevant on a deep level. Sure, you're both probably getting horny while this is going on, but it doesn't matter. That's after the fact, and it will usually take care of itself if you can just **let go.**



Read up on giving a massage if you're not presently too good with it, and you can conspicuously place an erotic massage book on your coffee table and say it was a gift from an ex. If she opens it open and seems eager, this is an IOC. You may want to have massage oil around, though it can be messy and is not needed.
A lot of girls like foot massages, but you probably should ask first, since some don't. In some cases, rubbing a girl's dirty stinky feet can look try-hard and is a DLV. So probably the feet aren't a good place to start.
During the massage you can get more and more intimate, though you may wish to avoid her genitals unless it's clear she's ready for S1. Going for petting when she isn't ready can lead to buyers remorse, though at the moment she is enjoying the feeling.
Your goal will be to start kissing the back of her neck and shoulders, and if she is receptive (moaning and slow wriggling are good IOCs to look for), you can try to get her on her back and proceed to S1.

Dual-Induction Massage (Style)
This technique was developed to permit menages (threesomes). Bring a primary girlfriend and a new woman to your seduction location and distract them with a benign activity like watching a movie. Tell the women that you just learned a new massage technique: when someone feels two hands on them they can zone out, but when there are four hands the brain completely freaks out and it opens up a whole new experience. Have the primary lie down and take her top off, and you and the new girl massage her back in a similar fashion. After a while, take your shirt off and allow the two girls to massage you. Then, have the new girl remove her shirt while you and your primary massage her back. You and your primary begin to make out, very low so the new girl feels the sexual energy, then turn the new girl's head and begin to kiss her. Then the primary and new girl should begin to kiss, at which point the game is on.

Butts

Women are attracted to a man's rear end. Specifically, the three areas of a man's body that women find sexually appealing are the legs, butts and chest/arms, with butts barely winning out at 40%. This may be because a strong gluteus implies deeper penetration which may lead to greater odds of impregnation. In S1 or S2, it may be wise to focus a girl's attention to your rear.
Slapping a girl's butt is a very dominating alpha move. Besides causing a sudden sexual rush, it demonstrates your confidence. Girls often don't mind slapping the butt of a man they just met, and you can bait her to do this.

Earring Kiss Gambit (Decibel)

Works to get a first kiss if the two of you are sitting on a couch, maybe watching TV.
You: Hey, do you have ear piercings? (she shows you the ear on your side, you touch her ear). Hmm...let me see the other ear. (she turns her head towards you to show her other ear, at which point you kiss her).

J the Ripper's Makeout and Fingerbang Techniques

*** Part One: The Makeout**

After running game on her, calibrate so that you don't stab too early; if you've been gaming for any length of time you'll know exactly when to execute it:

"Well it was awesome talking with you. It's so cool to come to a place like this and meet someone who's not your average ditsy club chick. You're really different. I wish we could chill & hang out the whole night. Listen, I have to go, and we're probably never gonna see each other again." (act a little disappointed). "But I want to keep in touch with you. Give me your number." (After you the get the number, tell her you'll call her, and give her a big hug. While in the hug, whisper in her ear, "So are you a good kisser, or do you just look like one? Lets find out." And just go for it.)

Alternatively use: "You know, we're probably never going to see each other again...but I have an idea. Hear me out, it's nothing perverted or nasty...Do you like secrets? Here's what I want you to do. Walk down to that end and turn the corner so your friends can't see, and I'll follow close 20 seconds after. We'll kiss once, then you go back to your friends, I'll go back to mine and then like I said, we'll probably never see each other again. It'll be our cool little moment, our little secret."

*** Part Two: The Fingerbang**

After you take her to the dance floor, run heavy attraction material (check out my past FR/LR's for examples), then transition to selling the fuck out of "Tourist Mentality" using my oldie line:

"You know, we're probably never going to see each other again..."

The idea behind tourist mentality is that you convey the fact tonight may be the last time you see each other, and that whatever happens this night doesn't "actually count". This makes her more willing/accepting that she can exhibit "bad girl" actions and yet not be held accountable for it. Once you're making out, put one hand snug behind her waist, and the other behind the neck where the hair ends, and do an evolution phase shift hair pull.

If she's receptive up to this point, test the waters by placing your hand gently between her thighs, and tease your fingers almost coming close to her ******, but not quite. If she lets you do that with no hesitation, take baby steps with your hands until you can reach up and under. Once your hand is inside the elastic trim, begin to kiss her harder, and tug hair slightly firmer but not too hard, and act quick with your middle finger, sticking it in (your

index and ring finger used to separate the lips and help guide the way). Once your finger is in, I like to kiss her neck. At this point, drop your hand from her hair to her waist, but keep kissing. The kissing is pretty much a distractor from your hands.

Birthday Kiss (Decibel)
'Hey, do you think your boyfriend would mind if you gave me a birthday kiss?'
This can be used early in attraction if her BT is up, you've got kino compliance and think you might be able to pull off a kiss. For example, a girl passes you on her way to the bathroom and she seems friendly, drunk and willing to comply. It doesn't need to be your birthday, nor does her BF need to be present; it simply presupposes she has a BF somewhere in the world. It also assumes she is willing to kiss you, as opposed to 'hey, it's my birthday, how about a kiss?'

Palmistry
This is a great way to introduce more seductive kino, and is discussed in the Chick Crack chapter.

Verbal Kino (Decibel)
A woman can be sexually stimulated by the words you use, and avoiding sexual topics during day 1 is a common AFC mistake. Mystery has warned that talking about sex can project neediness, so this tactic should only be done once your delivery is confident and non-needy. Physical kino may not fully arouse her if the 'verbal kino' as I call it isn't there. Whenever a window opens to lead the convo gently in the direction of sex, you should consider leading it there. Even if a topic seems asexual, there are ways to bait the target so she will begin a sexual convo, many times a very explicit one. Talk non-chalantly about fuck buddies, different sexual techniques you're knowledgeable about or interested in exploring, and demonstrate you are totally non-judgmental about sexual adventures and practices. You must bring her ASD down because women are typically afraid of being considered sluts. Do research. Read 'girly' magazine like Cosmo and Vogue to understand their content and lingo. Go to sites that sell

vibrators and other sex toys, read reviews of the products, be able to discuss these things with authority even though you may have personally never used these items. You may be surprised just how willing most women are to talk about sex in graphic detail, once you show you are accepting of and unphased by anything they throw your way.

Will You Feed Me? (Style)

If you want to bounce from a venue to a girl's house, tell her 'I can come home with you...but do you promise to feed me?' This provides a subtext for going home with her to lower her ASD. When she starts listing items in her fridge she can feed you, you're in. Pick something from the list, and then bounce to her place for a late-night snack, followed by escalation.

Fuck Invitations (FIs) (Decibel)

At times, you will meet a woman who is out in the club clearly looking to get laid. As you game her, she quickly complies, gives reverse kino, reopens you later and makes sexually suggestive comments directed at you. In certain cases, these are shit tests and should be handled with care so as to not appear needy or overly compliant. But often, these invitations to fuck are genuine, and over-gaming her can kill the invitation. Often, the recipient of the FI is a Nice Guy. Being the Nice Guy doesn't get you laid. The Nice Guy will miss FIs, or may hear them not know how to act on them. Don't suffer from Nice Guy Syndrome. Step up and be a man.

FIs are counter-intuitive to social conditioning; a girl asking a man for sex can be seen as slutty, while in fact it may just indicate she's got high self-esteem and goes for what she wants.

Nice Guys will think she's just playing around and will miss the actual invitation she's giving him. Nice Guys will joke or totally disregard the FI. After all, it seems too good to be true, right? And so, an easy lay is lost.

Dial up your FI detector when out in field. And if there's mutual attraction, do act on the FIs. Be direct. Even if you've been coy and indirect to that point, it's ok to shift gears and telegraph your sexual intent. You can caveman or say 'You and I need to

get out of here...right now.' It's clear by this you don't mean 'let's go to Denny's for pancakes,' but it also isn't smarmy or needy. It's perceived as dominant, which is what she's looking for. If she declines, then she's either not horny enough and needs more work, or else she's all talk and just looking for validation. Women who are truly giving you FIs help work the logistics to pull and reasonably comply with escalation.
And don't overgame this one. If she hands you her puss on a silver platter...eat up.

The Whisper
After you've gotten attraction, lean in to speak softly into the girl's ear about something. Test her compliance to see if she'll also speak into your ear or reciprocate. You can carry out an entire conversation in this fashion, which is intimate and creates a bubble around you and her. The whisper brings you a step closer to the make-out.

Sexualization (Decibel)
You can run textbook game, and even have reasonably good kino compliance, but to get her sexually intrigued you must sexualize the conversation. This is a critical skill for SNLs and helpful for getting women responsive for day 2s. In sexualizing the convo, you are not necessarily talking about sex, but baiting her to open up about it. However, if there is a window to sexualize by directly stating your sexual intent, sexualization permits you to do this as well.

It is recommended you and your wings do the following exercise, called sexualizing the conversation. Your wing makes a non-sexual comment or asks a question and your response sexualizes it.

Example, a girl asks: Do you like dogs?
You say: Yes, I have a dog. They're good for snuggling, but women are better. Once I woke up and something was licking my foot. I thought it was my dog but it turned out it was my girlfriend.

Example, a girl shows you her tattoo.
You say: Cool. Do you have any piercings too? I dated one girl with a nipple piercing, which was fun. But one of my girlfriends had a piercing 'down there.' Now THAT was interesting. Do you have a clit piercing?

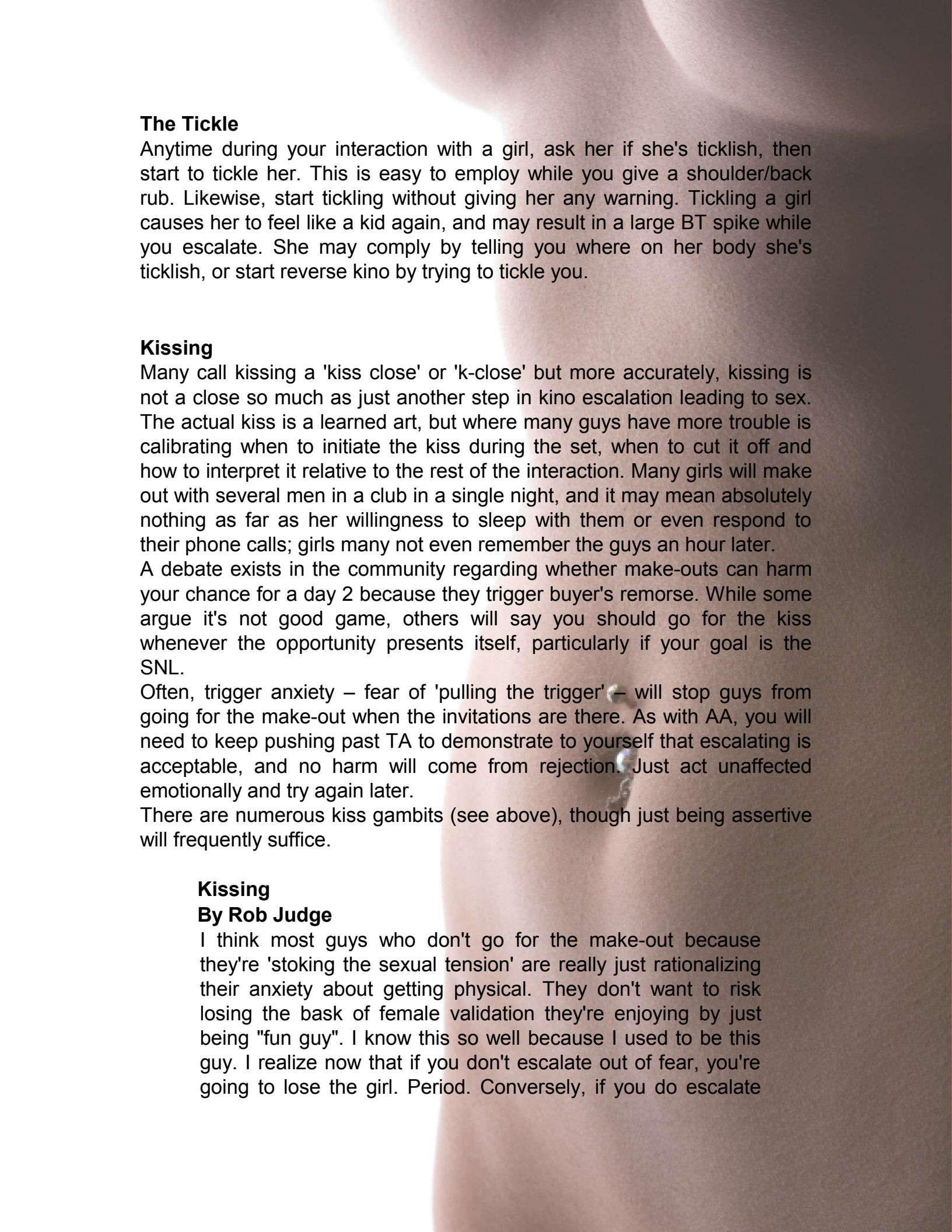
Example, a girl brings up reading.
You say: I'm half-way through *My Secret Garden*. It's about all the sexual fantasies women have. I'm sure you know, women are way more sexual than men, but our society forces them to repress their drives.

The points you want to hit are:

- ► Preselection. You have a lot of chicks in your life.
- ► Impulsiveness. Sometimes it's best to let your emotions guide you.
- ► Being non-judgmental. You love sex, and love women who love sex.
- ► Adventurous/experimental
- ► Passionate
- ► Sexually experienced. You know much more than the average dude how to please a woman.
- ► Giving is better than receiving. If you satisfy a woman as your main goal, she will naturally try harder to satisfy you.
- ► Honesty. If it's sex you want, be direct and own it. No games allowed.
- ► Unattached/NSA sex is perfectly fine. There are no expectations for commitment here.
- ► Being discrete
- ► Being decisive: knowing what she wants and going for it
- ► Some aspect about her is sexy, calibrating if needed ('Your English accent is sexy. Not as sexy as Australian, but sexy.')

Each of the above are little bricks that come together to build the house of Sexuality. Women love to talk about sex; many times once they start talking about it, it's like a runaway train and you may spend the rest of the encounter discussing it. They may say they aren't into your polygamous lifestyle, or will appear disinterested, but it's a shit test. They've been so conditioned by society to appear proper, but given the chance (with an experienced, non-judgmental man) they'll open way up. The key is for her to be doing most of the explicit talking and for her to be getting more excited than you are; the subcom is sex is no big deal for you. Using charged words like 'passionate' and 'deep, deep connection' can help get girls to start chasing you.

Watch Decibel explain Sexualization.



The Tickle

Anytime during your interaction with a girl, ask her if she's ticklish, then start to tickle her. This is easy to employ while you give a shoulder/back rub. Likewise, start tickling without giving her any warning. Tickling a girl causes her to feel like a kid again, and may result in a large BT spike while you escalate. She may comply by telling you where on her body she's ticklish, or start reverse kino by trying to tickle you.

Kissing

Many call kissing a 'kiss close' or 'k-close' but more accurately, kissing is not a close so much as just another step in kino escalation leading to sex. The actual kiss is a learned art, but where many guys have more trouble is calibrating when to initiate the kiss during the set, when to cut it off and how to interpret it relative to the rest of the interaction. Many girls will make out with several men in a club in a single night, and it may mean absolutely nothing as far as her willingness to sleep with them or even respond to their phone calls; girls many not even remember the guys an hour later.

A debate exists in the community regarding whether make-outs can harm your chance for a day 2 because they trigger buyer's remorse. While some argue it's not good game, others will say you should go for the kiss whenever the opportunity presents itself, particularly if your goal is the SNL.

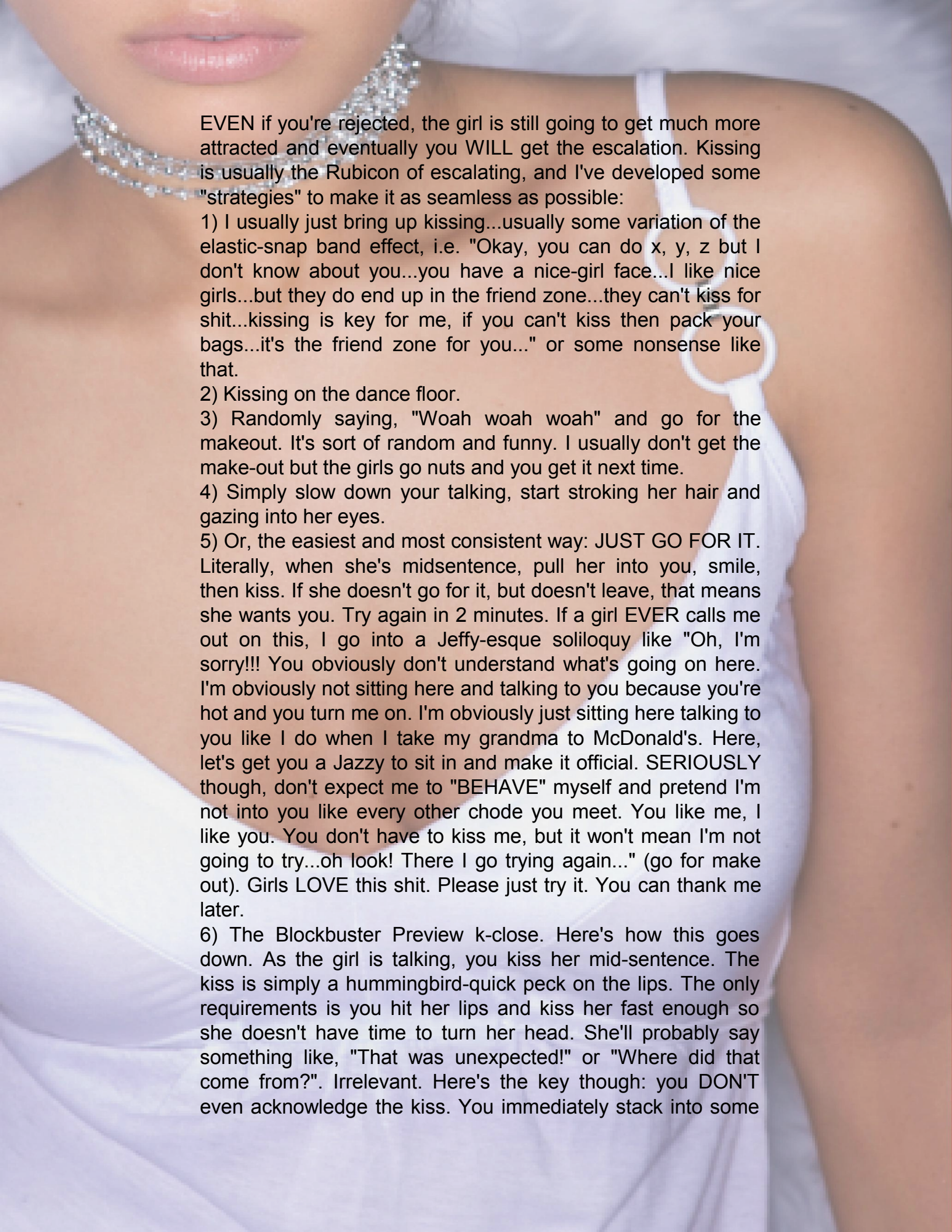
Often, trigger anxiety – fear of 'pulling the trigger' – will stop guys from going for the make-out when the invitations are there. As with AA, you will need to keep pushing past TA to demonstrate to yourself that escalating is acceptable, and no harm will come from rejection. Just act unaffected emotionally and try again later.

There are numerous kiss gambits (see above), though just being assertive will frequently suffice.

Kissing

By Rob Judge

I think most guys who don't go for the make-out because they're 'stoking the sexual tension' are really just rationalizing their anxiety about getting physical. They don't want to risk losing the bask of female validation they're enjoying by just being "fun guy". I know this so well because I used to be this guy. I realize now that if you don't escalate out of fear, you're going to lose the girl. Period. Conversely, if you do escalate



EVEN if you're rejected, the girl is still going to get much more attracted and eventually you WILL get the escalation. Kissing is usually the Rubicon of escalating, and I've developed some "strategies" to make it as seamless as possible:

1) I usually just bring up kissing...usually some variation of the elastic-snap band effect, i.e. "Okay, you can do x, y, z but I don't know about you...you have a nice-girl face...I like nice girls...but they do end up in the friend zone...they can't kiss for shit...kissing is key for me, if you can't kiss then pack your bags...it's the friend zone for you..." or some nonsense like that.

2) Kissing on the dance floor.

3) Randomly saying, "Woah woah woah" and go for the makeout. It's sort of random and funny. I usually don't get the make-out but the girls go nuts and you get it next time.

4) Simply slow down your talking, start stroking her hair and gazing into her eyes.

5) Or, the easiest and most consistent way: JUST GO FOR IT. Literally, when she's midsentence, pull her into you, smile, then kiss. If she doesn't go for it, but doesn't leave, that means she wants you. Try again in 2 minutes. If a girl EVER calls me out on this, I go into a Jeffy-esque soliloquy like "Oh, I'm sorry!!! You obviously don't understand what's going on here. I'm obviously not sitting here and talking to you because you're hot and you turn me on. I'm obviously just sitting here talking to you like I do when I take my grandma to McDonald's. Here, let's get you a Jazzy to sit in and make it official. SERIOUSLY though, don't expect me to "BEHAVE" myself and pretend I'm not into you like every other chode you meet. You like me, I like you. You don't have to kiss me, but it won't mean I'm not going to try...oh look! There I go trying again..." (go for make out). Girls LOVE this shit. Please just try it. You can thank me later.

6) The Blockbuster Preview k-close. Here's how this goes down. As the girl is talking, you kiss her mid-sentence. The kiss is simply a hummingbird-quick peck on the lips. The only requirements is you hit her lips and kiss her fast enough so she doesn't have time to turn her head. She'll probably say something like, "That was unexpected!" or "Where did that come from?". Irrelevant. Here's the key though: you DON'T even acknowledge the kiss. You immediately stack into some

bullshit story. So it goes: you kiss, she's shocked, you say, "So blah blah blah." Say whatevs. Just remain nonreactive. Almost make her question IF IT EVEN HAPPENED. She'll be confused, excited, a little angry. Whatevs. Tons of emotions. You down-shift into a chodersation for 2 minutes, then you do some cherish-like escalating (i.e. hand caressing, hair stroking) and then go for the Blockbuster makeout tongue down boner-inducing lovefest. It's SO ON with this little move because it sparks so many emotions.

Vin diCarlo Sexual Escalation Ladder
The following is a well-known series of steps to help escalate.

1. Eye Contact and Initial Conversation

2. Incidental Class 1

The first class of incidental kino involves the arms and hands. Shaking hands, tapping people on the shoulder and brushing arms are all very common things that we do on a daily basis. Done in an incidental manner, i.e. occurring merely by chance or without intention or calculation, it is extremely effective at building initial comfort.

Examples:

* Hand shaking
* Arm brushing
* Light touching on her arm to emphasize your points
* Anchoring her arm near elbow to hold her close as you talk
* Standing next to her with your arm touching hers
* High Fives
* Palm Reading

3. Overt Class 1

There is an unmistakable recurring pattern throughout the DEL: incidental kino, followed by overt kino. Overt means open to view or knowledge; not concealed or secret. While incidental kino is usually done in a context which masks your intention, overt kino is not. The incidental kino which precedes it creates the familiarity necessary for the overt kino to be accepted.

Examples:

* Holding hands
* Arm in arm escorting

4. Incidental Class 2

Class 2 kino involves any contact which takes place on her torso or legs. This is slightly more intimate than class 1, but does not include erogenous zones such as her breasts, crotch or inner thighs.

Examples:

* Standing very close with your legs touching hers
* Sitting close together with your legs touching hers
* Lightly and incidentally brushing her abdomen with your hands while talking
* Briefly touching her back with your palm while speaking as if you are pulling her in to hear you better

5. Overt Class 2

Overt class 2 kino is usually done while sitting down. It's not necessary, but definitely a smart place to make the transition to sitting down. This class of kino should be done in a protective, almost romantic manner.

Examples:

* Frontal Hugging (done best as a positive reaction to her compliance)
* Escorting her through the bar with your hand on her lower back
* Sitting next to her and placing her leg over yours
* Holding her abdomen on the side while sitting down and talking
* Placing her hand on your thigh

6. Incidental Class 3

Her hair, face and neck are the regions included in class 3. Many guys make the common mistake of touching these areas too soon, with a girl they first met. Girls are surprisingly protective of their hair, face and neck placing these relatively high on the ladder. Another common mistake is that more experienced guys will generally skip this step altogether, only to face last minute resistance later on.

Examples:

* Brushing (or pretending to brush) something off of her face
* Talking very closely with your face touching hers because the environment is extremely loud
* Touching an interesting necklace she's wearing, meanwhile allowing your fingers to lightly caress her neck
* Playfully pinching her cheeks

7. Overt Class 3

The manner in which kino is delivered in overt class 3, is very direct. It is meant to prepare her for kissing, and is done in a very slow, gentle and romantic way. Most of the time you should be sitting down, relaxed and maintaining a good sexual state and strong eye contact.

Examples:

* Placing her head to rest on your shoulder
* Moving your face into her neck and smelling her
* Lightly stroking her face with your finger, close in, looking into her eyes
* Running your fingers through her hair, close in, looking into her eyes
* Holding her behind the neck with your palm to the side of her neck, looking into her eyes

Escalation Ramp

While the above steps from 1-7 may take anywhere from 30 minutes to 10 hours, the escalation ramp is very rapid. The duration of the ramp should be about 10 - 30 minutes. Start the ramp very quickly once you have complete isolation in a sex location.

8. Kissing

Start kissing from a very close proximity. Don't come diving in lips first from three feet away. Ideally you should already be in a suitable position for kissing before you try. If you have overt class 3 kino taken care of, you're probably in the right spot.

A technique for building sexual tension - move closely in, slowly as if you might kiss her, and then move away and start talking about something else. This will build the tension and she will wonder when you're going to actually kiss her. A technique to initiate kissing: try placing your finger just underneath her chin and pulling her mouth towards yours.

Kissing should be light and short at first. You should be the one to pull away first. Don't use too much tongue at first, just use it to tease her, and build anticipation.

9. Kissing Her Neck

Once you have kissed her for a bit, move down to her neck. Kiss it gently, while holding her close to you. Depending on how rough you want to set the mood, feel free to throw in some gentle biting too.

10. Touching the Bare Skin of Her Back

Once you have established kissing both on her mouth and neck, move your hands to her waist and underneath her shirt. Continue to hold her close to you, now with your hands directly on her back.

11. Stomach to Stomach

Now that you have established touching her skin, below her shirt, simply move your hand to the front, and lift her shirt, exposing only her stomach. At the same time lift your shirt as well so that your abdomen is in direct contact with hers.

It seems innocent, but will meanwhile trigger intense sexual feelings inside of her. The only time she feels contact like that is usually when she's naked and having sex.

12. Kissing her Body

Having her shirt pulled up affords the opportunity of moving downwards to kiss and caress the bare flesh of her abdomen. Start kissing her there, along the sides, and move upwards.

Touching and kissing the breasts is optional. It is not necessary, and in some cases can be detrimental to your progress. There are some women who have a negative anchor to their breasts. Inch toward their breasts and feel her reaction. If she becomes increasingly turned on, then go for it. If she starts to close down, skip the breasts until you are already having sex.

13. Incidentally Stimulate Vagina

While you are kissing her body, you can position yourself between her legs and use your midsection to rub against her vagina. If you are kissing her mouth you can position your thigh to stimulate her vagina.

You can also be kissing her body and reach between her legs and plant your hand on the bed below her. Then use your forearm to stimulate her vagina. The key here is that because you aren't using your hand or fingers, she has no basis for objection.

14. Direct Vaginal Stimulation from Behind (Inside Panties)

Once you have really amped her up by incidentally rubbing her vagina, move your hand around to the back and slip it inside her panties and touch her naked ass.

Next, move your hand all the way down and reach her vagina. Start first by touching the area around it. Then proceed to finger her from behind. Women never expect to have it happen this way. Trying to reach your hand down the front of her pants will often be resisted, but from the rear is unexpected and effective.

If she is wearing a skirt or dress, you will instead move your hand up the back of her leg, and reach her vagina that way. Finger her and then proceed directly to step 16.

15. Direct Vaginal Stimulation in Front

Get her heated up by fingering her, and then when once she is sufficiently turned on, undo the front of her pants with your other hand.

You can use the situationally relevant phrase “My hand is being crushed” as you do it, although it’s usually not necessary. Since she is engaged by the fact that you are fingering her, she will rarely object to your simultaneous undoing of her pants. You may also have her undo her pants, by saying “Unbutton your pants.” as you are fingering her.

Moving to the front, you’ll be able to get more penetration with your fingers, and get her to the point where she is practically begging for sex. Use a firm “come-hither” motion pulling forward on the front vaginal wall and stimulating her g-spot.

16. Remove Her Pants, Sex

The idea is to get her so heated up by fingering her, that she makes a commitment to sex, verbally or physically.

There are a few ways to go about this. Firstly, it is very important that you don’t stop fingering her before her pants are off. Too many times a guy will stop fingering her, and then try to take off her pants, only to get more resistance.

While fingering her you can say “Do you want me inside you?” Which will usually get a “Yes.” response. At that point you say “Ok, take off your pants” and continue to finger her until her panties are off, and she’s ready to go.

Another option is to skip the question and directly tell her to take off her pants. Usually with your fingers busy at work, she will be more than compliant.

Another technique is to ask her “Do you want me to get a condom?” In 90% of all girls you ask this, they will say “Yes.” Not because they are saying they want sex, but because they want to appear safe and level headed. You will interpret this as the permission to get a condom and have sex with her, and it will most likely be met without opposition.

Additional Points:

1. Higher Levels Unlock Access to Lower Levels

The rungs of the DiCarlo Escalation Ladder may be treated exactly the same as compliance levels. The point is, any time you reach a higher level through situational relevance, it unlocks the lower levels automatically.

A good example of this is in a loud club or bar, you can reach in and talk directly into her ear, getting incidental class 3 kino, touching the side of your face to hers. You are speaking to her in a way that is dictated by the situation, so it is accepted. If you accomplish this without her resistance, all lower levels will become unlocked.

2. Execution of the Escalation Ramp

The escalation ramp, which consists of steps 8-16 is most effectively executed in isolation in a sex location. It is not efficient to start the ramp with the intention of finishing it at a later time. Starting the ramp without finishing it will lead to an increase in flaking and decrease a woman's attraction toward you.

This is because these sexual behaviors were formed thousands of years ago when we were still living in caves. The natural instinctual urges, combined with a lack of knowledge of modern-day sexual consequences meant that escalation with a woman would 100% of the time lead to sex.

By executing the ladder correctly, you are matching her genetic sexual programming and giving it to her the exact way that she wants it.

It is acceptable to do the first part of the ramp - kissing - outside of a suitable sex location, but only if you plan on completing the ramp later in that same meeting. It's not to say that kissing a girl on a non-sex meet will destroy your chances, but it certainly won't improve them. Kiss-closes may look impressive and feed your ego, but aren't technically optimum.

3. Incidental Vs. Overt Kino

There is always a question as to how to execute these different pieces of kino. In general, you should spend most of your time in the incidental phase, getting her comfortable with contact in those regions.

This pattern of incidental followed by overt is almost like a Jedi mind trick. Use the incidental kino in a very non-invasive, very much under the radar manner, and her subconscious will automatically accept the subsequent overt kino.

Since she accepts the overt kino, it is through a process of backwards rationalization that her attraction for you increases. The key is to make the overt kino extremely short. Each overt phase in the initial ladder should have a duration of 5-10 seconds. You're not going to be holding her hand in the club for 5 minutes at a time while in class 1. Keep it short and sweet.

4. Group Ladder Theory

There is quite a bit of evidence supporting the idea of a “group ladder” concept. Within a tightly knit group of girls who share a “collective emotional state” with each other, it is possible that whatever step on the ladder you achieve with one girl can transfer over very easily to the other girls in the group.

In a sense, each group of girls has a ladder, which represents your escalation with that group. If you can comfortably touch and hold a girl at a certain point in the ladder, it creates an implicit trust of “this guy is cool” for the other girls in the group at that same level. Keep in mind, however, this does not include the escalation ramp, although it has been observed to happen with kissing quite readily.

Chapter Eleven

Sex and the Female Orgasm

There is not a lot of information in the PUA literature about how to pleasure women sexually. In fact, for every mention of sexual technique, you probably could find 100 ways to open a set.

Most men have no competence at how to bring a woman to orgasm, other than through vaginal intercourse. While women often complain that their man does not fulfill her sexually, she may not discuss this with him because she fears hurting his ego. And so, there likely are many men who think they are better performers than they truly are.

Typically, a man will have a preference hierarchy in mind: sex is better than oral sex, which is better than a hand job. So the man may assume women will have similar goals. But for many women, this is not the case. Most women have never been brought to orgasm through sex, but have had clitoral orgasms. Some women can have very intense orgasms through manual stimulation of the deep spot. There is also much mental and emotional stimulation needed in arousing a woman, which men may not require for their own orgasms.

> "We know less about the sexual life of little girls than of boys. But we need not feel ashamed of this distinction; after all, the sexual life of adult women is a 'dark continent' for psychology."
>
> *Sigmund Freud*

And so, a thorough working knowledge of sexual techniques and an appreciation of female psychology can be of great advantage to the PUA.

STD's and Pregnancy

With the power of seduction comes responsibility. It is irresponsible for any PUA to enter the field without bringing condoms; it is like going to a shooting range without your gun. Never enter a woman you just met without first putting on a condom. Condoms are fragile, so make sure it has not expired or been sitting in your wallet or car too long. You do not want to pull out to find a broken rubber. When used correctly, condoms are very successful in preventing unwanted pregnancy. Likewise, among forms of

birth control, only condoms can help prevent the spread of sexually transmitted diseases. It is good practice to take universal precautions, assuming any partner you meet could be infected with any sexually transmitted disease (STD), and that you may contract something from her.

Though it isn't sexually transmitted, female bladder infections are common following sex. Women know this, so don't be surprised if she jumps up and runs to the bathroom to pee right after sex; this is a helpful way of reducing her risk of infection.

You can get more information from the National STD Hotline at 800-227-8922 and at their site, or at the CDC website.

Condoms and Lubricants

There are many variations of condoms, including those that are flavored, different sizes, those for greater sensitivity and ones marketed to enhance the experience such as ribbed. You may want to experiment with various kinds to figure out which gives you the best sensation.

Latex is the standard material used. Natural (lamb skin) condoms are not reliable in preventing STDs. Reality is a female condom, and can result in a better ride for the man versus a standard condom. For those who are embarrassed to purchase condoms in a store, you can easily order them online, often in bulk. Crown is a good example of an inexpensive but much-admired condom to have around. Condoms made of polyurethane are alternatives for those with latex allergy.

Nonoxynol-9 is a spermicide frequently added to condoms. It can be irritating to the vagina, and does cause numbness of the mouth if contact is made. It is an added level of protection, but not a substitute for condom use.

Sometimes condoms break. This can happen if left in your car or wallet too long, if you tear it while opening the wrapper with your teeth or when using it with an oil-based lubricant. Or sometimes the condom slips off into the vagina after you ejaculate or if too much lubricant is used inside. Emergency contraception can be purchased. Plan B is a large dose of female hormone she can take in the first 72 hours after sex, and is available over-the-counter (without a prescription) at pharmacies. RU-486 is another form of birth control, but requires a prescription. These should not be relied upon as first-line options of contraception.

As for lubricants, many men may not bring up the subject because it seems to imply she is not adequately stimulated. Do not hesitate however to use lubricants if needed, both for manual stimulation and intercourse. The two main categories include oil-based and water-based. Water-based lubes are

easier to clean off you, your partner and your sheets; oil-based lubes can lead to condom breakage, so use water-based lubes when using condoms. Clear lubes won't stain sheets. Flavored or warming lubes can also be experimented with. There are many makers out there, including Sensura (for her)/Sex Grease (for him), Astroglide, and K-Y. Silicone-based lubricants have also come onto the market.

Getting Pleasured

Since women don't initially know what you like in bed, or may be too shy to ask, it can be helpful to show them. To assist with this, a great reference is Lou Paget's *How to Be a Great Lover*. The book graphically details various techniques used by women to give manual and oral pleasure, as well as sexual techniques. Put it on your coffee table and casually thumb through it when she asks you about it.

When it comes to women going down on you, some women love it, some are indifferent and some are not at all willing participants. One key difference is those who enjoy it like being in charge, and have desensitized their gag reflexes. A turn-off for women is when you thrust yourself in and out of her mouth the first time, making her gag. You can indicate your desire for oral sex by guiding her mouth to your crotch, roughly or gently depending on the type of interaction, and letting her get to work. This is one time when it may be best to allow her dominate the escalation. Few women enjoy swallowing, so do not express disappointment or seem rejected if she spits. Lastly, fellatio is an art-form that many women have not mastered, so maintain low expectations, and if it doesn't feel good then move onto another position for now, but make sure she feels you're grateful for her efforts.

Sexual Calibration

For a man to excel at sex, he should be creative, have stamina, know his way around the female body, introduce new and exciting methods, and be open to her fantasies and desires.

In addition, it is important to be sexually calibrated.

For example, if a girl you're banging moans, 'I love being your little slut,' a well-calibrated response may be, 'Yeah? You like when I fuck you, you dirty little slut?' A miscalibrated response would be to stop fucking and say in a serious tone, 'No, baby, you're not a slut.'
From a performance standpoint, you can be in synch or out of synch with her. See Cathal's post below on oral sex, and how to listen to her body for cues. Another example: if she's obviously about to have an orgasm, and

you pull out and try to get a BJ, that would be sexual miscalibration. These things leave a wake of frustrated women.
You never want a good feeling to lose its impact, or for an area to become numb because you've overworked it. Except for the moments leading up to orgasm where consistency is better, it is a good idea to be on the move during foreplay and sex. Keep in mind that besides the vagina and clit, women frequently find the neck, ears and breasts erogenous. Being well-calibrated means knowing when those regions require attention, and when they may be at risk for over-stimulation.

Sub/Dom Behavior
David Deida estimates that 80% of male-female sexual relationships consist of the man being dominant and the woman being submissive. If this is the case with your current relationship, you should take advantage of this to liven up sex.
Dominant behavior includes commanding your girl to behave as you please. It includes 'disciplining' her such as spanking her, restraining her or fucking her hard. It also may involve dirty talk such as calling her your dirty slut. These are things you can get away with at the height of sexual arousal, which may not work outside the bedroom. However, in a sub-dom relationship such as this, this behavior further stimulates her sexually.
It can be difficult for a submissive man to become dominant. But if he is with a submissive woman, he should find that dominant drive within him and use it to please her.

> “Most women are sexually submissive creatures. They respond to a dominant man. Be comfortable in that role. Here's a good example. If she is wearing a T-shirt or a sweatshirt, pull the shirt over her head, but keep it on her arms. This lightly restrains her arms. It's called 'The Hockey shirt trick.'”
>
> *David Shade*

An Introduction to the Female Orgasm
Female orgasm has been a big black box (pardon the term) for much of time. Since almost all researchers have been men, the subject has been misunderstood, which has lead to widespread acceptance of false premises.
Freud began way back, speculating that clitoral orgasms were immature and they should be discouraged in favor of vaginal orgasms. He saw the clit as a vestigial penis, and the only reason girls played with it was because it's easier to find. This concept lasted for decades, and gave many

women a complex about not being able to reach vaginal orgasm.
Then with the works of Kinsey, and Masters and Johnson, we got a better understanding into sexual practices. Even still, when the G spot was stimulated in subjects using a Q-tip and no orgasm occurred, the conclusion was the G spot was not a point capable of creating orgasms. The truth was, firmer pressure is needed than a Q-tip.
Finally, the book *The G Spot* set people straight. But even now, both men and women remain clueless about vaginal orgasm and squirting.
The work by Masters and Johnson first demonstrated how women reach orgasm, and the stages include excitement, plateau, orgasm and resolution. For most men, the plateau may be brief, but in women this phase can be very prolonged. The average man takes 2-5 minutes to reach orgasm, while for clitoral orgasm, on average 20 minutes are required. This is why in Japanese slang, male masturbation is called senzuri (meaning 1000 rubs), and female masturbation is called manzuri (10,000 rubs). Furthermore, men in general have a long refractory period between orgasms; once their erectile tissue softens, it may be a while before it can refill with blood. But in women, this refractory period can be brief, and many women are capable of multiple orgasms.
Men are wired simply as far as how to induce an orgasm. But women have various types of orgasms. In the book *The G Spot* by Ladas et al, three categories of female orgasms are described: vulval, uterine and blended.

The vulval (clitoral) orgasm. Focus of muscle response is in the pubococcygeal (PC) muscle group, triggered by clitoral stimulation. The orgasm is felt in the surface genitals. The major nerve is the pudendal nerve. The vagina constricts, as described by Masters and Johnson, called tenting. The uterus lifts up into the pelvis.

The uterine (vaginal) orgasm. Focus of muscle response is in the uterus, triggered by G spot stimulation. The orgasm is felt deep. Major nerves are the pelvic and hypogastric plexus. The vagina doesn't tent, but instead relaxes and the entrance opens. The uterus pushes down and the penis/fingers can be pushed out of the vagina. Masters and Johnson did not stimulate the G spot sufficiently to observe this phenomenon. Ejaculation can occur.

Further, research suggests that different orgasms can be created depending on whether the tip (PC) or the shaft/base (uterine) of the clit is stimulated. High frequency vibrations tend to get the tip while slow manual stimulation gets the base. Intercourse will simulate the shaft.

The blended orgasms occurs with intercourse or manual stimulation of the G spot, sometimes resulting in ejaculation. Most orgasms are neither purely vulval or uterine, but are blended, occurring along a continuum between the two extremes.

Many couples aspire to having simultaneous orgasms. For this to work, the man should wait until her orgasm begins, and then he himself can let go. It is good etiquette for a man to try to hold out until she has reached vaginal orgasm during sex, though most women are not yet capable of this and so this should not become a source of disappointment or stress.

> “Getting her to that place of no return is 95 percent determination and dedication and 5 percent talent. The talent portion is very straightforward and simply requires that you know the topography of the area and your partner's likes and dislikes.”
>
> *Lou Paget*

Women Who Fake

Men hope to give their women orgasms. One simple reason is they care about their partner. On an evolutionary level, a man wants a woman to have an orgasm because when she does, her cervix dips down into the semen, helping to ensure conception.

However, if a man makes it clear he is trying to give his woman an orgasm, then this may create performance anxiety in the woman. This can distract her from having an orgasm, and possibly lead to faking of her orgasm as a way to reward him for his efforts.

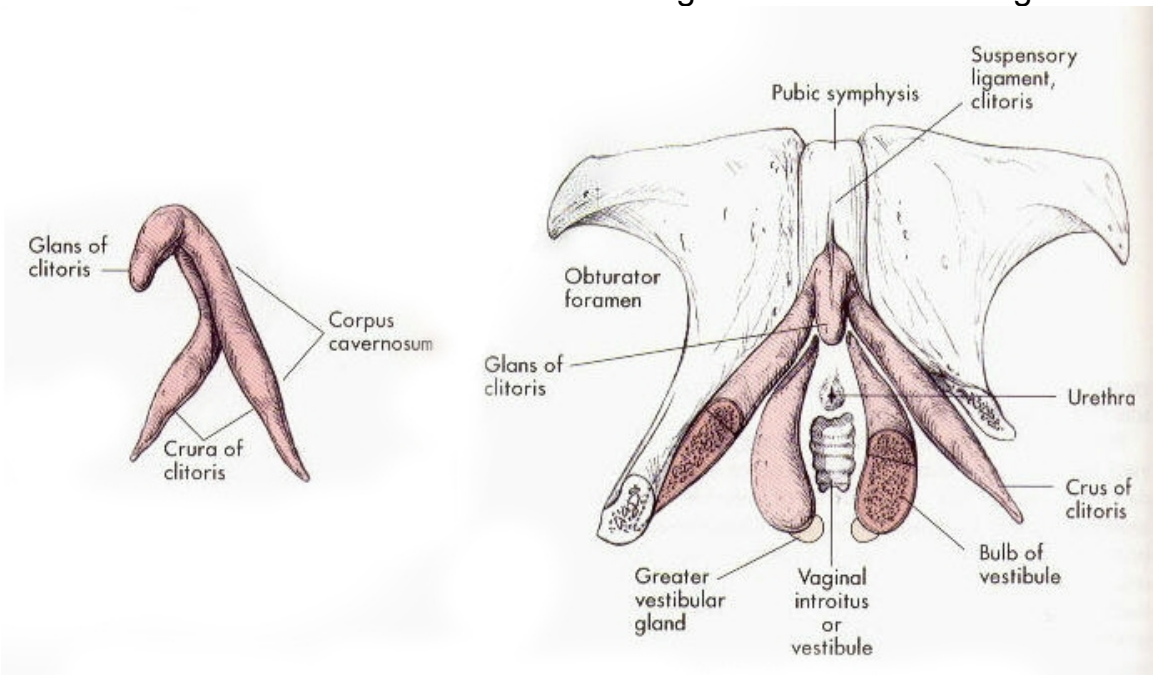
If a man is taking longer than she'd like, whether with oral or vaginal sex, she may fake the orgasm rather than say 'honey, can you finish up, I need to get to sleep?'

There is no reliable way for a man to know if his partner has had an orgasm. And because of the potential of hurting his ego by telling him she fakes her orgasms, this cycle can persist for a long time.

As a man, you should have an open line of communication with her. Listen to her verbal and non-verbal cues when she tells you what works and what doesn't. Never let her know you have an agenda to give her an orgasm; instead, make it seem like it just happened. Realize that many woman, unlike men, are satisfied having intercourse that doesn't end with her having an orgasm. Don't insist on trying to make her come if she tells you it's not happening. Be patient and never rush to the finish; it may take 20-40 minutes of foreplay to put her in the state for an intercourse orgasm. Don't ask afterwards if she had an orgasm, though it is a good idea once in a relationship to find out what you might do differently if you have any doubt. Never fake your own orgasm. Never accuse her of faking. If a woman admits she faked, thank her for her honesty and never become angry by her confession.

The Clit

Located above the urethra (the hole women pee from), the clitoris appears to be simply a button. In fact, there is much more to the structure than what appears above the skin. It has been discovered that about ¼ of college-age men and women cannot find the clit on a diagram of a woman's vagina.



The clitoris is the equivalent of the penis. They both have the corpus cavernosum which congests and swells during excitement, and a glans at the tip which is highly sensitive. The male glans becomes hypersensitive after orgasm. For women, they may also become hypersensitive and require a cooling-off period before it can be stimulated again. But in addition, many women are hypersensitive even before orgasm. For these girls, it may be best to stimulate the clit indirectly, by working around it or by wrapping it inside the labia (the other lips of the vagina).

The clit when stimulated likes to be wet. This can be accomplished by saliva (yours or hers), lubricant or by 'dipping into the honeypot' (wetting your finger in her vagina).

To each side and above the urethral is the U-spot, where clitoral tissue lies. Some women find the urethra and surrounding areas very stimulating.

A good way of knowing what kind of clitoral stimulation she desires, you can observe your partner masturbate. Notice what motions she uses, how much pressure she applies, whether she is direct or indirect in touching the clit, and how often she rewets. Always err on the side of being gentle, and learn if she prefers a bit more pressure, speed or directness.

Cunnilingus

Cunnilingus is the ancient art of going down on a woman. Be aware that some women prefer you don't eat them out. This may be due to the fact that cunnilingus in the past has been stigmatized. Women have also been conditioned to think that the vagina smells, or that cunnilingus is uncomfortable for men to perform, and so they may feel guilt. In addition, the position of being spread open in a man's face makes some girls feel too vulnerable or embarrassed.

There are many positions in which to perform cunnilingus:

1. Woman on her back, man on his stomach. The variations of this include her keeping her legs over his shoulders, pressed against her chest, spread eagle on the bed, or closed together. Where a woman puts her legs may indicate how sensitive her clit is.
2. Woman on her back, man coming in from above (not 69, though).
3. Woman on her shoulders with her lower body up in the air, man kneeling with her butt against his chest.
4. Woman on edge of bed, man kneeling.
5. Woman in a chair, man kneeling.
6. Man on his back, woman sitting on his face. The woman can be facing towards his feet or away.
7. Woman on her side, man's head resting on her inner thigh.
8. Woman standing, man kneeling underneath.
9. Man standing or sitting, holding woman upside down.
10. Woman on all-4s, man at rear.
11. Specialty furniture.

To spice things up, you can perform 69, or simultaneous oral sex. The two positions are: side-by-side, and one partner on top of the other. If the woman is on top, she can better control the depth of penetration by the penis. If she is on the bottom, she can better relax. For most partners, 69 probably sounds sexy but is logistically difficult to satisfactorily pull off.

While there are many areas of a woman's region you can work on, most women prefer you focus on the clit. That said, you can vary things by spending some time on the labia, you can knead her thighs or caress her breasts, and you can finger her. Fingering can distract some women from clitoral stimulation. When in doubt, ask her what she likes, or calibrate by her non-verbal cues.

Always be gentle at first. Women tend not to like hard clit sucking, or any amount of biting. Flicking with a hard tongue tip can be done in the midst of

the action, but generally isn't as preferred as the soft full tongue directly applied. You can hum to add the sensation of vibration. If a woman tells you you've hit the spot and she's getting closer to orgasm, stay in that position and use that motion; changing at that moment can cause her to lose focus and have to start over.
Various tongue maneuvers have been described:

1. Circular, around the clit.
2. Up and down or side to side.
3. Running the undersurface of your tongue back and forth along the top part of the clit.
4. Tracing the alphabet.
5. Sucking.
6. Sucking while using your tongue on the clit.

A thorough source of exercises and techniques is *The Lowdown on Going Down* by Marcy Michaels.

Going Down: Leveraging Anticipation

By Cathal

I enjoy going down on a woman for the same reason they enjoy going down on me - it's very enjoyable to know that YOU are the one providing the pleasure and getting your partner off. Men who can do this well are prized possessions to women and you will always have repeat customers.
The single biggest rule is to pay attention to her body. Not necessarily to HER, but to her BODY. As always, you can't always trust that what a woman says as being what she wants, even in the bedroom. On to my method:

1. Warm Her Up
Begin with kissing her, slowly moving your way down her neck, stopping there for some sensual biting. After a bit of this work down to her collarbone and kiss the depression above it, then below it. Work down her chest and lick in between her breasts softly.
Licking is a big part of oral sex, so let’s break down the two kinds of tongues you can use. First, you have a pointed rigid form, and second you have a wide, flat, relaxed form. The rigid one is very strong, the flat relaxed one is very gentle.

So, you're in between her breasts using the strong tongue spending some time there. Don't go straight for her nipples; begin kissing her breasts and work your way to her nipples. You'll be doing a lot of teasing there.

Yes, this is about oral sex but before you get to that you need to be properly warming that area up and this is how it's done. Spend some time on her nipples but not too much. After a while you want to guide your hand down to her vagina, just caressing it with your finger tips, not applying pressure on it at all. Tease her for a bit. Work your mouth down her stomach, but don't spend too much time here. It's not that sensitive on most women, and many are self-conscious about this area. Don't let them get in their own head about it. A woman that gets distracted while being pleased needs to be restarted from scratch, so don't make this mistake.

So, work down to her thighs now. Spend time kissing her thighs, moving up to her vagina, but just graze over it and breath in as you make your way over it to her other thigh. Kiss, glide your teeth over her skin (avoid sensual biting on the inner thigh; go to the top of her thigh if you want to do that), lick, etc. Tease her. Once you get her hips moving for a little while, it's time to go in for her vagina.

2. Pleasing Her

Now go straight for the clit! No. Bad monkey. Don't go straight for the clit. We all know that's an important spot of the vagina, but that's the point. Avoid it for as long as she can stand. Spend time kissing and licking the areas around it, lick below it, to the side of it, kiss and lick her labia, and so on. She'll start moving her hips, and groaning while she thinks "Oh, lick my clit already." Don't, not just yet. You can actually get a woman to let out a "please?" while doing this for long enough.

At this point when she's been gyrating enough, I'll place my middle and ring fingers inside her, palm up, and touch her G-spot. Just put your finger tips on it. This is going to be a bit of a sensor for you. You can rub it a little bit with your fingers. Some girls aren't too big on fingering, rarely, but pay attention to how she reacts. That will be your guide. Always pay attention to how her body reacts.

Once you've teased enough it's time to make your way to her clitoris. This I always start out with my soft, gentle tongue, just the tip of it though, moving it up and around. Experiment for a little with up and down, left to right, circular, reciting limericks. Find what she's reacting to best. Now, she's going to begin moving her hips as she wants less attention paid to her clit due to over-stimulation. Allow this to happen, don't fight it. She's guiding you based off what she can feel and you can't. Something I've experienced often is when a woman will push

her hips forward towards you, then dip them down and push forward again. She's trying to get the front of your upper teeth to press into the area above her clitoral hood. Usually, they push for quite a lot of pressure against your teeth while you lick their clit. Don't fight it, women who want this at a certain point are really helping you along. The clit is not just a button, it goes deeper than that and she's trying to get the whole thing stimulated while you work on the tip. Imagine it like a girl who's just giving you a blowjob on the tip of your penis; even though it's the most sensitive part, you want some attention elsewhere.

At times, she's going to raise her hips, if she moves you away from her clit in doing this and really still wants you to work on her clit, she'll move her hips back down quickly. She was just getting into the pleasure and didn't mean to stop you, but let her come back down to you - she will when she's ready. If she doesn't come back down right away, she just needs a moment away from the clitoral stimulation so focus elsewhere.

After a while you'll feel her G-spot start welling up a bit with your fingers, now is the time to focus on using the same motion with your tongue. The strong pointed tongue has probably worked for gently flicking at her clit, but now is the time to use your relaxed tongue but apply a little bit more pressure with it and keep the motion the same, probably up and down, but slightly circular (that's what I normally settle on). Keep at it, don't vary your pace, don't change the motion, even if she says ‘faster, harder’ - don't do it. You're paying attention to her body, not her words here. Just keep steady and you'll keep feeling her G-spot well up more as she gets closer to orgasm. Keep this up, without varying and she'll orgasm quite easily. Women often times will trip up their own orgasms by telling you to do something different - I used to listen when they'd tell me to go faster or harder and it would always delay their orgasm, until I'd go back to doing what I was doing before. Keep doing what you're doing and when you don’t do what she tells you, you're just driving her even crazier and heightening the upcoming release she's going to feel as she orgasms.

Also, some women are going to enjoy your fingers inside them massaging their G-spot, others not so much, others only part of the time. Some enjoy an all-out finger thrusting as they get closer to reaching orgasm. Keep experimenting to find out what her body reacts best to, but when the orgasm is getting close, stick with what has been working, or you're going to

have to start over.

3. And Again?
After getting her off the first time, keep your fingers inside her for a bit, gently massaging her G-spot (unless she's overly sensitive now and can't take it), but make sure you keep your hand covering her vagina, move it a bit very gently but keep some pressure covering her whole vagina. This will be your gauge for when she's ready for seconds. Move up and kiss her breasts, then her neck and if she's ok with tasting herself, allow her to move in to kiss your lips. Some women do not want to taste themselves so let them go for it. Once you can tell that her clit is not as sensitive, start over but stay away from her clit for a little while. Massage her G-spot for a bit, kiss her labia, lick her thighs where they meet her vagina and ramp up the pleasure again. Try to give her at least 2 orgasms this way, then move on to sex and you'll be a god to her.

Many women don't even experience orgasms. Think about if you get one of those lucky girls - you're now her new favorite thing.

Fingering

A misconception among inexperienced men is that when going manual on a woman, he should thrust his fingers in and out, or stuff as many as possible inside. These tend to be unpleasant. Instead, spend most of your time on the clit, and then perhaps work in other forms of stimulation such as the G-spot and deep spot.

Lou Paget in *How to Give Her Absolute Pleasure* describes various forms of fingering techniques:

1. It Takes 3. She is with her back to you as in watching TV. Put your middle 3 fingers over her clit (pointing towards anus). Slip your middle finger into her vagina. Move back up so index and middle fingers caress the clit.
2. Thumb massage. She is on all 4s, you are behind her. Put thumb inside vagina and massage G-spot.
3. Mini-Fire Starter. Gently squeeze her clit and rotate it between your thumb and index finger. You can also move it up and down (towards and away from the vagina). And you can rotate it such that your thumb goes up (towards air) while your index finger moves down (towards skin), and vice versa. You can jack it off like a penis. Many

of these maneuvers feel better later during the session, and may be too forceful if done before she is adequately aroused.

4. Double duty. As with #1, her back is to you. Pull your palms and fingers upwards, beginning at her thighs, then inner thighs, then her crotch (alternate hands).
5. Touring the dance floor. Trace her labia in circles with your fingers. Gently pull at her labia.
6. Y-knot. One hand separates the lips, the other hand on top massaging her clit (up and down, rotate), and going into the vagina.
7. The world is your oyster. Woman is on her back at edge of bed, man is on floor. Put fingers on mons while your thumbs massage around her lips, clit and vulva.
8. The sculptor, static C. Same body positions as #7. Make a C shape with your hand. Put thumb into vagina all the way to the web, and press the thumb up into the G-spot while the other fingers push down on the pubic area. Now rock the hand so the thumb glides side-to-side over the G-spot, or try rocking so the thumb glides front-to-back.
9. The sculptor, dynamic gun. Put out your index and middle fingers like a gun. Rest your free (non-dominant) hand on top of her pubic area and pull upwards towards the belly button. Put your thumb inside her vagina and rotate your hand so it glides along the inside wall of her vagina. Then remove thumb, and put your index and middle fingers inside the vagina, and rotate your hand so your fingers glide up along the other inner wall. If this is too difficult, use the index and middle fingers for the entire motion.
10. G-man. Insert your index and middle fingers and massage the G-spot. Your other hand rests on her pubic area, and can either apply pressure down on top of her pubic area, or can massage the clit. There is clitoral tissue underneath the pubic bone, and that can be stimulated from above using the non-dominant hand.
11. Frog prince. Make your index and middle fingers doing 'frog kicks' inside her vagina, with the hand either oriented vertically or horizontally.

The Welcomed method involves stimulating the clitoris with the very tip of the lubricated middle finger, lightly touching the glans while passing side to side. Your palm can rest on her pubic area, and your non-dominant thumb can go into the vagina or just below it. The rate is about 2 strokes per second.

The G-Spot and Squirting

Though this patch inside the vagina was described in a modern publication by Dr. Grafenberg (hence the name G spot) in 1950, it wasn't widely recognized until the release of the book *The G Spot* in 1982. Since the amount of arousal tissue varies widely among women, many women do not find this region particularly sensitive, while others can achieve orgasm when it's stimulated. This has lead to the myth that the G spot does not exist.

The G spot is located on the top surface of the vagina as she lies on her back, about 2 inches in, and deep to the vaginal wall (not in it). It consists of clitoral tissue, as well as paraurethral glands. These glands are the female equivalent of the male prostate, and they release their contents during orgasm. This fluid can enter the bladder and give a sense of fullness. Or women can shoot this fluid out their urethra at the moment of orgasm, what is called female ejaculation.

Women inhibit themselves from squirting because they confuse the sensation with urination. You can help educate women to get past their fear that they are peeing, and encourage them to ejaculate. Squirting orgasms can be very intense, though messy, so you may want to prepare the bed with towels.

A useful demonstration of squirting comes from Seymore Butts' *Squirters 2*.

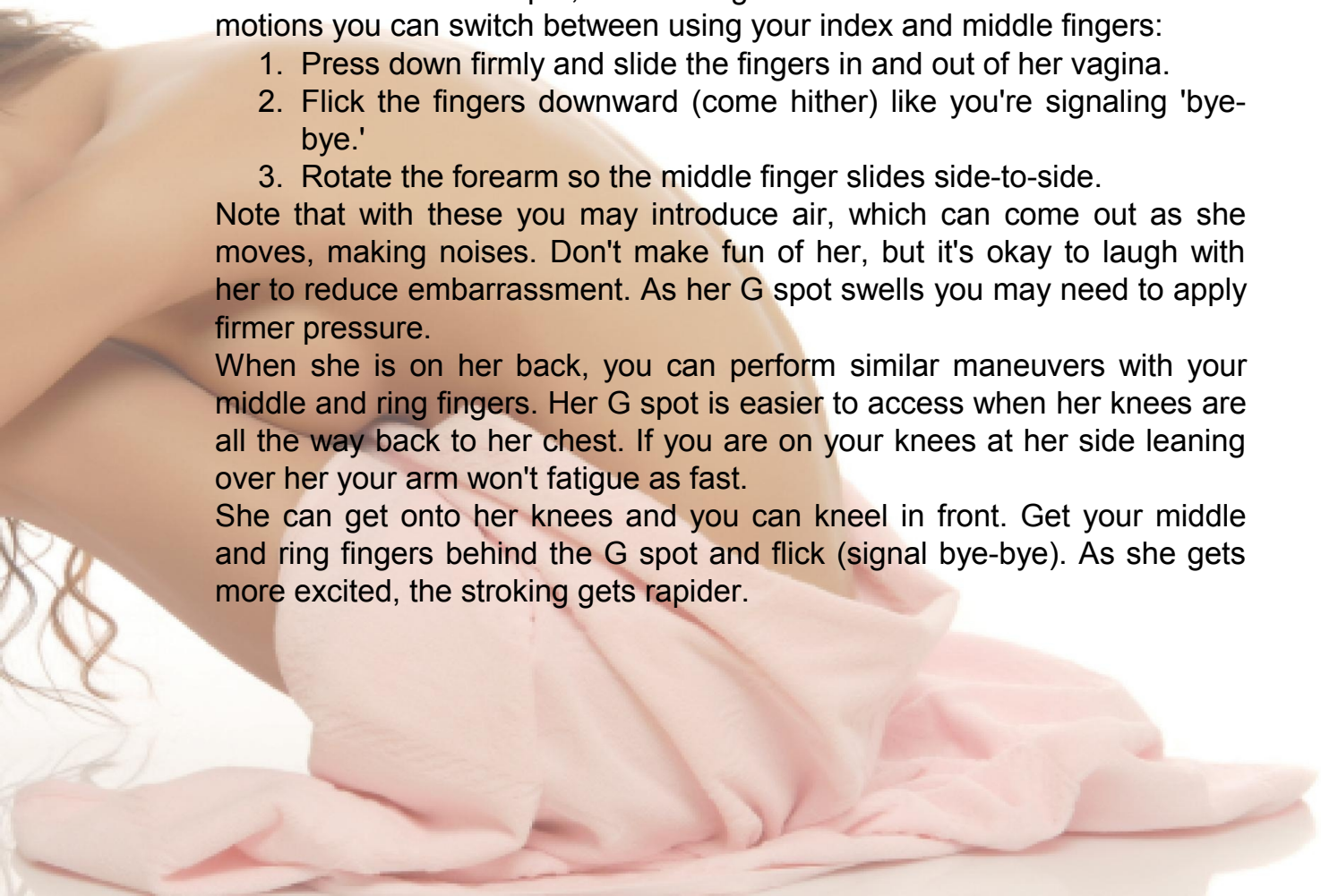
To stimulate the G spot, she can get on all fours. There are several motions you can switch between using your index and middle fingers:

1. Press down firmly and slide the fingers in and out of her vagina.
2. Flick the fingers downward (come hither) like you're signaling 'bye-bye.'
3. Rotate the forearm so the middle finger slides side-to-side.

Note that with these you may introduce air, which can come out as she moves, making noises. Don't make fun of her, but it's okay to laugh with her to reduce embarrassment. As her G spot swells you may need to apply firmer pressure.

When she is on her back, you can perform similar maneuvers with your middle and ring fingers. Her G spot is easier to access when her knees are all the way back to her chest. If you are on your knees at her side leaning over her your arm won't fatigue as fast.

She can get onto her knees and you can kneel in front. Get your middle and ring fingers behind the G spot and flick (signal bye-bye). As she gets more excited, the stroking gets rapider.



The Deep Spot

Much is written about the G spot, but many books devoted to female sexuality make no mention of the deep spot. As a result, both women and men often have no first-hand experience with this form of orgasm, putting you at an advantage. Deep spot penetration is one way to induce squirting. This is covered by Steve P in his *White Tiger Tantra* instructional videos.

The deep spot is a Frisbee-like region that is located around the cervix, and so is also referred to as the cervical ridge. This ridge can be plucked with a firm 'come-hither' motion, both in the front and the back of the cervix. Cervical orgasms can occur, though women often do not find massaging of the cervix pleasant.

Sexual Positions

There are several basic positions, and each can have variations:

1. Missionary. Man on top. In coital alignment technique, he presses the base of his penis against her clit by moving his body slightly higher. The man then rocks against her pelvis to grind the clit, as opposed to going in and out of the vagina. Variations of missionary include a) he simply lies flat on her, b) she has pillows under her butt and keeps her legs wrapped around his waist, c) he leans up and back to better access her G-spot.
2. Cowgirl. Woman on top, as if riding a horse. In reverse cowgirl, she is turned to face his feet. During cowgirl, the woman can lean backwards. In reverse cowgirl, she can lean forward until resting on his legs, but this takes a pliable penis; the advantage of this position is it allows for anal play.
3. Rear-entry, or doggy style. Woman on all 4s, man enters from behind. This hits the G-spot. In rear-entry, the man can access the clit. In a variation, the woman can be flat on her stomach and the man on top of her. In another variation, she can be standing, hands on the ground.
4. Woman on man's lap, facing towards or away.
5. Crisscross. Woman on back, man on his side, such that her legs are over his butt.
6. Woman on edge of table or specialty furniture (swing), man standing. Her legs can dangle off the edge or be supported on his shoulders.
7. Spooning. Man enters from behind while both side-lying.

8. Man and woman standing. This is good for a quickie in a janitor's closet. In a variation, she can wrap her legs around his waist.

Nine Steps of the Taoist Thrust Maneuver is a rhythm of intercourse invented by a 7th-century physician. You will alternate between short thrusts of 1 ½ inches, and long thrusts of the entire length. The ratio will change such that you start with 9 short thrusts followed by one long thrust, then 8 to 2, et cetera, ending in 1 short and 9 long. Then start back at 9-to-1.

Anal Sex

Some women find this pleasurable, many do not. If she is willing to try this out, work gradually into it. Never 'accidentally' go into the wrong hole during sex. One approach is to condition her to be used to anal play during other activities such as cunnilingus. You can calibrate her receptiveness to this by sensing her reaction as your finger wanders close to her anus.

Anal penetration of any kind is best done with lots of lubrication, willingness, relaxation and patience. Avoid any product with anesthetic in it, as this reduces her ability to avoid injury.

Never put anything that was in her butt, into her vagina or mouth. Women will often enjoy butt plugs during intercourse, or anal beads that can be pulled out while she orgasms. All these toys should be thoroughly cleaned between use, and needless to say, you shouldn't share these toys with other partners.

Chapter Twelve
Props

A prop is something you find in field to use, or something you bring with you. Let's say everyone around you is about to cheers something, if you're empty-handed, you can grab a half-drunken glass as if it's yours, and join in the cheers; you make the drink your prop to enter the set. If a girl has some article on that you want to neg or tease about, it can be your prop. Things you bring into field include your phone and jewelry. You can 'lock in' your target by putting your prop onto her so she doesn't wander away. She may wander off with it, so avoid using any expensive irreplaceable props.

Cell phones. A fantastic prop that can be useful in many situations: Takes photos, stores numbers, displays photos for the purposes of preselection, protector of loved ones, adventurousness. However, resist the temptation to take your phone out to fiddle with when you should be getting into set; it is not an DHV to have a phone out as if you're receiving a message, it just looks lame when everyone else at a venue is socializing and you're standing alone with your phone out.

Lost cell phone Approach
You spot a couple HBs sitting at a table, AMOGs all around them. Walk up, looking around the area as if searching for something, and then ask if they'd seen your cell phone, since you've just lost it. They'll help you look around, won't find it, and then you 'realize' you hadn't brought it into the club with you. By then, they are hooked and it didn't look like you were sarging them. Stack to some fluff about cell phones, then into your usual material.

21st Century Photo Routine
Here is an update of Mystery's photo routine (he has since started using his iPhone for the same routine). Go get your cell phone and start taking some good pics: have some adorable kid or puppy pics, a few pics of female friends and you laughing it up, and some pics of you doing sporty or

adventurous stuff. Scroll through them with your target, casually passing by the pics that hit triggers, and wind up on the one you want to show her (a cute dog you saw today). When she sees a picture of a girl she will often ask 'Is that your girlfriend?' You can respond, 'This is a good friend' and then tell a DHV story about her. Always blow it off as if no big deal, which will play into the jealousy plotline and create intrigue. When she shows you pics on her phone, go ahead and type your phone number in, and ask her to do the same in your phone. You've just number closed, run some jealousy plot and shown preselection, in a matter of a minute.

IODing with TM

If a girl starts texting while you're talking to her, say 'oh, that reminds me, I need to text my friend. It was her birthday today.' Start texting while you continue convo, looking away and leaning away. This will keep her engaged but ping the IOD she's giving you. If you just talk to her while she texts you are showing too much interest and it's a DLV. Likewise if you enter a set that you suspect might blow you out, try a similar approach. If she shows IOIs, close your phone and engage. You can talk (or pretend to talk) on your phone as you take a seat next to a set, and it doesn't look as deliberate.

The Dog Contest

You and your wing have pics of a dog on your phones, and run a competition to see which one is cuter. This never fails to open many sets if the dogs are particularly adorable. You can then ask her if she knows what kinds of dog are safe with children because you might get another dog and there're always kids around in your life (hitting provider of loved ones switch).

Take My Picture, Blondie

A commonly used opener is 'I am thinking of dying my hair blond.' If said to a blonde, you can ask her to put her hair over your head for a photo that your wing will take with his camera phone. This allows for kino as you can smile, cheek to cheek, your arm around her shoulder, her hair over your head. When your wing shows you the pic and says 'Ahhh, you two look so cute together' you neg with 'well, at least *I* look cute' or 'Adorable, aren't I?' This neg can be used without the blonde routine; instead, you can have her

plant a kiss on your cheek. Another way to end is with the neg: “Ewww...ok, whatever. I hope you like this one, cause it's gonna be all over the internet by tomorrow!”

Three Pics

Pics can be taken in a series of three, each of escalating kino, ending with her kissing your cheek (or a real kiss if you’ve established enough mutual attraction). So for example: 1, cheek to cheek, 2, her kiss to your cheek, 3, mouth to mouth. Before the last pic, your wing can yell out the line ‘Hey, do something crazy for the camera!’ or 'Hey, you 2 should make out!'

Tell Tarantino he can shove it!

You can walk around pretending to talk on your phone anywhere you may find yourself, to give the illusion of social proof. Particularly helpful as a girl walks up to meet you on a date. Or if you're in a crowd you can walk by a set and yell, “No, we're not doing it HIS way. You can tell Tarantino to go shove it!”

Photo Routines, CrazyWilly-style

You might get asked by a girl to take her pic. You can whip out your own camera and take her pic as she's turning her camera on. This will confuse her.

If someone takes a pic of one of their friends and the flash goes off, yell “Hey, you flashed me!”

Group Photo

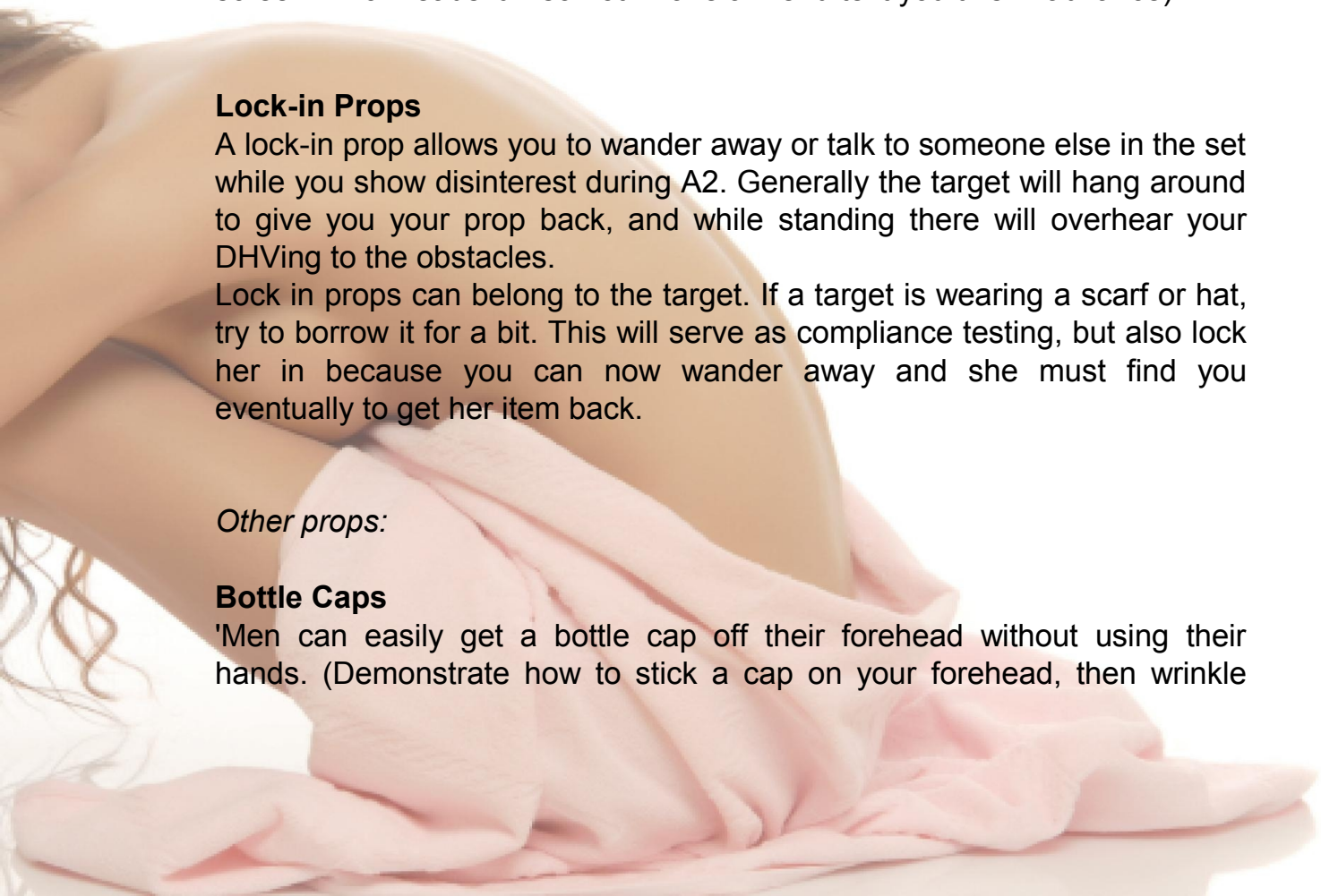
Approach a set where one of them is taking a pic of the others, and offer to take their picture. Aim really carefully, then take a stupid picture, like of their knees, or the background with maybe some hair showing. Do it a couple times. Go into a story about how you asked a dude you met on vacation to take your pic, but he grabbed the camera and took off with it. Embellish what happened to him.

Alternatively, approach the set enthusiastically saying how you'd really like to take their pic so everyone can be in the photo together. Aim carefully...then turn the camera off. Turn it back on, and tease the set

about how complicated the camera is, then take the photo for real. Stack into your usual material.

Hengman's Camera Routine
PUA: (after FTC) I was just wondering if you can take a photo of me/us real quick?
HB: Yeah, sure!
(Smile when she says this. She's going to tell you to get ready to take the picture. When she tells you to smile, don't smile. She'll ask why. Just ignore her and see how the picture came out.)
HB: You like the picture?
(Neg her on her picture-taking teasingly. Remember when I said don't smile? Well, ask her why she took it when you weren't smiling).

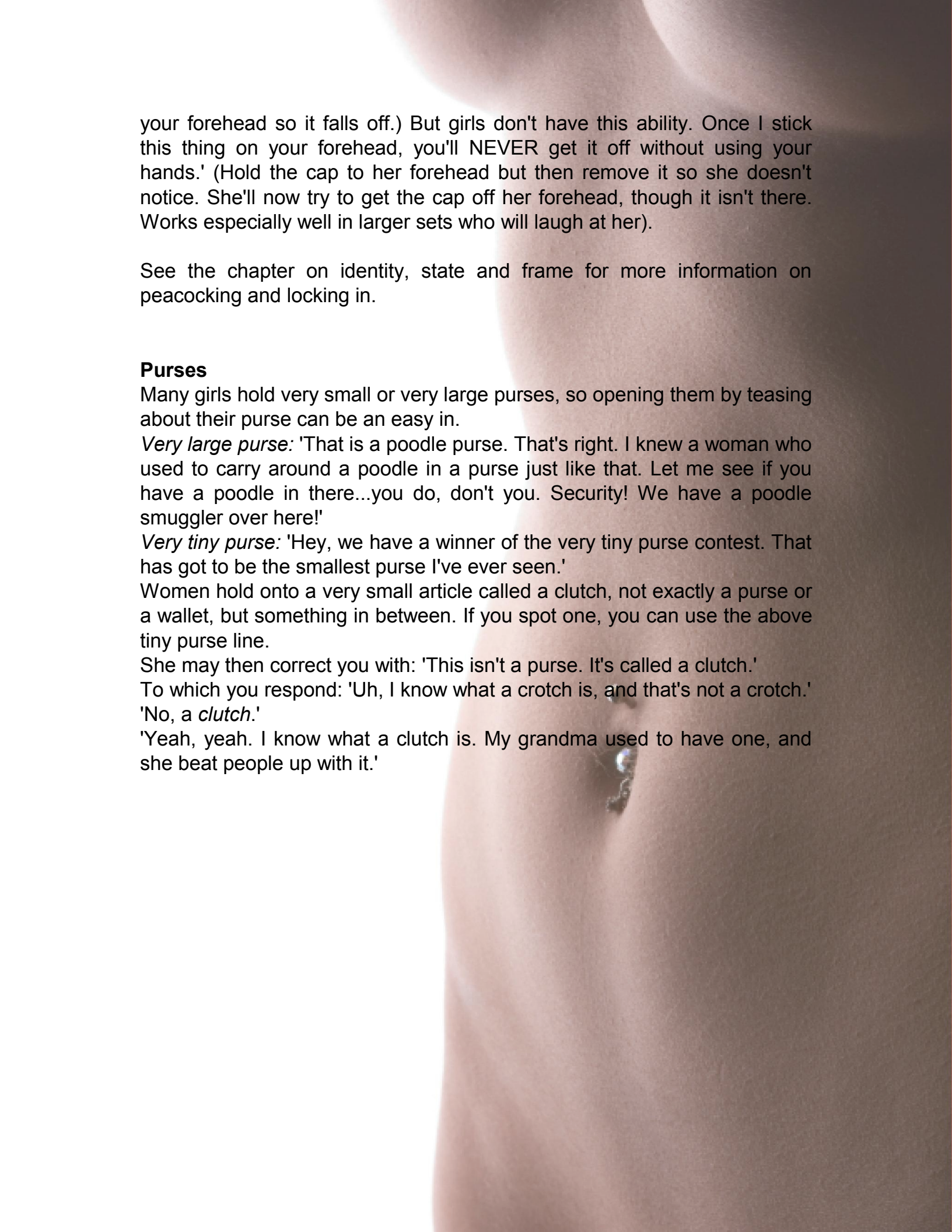
How'd you know my number? (Brad P)
If the girls is texting, pull out your phone and walk up to her.
PUA: Hey, how'd you know my number? You just sent me a text. What, do you work for the phone company or something? I'm standing right here. You could've just told me this. (after some more teasing, show her the screen which reads 'u r so hot!' Have a friend text you this in advance).



Lock-in Props
A lock-in prop allows you to wander away or talk to someone else in the set while you show disinterest during A2. Generally the target will hang around to give you your prop back, and while standing there will overhear your DHVing to the obstacles.
Lock in props can belong to the target. If a target is wearing a scarf or hat, try to borrow it for a bit. This will serve as compliance testing, but also lock her in because you can now wander away and she must find you eventually to get her item back.

Other props:

Bottle Caps
'Men can easily get a bottle cap off their forehead without using their hands. (Demonstrate how to stick a cap on your forehead, then wrinkle



your forehead so it falls off.) But girls don't have this ability. Once I stick this thing on your forehead, you'll NEVER get it off without using your hands.' (Hold the cap to her forehead but then remove it so she doesn't notice. She'll now try to get the cap off her forehead, though it isn't there. Works especially well in larger sets who will laugh at her).

See the chapter on identity, state and frame for more information on peacocking and locking in.

Purses

Many girls hold very small or very large purses, so opening them by teasing about their purse can be an easy in.

Very large purse: 'That is a poodle purse. That's right. I knew a woman who used to carry around a poodle in a purse just like that. Let me see if you have a poodle in there...you do, don't you. Security! We have a poodle smuggler over here!'

Very tiny purse: 'Hey, we have a winner of the very tiny purse contest. That has got to be the smallest purse I've ever seen.'

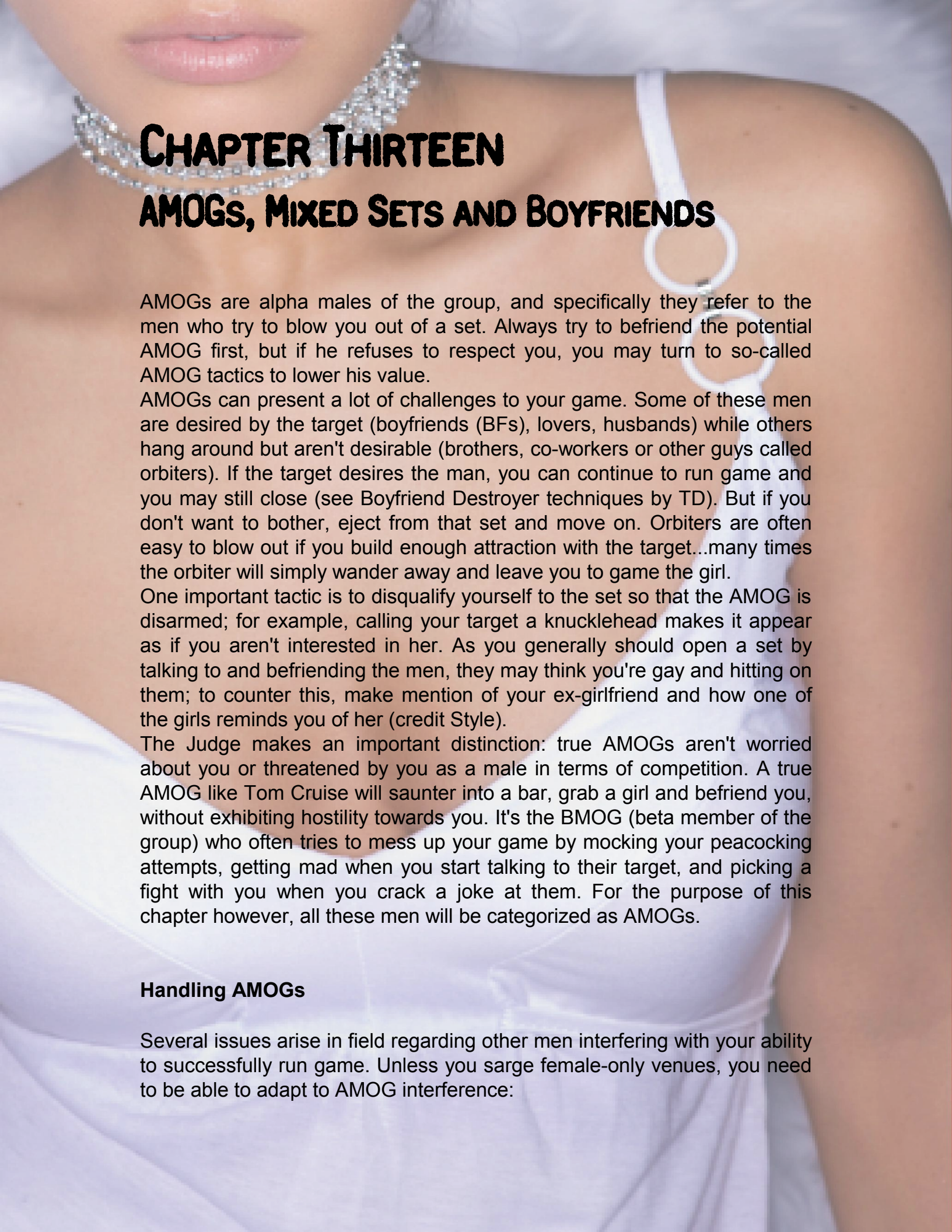
Women hold onto a very small article called a clutch, not exactly a purse or a wallet, but something in between. If you spot one, you can use the above tiny purse line.

She may then correct you with: 'This isn't a purse. It's called a clutch.'

To which you respond: 'Uh, I know what a crotch is, and that's not a crotch.'

'No, a *clutch*.'

'Yeah, yeah. I know what a clutch is. My grandma used to have one, and she beat people up with it.'



Chapter Thirteen
AMOGs, Mixed Sets and Boyfriends

AMOGs are alpha males of the group, and specifically they refer to the men who try to blow you out of a set. Always try to befriend the potential AMOG first, but if he refuses to respect you, you may turn to so-called AMOG tactics to lower his value.

AMOGs can present a lot of challenges to your game. Some of these men are desired by the target (boyfriends (BFs), lovers, husbands) while others hang around but aren't desirable (brothers, co-workers or other guys called orbiters). If the target desires the man, you can continue to run game and you may still close (see Boyfriend Destroyer techniques by TD). But if you don't want to bother, eject from that set and move on. Orbiters are often easy to blow out if you build enough attraction with the target...many times the orbiter will simply wander away and leave you to game the girl.

One important tactic is to disqualify yourself to the set so that the AMOG is disarmed; for example, calling your target a knucklehead makes it appear as if you aren't interested in her. As you generally should open a set by talking to and befriending the men, they may think you're gay and hitting on them; to counter this, make mention of your ex-girlfriend and how one of the girls reminds you of her (credit Style).

The Judge makes an important distinction: true AMOGs aren't worried about you or threatened by you as a male in terms of competition. A true AMOG like Tom Cruise will saunter into a bar, grab a girl and befriend you, without exhibiting hostility towards you. It's the BMOG (beta member of the group) who often tries to mess up your game by mocking your peacocking attempts, getting mad when you start talking to their target, and picking a fight with you when you crack a joke at them. For the purpose of this chapter however, all these men will be categorized as AMOGs.

Handling AMOGs

Several issues arise in field regarding other men interfering with your ability to successfully run game. Unless you sarge female-only venues, you need to be able to adapt to AMOG interference:

1. Mixed sets. Women of beauty often surround themselves with orbiters, so any PUA should be adept at working mixed sets. AMOGs might try to push you out of a set once you get in, but for guys just learning pick-up the bigger issue is talking themselves out of opening a mixed set because they assume the AMOG is dating the target. Never assume this unless you witness evidence of intimacy, in which case you still can open the set for social proof but should opt out of running game on her. Read her BL before entering to see how she is responding to his IOIs. For example, if she is leaning away, arms crossed, looking around the venue but feigning interest, while he has the opposite BL, she may not be involved romantically with him.
2. AMOGs enter a set you have already opened and then try to blow you out or drag away the target.

Regarding external interrupts, you may opt to completely ignore the AMOG and continue to speak to the girl (disacknowledgment). This will lower his value. You can wildly but positively misinterpret his comments so as to negate whatever belittling tone he may have thrown at you (positive misinterpretation). For example, you can twist comments to imply he is gay and hitting on you. The key is to be humorous and to not become emotional, defensive or offensive with your response.

You can turn AMOG into a dancing monkey.
Example, Vibe gets compared to Barry Manilow often:
AMOG: Hey, it's Barry Manilow!
PUA: Hey, how ya doing, captain!
AMOG: (singing) I write the songs that make the whole world…
PUA: Awesome, man! Hey, give us a dance with that song!
AMOG: (starts dancing)
PUA: Aw, sweet! Look at my little dancing monkey, everybody!

Example, compare him to a comedian or other entertainer:
AMOG: Hey, it's Barry Manilow!
PUA: Hey, it's Robin Williams. Tell us a joke, Robin.
AMOG: Blah blah blah (PUA gets distracted, looks around room, checks his phone, etc)
PUA: Huh? That wasn't very funny, Robin. What else ya got?

Drunk, angry AMOGs
By Dale

I grew up in a somewhat rough rural area of the country where bar fights are rather common, so this is more how to avoid getting into a fight than actual defense. First of all, let me say that getting into a fight with anyone these days is STUPID, even if you didn't provoke it. The other person (or their friends) may or may not have a weapon on them, but even if they don't all one has to do if grab a beer bottle by the neck, tap the bottom on something hard, and you've got a fatal weapon in your hands.
Besides the obvious advice of staying reasonably sober, take note of potentially problem guys - the drunk, loud ones who seem to want to be a show-off. If you're going to hit on a girl they've shown interest in, then...

1) Keep the person IN YOUR FIELD OF VIEW.

2) Note whether they are left or right handed. Usually it's the hand they're holding a drink with. If unknown, assume right handed.

If the person approaches you, position your body so you are close to him, next to his dominant strong arm, facing almost the same direction as him as you try to befriend him. Do this by making like you're showing him the crowd, saying something like "wow, some crazy women here tonight, huh?" so it seems natural to be turning to face the same way he is.
You want to be in this position because it's nearly impossible to sucker-punch someone standing near your strong arm. The best they can do is a horizontal shove, which is GOOD because people will see that he is provoking the violence and can be arrested for that act alone.

If, as you position yourself, he keeps moving around to prevent you from standing next to him, EXIT! He is lining you up for a punch.

If you can't exit or blows exchange, and you're in a club with a camera and/or bouncers, tell him to calm down while making a

palms-down motion with one or both hands. This signals everyone (even a bouncer watching from far away) that the other person is the aggressor, and when it's settled the other guy will be removed, possibly off to jail.
If you draw back your fist or get into a fighting stance then:

1) The other guy is going to HAVE to fight you, you're now challenging his ego in front of his friends/girls.
2) You're BOTH going to get thrown out, and possibly jailed.

Types of AMOGs

There are 3 varieties of AMOGs and your approach to each should be different.

1. The bully AMOG who is jealous and tries to blow you out. You can take TD's approach and be the friendlier guy, which is more appealing to targets. This is the easier AMOG to handle.

2. The really (or really really really) friendly AMOG. Some AMOGs enter at such a high level of energy (kino, joking, voice projection) it is impossible to out-alpha them. Getting louder or friendlier would just be received well by them and inspire them to raise their energy. One approach with this is instead to fly under the radar. At some point this energy becomes exhausting to others, and it may be best to stay low key as a relief. Often wonder out loud to the target how these fellas can keep up such an extreme level of energy, joke it's like having free entertainment (makes them dancing monkeys).

3. Quietly confident and wise / solitary yet not needy. Making the target laugh and being higher energy will often take care of this guy.

When a touchy feely AMOG tries stealing your target, you can usually detect the discomfort in her response (caveman works if you've run a good game and calibrate). Try not to worry about this, as it actually makes your gentlemanly kino much more appealing to her. She becomes even more receptive to a man who isn't so bold and who understands boundaries. You can also do a protector of loved ones line "If that guy's bothering you, I can take him outside and learn him a lesson" (said without any hint of jealousy).

The Decibel AMOG Challenge

Normally I'll get a target to buy me a drink, but once in a while AMOG comes into the set to take your girl. Try this diabolical idea: what if you can get the target to tool the AMOG into buying *you* a drink? It is funny seeing your target trying to tool the AMOG to do your bidding.

So here's the Decibel AMOG Challenge: See if you can get the target to convince AMOG to buy YOU the drink while he's up getting hers (he has to be hitting on her, not just some nice fella in a bar).

Three AMOG Tactics (Badboy)

1. Ignore the AMOG. Let him get as loud as he wants, but stay in the convo with the target. He will DLV. You can roll your eyes to the target. If he gets out of hand, tell her, 'The guys here are kinda pushy. Let's go sit down somewhere we can talk.'

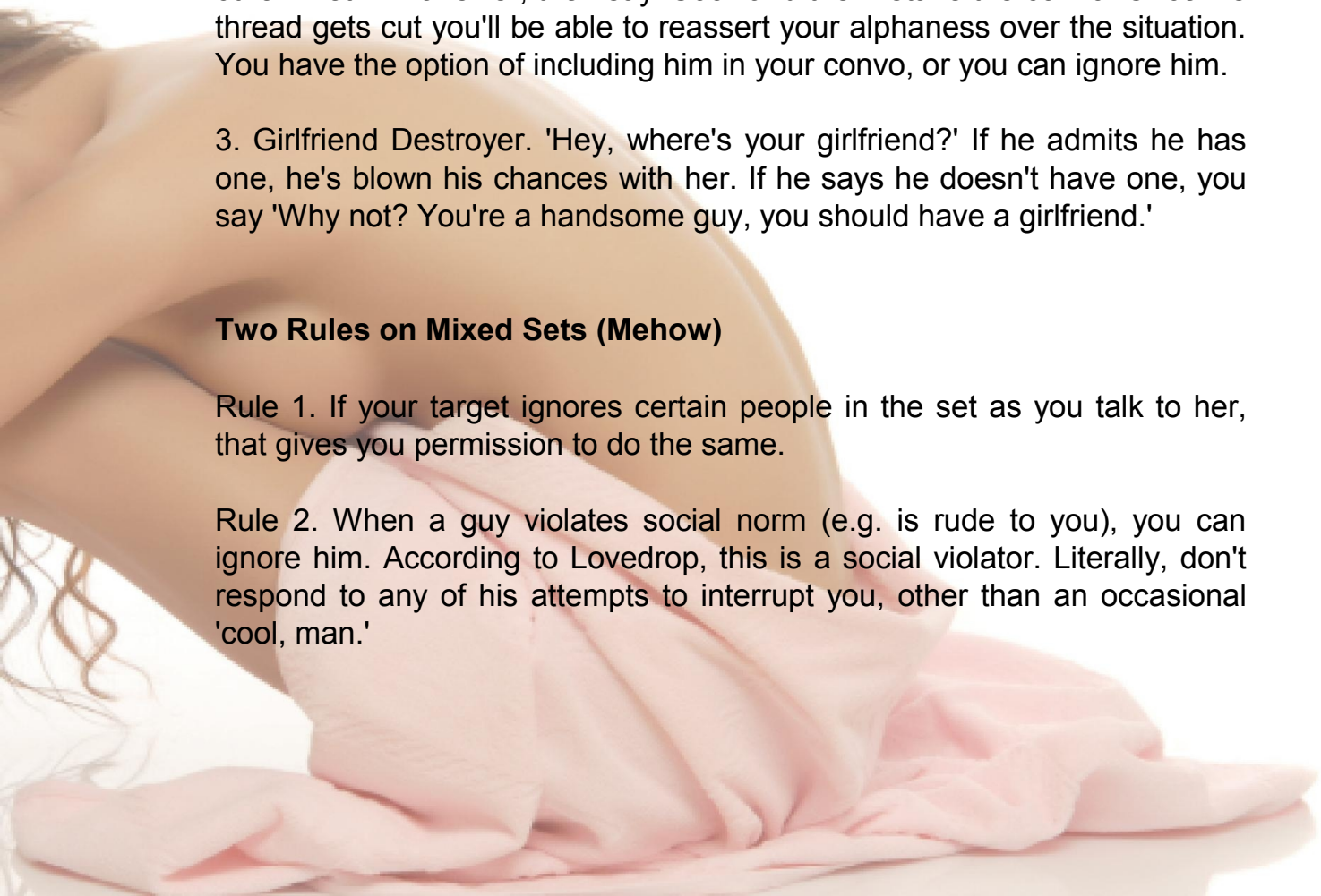
2. Ask an open-ended question (especially if the AMOG is known to the target). Use 'Hey, what's your name?' or 'How do you two know each other.' Let him answer, then say 'Cool' and then retake the convo. Once his thread gets cut you'll be able to reassert your alphaness over the situation. You have the option of including him in your convo, or you can ignore him.

3. Girlfriend Destroyer. 'Hey, where's your girlfriend?' If he admits he has one, he's blown his chances with her. If he says he doesn't have one, you say 'Why not? You're a handsome guy, you should have a girlfriend.'

Two Rules on Mixed Sets (Mehow)

Rule 1. If your target ignores certain people in the set as you talk to her, that gives you permission to do the same.

Rule 2. When a guy violates social norm (e.g. is rude to you), you can ignore him. According to Lovedrop, this is a social violator. Literally, don't respond to any of his attempts to interrupt you, other than an occasional 'cool, man.'



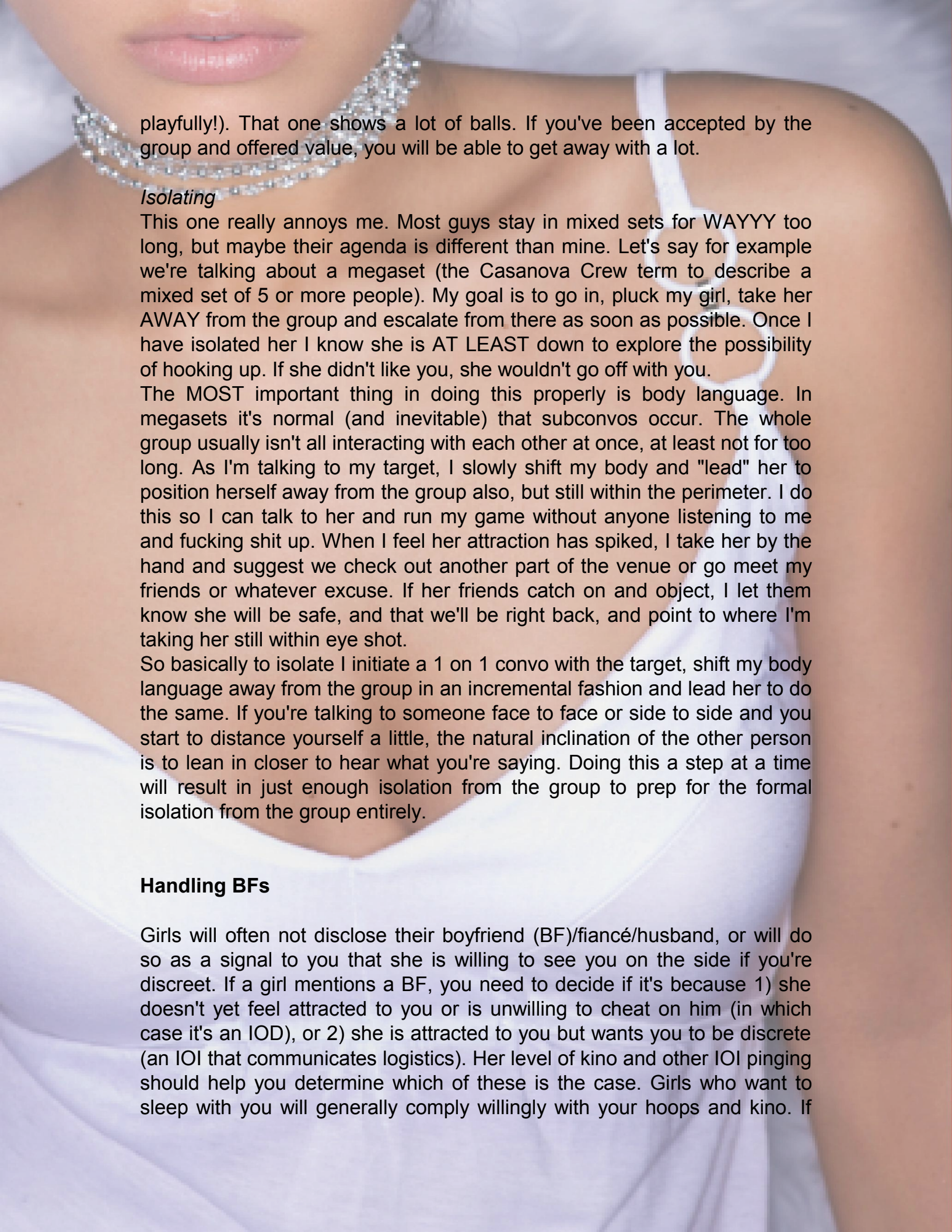
Q: How many PUAs does it take to screw in a light bulb?
A: Three. One to screw it in and two to keep away all the chodes trying to stick their fucking dicks into the socket.

Gaming Mixed Sets
by J the Ripper

Approaching
Earlier this year I did the "Freddy Gonzalez Technique" and had awesome luck with it. I still do variations of it if it's warranted. Otherwise, I might say, "What the fuck's going on over here?" "Looks like the party is over here" or the timeless "Hey ways up guys?" The opener doesn't really matter...it's just used to get everyone's attention, and once I have, it's time to work the set.
Either way, once I open and I have their attention (80% of the time they will all turn to face you to see what you're about) I go into something observational/situational. I introduce myself to the most alpha looking guy (usually), and proceed to meet everyone else if the situation allows. Always smiling and playful, and giving the subcommunication that I'm here to improve the overall vibe of the group.

Guys and/or Girls
I can make the guy my buddy in seconds. I've covered this before in my FR "Kicked Out for Doing a Bathroom Pull."
Generally you do want to open the guy first and I just do this out of respect more than technique...you don't know who he is or his relation to the group (BF, brother, co-worker) so after establishing you're cool with him, I transition into, "So how do all you guys know each other" and re-evaluate my strategy if it becomes potentially deterred by relational info given to me from the guy.

Target
When I win over the group and even the guys are loving me, I feel it allows me to make my intentions known; I don't go M3 and ignore/neg my target or anything like that. I actually might say something like "Wow, look at this one (in reference to my target), I don't have to prowl around anymore I found my girl for the night." The one I've been doing lately is going right up to the girl I like, putting my arm around her, and saying to everyone else "Hey is it cool with you guys that I like your friend right here?" (but said



playfully!). That one shows a lot of balls. If you've been accepted by the group and offered value, you will be able to get away with a lot.

Isolating

This one really annoys me. Most guys stay in mixed sets for WAYYY too long, but maybe their agenda is different than mine. Let's say for example we're talking about a megaset (the Casanova Crew term to describe a mixed set of 5 or more people). My goal is to go in, pluck my girl, take her AWAY from the group and escalate from there as soon as possible. Once I have isolated her I know she is AT LEAST down to explore the possibility of hooking up. If she didn't like you, she wouldn't go off with you.

The MOST important thing in doing this properly is body language. In megasets it's normal (and inevitable) that subconvos occur. The whole group usually isn't all interacting with each other at once, at least not for too long. As I'm talking to my target, I slowly shift my body and "lead" her to position herself away from the group also, but still within the perimeter. I do this so I can talk to her and run my game without anyone listening to me and fucking shit up. When I feel her attraction has spiked, I take her by the hand and suggest we check out another part of the venue or go meet my friends or whatever excuse. If her friends catch on and object, I let them know she will be safe, and that we'll be right back, and point to where I'm taking her still within eye shot.

So basically to isolate I initiate a 1 on 1 convo with the target, shift my body language away from the group in an incremental fashion and lead her to do the same. If you're talking to someone face to face or side to side and you start to distance yourself a little, the natural inclination of the other person is to lean in closer to hear what you're saying. Doing this a step at a time will result in just enough isolation from the group to prep for the formal isolation from the group entirely.

Handling BFs

Girls will often not disclose their boyfriend (BF)/fiancé/husband, or will do so as a signal to you that she is willing to see you on the side if you're discreet. If a girl mentions a BF, you need to decide if it's because 1) she doesn't yet feel attracted to you or is unwilling to cheat on him (in which case it's an IOD), or 2) she is attracted to you but wants you to be discrete (an IOI that communicates logistics). Her level of kino and other IOI pinging should help you determine which of these is the case. Girls who want to sleep with you will generally comply willingly with your hoops and kino. If

you think it's an IOD, you should ignore the comment and stack to another bit of DHV convo. If it's an IOI, you can tell her 'Yeah, I've always found extreme discretion to be important in any kind of relationship.' From there, do not continue to acknowledge her BF, just plow on with your game.

Here are other scenarios:
1. If she says he is helpful and very sweet, start calling him nice. If a guy is nice, he becomes less appealing. 'So that's great, you like nice guys. Well, I guess you and I wouldn't work out.' You can then stack to boyfriend destroying material (below).
2. She says she would feel bad if she cheated on him. Respond: 'I have open relationships in my life because I haven't found the girl who has hit all my switches. I appreciate your honesty and am honest with all my girlfriends.' She now understands that she can have a no-strings-attached relationship with you (though you don't say it) and imply your standards are high and she has qualified.
3. She hopes you can still hang out. Tell her you understand, that she is attracted to you but you wouldn't want to be 'that guy' who breaks up a relationship. This makes it clear that you are onto her and your feelings are mutual, so she won't put you into LJBF (let's just be friends) zone, but you two can still hang out and see how things go.

If you are going to eject from a set and haven't gotten her number due to the BF, you may want to give it one last try with: “well, it's a shame you have a BF because I was gonna ask you for your number.” She may actually still give you her # or tell you her BF lives out of state, in which case, game on.

BF Destroying Techniques (TD)

A topic of raging debate in the PUA literature, Tyler Durden's boyfriend destroying techniques can potentially lure a woman away from her current mate. Admittedly, these will not work if a woman is content in her relationship in all regards.

Background - a few things to remember:
1) When BF destroying you walk a tightrope between evoking too many bad feelings and having them anchored to you, and getting the chick to want to dump her BF. Don't forget that your end goal is to f-close, not to break her up for some other dude to enjoy.

2) It is preferable that you don't make it appear that you want her to dump her boyfriend. Rather, make the idea appear to be something from within her.
3) While BF destroying, you must direct the convo to make her prompt you to tell her how you would treat a woman. Make her work it out of you, because she's worked up, and wants to know if she's got a fair deal or not.
4) You must REFRAME all behavior to appear like insecure nice guy behavior, as someone who is too afraid to be decisive and go for what they really want, since they are too afraid that they will lose it once they've been emotionally vulnerable (as will be explained below). All behavior can be REFRAMED.
5) By making the guy look like a "NICE GUY", you are making him the most sexually unappealing guy conceivable. Once you've done this, there is NOTHING that he can do to get back into her good books, as you've put him into a predicament where anything that he does will be interpreted by his GF as being insecure. So, if he's too distant, and he makes up for it by buying her flowers -> he's insecure. If he's too needy, and he makes up for it by getting a life -> he's insecure. You are trying to DIFFUSE his outer glossy shell, and give the girl a window into his inner workings, so that he no longer appears "mysterious" in any way. You make her understand him so well, that she likes him more as a person, but no longer has any sexual desire for him.
6) "A major point though is that if her relationship to her boyfriend was so good, what is she doing sitting out for coffee with you? This does not need to be stated by you. It is obvious. Your job is to find out what SHE wants from you and how you plan to demonstrate that you can provide it to her through your stories about yourself. Of course you need lots of stories about yourself dealing with women in the same fashion that she likes to be handled herself. This stuff seeps in and makes her think of you as "her type" without you even complimenting her once." (MrSEX4uNYC)
The tactic:
What you're looking to do here is tear the guy down to a NICE GUY, while making it look like you're actually STICKING UP FOR HIM! Your goal is to make him one of those guys that a girl would go out on a date with, like as a person, and feel bad for having to LJBF at the end of the night when he tries to kiss her at the door. So how do you do that? Almost invariably, LTR's have certain problems (which any of you who've had LTR's are morbidly familiar with):
-jealousy related spats (KEY)
-neediness
-failure to commit or being too distant
-abusive behavior (be it physical or mental)
-psychologically withdrawal, to gain certainty in the relationship (i.e.: in LTR's each party will withdraw to see if the other will pursue periodically, to assure themselves that the LTR is solid. This is dime store psychology, and easily observable in any relationship).
-being irresponsible (not holding up share of chores, etc.)
-not being assertive in bed (KEY)

-being into S&M and other stuff in bed, that the girl thinks is too far out
-getting angry/frustrated when he initiates sex and girl is not in the mood (KEY)
-being too predictable, not passionate

OK, there are some basic ones. I will now break these down to show you how I would roughly respond to any of these complaints, in a way that I appear to be sticking up for the BF, but am inadvertently BF destroying him. This is not the sum total of the routine, but simply the raw fuel that you are employing. Remember, that you may not necessarily want to start escalating your sexual state, until she is convinced that her BF is lame-ass; otherwise she may potentially realize that you are trying to pull one over on her. This is not the rule, but simply something to be considered based on your evaluation of the circumstance.

Jealousy:
"You have to understand that this guy really appreciates you, because you're probably the best girl that he ever got, or ever will get. I know that you care about this guy but there's just a certain equilibrium where if you've done this guy a favor by being with him and he's not equipped to handle it, since he knows that he'll never get a girl like you again if he walks out, that he's just constantly frustrated and panicked that you'll leave. It's not his fault."

Neediness:
"You've got to understand that for this guy you are his entire world. He cares about you so much, that everything else in the world is meaningless to him. You are his only source of pleasure, and without you he knows that he's nothing. You can't blame him, he just doesn't have anything else going for him, so he needs you."

Failure to commit:
"It's not that this guy doesn't love you. He does. Its just that deep down he has a fear that you're too good for him and that you'll realize it and be like, you know....you just have to dump this guy.... and then he'll be left emotionally destroyed because he made himself vulnerable. Yes yes I know that you wouldn't do that to him, but its just that with (x,y,z into consideration - bring up imbalance struck earlier in the convo) he knows that you could get other guys...like me. I just think that he's not an emotionally secure person, and you've gotta cut him some slack."

Abusive behavior:
"It's not that this guy doesn't love you. It's that he loves you too much, and just can't handle it. He's not emotionally available, and because he knows that you're the best he's ever had, he can't handle all of these things that he's going through emotionally. All his life he probably wasn't very good with women, and women

weren't interested in him. So now that he's got this girl, he doesn't know how to handle it. (plus use the he doesn't want to be emotionally vulnerable, because he's such a loser ass that he can't handle it as per above etc.)

Periodic Psychological Withdrawal:
"(use combinations from material I've written.. Rather than downplaying it for the perfectly normal behavior that it is, magnify it by making it appear to be a sign of insecurity, that is typically displayed when nice guys who can't get girls get stuck into a relationship with a girl that is too good for them)"

Being Irresponsible:
"It's not that this guy doesn't *want* to do these things. Its just that he's so overwhelmed by all of the things that are going on, that he just can't keep up these responsibilities. Yes yes, I know that x,y,z aren't that much, but he's not in an emotionally healthy place right now, and he just can't handle it (you mirror this against yourself, the image of a REAL/STRONG/COMPETENT man, basically trying to make him seem like a little boy)"
Not being assertive in bed (THIS IS KEY, AND IS VERY OFTEN THE BEST ONE TO USE - VERY COMMON):
"It's not that he doesn't want to excite you. It's just that he's so overwhelmed being with a girl like you, that he's not equipped to handle your sexual needs. It's like the typical case of the rich daughter who marries the laborer. At first the laborer is so ecstatic to have this gorgeous girl (point to her) wanting him.. But in the end, he cheats on her with some white trash mullet haired girl, because he knows that that's who he really belongs with, and that's who makes him feel good about himself. You shouldn't hold his lack of assertiveness in bed against him, because its just a reflection of his insecurity. With the right girl, any guy can be a stud in the sack. It's not hard, you just have to take CONTROL (perhaps show some controlling kino here, to get her turned on then transition to some HOT sex talk, where you inadvertently spill how much you need to take control in bed.)"

Guy into weird stuff in bed (S&M etc) when she hates it:
"It's not that this guy doesn't love you. It's just that he uses these things to objectify you, because he knows that he's never had a girl like you, and probably never will once you're gone. So he doesn't want to "make love", because he doesn't want to make himself emotionally vulnerable to you. But he still wants sex, so he has to turn it into a perverse game, to keep his insecurities from overwhelming him."

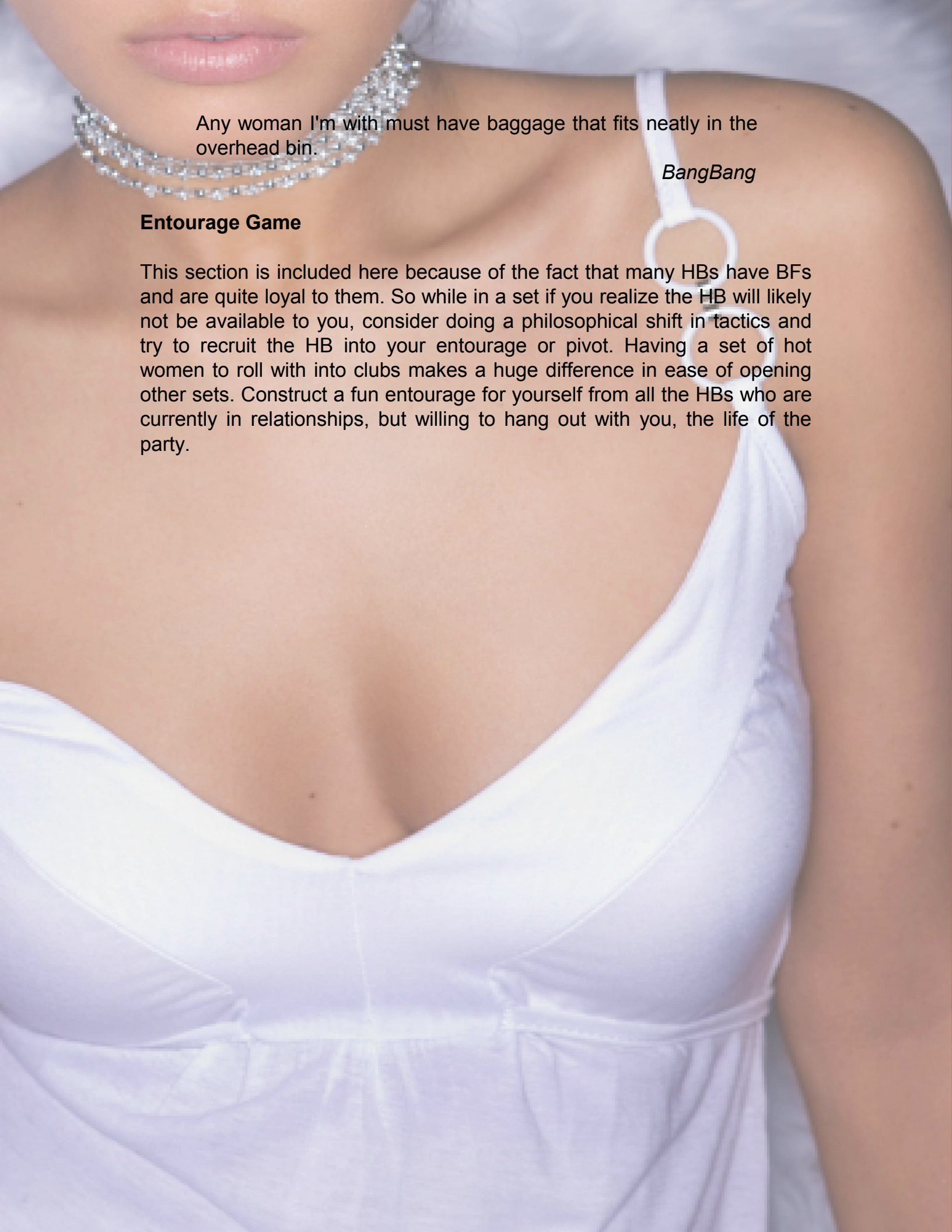
Guy gets angry when he initiates sex and she's not interested (ANOTHER KEY ONE TO PECK AT. VERY COMMON):
"The thing is, that this guy loves you, and he's just exasperated that he's completely impotent to turn you on. He just can't turn you on, and he knows that,

so he gets frustrated. It's like when you want to have sex...with me.....it's like, I know that it's my job to get the girl turned on. Girls need a man who knows what they want, and how to give it. When a girl says 'no', but at the same time she loves this guy, it often means please turn me on more... please, I want you to be more attentive to me. (this totally mindfucks the girl, as it is an EXTREMELY COMMON part of the LTR cycle, that once sex becomes stagnant foreplay nearly ceases. I'm amazed by how much girls in LTR's PERK RIGHT UP the second that you imply that you're attentive even in LTR's.)

Being too predictable, not passionate:
"It's not that this guy doesn't love you. He does. It's just that he's so comfortable with you now and feels so close to you, that you're more like a sister to him. Like a special sister, but someone who he doesn't feel that he has to do all these things for anymore, because your relationship is so secure and so predictable. There's no need for all that excitement, because he knows that nothing will change. Some guys deal with true love that way. I dunno, for me, I think that if you really love someone, you have to do x,y,z (established earlier in convo) to keep it fresh. But really, it's not that he doesn't love you, it's just that he loves you so much that he doesn't see the need."

Conclusion:
So, remember that you are focusing on destroying the guy's sexual appeal, by making him seem too familiar and easy to understand. People generally get 'one-itis' for those who are challenging and hard to understand. By making the BF seem both easy to understand, and very insecure/nice/beta in the meantime, the relationship will likely not last the week. Just remember not to be the LJBF who counsels her on her problems. Ideally, she must be getting both turned off the guy by what you're doing, and getting turned on by YOU, and the conversation NATURALLY LEADS TO HOW YOU ARE DIFFERENT, AND -IDEAL- FOR WHAT SHE WANTS. The natural flow of conversation must indirectly lead to exposing your highly desirable qualities. She is getting turned on by the DIRECT CONTRAST between you and her boyfriend. You do not offer your qualities directly, but highlight them by pointing out that you understand where her BFs negative qualities are insecure. Getting her to beg you to tell her how you treat women is all the better, and if it is going well can likely be expected.

With so many women out there, you may want to think twice (or thrice) about gaming a girl who's in a relationship. It may lead to more drama than you're willing to deal with.



> Any woman I'm with must have baggage that fits neatly in the overhead bin.
>
> *BangBang*

Entourage Game

This section is included here because of the fact that many HBs have BFs and are quite loyal to them. So while in a set if you realize the HB will likely not be available to you, consider doing a philosophical shift in tactics and try to recruit the HB into your entourage or pivot. Having a set of hot women to roll with into clubs makes a huge difference in ease of opening other sets. Construct a fun entourage for yourself from all the HBs who are currently in relationships, but willing to hang out with you, the life of the party.

Chapter Fourteen
Phone and Text Game

Once you've had a Day 1, you will out of necessity move into the realm of phone/text/email game, before the two of you can meet up for a Day 2. A lot of potential relationships crash and burn in this netherworld, often because of backwards rationalization by the girl, but many times because the man is not skilled at this part of his game. The term 'dead air' means the text interaction is left hanging when one party fails to respond, thus prematurely ending the convo. For a full explanation of Decibel's text game, download his free ebook, *Text Game Primer,* at puafieldguide.com.

Typically, you should call or text 1-2 days after the pick-up, and often it's a good idea to do this the night of the pick-up so you can either continue the convo, or keep yourself fresh in her mind and used to your calls/texts. Some PUAs prefer texting first, then calling later that day (whether she responds or not to your TM). Use a FTC during the call, and be the one to end the TM or call. Give enough time between your TM responses or calls to establish your non-neediness; calling/TM too quickly or frequently may project neediness. Waiting too long will allow her buying temp to drop or for her to backwards rationalize your encounter and blow you off.

Keep your calls and voice messages brief. Maintain your prizability (say things like 'You can see me tonight' or 'You can call me back' versus 'I hope you'll have some time for me this week.') Your voice messages should be no more than 5 seconds long, unless you are creating intrigue with an opinion opener sort of message ('Hey, it's Decibel. Is khaki a color? Because I was just having this discussion with my friend, and we couldn't decide if it was a color or a fabric. So I thought I'd see if you knew the right answer to this one. I'll talk to you later.') If there is some possibility she doesn't have your number, leave it, but otherwise avoid leaving it in your message. Introduce yourself not by 'Hi, it's Decibel. We met last night' but with a tease or reminder that had been established. So for example if you gave her a nickname, you'd say 'Hey, Ms. Elf-ears, it's me, Decibel. I'll talk to you later.'

You don't need to ask her on a date during your first call. In fact, just getting her talking about unrelated topics will make you a part of her daily

life, so when you do ask her out, there will be a natural feel to it. Always speak slowly, clearly and with a deep voice. When setting up the Day 2, try to always invite her along to an event or a plan you have previously scheduled. It is best to time bridge to a specific point during your original pickup, but if you can't you should attempt this over the phone or by text/email.
If a couple weeks pass between pickup and Day 2, mention you may not remember what she looks like 'so wear something distinct'; you are going out with her because she made an impression on you, not because of her looks.

Phone Game
By Rob Judge

Essentially phoning a girl is a DLV. The minute she sees your number pop up on her caller ID screen, she knows you're interested. However, the only way to get a solid D2 is to make plans on the phone first (I've set up D2s strictly using text or email but those are the D2s that are much more likely to flake and not show).

Since phone game is a key part of pickup, it took me a while to develop a method that consistently works. Here's the 2 step method I've found to yield the best results:

Step 1. After you get the number, text or call THAT NIGHT. I know it sounds needy, but it's not. It's only needy if you "need" something when you call. So I'm not advocating calling and trying to set up a D2 that night, but I do recommend texting her with some callback humor from your pickup. For example, about 20 minutes into a PU, I usually tell girls they're going to be "my girlfriend for the next 5 minutes." Later, if we're in C1 or C2 I usually say, "Okay, you're pretty cool...congrats, you're gonna be my girlfriend for the rest of the night. But don't get any ideas, when the clock strikes midnight this Cinderella relationship is OVER and we're gonna stage a DRAMATIC breakup." Later, after she or I leaves the venue, I'll text "Hey there gf for the night, I had to fight off 8 girls to stay faithful to you...be jeal." They'll ALWAYS text back with something flirty and you can vibe for a bit but be the one to go dead air first.

Step 2. A day or two later, I'll usually text some callback humor again. Usually I'll say something like, "OMG just saw (whatever) and thought of you because you're (whatever joke you guys had)..anyway wat u up to?" Sometimes it takes a few hours, but once she responds, call her IMMEDIATELY. For example, the other day I had some girl text, "I'm fixing my computer" and I called immediately and said, "I had to call because that computer sounded so sexy. Tell me about it. Wait, actually, first I gotta tell you about (whatever your text said she reminded you of)."

This is key to phone game because when she is texting you back, you're on her mind and her BT is pumped (also the phone is in her hand so there's no reason she won't answer the phone). Also, it transitions you smoothly into a story that she's interested in (because it involves her). It also doesn't come off super needy (as if you're calling to get value from her) because it seems like you had a "reason" to call. Even if the reason is retarded (i.e. a computer getting fixed), girls will always laugh if you deliver the "opener" well.

From there, I usually FTC (i.e. "Anyway I can only talk for 5 minutes because I'm working on (whatever cool thing you do), but I thought I'd let you distract me for a few..." Usually about 15 minutes of fun conversation is enough to ensure a girl won't flake on the D2 (presupposing you're decent on the phone and can bring up lots of callback humor). Also, initially girls are somewhat cold on the phone (probably because they're used to chodes calling them and being like, "Um, so what's up?") but if you get some good jokes in early, they'll warm up quickly.

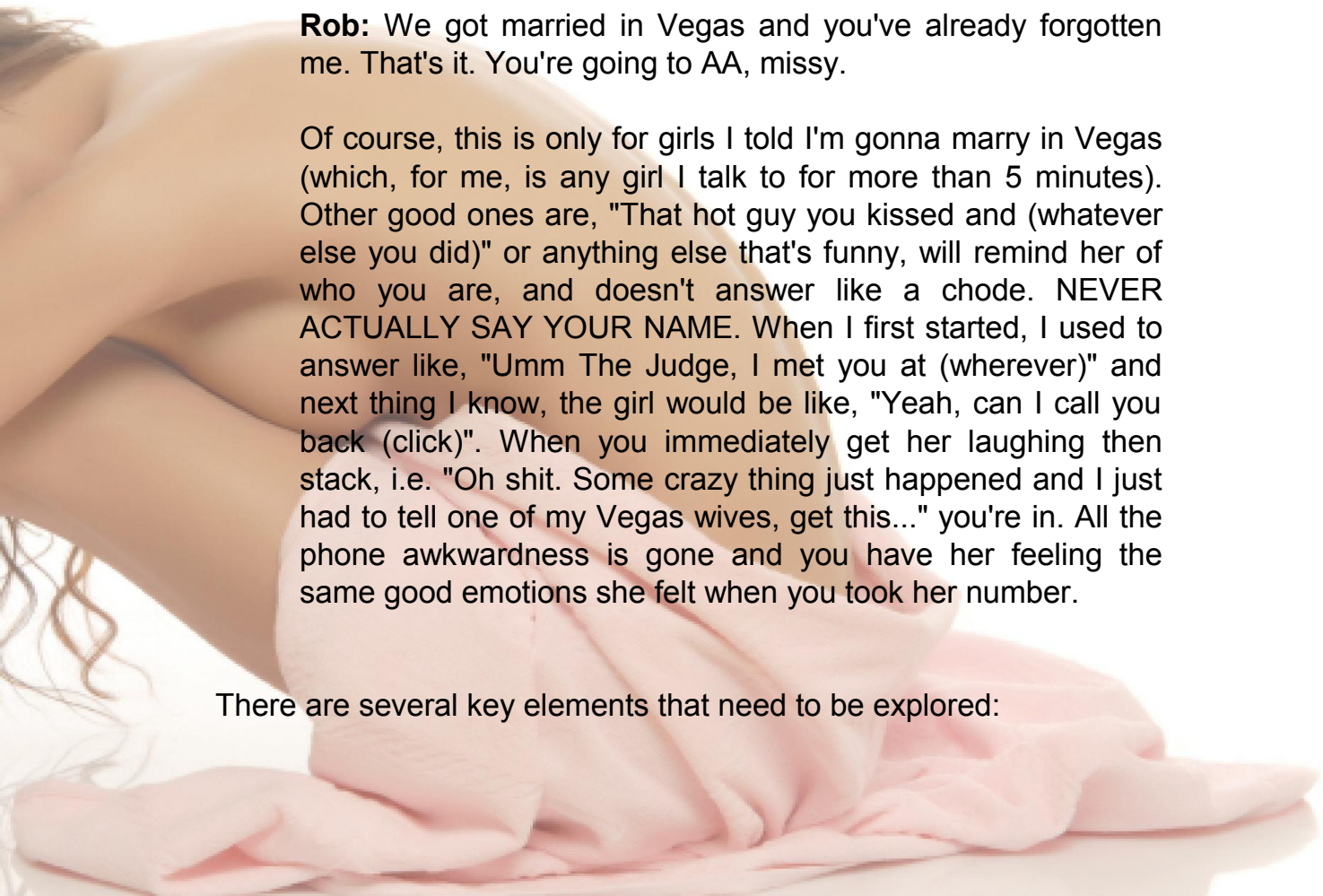
Most guys get caught up on the number of days they have to wait to call, but this is irrelevant. In fact, I think it's better to call/ text while you're still on her mind rather than wait like every other loser who got her number. The important things to remember about phone game is: getting her laughing and reminding her why she gave you her number in the first place. The reason I like the text/text back/immediately call "routine" is there's no chance of getting a VM. Sometimes girls will intentionally ignore a call or sometimes they'll honestly be doing something and can't pickup. REGARDLESS, most girls

won't call back a guy she met a bar EITHER way because it's awkward.

The other alternative I've found to work is simply to take a girl's number, not give her yours, then call when she doesn't know it's you. I started doing this to practice my phone game since most girl's reaction is to hang up immediately (literally I did it to practice talking over girls when they give me their bullshit excuses). Keep in mind, you have to immediately game them and pump their buying temperature to get them to stay on the line. I wouldn't recommend this because most super hot girls (HB9+) won't even pick up a number they don't recognize and you need REALLY solid phone game to get this to work. But it's a good drill to try on numbers you're ambivalent about anyway. If you can flip a girl from being cold to super warm on this kind of call, your phone game is solid.

A girl saying "Who is this" is the ultimate make-or-break moment in phone game. It took me a few hang ups to figure out how to answer this, but I figured it out. Here's one example:
HB: Who is this?
Rob: We got married in Vegas and you've already forgotten me. That's it. You're going to AA, missy.

Of course, this is only for girls I told I'm gonna marry in Vegas (which, for me, is any girl I talk to for more than 5 minutes). Other good ones are, "That hot guy you kissed and (whatever else you did)" or anything else that's funny, will remind her of who you are, and doesn't answer like a chode. NEVER ACTUALLY SAY YOUR NAME. When I first started, I used to answer like, "Umm The Judge, I met you at (wherever)" and next thing I know, the girl would be like, "Yeah, can I call you back (click)". When you immediately get her laughing then stack, i.e. "Oh shit. Some crazy thing just happened and I just had to tell one of my Vegas wives, get this..." you're in. All the phone awkwardness is gone and you have her feeling the same good emotions she felt when you took her number.



There are several key elements that need to be explored:

1. Non-neediness. If you've been maintaining the frame of an independent man with a full plate of people to see and things to do, and then suddenly on the phone you show an excess of neediness, you're done. Calling once a day is needy, making comments about having lots of free time is needy, picking up your phone the moment she calls back (particularly on a Friday or Saturday night) is needy, and calling her right back is needy. You need to remain slightly unavailable and aloof. Busy guys don't tend to sit around waiting for their phone to ring. Using a FTC during your call will also give the impression you're a busy guy. Similarly, she may try the 'well call me the day before and I'll see' tactic; don't fall into this. Your time is valuable and you need a confirmed day and time you two can meet. Otherwise you are inviting the flake. The bottom line is you are choosing to speak with her and set aside time with her not out of desperation or loneliness, but because she is special and worth it.
2. Intrigue. You've taken care to build attraction by DHVing, and build comfort with identity grounding. Do not at this point slip back into your AFC ways and make fluff talk or be any less fascinating. Continue to open strong, carry your alpha frame of self-confidence and mystique, employ push-pull, and leave her wanting more. Think back to the old cliff-hangers where the film left you with unanswered questions. You should do the same with your texts or calls. A text that reads 'OMG I just thought of the best nickname for you!' will create intrigue and inspire her to respond. As opposed to 'Hey Sally, my plans fell thru 2nite, so if U R free give me a call. Ok?'
3. Timing. If you call or TM too soon, it can show neediness. If you wait too long, her buying temp will drop. In short, there is no right answer to the question of when to re-initiate the convo, and you will have to learn from your experience. Advice has been given ranging from the same day to one week later. Regardless, it is typically safe to not use the very first re-connect as a way of asking her on a date, though the idea can be seeded; instead, call just to tell her about something funny that happened to you today. If you call, leave a message and don't just hang up. She may be able to ID you on her cell, and it'll look weird that you didn't follow through with a message. Unless she responds, don't even think about calling or writing more than once on a given day. And often wait 1-2 days before your next attempt (or even longer). Though some are more persistent, if she doesn't respond to 2 attempts, she's likely not interested anymore, so move on. If she does respond, look at the amount of time it took her to call or write back, and use this as a gauge of how long you should take to send another message. If it took her a while to get back to you, never call her out on it or antagonize her about it. Sending a TM at around 9 PM makes you

the last thing she thinks about at the end of the day, and the first thing the next morning (credit AFC Adam/Mr. M).
4. Build comfort. You can use phone calls to get a woman comfortable with you, though don't expect to build more attraction. Face-to-face interaction is the only reliable way to know if your DHV's are hitting, and the only way to get her used to your touch. Still, you can build rapport over the phone if getting together will not be possible in the near future. This will contribute to the seven hour rule needed before sex.
5. Dead air. If you ever text something and she fails to respond, that is called getting dead air. Sometimes it means you screwed up, sometimes she just got distracted. Always try to use dead air in your favor. If a girl shit tests, don't respond. If you get a response that isn't what you wanted, wait a while to respond; let her worry that she made a serious misstep. While it may seem alpha to have the last word, with texting, a good rule is let her send the final text.

The following are some other texts to reopen. Notice lack of punctuation, and frequent use of abbreviations like u for 'you', ur for 'you are/your' and lol for 'laugh out loud.' Also, typing long words conveys a sense of neediness, not unlike frequently returning to threads which had been interrupted during conversation. Someone who is very busy doesn't have the time for proper punctuation and long words, so generally convey your message with precision and small easily typed words without excessive punctuation. Be strategic in your use of the exclamation mark, since it can imply emotional reactivity.
Try to end each text convo just as you would with kino or phone convos, which can be done with 'ttyl' (stands for talk to you later). This implies the convo is over, and if she then responds, such as 'ok, ttyl' that means she loves you since it's not necessary on her part.

PUA: Aye how do you get gum outta your hair? Fell asleep and got gum in my hair
Her: Peanut butter
PUA: Got any peanut butter?
Her: lol no
PUA: Some help u r!

PUA: Hey red or green? pick 1 quick
Her: Red
PUA: Mmm going with green

PUA: Think I just found some batgirl underroos for u

PUA: think I just saw your face on a milk carton

PUA: ur silly... snakes don't have armpits!

PUA: Was that u I saw earlier?

PUA: OMG some smelly girl came @ me last nite

PUA: When we were thumb wrestling you weren't wearing a glove. Now I'm pregnant. We need to talk. (Credit: The Judge/RoB)

PUA: Almost got into a bad accident last nite. whew!

TM/email abbreviations:

ch@	chat
Mmmm or Hmmm	either 'thinking about it', or 'yummy'
lol	laugh out loud; can use 'haha'
:)	Emoticons for happy/sad
:(	
:o)	
:o(	
<3	heart/love
(()) c===3 ?	booty call?
;^)	wink
;)	
;-p	wink with tongue
@-->----	rose
(.)(.)	boobs or scared eyes
ROFL	rolling on the floor laughing
LMAO	laughing my ass off
ttyl	talk to you later

Emoticons and Text Faces

Mix and match characters for a variety of faces:

Eyes...	:	;						
Noses...	'	*	^	=	-	o		
Mouths...	<	/	o	p	)	(	b	x
Examples...	:*<		>:=/		:')		:*(	;^p

Girls Flaking on the Phone
By Cro

I use a tactic that some of you would frown upon when first thinking about it, but it works a lot for me. If I haven't built any real comfort, and she is flaking on me on the phone, I throw a negative frame around her 'making her a social violator' (credit Lovedrop).

Let's script it...

Her: I'm busy tonight. I have a work.

Me: That's alright, I'll let you make it up to me.

Her: Oh how so?

Me: I'm free this Friday...after seven though, and then Saturday afternoon. You better not flake on me again, because I'm busy the week after and I **will** be taking you out.

At this point, I've thrown it out there that I'm a high value guy that she can't throw off like she does with AFCs. She tried to IOD me, but I refused to accept it because I'm a fun, cool guy. However this statement must be presented correctly, and you don't want to be seen as just stubborn on the phone and creepy, you have to be laughing and fun and keeping her happy emotions spiked at all times.

Now there are three ways she might respond from where I left off:

1)

Her: I don't know, I'm busy on....

Me: You know, don't sweat it! I'm going to this cool party on Saturday evening...come to think of it, if you promise not to embarrass me I'll take you with me!

Here she tried to disarm you again, but you brushed it aside and asked her to qualify. If she does Qualify at this point, you've sparked attraction again and raised BT and you can continue stacking.

2)

Her: Well...I think Saturday is okay..

Me: Good, (serious) but I can't stay long so (humorous) you better not flake on me!

Her: Haha! Alright!

3) (Best case scenario)
Her: Friday sounds good
Me: Oh wait....no it's alright, Friday it is. Oh you better wear a coat then. *stack*

This is when I have a gut feeling about a girl, and I know she's attracted but I haven't built comfort and THAT is why she is flaking. This probably will not work if there's no real attraction.

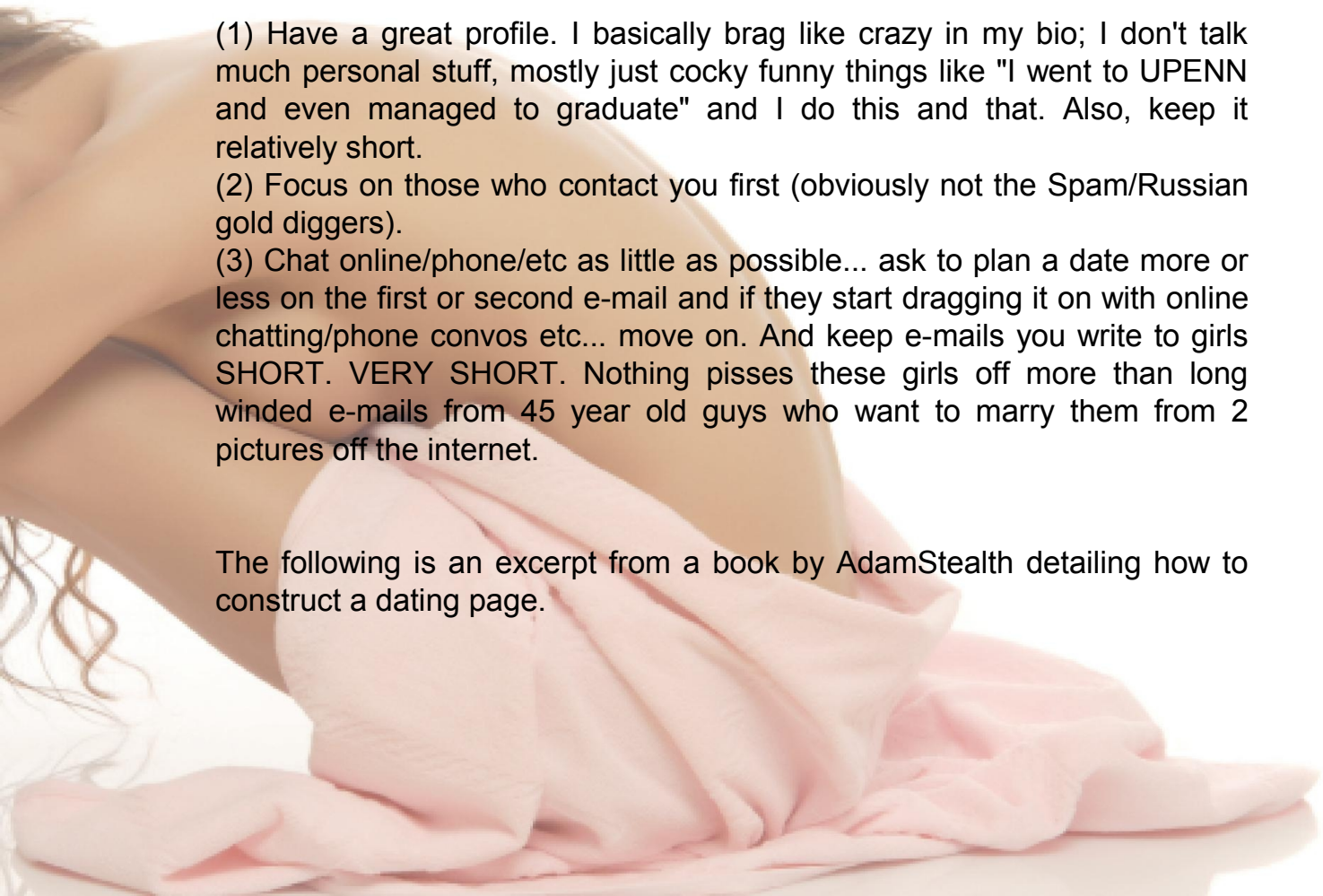
Chapter Fifteen
Internet Game

Internet Gaming

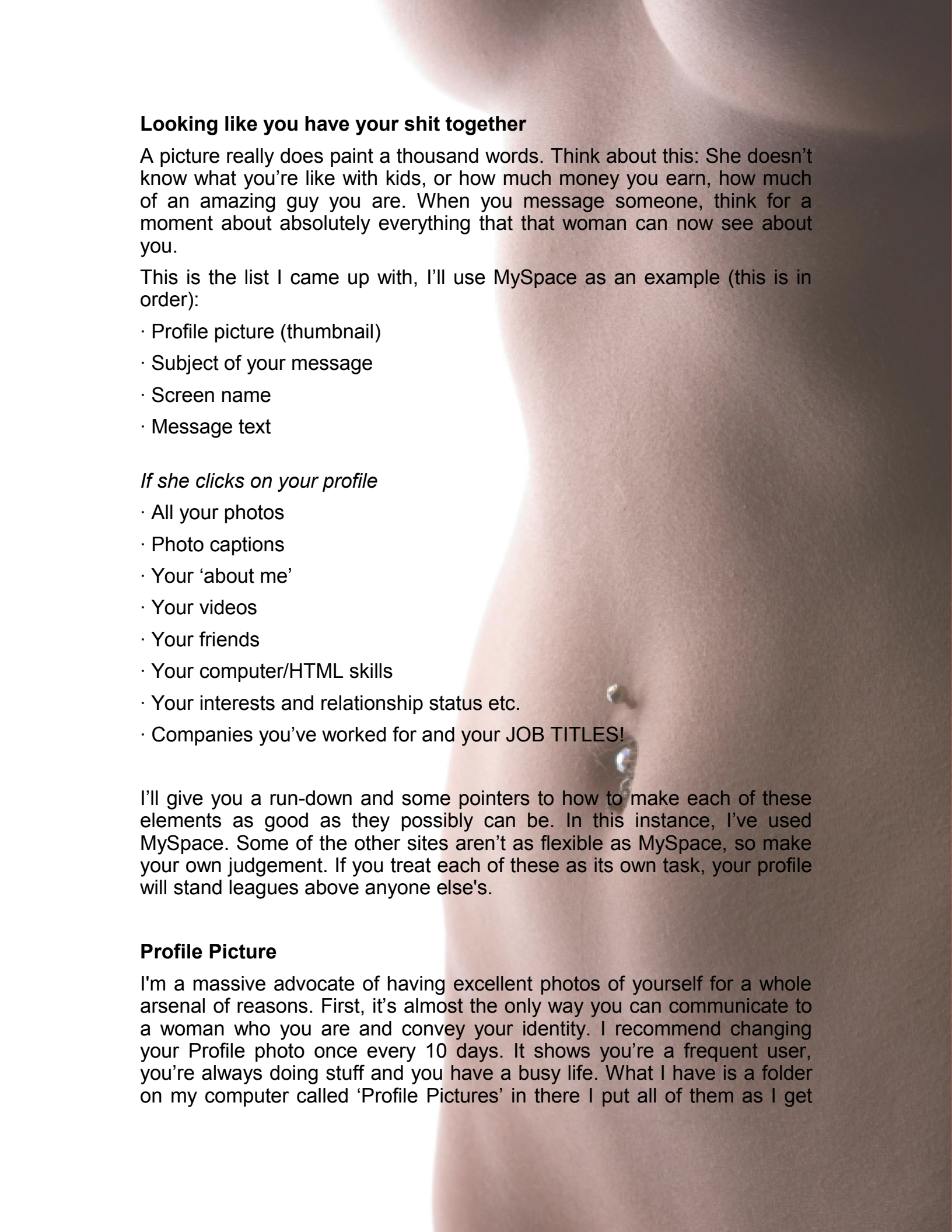
Though not considered 'going into the field,' online dating has helped PUAs supplement their real-world gaming. Some guys have had remarkable success with it. What follows are some tips in building your online technique:

These are tips from New York's 72off:
For me, online game is so much easier than real life sarging I can't even compare the two. I usually talk about f-closes when it comes to closing, but if you expand that to makeouts, fooling around, etc. I would say my success rate is at least 80% on a first date. And I could fill my calendar from today to the end of the year with a new date a day, and that is not an exaggeration. Here are my simple "rules" of online game:

(1) Have a great profile. I basically brag like crazy in my bio; I don't talk much personal stuff, mostly just cocky funny things like "I went to UPENN and even managed to graduate" and I do this and that. Also, keep it relatively short.
(2) Focus on those who contact you first (obviously not the Spam/Russian gold diggers).
(3) Chat online/phone/etc as little as possible... ask to plan a date more or less on the first or second e-mail and if they start dragging it on with online chatting/phone convos etc... move on. And keep e-mails you write to girls SHORT. VERY SHORT. Nothing pisses these girls off more than long winded e-mails from 45 year old guys who want to marry them from 2 pictures off the internet.



The following is an excerpt from a book by AdamStealth detailing how to construct a dating page.



Looking like you have your shit together

A picture really does paint a thousand words. Think about this: She doesn't know what you're like with kids, or how much money you earn, how much of an amazing guy you are. When you message someone, think for a moment about absolutely everything that that woman can now see about you.

This is the list I came up with, I'll use MySpace as an example (this is in order):

· Profile picture (thumbnail)

· Subject of your message

· Screen name

· Message text

If she clicks on your profile

· All your photos

· Photo captions

· Your 'about me'

· Your videos

· Your friends

· Your computer/HTML skills

· Your interests and relationship status etc.

· Companies you've worked for and your JOB TITLES!

I'll give you a run-down and some pointers to how to make each of these elements as good as they possibly can be. In this instance, I've used MySpace. Some of the other sites aren't as flexible as MySpace, so make your own judgement. If you treat each of these as its own task, your profile will stand leagues above anyone else's.

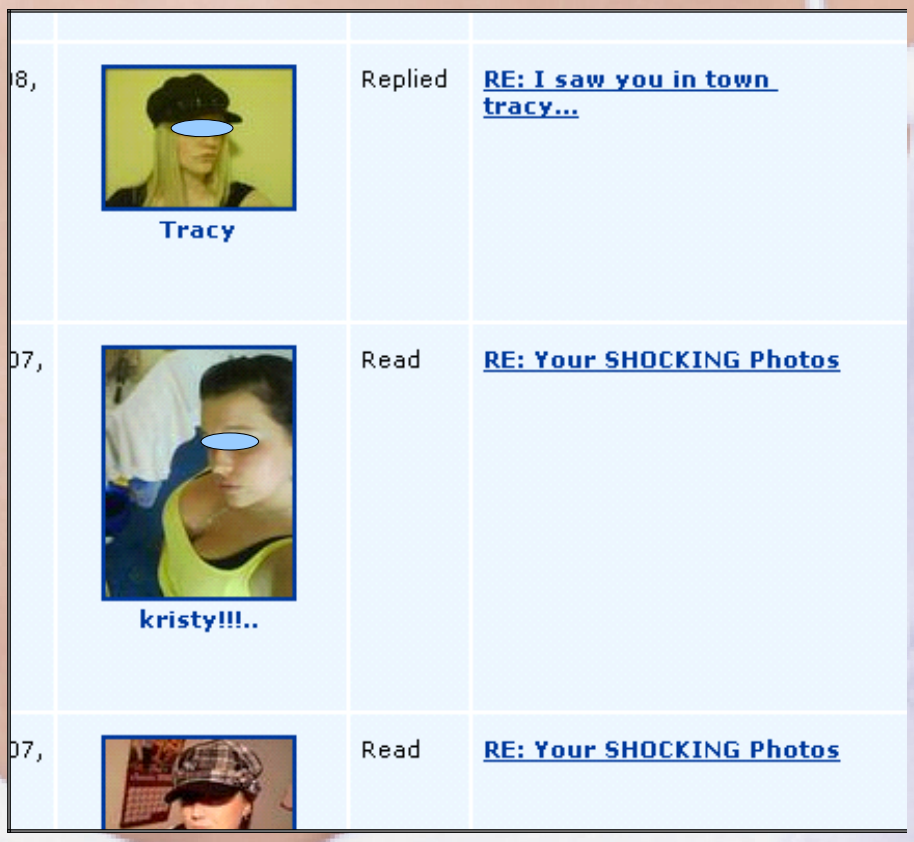
Profile Picture

I'm a massive advocate of having excellent photos of yourself for a whole arsenal of reasons. First, it's almost the only way you can communicate to a woman who you are and convey your identity. I recommend changing your Profile photo once every 10 days. It shows you're a frequent user, you're always doing stuff and you have a busy life. What I have is a folder on my computer called 'Profile Pictures' in there I put all of them as I get

them. Then if I'm having a slow month, I can dig in there and pull one out from last year, just to keep it fresh. One of the main things here is you want your picture to serve a purpose, it MUST be triggering an attraction switch. The easiest attraction switch to trigger using photos is Preselection.

Subject line of your message

As an Email Marketer by trade, I can't tell you how important this is. I'll show you with a screen shot what someone will see:



The main thing you can see is the subject line. If this is "Wow babe you're hot", you can bet anything it's not even going to get read! The "RE:" is there because they replied, but I actually wrote them there. What you see is letter for letter what I typed. The instinctual reaction is to click something with an RE: next to it because you've already replied, you're in the middle of a conversation. It's obvious right? Try it out and see what happens. Remember the objective with the subject line. You just want them to click on it. That is it, not to reply or give a phone number… **Just click the subject line**. You can write anything! Here are some top tips:

Top tip 1: If you have their name USE IT, email marketers have seen results go up 32% because of using their first name in the subject line. In essence, you are an email marketer and your product is you.

Top tip 2: Use RE: before typing anything. (Remember to check the exact format of the letters and capitalization that is used on the specific site you're using at the time). It makes her think she's already sent you at least one message.

Top tip 3: Make her open the damn email! This is the only purpose of the subject line. Swear at her, offend her, lie to her… Do anything - but get her to click the damn link. Think about it, if she doesn't, it's game over anyway!

Screen Name

I'm very unopinionated about screen names. I don't think they matter very much at all. Only thing I would suggest is, if you have a cool name. Use it. If you don't, you can come up with an alias, I sometimes use 'Shine' – I'm not sure where it came about, but I'll change it from time to time. Sometimes I'll be Adam, other times I'll be Shine.

Message text

The content of your message is obviously the most important thing you're going to put together when it comes to Internet Dating. Assuming your message is on her screen, regardless of anything else, if she's taken it in and read it, the message will generate a response or it won't. It's 'sink or swim' time.

And I'm going to make you swim!

This is an overview. The only objective in your message text is to get her to either respond by pressing reply and typing back, or giving you her phone number. That is it.

This is actually just simple marketing and copy writing. We'll do this by stimulating her emotions, then giving her a really easy decision to make. 'Respond or don't respond' the easiest way to do this by far is asking a question at the end of the message. Go with something silly and fun and that doesn't require any thinking power at all on her part. One of the recent ones I used was:

"*My friends and I are having a party in a few weeks and 8 of them want a waterfight and the other half wants mud wrestling. As the party host, I get the final call, but they're both fun. Which one do I pick?"*

This is great because it's demonstrating you're fun, you're hosting parties so you're the 'leader of men'. While you haven't said it, there's very subtle preselection in there too because I'm fairly certain 16 guys wouldn't argue about a water fight or a mud wrestling contest. There must be women involved.

I've sent messages to women with almost no DHV stories / spikes and I've generated responses because the messages have been so funny or so off the wall, they can't help but respond. My suggestion is try and make them funny. Not just a little bit funny, (not that you'll see this) but try and make her laugh in her computer chair at home. You've heard the saying "if you can make her laugh, you're half-way home". Well, in this case, we're already at home, but the same principle still applies. She laughs, you get a message back.

Read her profile!

If you ask any woman, just as I have, what will make a woman respond to a message online, she will tell you: "Oh, I need to know he's read my profile." – That's perfect! Quick, simple, easy tip. Just go in her profile, literally skimread it, find something you can TEASE HER ABOUT and pick her up on it.

She says "*ooooh, I love snowboarding!"*

You say "*You… snowboarding… Oh, I took you for a cheerleader, maybe you're not fun after all"*

See, you've teased her, you've made her do that "ahhhh, I can't believe he just said that" thing that girls do. But, you've also demonstrated that you've read her profile now. So let's break it down.

If in her mind, you had to show you had some kind of value, you were funny and show you read her profile, now you've just got yourself a very positive response!

Your Entire Photo Collection

This is by far the most important asset you have to work with if she's giving your profile a chance and looking at it. The great news is, it's awesome fun putting these collections together. Now, I want to explain HOW to select what photos you use.

More the better: You will need a minimum of 50 photos on Facebook and MySpace. On dating sites, you typically can't have that many photos, so make the most of the 10 or so that you are allowed.

The Purpose: The purpose of the photos is to flip those attraction switches and demonstrate as best you can that the LIFESTYLE that you lead is an attractive one, and one that she wants to be part of.

Photo Captions

Wow, why does nobody use these? You can add so much value to your photos just by putting a few words against it. Without a caption, she will decide for herself what's going on in the photo (if it isn't obvious). If so far, your profile hasn't done a great job, her opinion of your online identity isn't that great, so she'll assume that it's not that cool what you're doing. However, if you tell her, her opinion of you will increase. Let me find a photo at random and I'll show you.

"*Me and Jack in Almeria, Spain: In a bar before*
I took us all to 'Pacha' and later partied in our pool"

While not exactly the most thrilling example, it shows I'm on holiday, I've made friends, I've used the 'leader of men' attraction switch in that I took everyone to Pacha. This stuff actually happened by the way, but even if it didn't. It's not lying, it's flirting...

About me

In my opinion, the more off the wall, wacky and absolutely ridiculous this section is, the better. It should be funny, totally crazy, and make her wonder if you're for real. It should be congruent with your identity and your photos. Here are some pitfalls to avoid:

Pitfall 1: It's not a 'dating ad'

If when you've gone to write your first one and it's started something like:

"Hi, I'm Adam and I'm 5'6", I like to…" Then STOP!

This is not a sales letter guys. I know I keep saying 'the objective is' but each point here has an individual, unique purpose. The purpose of this is to 'tie everything together' and reaffirm 'who you are' so your DHV sentences are going to have to be congruent with your photos and videos. So don't write it like it's a dating ad. If you want to mention that you're 6'1" and built like you're chiselled from stone, then why not write about yourself in the third person.

Pitfall 2: Be congruent

If you're a rock climbing instructor that likes playing video games and socialising with friends, don't put on your 'about me' that your passion is playing the Xbox360. Women respond to passion, and when you're passionate about something, it's a real turn on for a woman. But if you have a choice to make that 'passion' be rock climbing (because it's your job) or playing a computer, trust me when I say, make it the rock climbing.

Pitfall 3: Not thinking outside the box

You can literally do anything. Why not make a flip book of you meeting a woman and make an animated gif file of it and put that on your page. How about recording a video using your video camera? What about putting "I'm a very modest chap, but I'm not going to sit here and tell you all how incredible I am, so I thought I'd get some friends to." Then get female friends to record videos or audio saying how much fun you are, or at worst case, write them and just include photos to make it seem real. All these web 2.0 concepts really do allow you to step outside of the box. I regularly have videos of me doing mad stuff on holiday, in swimming pools, playing football, in clubs, doing cold approach with women, drinking, drinking (not at the same time) getting VIP treatment. This is all stuff you can do. Worst case, you buy VIP tickets to a club or something and take a bunch of

photos with some friends then make it look like on your profile you got it all for free. It's not a requirement at all, but it's worth doing at least once.

Your Top Friends

Most people overlook this. It can seriously be used to great advantage. People try to do this but they go wrong and it fails miserably. I'll use Myspace as an example here: Go and request a bunch of really attractive but not model type women and put them as your top friends. What most people do, is go find 20 SuperSluts or Porn Stars or celebrities, this is way too obvious and looks really sad. Genuinely attractive women but people you COULD realistically be friends with. Perhaps send them all a message saying that the winner gets a "special surprise" for the person who sends the best 'comment' or 'wall post' on your page. If only 5 respond, you've just got 5 super hot women to post on your page saying great stuff about you. Not only that, but you now "owe her" so go through the motions with that girl and close her.

Your Computer/HTML skills

I'm going to say very little on this as it's not applicable to most websites but I'll give some general pointers.

MySpace: Keep shit off your page... 'thanks for the add' graphics, pointless comments, any shit you didn't put there and adds no value to your page... remove it. Be sure not to click on crap because you can get viruses too.

Facebook: Don't have too many applications because it looks stupid and annoying when you accidentally request all your friends to use it. Keep it basic guys.

Spelling: If you can't spell, don't expect to be fucking 10's anytime soon. If you can't spell, get a spell checker and USE IT.

Your Interests and Relationship Status

I'll warn you, this isn't going to be a content-rich section. The only thing to say about this is be yourself. Answer the questions honestly. I have gone on a mad experiment with this and really, nothing effects the outcome. I'll always say, incorporate anything that conveys high value into your dating profile wherever possible. For instance, Do you smoke, yes or no. You're not going to say yes when you don't or vice versa because she'll know when you start smoking.

Companies you've worked for and your JOB TITLES

Wehey! A bragging section! Why so many people don't fill this in is totally beyond me! What do you have to hide by not filling this out? That's exactly what it does; it screams that you have something to hide. This isn't like a CV where you *might* get found out lying and you'll be sacked etc. You can twist the truth slightly. For instance, if you're a bartender, you might put 'Bar Manager' instead. It's harmless promotion, you probably deserved it anyway.

Simply put, do fill this section out. It's very important. It shows that you have your shit together and have a life for yourself. Put any business ideas down with you as 'Managing Director' or 'CEO' and call the company something. Try and make it sound a little better than it is, if it's a fairly low end job. Also, in a lot of these websites, they ask you for your income. My advice is answering it honestly. It's not like you're going to take her to some flashy restaurant anyway and pay, so you don't need to worry about her looking to you as a sugar daddy.

When your alarm goes off at 6.30am and you start getting ready for your day, this is a part of who you are, what do you do, what you do for a living is the beginning of you creating your identity. Enjoy what you do, and be passionate about it.

I use Facebook like a champ. Applications are where its at. Look at the page of every HB you add and see what the popular applications are. About a month ago and here, it was Bumper Stickers. So you add bumper stickers and have fun.

Facebook
By CrazyWilly

I "Facebook close" lots of HBs. If one HB has a unique name and the rest don't...it's easy to find the one with a name you can actually search for.

Make sure all of your tagged pictures DHV you. So no sloppy drunk pics. No pics of you making out with a HB in a bar. Just pics of you having fun and being social. A great way to get an approved friend request is to take pics of the HB the night before. She'll add you to get the pics.

Remember that Facebook leads you to a full name and party invites. I've gone to parties at HBs places and I still don't have their number...their phone number doesn't matter to me.

Internet openers

Many women do not respond to the mundane openers of 'Hey, I liked your pic so I thought I'd send you a quick email. I'm 26...' To catch a person's attention, sometimes you need a quirky opener. Here is a collection of lines you can try out:

Subject: Hi again

Hey, didn't we get married in the Cayman islands like 2 years ago?? Julie...right? How's everything been? I still owe you that club soda!!

Chapter Sixteen
Day 2

My Day 2 Model
By Rob Judge

Alright, I'm going to outline *MY* D2, however don't feel you have to get locked into copying the EXACT locations or events. For example, where I bounce her back to my apartment after grocery shopping, you could bounce her back to your car or wherever else you plan to use as your sex location. Essentially, all you need to make this D2 to work is the underlining structure. The locations, activities, and times are completely arbitrary.

FINALLY, one more little "note from the field" before I get into it. Aside from the structure, the most IMPORTANT lessons I learned from all my D2's (in order) are:

1.) LET HER GAME YOU!!!!!! So key! The reason I didn't bang dates for such a long time AFTER I had been banging dates was I got "too good for my own good." Once I had a ton of attract "material" and stories to throw out, I'd just keep talking and making the girl laugh the entire date. She'd be sitting there getting epic LOLs (and I thought I was on course for an epic fuck) while she was probably thinking the whole time, "Wow, why does this guy feel he has to entertain me? He must be a tool..." So STFU on dates, your dick will thank you! (EYE CONTACT WITH A SUSPICIOUS SMIRK IS KEYYYYY!!!!! BEST “ROUTINE” EVAZZZZ)

2.) Be aggressive...from the jump. Honestly, if a girl doesn't feel like she's in danger of getting FUCKED from the minute she sees you, you're wasting your time and not doing your fucking job. Get some balls and get those crab hands in motion.

3.) Don't get stuck on bad threads. I've had girls bait me into RETARDED conversation topics that KILLED the vibe of the date. NEVER EVER EVER discuss religion with a girl. EVER. (Even if her religious views are absolutely insane and ridiculous.) I've been burned on this more than

once...

4.) BE NORMAL. This sort of goes with number 1, but the D2 isn't time to flex your pickup superhero muscles. Chill the fuck out. Chodersate if you have to. Again, I used to show up to D2s with my pickup guns blazing and it was just embarrassing. If the girl shows up to the D2, SHE ALREADY LIKES YOU. Chill out, run a little attract material and just ENJOY THE GIRL. She has cool stuff to say too. Sometimes. ;P

LOCATION 1: The Attraction and Comfort phase: The first hour of your D2 should take place here. Ideally, you had her meet you at or near your place (despite what a lot of PUA literature advises, I find it's better not to invite the HB in right away. I usually have girls buzz my apartment and I come down). When you see her, give her a hug, exchange cliche pleasantries, then IMMEDIATELY stack into a story. Just like in phone game, taking the awkwardness of the first 2 minutes off the HB's shoulders is super important in preserving her comfort. I use either the "Grabby Homeless Man" story or I improv a story about something that happened at work that day. The sushi place is 2 blocks away and the story fills in the gap between my apartment and the sushi place.

Once we get to the sushi place and we sit down (By the way, if the hostess says sit where you like make sure YOU choose where you sit. In fact, if she starts sitting down somewhere say, "Sit over here, the view is better"...remember you made the plans, she's in YOUR reality). When the waitress comes over, I ask, "You like beer, right? A round of Sapporo." If she objects, fine (some girls won't drink beer), but most are fine with it. Once the waitress leaves, begin running attraction material.

Again, I'll cover this in the "Master Theory" but you should have 10-20 canned stories about your life that you're ready to bust out during dinner. All these stories should communicate various aspects of your personality, where you've been, what you're interested in, what your friends are like, etc. LET HER INTO YOUR REALITY. Also, in between telling these stories, you should be constantly qualifying her and baiting her to tell you interesting things about herself. However, ALWAYS maintain a strong frame (the first half hour is where she's going to shit-test you and try to steal the frame...it's key you constantly remind yourself to act like a guy who has scores of women in his life and she's trying to win you over). Some of my favorite "D2 disqualifiers" are:

- "That was such a funny response. My little sister would say the same thing! In fact, you sort of remind of my little sis! That's so cute"
- "What happened to that nice, sweet girl I met at the bar? Who IS this person sitting across from me?"
- "Hmmmm...I don't know about you, I don't know if this friendship is going to work out..."
- "You know what, I don't care about that. Tell me about..."

Hold out your hand on the table palm up, and demand "Hand." *When she complies, inspect her hand, message it a little, run your nails over her palm, then push it away*, "Man hands. It'd never work between us."

The key is constantly push/pull and qualify her. Usually after every neg or IOD I hit her with, I immediately stack into a funny story or something that won't let her respond to what I said. This creates a nice "roller coaster" effect, where she gets upset but then is laughing a few seconds later. Also, the way you should tell stories on your D2 is very animated: **SUCK HER INTO YOUR REALITY** *(can't stress that enough)*.

When the waitress comes to take your order, ORDER FOR BOTH OF YOU. I found ordering something to share is infinitely better than ordering 2 separate dishes. 1.) It'll save you money, 2.) It's a romantic thing, it'll trigger attraction switches in her brain, 3.) She'll eat less and be more in the mood to get naked than if she'd eaten a huge meal.

Throughout the meal, keep threading between DHV stories, qualifying and baiting statements, push/pull material, re-framing you're the prize, and neutral topics. Again, I'll develop all this in the "Master Theory" but talking about neutral topics (general interest stuff) is just as important as telling her the hilarious DHV story about the time you went to Germany for a writing assignment. It allows some space for her to process her emotions and shows you're not trying too hard to entertain her. Some topics of general interest I like to talk about are 1.) *Monopoly* (the board game), 2.) Gender-related issues, 3.) My idea for a Kevin McCallister home security system, 4.) That guy who found his true love on the New York subway. Get the ball rolling on these topics, spend about 3 minutes discussing them, then interrupt her mid-sentence and stack back into a qualifying question or a DHV story. Example:

HB: Oh my God? A Kevin McCallister home security system? Like from *Home Alone*? That is too funny!

Rob Judge: Yo, I had my house burglarized when I was 8. They took a bunch of my shit and I never forgot that. If my dad had installed some

swinging paint cans or left some micromachines by the stairs that shit would've never happened...

HB: Hahahaha, oh my God. How did they break into your house? Like did they -

Rob Judge: Wait, I don't want to talk about that anymore. Okay, if we were going to rob a house together how would we do it? And don't say something stupid or I'm gonna rat you out to the cops before our glorious life of crime even begins...

You've succeeded in phase 1 (which is really the only phase you have to do any real work in) if: 1.) You're in the restaurant for over an hour and she's not looking around or getting restless (also, if you finished your meal but the waitress is not bringing the check, that's a huge IOI as it's obvious to an outside observer that you and your "date" are having an awesome time and they don't want to interrupt); 2.) she's continually qualifying herself and when you neg her or IOD her she says, "Noooooooooo" or "Stop! Don't think that!"; 3.) She's telling you how funny/entertaining you are.

Oh, and one thing I left out. When she gives you a good answer or is IOIing you it's perfectly fine to give her an IOI, SOI, or compliment (just not on her looks). Here are some I found work great:

► "You know I'm glad we met. It's cool we got together like this. I'm having fun."
► "I love that about you! Nice, this friendship may work after all."
► "Okay, you're cool. High five."
► "Awww, are you nervous? Don't be nervous, you're doing fine so far. I liked when you were telling me about..."
► *And my all-time favorite (reserved for girls I'm very interested in after they give me an awesome answer qualifying themselves):* "You know why this is awesome? Because I NEVER meet people like you. I mean, look around, this is Manhattan. There's so many people you could theoretically have sushi with a new person every night. But you know why I'd never do that? Because most people say a lot of shit but never get off their lazy asses and do it. And even more people go through life with no idea what they want or what they're passionate about. When I meet people who aren't like that, like you, I make sure to keep them around. So, we may just have to do this again sometime..."

One and a half final points before I bounce you guys to the next location. Point 1: Toward the end of the date, start seeding and hyping 2 things: 1.)

Your next location, 2.) Your long-term lock-in prop. The second point only applies to girls you actually want to see again. The first applies to girls you want to f-close. Okay, the next location should be a bar or coffee place, or somewhere that you can talk and get some kino going on. I usually play up the "ultimate white trash" bar down the block from my apartment. Since I make it sound really funny and describe it very vividly, HBs ALWAYS want me to take them there. As for the long-term lock-in prop, if you want to secure a D3 with this girl, start talking about a book or movie (that you own) that you are REALLY passionate about. For me, I usually over-hype my favorite book as this divine entity that if they don't read they'll be incomplete. I seed the sex location as well by saying, "Oh, you want to borrow it? Maybe. It's back at my apartment, if you're good I'll grab it for you later."

Alright, you get the point. Now, Point 1/2: I know all you PUAs are waiting to hear what I say about the check. Just pay it. Usually, HBs will pull out their purses when the check comes. Honestly, if I was really running low on cash and let them pay, I don't think it'd hurt me. However, (and maybe this is still an AFCism left over) I just feel better paying for the first date (also, when they pout about it, I say, "Okay, you can buy me a white trash beer at the white trash bar.")

LOCATION 2: Demonstration of Non-neediness Phase: Phase 2 is simple, but implementing it is critical. So, as we're leaving the sushi place, she thinks we're headed to the white trash bar. Right as we walk out on the street, I go, "Oh shit. I need to pick up some things from the grocery store. Okay, you can come with me and we'll have a little adventure. Come on." *(holding out my arm)*. Once we enter the grocery store, I start walking toward aisle 2 and she always follows. Then I turn around, smile, and say, "Stop stalking me. Go to aisle 1 and pick me out a nice batch of strawberries. And seriously, if they suck, you're fired. Go!" And I playfully push her away.

I usually grab a few things and then come find her in aisle 1. It's funny because every girl I've done this to is always concentrating really hard on the strawberries as if their life depends on picking the best batch (I take it as a huge IOI). This is a perfect chance to act all "loverly" and sneak up behind her, put your arms around her, and ask how she's doing. I usually like to smell her and compliment her on her perfume. Once she turns around smiling, I quickly push her away, "Come on, let's go. I'm thirsty for some white trash beer" and I walk away from her.

LOCATION 3: Sparking the Sexual Tension: Now, since you have some groceries, you have a reason to bounce her back to your sex location. For

me, this is my apartment. So, at this point, she feels really comfortable with me, is giving me tons of IOIs, and I'm starting to escalate my kino. When we get into my apartment, I start putting the groceries away and invite her to, "Look around". (Keep in mind, my apartment is decorated with all kinds of chick crack: From French foreign film posters to my original artwork on the walls to my guitar propped in the corner.) Girls always bombard me with tons of questions which I never answer. Instead, I put my finger over their lips, go "Shhhhhh", pull them into me and kiss them. Usually, the girls get really into it and we start having a little makeout session. I start kissing them a little on their neck and ears, and, once they start getting turned on (after about 2 minutes), I pull away and say, "Come on. White trash bar. I'm thirsty and want to see some mullets." Expect the girl's eyes to go really wide as if saying something like, "What the fuck?" because they've probably never had a guy walk away from them when they were ready to fool around. However, I'm hypothesizing that IF I simply started escalating sexually at this point, I may be able to get her naked and fool around but I doubt she'd bang me at that point. I feel by having the chance to fool around but walking away, you give her the final push she needs to overcome her ASD. When you're ready to pull her, you'll have created all the space you need for a D2 f-close.

LOCATION 4: The Foreplay Location: No, the name is deceiving, I don't actually advocate any genital stimulation - even if I did bill location 4 as the sex location. You don't need to do much at this point because the HB will be so turned on, you can literally say ANYTHING. At this point, she should be looking at you with the doggy dinner bowl face, agreeing with everything you're saying, and qualifying herself to you HARD. At this point, I usually just make her work a little harder and frame myself as the prize a few more times, just so she doesn't get buyer's remorse later on. However, two of the biggest traps/shit-tests usually surface at this point.

HB: You are such a player, aren't you?

HB: How many girls have you slept with?

If you answer either of those questions seriously, pack it in brother because you're not getting laid. Honestly, answering a question like "Describe your nastiest shit" would be more attractive than answering either of those questions. Usually I ignore it the first time she asks. If she brings it up again, here's how I respond:

HB: You are such a player, admit it.

Rob Judge: *(Smiles)* Pa-lease, what would give you that impression?

HB: Because you're a smooth talker and -

Rob Judge: *(Puts finger over her lips)* Shhhhhh, I was just starting to really like you and then you went and ruined a moment.

(She'll shut up)

HB: So tell me, how many girls have you slept with?

Rob Judge: Stop asking, I'm a virgin. You know that.

HB: SHUT UP!! Tell me!! How many? I'll bet it's like a million.

Rob Judge: A million? Oh my God, you're retarded. That's humanly impossible. Who would have the time to have sex with a million peo-

HB: Ahhhhh! Stop you know what I mean!

Rob Judge: Okay fine, since you're being so bratty about it, I'll tell you. Is that what you want? Fine. Hold on, let me know do some mental math here....*(holds up fingers as if counting)* Are we counting just girls or guys and girls...wait, wait, and what about goats? Oh man, and there was that time in Vermont when I had that cow orgy...shit, this is gonna be a hard tally...

HB: Hahahaha, stop!

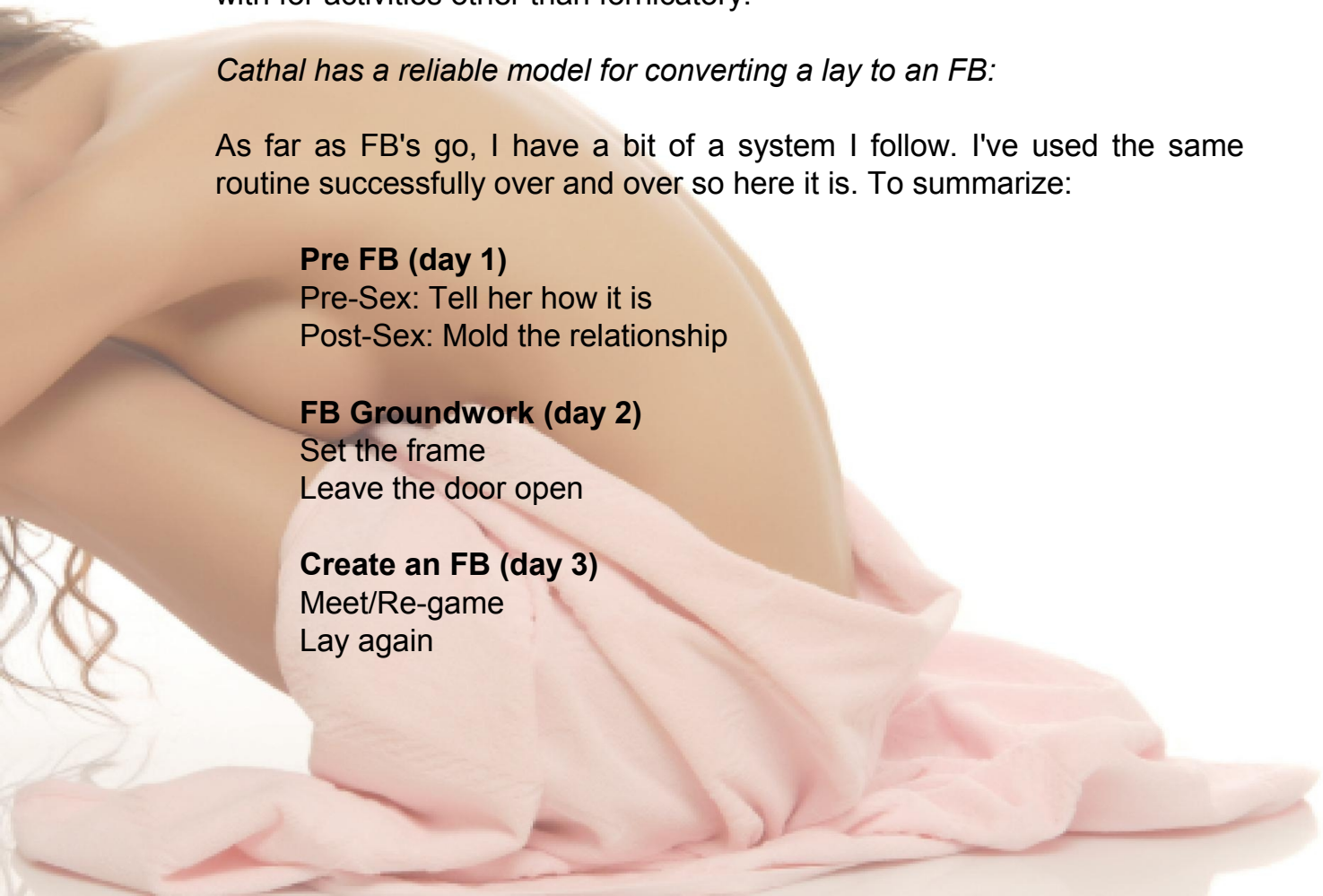
Rob Judge: You stop! *(Tickles her, starts making out in the bar)* Okay, enough with the white trash. I need some classiness. So here's what we're gonna do. I have to be up tomorrow early for work, but let's go back to my place and we'll have a glass of wine and I'll explain the picture/play you that song on the guitar/give you that book I was telling you about.

LOCATION 5: Sex: At this point, it's on. The only final caveat I'll give is I've found the majority of girls I've brought back have said at one point, "We're not having sex though". This is probably the most hilarious statement in the female idiolect because, if she says that, you might as well put a condom on and put a stopwatch on it because you're having sex within the hour. In fact, I got so accustomed to hearing that (usually at the exact same spot, too: As we're climbing the stairs to my walk-up apartment), that on my last D2, I actually beat the HB to the punch and said to her, "Hey, we're not having sex tonight." HILARIOUS! She agreed and then later begged me for sex. I wouldn't recommend using that line the first time you try this D2 structure but try it after a few.

Monday Night Throwdowns (Decibel)
Friday and Saturday may turn out to be bad Day 2 nights, since many times even if you set up something her friend may call her at the last minute and she may decide a night out in a club sounds better than going on a date. Monday Night Throwdowns might help you timebridge to an event that sounds exciting, without requiring you to spend money or look in the paper every week for some captivating event. You and a bunch of your wings set up a day of the week (Mondays are good since her BT is still pumped from the weekend, and besides it's a poor sarge night generally), and have a weekly party at a well-known fun venue. You don't have to tell her what the throw-down is for...in fact if you leave it a mystery until she gets there, she may be more interested in going. The girl doesn't know it's a weekly thing, you just tell her you're having a huge throw-down with all your friends, and she's invited. Really over-sell it, maybe print up crazy invitations to hand out. Then have all your wings invite their day 2s to the MNTD. If she shows, you introduce her to all your socially savvy friends and then extract to the 'real' day 2, and if she flakes, you sarge. Even if you don't set up the MNTD, just mentioning it on your day 1 can be an attractive bait for her to agree to see you again.

Chapter Seventeen
Beyond Day 2: the mLTR/FB

PUAs are known for their skills at picking up women, but they aren't as adept at maintaining long term relationships (LTRs). However, a reasonable goal of getting good at pick-up is to establish multiple LTRs (mLTRs) or fuck buddies (FBs), girls who understand that you are not monogamous and that both parties are free to sleep with other people. A LTR is a girl you see routinely, sometimes a couple times a week, and do social things other than sex. There may be romantic feelings, so essentially that person can be a true girlfriend. An FB is seen with much less regularity and frequency, solely for the purpose of sex with no strings attached (NSA).
One advantage is, it is convenient to have women available to satisfy you sexually, without needing to go out and sarge constantly for new partners. In addition, mLTRs imply a deeper level of connection than just sex; the women you select for mLTRs are of high value and worth spending time with for activities other than fornicatory.



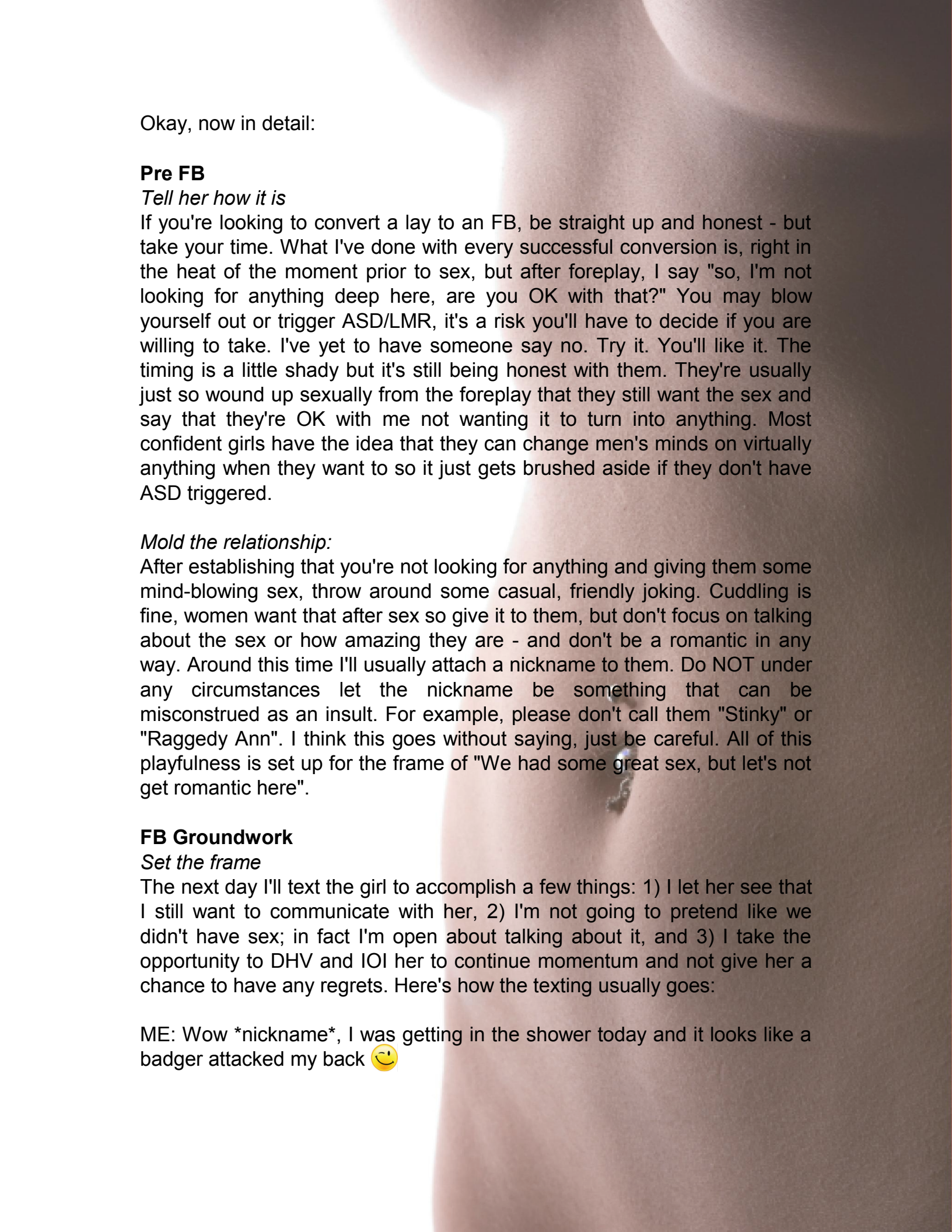
Cathal has a reliable model for converting a lay to an FB:

As far as FB's go, I have a bit of a system I follow. I've used the same routine successfully over and over so here it is. To summarize:

Pre FB (day 1)
Pre-Sex: Tell her how it is
Post-Sex: Mold the relationship

FB Groundwork (day 2)
Set the frame
Leave the door open

Create an FB (day 3)
Meet/Re-game
Lay again



Okay, now in detail:

Pre FB

Tell her how it is

If you're looking to convert a lay to an FB, be straight up and honest - but take your time. What I've done with every successful conversion is, right in the heat of the moment prior to sex, but after foreplay, I say "so, I'm not looking for anything deep here, are you OK with that?" You may blow yourself out or trigger ASD/LMR, it's a risk you'll have to decide if you are willing to take. I've yet to have someone say no. Try it. You'll like it. The timing is a little shady but it's still being honest with them. They're usually just so wound up sexually from the foreplay that they still want the sex and say that they're OK with me not wanting it to turn into anything. Most confident girls have the idea that they can change men's minds on virtually anything when they want to so it just gets brushed aside if they don't have ASD triggered.

Mold the relationship:

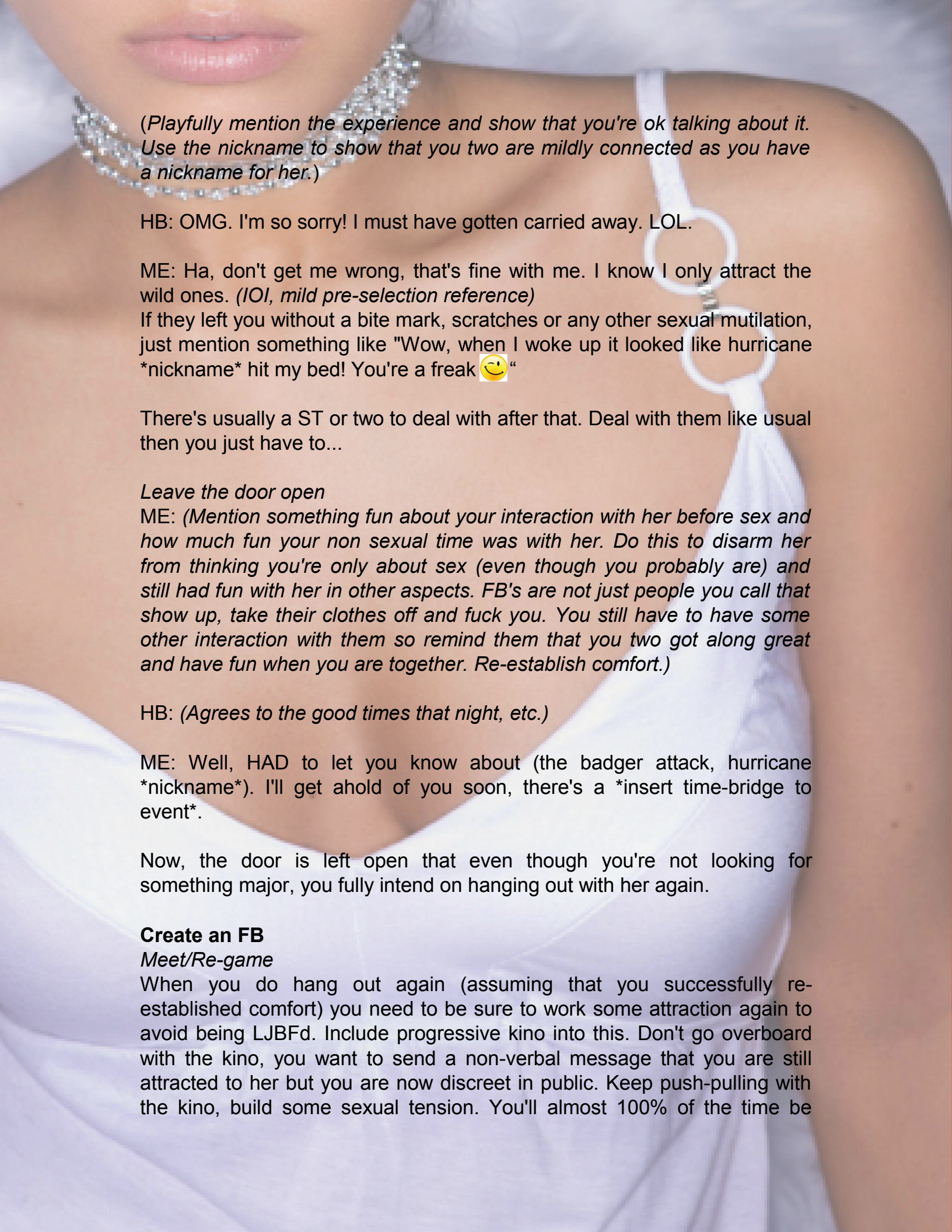
After establishing that you're not looking for anything and giving them some mind-blowing sex, throw around some casual, friendly joking. Cuddling is fine, women want that after sex so give it to them, but don't focus on talking about the sex or how amazing they are - and don't be a romantic in any way. Around this time I'll usually attach a nickname to them. Do NOT under any circumstances let the nickname be something that can be misconstrued as an insult. For example, please don't call them "Stinky" or "Raggedy Ann". I think this goes without saying, just be careful. All of this playfulness is set up for the frame of "We had some great sex, but let's not get romantic here".

FB Groundwork

Set the frame

The next day I'll text the girl to accomplish a few things: 1) I let her see that I still want to communicate with her, 2) I'm not going to pretend like we didn't have sex; in fact I'm open about talking about it, and 3) I take the opportunity to DHV and IOI her to continue momentum and not give her a chance to have any regrets. Here's how the texting usually goes:

ME: Wow *nickname*, I was getting in the shower today and it looks like a badger attacked my back 😉



(*Playfully mention the experience and show that you're ok talking about it. Use the nickname to show that you two are mildly connected as you have a nickname for her.*)

HB: OMG. I'm so sorry! I must have gotten carried away. LOL.

ME: Ha, don't get me wrong, that's fine with me. I know I only attract the wild ones. *(IOI, mild pre-selection reference)*
If they left you without a bite mark, scratches or any other sexual mutilation, just mention something like "Wow, when I woke up it looked like hurricane *nickname* hit my bed! You're a freak 😉"

There's usually a ST or two to deal with after that. Deal with them like usual then you just have to...

Leave the door open
ME: *(Mention something fun about your interaction with her before sex and how much fun your non sexual time was with her. Do this to disarm her from thinking you're only about sex (even though you probably are) and still had fun with her in other aspects. FB's are not just people you call that show up, take their clothes off and fuck you. You still have to have some other interaction with them so remind them that you two got along great and have fun when you are together. Re-establish comfort.)*

HB: *(Agrees to the good times that night, etc.)*

ME: Well, HAD to let you know about (the badger attack, hurricane *nickname*). I'll get ahold of you soon, there's a *insert time-bridge to event*.

Now, the door is left open that even though you're not looking for something major, you fully intend on hanging out with her again.

Create an FB
Meet/Re-game
When you do hang out again (assuming that you successfully re-established comfort) you need to be sure to work some attraction again to avoid being LJBFd. Include progressive kino into this. Don't go overboard with the kino, you want to send a non-verbal message that you are still attracted to her but you are now discreet in public. Keep push-pulling with the kino, build some sexual tension. You'll almost 100% of the time be

asked why you're holding back so much and this is solid gold when it happens. Just put your lips up to their ears and whisper "Well, we're not dating each other, I just like being a little more discreet. You said you understood that, now do I need to take you back to my place right at this very moment because you can't contain yourself for a little longer?". Now you've established that you still want to have sex with her again, even tonight, but you also re-established that there is no deep relationship here, "let's stay discreet" in other words. This will get 1 of 3 responses:

Yes.
No, you're just driving me crazy *(keep push-pull kino going, offer an invite back a little later)*
Um, I thought you weren't looking for something *(either a ST or you lost it and she's not interested in being FB's. She's calling you out. Treat it like a ST.)*

Post-sex/Set the rules
After having sex again, it is now time to be honest again. You want to let her know that you have fun hanging out with her and that there is an obvious sexual attraction, but you're not looking for a relationship. By now, she usually gets that, but lay it out there. She knows you don't think she's a slut because you've laid down some quality time with her, not just thought about having sex with her. Tell her you'd like to hang out more, you just aren't looking for any kind of relationship at this point in your life. If you've done everything else properly, establishing comfort, maintaining attraction, and haven't made her feel like a whore, you should have yourself a new FB.
Just keep repeating day 3 and it will become a norm for the two of you to hang out and fuck at the end of the night. I make sure to let girls know that they can hit me up when they want to as well. Don't blow them off too often when they do, but don't accept every time either. After a while the two of you may start to get out of contact (she got into an exclusive relationship, or whatever) then all of a sudden one day BAM!, you get a text/call and you're back on.

Chapter Eighteen

Same Night Lays

The Ripper Method
By J the Ripper

I try to go for SNL's as much as possible, and in so doing I've pretty much stuck to this format (there's a lot more to it but here's the gist):

1. I go in high energy and try to spike her buying temp ASAP. Use C&F and go into kino escalation (whatever...twirls, hugs, high fives, arm around her). Once I judge she is reasonably attracted, I isolate.

2. While in isolation, I start with the sexual talk and test the waters. So far no comfort material at all; it's all just playful and gradually getting more physical. I try to keep her laughing, and avoid any serious talk. They say going in for the makeout is bad, but after doing this for nearly two years, I say that's not as accurate as I had believed. Once I'm making out with her, it's basically my cue that she is down. It's important you keep bumping her BT the whole time.

3. I suggest the bounce and try to have as many logistical contingencies planned out. After I've pulled her and know it's gonna go down, my goal is to keep talking and distracting from what we both know we're about to do.

4. After I've boned her, THAT'S when I start the comfort phase and get to know her. As I lay in bed with her, I try to stay there and fill in the comfort gap I created by talking to her anywhere from 30 minutes to an hour. I lay the comfort down pretty heavy, and I find this works perfectly because this is the time most women will feel the most attached to you. Many guys will have the inclination to get up and leave after they bust their load, but by taking the time to really get to know her and make her realize this isn't just some random lay, she can backwards rationalize that this was a good decision.

Front Seat Bang Technique (J the Ripper/dB)

1. Have her lay down in the passenger side, and recline the seat as far back as it can go.
2. Come in through the driver side and get on top of her, with your knees kneeling on the edge if the seat facing her. Alternatively, when you walk a girl to the passenger side, open the door for her like a gentleman, but then climb on top of her and close the door behind you.

3. Take her shoes and skirt/pants off.

4. Then you take your trousers off and strap on a rubba.

5. Put her legs up and over your shoulders.

6. Her pussy will be up by your belly, and you can guide her in whatever elevation you please.

7. The old in and out.

Ever notice when you get up and want to leave, she usually wants you to stick around and snuggle and shit like that? Why not capitalize on her emotional state, and do the comfort up big, to assure your chance of another meeting? For me this is the only way to go if comfort had been neglected previously. In doing this, it eliminates Buyer's Remorse (most of the time) and you may have just added yourself a new fuck buddy.

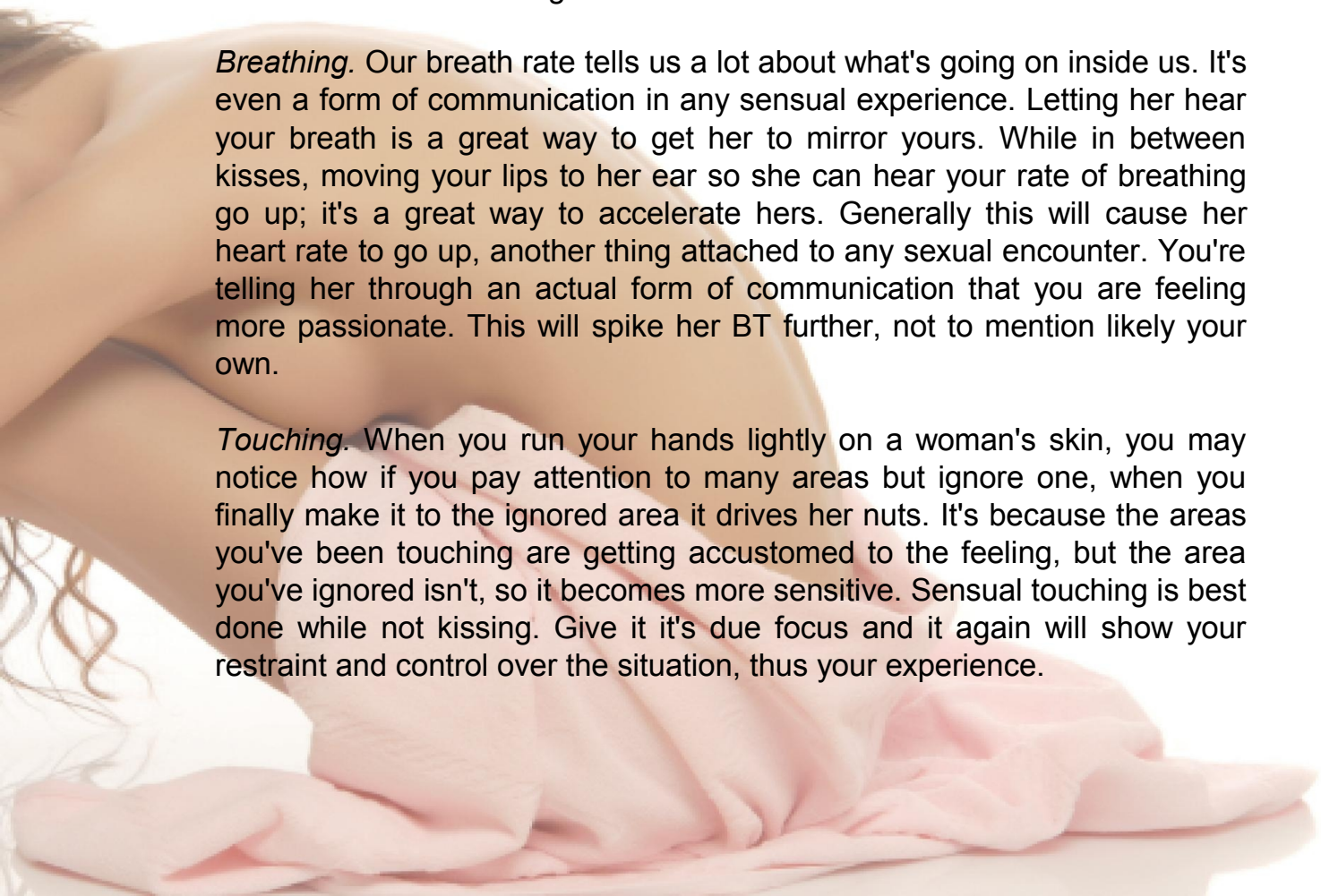
I'm not saying this model is for everyone, and happens to fit within my style, which is high risk. It's been consistent for me and that's why I tend to stick to it.

The Sensual Man
By Cathal

Decibel asked that I write my thoughts on SNL's, but it got me thinking about something I think is important regarding SNL's. This is more about how to be the type of man that gets SNL's, rather than a process to follow to get them.
Men often think about what they're looking for but forget to think about what

women are looking for. Being a quality man isn't just having true DHV's, nice clothes, culture and substance and all of the other things we try to craft ourselves into. This is where MM leaves off and I don't see much community talk about another catalyst to being a high value, quality man: being sensual.
Offering sensuality is something most men can't do well, but as PUA's and naturals are more experienced than AFC's, sensuality shouldn't be a hard quality for any of us to capture the essence of. Most men want *sexuality*, but most women want *sensuality*. Sensual is still sexual, but sexual doesn't always imply sensual. Many people talk about escalation in a very linear way. Like it's a line graph shooting into the upper right hand corner in a straight line, maybe with some plateaus. Push-pull is important in being sensual, but it's how it's done that's important. Here's a few elements of a sensual encounter and how they're played with to make it sensual.

Kissing. It's one of the most sensual things two people can do. It's one of the first things we do that is tied directly to sex. There are different kinds of kisses. Some are friendly, some are loving, and some are sensual. One big thing that separates a sensual kiss from make-out style kissing is in the words used themselves. A sensual kiss is just that, "a" kiss. This doesn't mean only kiss them once, but that each kiss is individual, not a constant few minutes of slobbering all over each other.

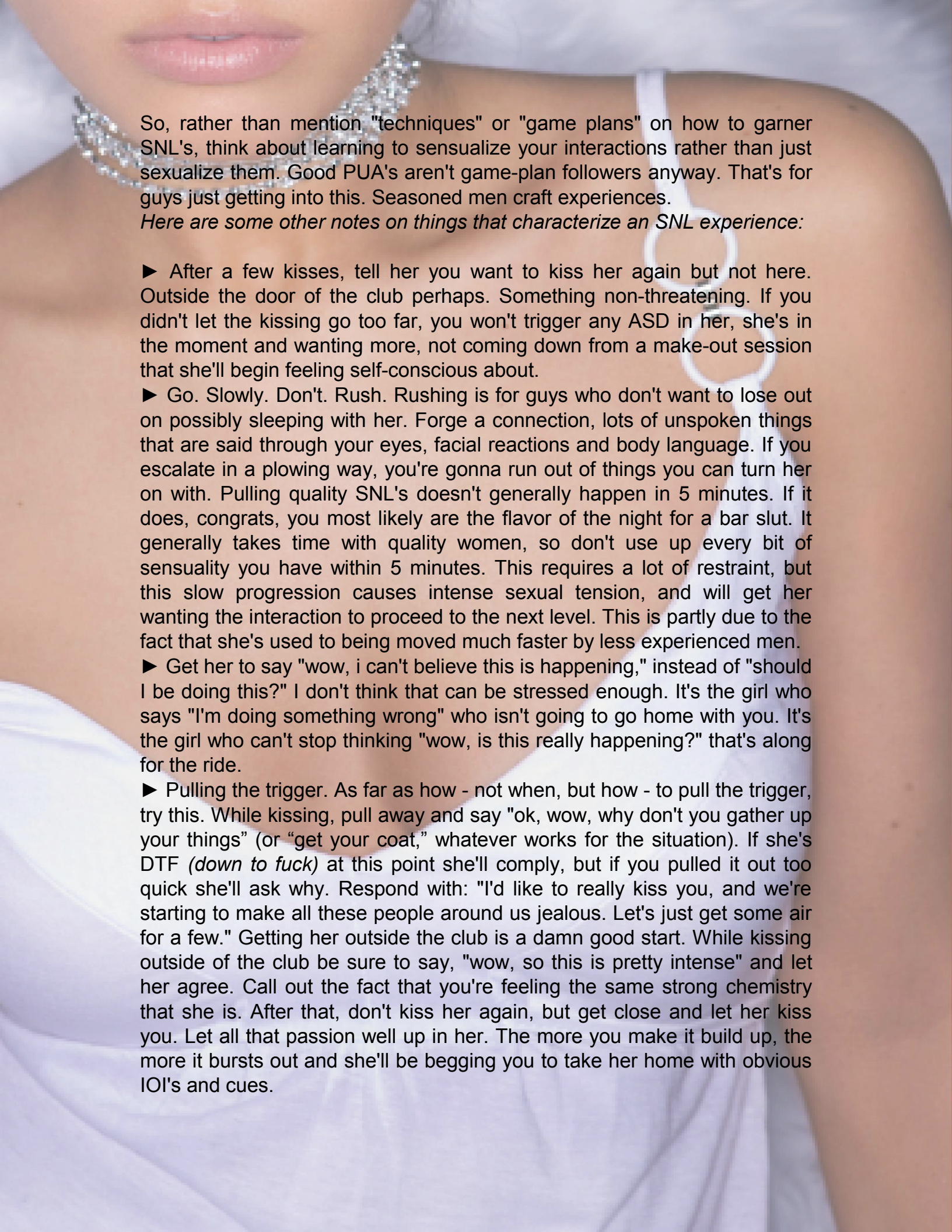


Breathing. Our breath rate tells us a lot about what's going on inside us. It's even a form of communication in any sensual experience. Letting her hear your breath is a great way to get her to mirror yours. While in between kisses, moving your lips to her ear so she can hear your rate of breathing go up; it's a great way to accelerate hers. Generally this will cause her heart rate to go up, another thing attached to any sexual encounter. You're telling her through an actual form of communication that you are feeling more passionate. This will spike her BT further, not to mention likely your own.

Touching. When you run your hands lightly on a woman's skin, you may notice how if you pay attention to many areas but ignore one, when you finally make it to the ignored area it drives her nuts. It's because the areas you've been touching are getting accustomed to the feeling, but the area you've ignored isn't, so it becomes more sensitive. Sensual touching is best done while not kissing. Give it it's due focus and it again will show your restraint and control over the situation, thus your experience.

Control. I generally like to be the one controlling, but I'll treat control as something like a proverbial torch that gets passed back and forth. Even while kissing a girl she may not make her lower lip readily available for a soft bite, so I'll reach my hand up and slowly squeeze her lower lip so it pops out a little, then bite her lip and pull away. I'm controlling that. She may want to take some of that control back and I'll let her have it for a moment, but then I'll take it back. Some women rather me to stay in control and that's fine too. Read what they want, pay attention and react to it. This is another difference between being sexual and being sensual. A sensual man pays attention to this sort of thing. He doesn't just go for what he wants in the interaction. He understands that there are two people involved. It really takes the interaction to another level and makes it unique, and shows the self-restraint you possess, and again, the experience you have.

Quality women do not want to go home with some hot club guy who they know just wants to add another notch on their belt. That's for bar sluts. This isn't about how to take a slut from the bar home. Any AFC can do that.
A quality woman is less likely to pass on a rare sensual moment she's sharing with a well-attuned, sensual man however. It's an important quality to have.
Being sexual in public is something many men and women feel mildly uncomfortable about, mainly because they're still thinking about those around them. Being sensual is so much different because when you're in that moment, sensuality is only about the two of you. I'm sure you've all seen it or been there before, those two people who are locked into each other in the club like they're the only two people there; that's a sensual experience right there and it's probably game on for those two. And after a woman experiences a sensual moment with someone she's attracted to, she's likely to have that "oh my God, did you guys see that" attitude towards her friends, rather than the "uh-oh, you guys saw that, didn't you" attitude.
Their friends will also notice that this is something other than just some random hookup. There's a connection, a sensual connection that's undeniable and they want that too. Why would they deny their friend of it? So, approval is more likely to come from them. This isn't to say that all girls will say to their friends "Wow, you're so lucky," and won't be jealous and pissy. However it's more likely to get positive reactions from her friends than if you were groping and jamming your tongue down her throat in the dingy corner of the club.



So, rather than mention "techniques" or "game plans" on how to garner SNL's, think about learning to sensualize your interactions rather than just sexualize them. Good PUA's aren't game-plan followers anyway. That's for guys just getting into this. Seasoned men craft experiences.
Here are some other notes on things that characterize an SNL experience:

► After a few kisses, tell her you want to kiss her again but not here. Outside the door of the club perhaps. Something non-threatening. If you didn't let the kissing go too far, you won't trigger any ASD in her, she's in the moment and wanting more, not coming down from a make-out session that she'll begin feeling self-conscious about.
► Go. Slowly. Don't. Rush. Rushing is for guys who don't want to lose out on possibly sleeping with her. Forge a connection, lots of unspoken things that are said through your eyes, facial reactions and body language. If you escalate in a plowing way, you're gonna run out of things you can turn her on with. Pulling quality SNL's doesn't generally happen in 5 minutes. If it does, congrats, you most likely are the flavor of the night for a bar slut. It generally takes time with quality women, so don't use up every bit of sensuality you have within 5 minutes. This requires a lot of restraint, but this slow progression causes intense sexual tension, and will get her wanting the interaction to proceed to the next level. This is partly due to the fact that she's used to being moved much faster by less experienced men.
► Get her to say "wow, i can't believe this is happening," instead of "should I be doing this?" I don't think that can be stressed enough. It's the girl who says "I'm doing something wrong" who isn't going to go home with you. It's the girl who can't stop thinking "wow, is this really happening?" that's along for the ride.
► Pulling the trigger. As far as how - not when, but how - to pull the trigger, try this. While kissing, pull away and say "ok, wow, why don't you gather up your things" (or "get your coat," whatever works for the situation). If she's DTF *(down to fuck)* at this point she'll comply, but if you pulled it out too quick she'll ask why. Respond with: "I'd like to really kiss you, and we're starting to make all these people around us jealous. Let's just get some air for a few." Getting her outside the club is a damn good start. While kissing outside of the club be sure to say, "wow, so this is pretty intense" and let her agree. Call out the fact that you're feeling the same strong chemistry that she is. After that, don't kiss her again, but get close and let her kiss you. Let all that passion well up in her. The more you make it build up, the more it bursts out and she'll be begging you to take her home with obvious IOI's and cues.

► Cues she's ready to go. There are tons of cues for this since every girl is different and communicates her intentions differently. Some will come straight out and say what they want, others will do the exact opposite; they'll get really quiet and do a lot of body rocking while touching you. It's still the same thing. Think about body rocking itself. It's an FTC which says, “I need to be somewhere else.” When a girl does it early during an interaction it's genuinely saying, "I need to get away from this guy." But late in an interaction when her BT is up it's saying, "are you going to ask me to come home with you?"

► The invitation. If you're unsure if it's time to ask her to come home with you, but can't hold back anymore, wait until she's a little bit quiet and then try saying, "you're trying to figure out how to ask me to come home with you." Then wait for it, the coy or perhaps fake-shocked look, then say "you can just ask." If she's spiked enough and ready to give in, she'll ask and you can change it to going back to your place. If she says her place is no good for whatever reason, say "and you're too polite to invite yourself to my place, I see. HBdowntofuck, would you like to come back to my place with me tonight? I have a wonderful bottle of wine I'd like to share with you (or some similar form of plausible deniability)." Mind you, none of this is said the way you're reading it - it's all said slower, with a purpose. If she says that she's not trying to ask you home with her, proceed to ask her to come home with you. She's not going to throw her drink in your face, slap you, be appalled or any of that if you've spent the last 10-15 minutes sharing a very sensual and intimate moment with her. You may get shot down, but it won't be that harsh. You'll probably actually get a number and plans to meet up again, but she's not the type to go home with someone she just met, for whatever reasons she may have. This should help you get used to asking and get better at calibrating when to ask.

► Rapport-building. Building lots of rapport while sensualizing in theory sounds great, but I've never tried it. I have a feeling however that this will turn the situation into something she doesn't want to ruin by having sex too soon. Great if you're looking for a girlfriend, for sure. I'd say try it, and if it seems like it's hurting the SNL goal then drop it. Remember, the main purpose of sensualizing is to create a connection that is passionate in nature...undeniable, visceral chemistry that makes the heart race and the knees weak. Building rapport requires words and the biggest thing that can screw up a sensual experience is opening your mouth for something other than tracing her jaw up to her ear with your lower lip.

► Shit tests. Be ready for them. Expect to hear, "So, what are your intentions with me?" or the like from her, or her friends asking you your

intentions with her. Don't act accused, but rather stay in character and reply, "Intentions? This is as much of a surprise for me as it is you. It's not every night you find this kind of intense chemistry with someone." Say it slowly and sincerely. The test is to find out if you do this all the time, as if you've got serious game, or if this is for real. Normally ST's are dealt with differently, but in this moment it's more of a congruency test, and if you turn the player switch on and deal with the ST as usual, you're no longer a sensual man to her but a player trying to get into her pants.

Here's how I set and set up the sensual man frame:

Frame is something that is tossed around rather liberally in the community as a term. At it's most basic level a frame is simply an "implied reality." Holding a strong frame is an "accepted implied reality." An old MM example is:

"Did you go fishing today?" (Weak: no real frame set here)
"Are the fish biting today?" (Strong: frame has been set that they have gone fishing)

This technique is to be done when you've already begun developing some attraction. This isn't approach stuff obviously; all but the first step is done in isolation for the best results. What I do is set up for frames and then set the frames, establishing myself as a sensual man. Here are the setups and frames I set, along with how I do them:

The frame:
The socially savvy man
How to set it up:
Game others, talk to women AND men, develop social proof, dress well...essentially just do what you normally do when out gaming. We all know it gets noticed. This is what happens before you begin talking to your target.
How to set it:
Talk about social dynamics, such as body language mirroring. This sets you apart from most men, and is interesting to women. It's easy to guide into this discussion by asking women if they like people watching since most will say that they do. If they say they don't, you can still segue that you do. They'll still find the mirroring conversation interesting. I find that it is absolutely key to explain that body language mirroring is what two people who are comfortable with each other do, such as old friends or lovers. Explain BL mirroring to her, then once she knows what it is point out to her when she mirrors your body language a few times. You're also setting the frame that you two are comfortable, like lovers. Don't worry about the old

friends thing, she knows why you're talking to her. Take some time to point it out in other people too, tying in with the people watching discussion thus enhancing your congruency with what you've been discussing with her.

The frame:

The sensual man

How to set it up:

Have a discussion about sensuality in general. Women love talking about this with someone they've begun generating attraction for.

How to set it:

Talk about specific things that are proof you have knowledge in how to BE sensual. I use some routines I developed or modified into routines from things I've read. Here they are, followed by descriptions:

- ► *"Kissing Women"* routine.
- ► *"Erogenous Zones 1"* routine.
- ► *"Erogenous Zones 2"* routine.

After you've done the set up for the frame you want to set, these routines are easy to segue into:

"Kissing Women" routine:

Cathal: Yeah, there's a lot of simple things most men don't get, like just how to properly kiss a girl.

Cathal: Women kiss men the way they want to be kissed, but most guys just don't seem to understand that.

Cathal: Most women subconsciously compare every kiss to the best kiss they've had.

Cathal: So, in turn by kissing them the way they want to be kissed, then kissing them even better you now give them the kiss they'll compare all future kisses to.

Note: The above lines are separated because after each of them she'll either agree or ask a question. As long as you did your frame set-up properly she most likely will not disagree or shit test you.

"Erogenous Zones 1" routine:

Cathal: You know, people have erogenous zones all over their body. Women for example have lots of them all over their neck. By simply reaching up and firmly, but not roughly, grabbing the back of a woman's neck *(*now grab the back of her neck in the manner you just described*)* those zones can be triggered. *(*Keep holding for about 2 seconds, smirk a*

little when she reacts)* Another one is their lower back. *(*run your hand down her back and place your open hand at the base of their spine, in the small of their back, again smirking a little when she reacts*)*

"Erogenous Zones 2" routine:
Cathal: Those zones are good, but the best one I know of is the back of the hand. Reach out for her hand and gently grasp it, keeping her palm facing down. *(*Begin running the fingers on your free hand over her hand just brushing the hairs, occasionally coming in contact with her skin*).* You see, the back of a woman's hands has a direct connection to her breasts *(*keep holding her hand and raise your other hand up and point at her breast with all five fingers, so that your hand is shaped like you are grabbing at her breast. Let your pinky very lightly touch her breast where it meets her cleavage*).* Specifically the nipples *(*motion towards her nipple with a pinching motion but don't touch it*). (*Now continue back to caressing the back or her hand with your finger tips, occasionally touching her skin and making contact more frequently as you move your hand. Look her in the eyes when you do this*).*
She will react to this. I've yet to have it fail. After doing this for a while say, "Pretty crazy huh?" or simply "So?" Anything that is inviting her to tell you what she's feeling. If by some miracle she says that she didn't feel anything but your hand on hers, explain that some zones are less sensitive than others on different people, but some are overly sensitive on others as well.

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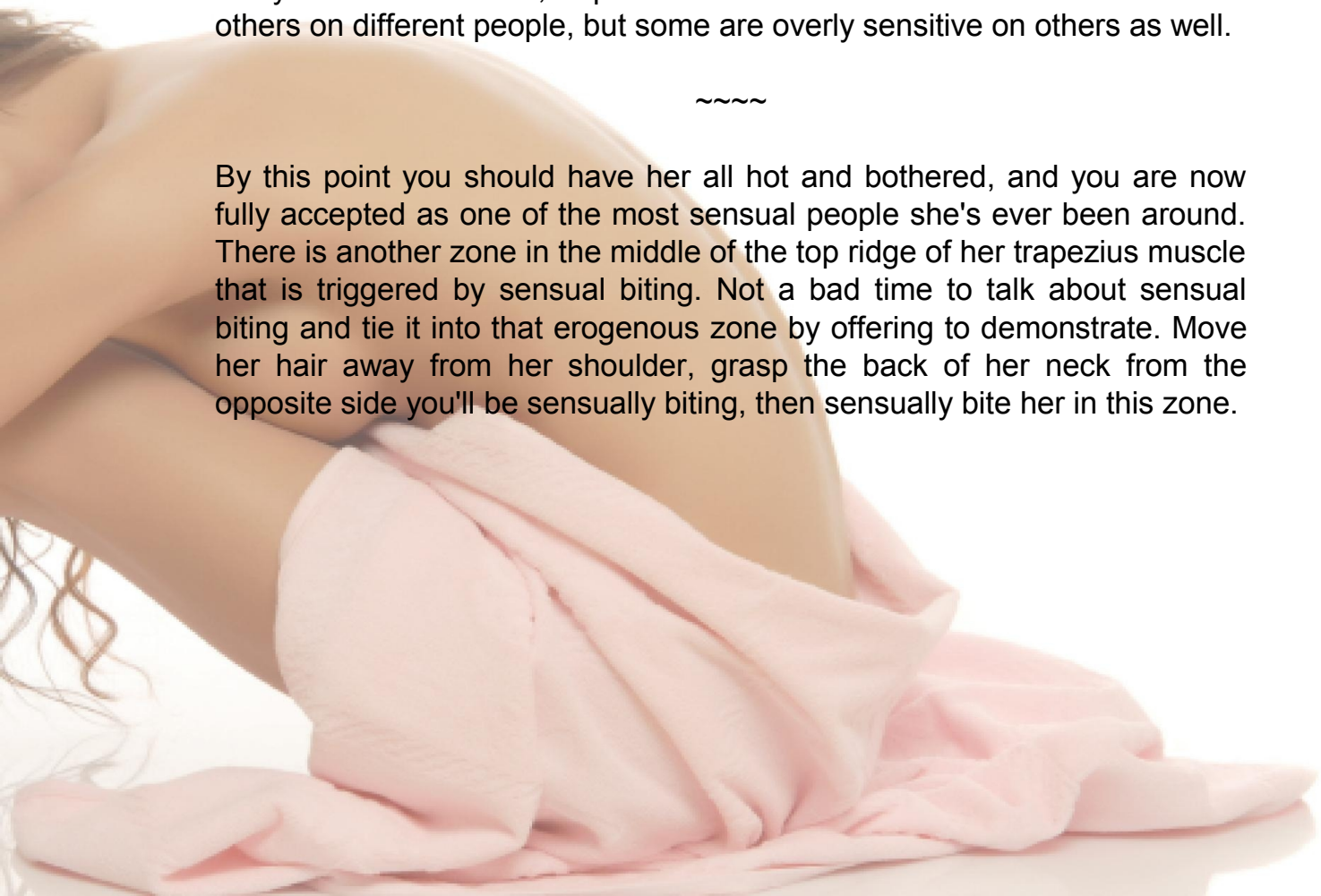
By this point you should have her all hot and bothered, and you are now fully accepted as one of the most sensual people she's ever been around. There is another zone in the middle of the top ridge of her trapezius muscle that is triggered by sensual biting. Not a bad time to talk about sensual biting and tie it into that erogenous zone by offering to demonstrate. Move her hair away from her shoulder, grasp the back of her neck from the opposite side you'll be sensually biting, then sensually bite her in this zone.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Chapter Nineteen

Inner Game

'Game' is divided into two parts: outer game and inner game. Traditionally speaking, your outer game includes your routine stack, your kino escalation, basically all the tactics and gambits you may use to get the girl. Inner game is everything happening on the inside: your core confidence, your sense of deservedness, your drive to close and so on.
When you start along this journey, you may recognize the importance of inner game, but you will tend to put more focus on your outer game. However with exposure to the field, most men realize they have more inner game sticking points than they realized, and that these sticking points are interfering with their success. And so they get to work fixing these issues.
In the end, for many who are deeply involved in the community, inner game is where it's at. All the routines and tactics are no match for an unflappable frame, an unshakable sense of confidence and a profound comfort in one's own skin. And for many, it is the difficulty in surmounting their inner game problems that lead them to give up and leave the community before achieving competence. For an exhaustive discussion of inner game, check out Decibel's free ebook *Inner Game Primer* at puafieldguide.com.

Solidify Your Inner Game
By Rob Judge
Decibel asked me to contribute something on inner game and I jumped at the opportunity. Writing out your thoughts allows you pull a thread of order from the haphazard way we think about things, and thus the simple act of writing ABOUT inner game is the foundation OF inner game.

However, the term “inner game” is a misleading anachronism from the old-school community lexicon. To me, inner games implies it parallels outer game. What you spit is outer game, what you feel WHEN you spit is inner game. There’s some truth to that, however developing inner game is not as linear and applicable as, say, learning a routine stack or executing an attraction tactic. Inner game is ambiguous, deep-seeded and elusive.

On the other hand, because inner game is so enigmatic, there's not much turnkey advice on how to improve your inner game. Aside swooping generalizations, most instructional literature stops short of outlining a specific regimen one can practice to improve inner game.

And this is probably for the best, as everyone enters the self-development arena/pickup community with different mindsets, beliefs, issues, mental problems, limitations and social handicaps. Teaching an opinion opener is a cookie-cutter solution for anyone to start a conversation. Teaching how to correct someone's thoughts, beliefs and feelings is not universal.

But in an attempt to mitigate this seemingly paradoxical "inner game" dilemma, I begin by acknowledging inner game is an elliptical and (sometimes) chaotic process but will suggest very specific and concrete ways to solidify your inner game.

Probably most guys reading this are guys who have some field experience. After learning the whirly-twirl flash antics of routines and tactics, guys realize the difference between a good night and a bad night isn't the words, the moves or even the structure, but how they FELT when they interacted with the girls.

In a sentence, focusing on inner game is moving from delivering field tested material to becoming a field tested MAN. Although, field tested is not the right word: It's more like FIELD HARDENED MAN.

The community guys with tight inner game are simply the guys who go out and approach. There's no way to learn inner game on the internet or from an e-book or by going to seminars. Nor will hypnosis and affirmations give you the type of inner game you need to attract women. The simple truth is that the hard way is the easy way: you want inner game, go out. It's no different than bodybuilding; all the dieting, supplements, information and rest is absolutely useless if you don't go to the gym and do the reps.

But going out is not the be all and end all. There are guys who go out constantly and still don't develop tight inner game. And it's those guys I'm writing for, as much as I'm writing for myself. To develop inner game, we need a roadmap. Let's try to untangle this mystery and define inner game.

After studying naturals, community guys who are super tight, instructors, "gurus" and other socially calibrated, likable men, I've noticed similarities.

For the sake of this article, I'm going to limit the discussion of good inner game to simply the inner game needed to pull girls. No matter what system or school of pickup you follow, female to male attraction is based on four factors:

1.) Offering value
2.) Dominant/Leading
3.) Emotionally unreactive
4.) Core confidence

*I would also add a fifth factor which is "Sexually non-judgmental/openness to sex" because I find this is crucial for pulling girls quickly, but it's not absolutely necessary to spark attraction.

Most community guys get stuck at some point in their progress in what's called "Entertainer Man" syndrome (also known as "dancing monkey" or "Ronald McDonalding"). This is when you've learned how to offer value and enjoy the validation and female attention you derive from it, and thus entertain the girls like a chode then go home alone to do the five-finger shuffle.

While there's a condescending stigma attached to these "Entertainer Men", I don't think getting caught in this phase for a while is such a bad thing. You've effectively mastered one of the four factors needed to create attraction. That's awesome. Ironically, from what I've observed, most naturals have the other three factors in place but lack the ability to selflessly offer value. (This is especially true of "pimp assholes" who are masters of "dominant/leading" and "emotionally unreactive" but are valueless d-bags who are socially uncalibrated.)

Although, unfortunately for Entertainer Man, offering value alone will never get you laid. Ever. Any of the other three factors in isolation WILL occasionally produce a lay, but entertainment will only get you attention, not pussy.

Even worse for the community guy, Entertainer Men APPEAR to be huge pimps. No doubt you'll blow your whole lair away if you can get that bitchy turbo HB10 giggling at your routine stack. Chodes will be amazed, forums will glorify you. Learning how to offer value is FUN because you're learning how to make people LIKE YOU. You don't have to step on any toes. You're just the fun social guy, making people laugh and delivering good feelings.

But to get REAL searing attraction, to get girls, to get LAID, you have to do more. You have to be ready to step on toes, get hated on, not give a fuck, to be a MAN. Why? Because being leading/dominating, being emotionally unreactive and having core confidence are going to subject you to "uncomfortable" situations.

This is where you truly cross "field tested material" land into "field hardened man" land. So let's devise a roadmap on how to get there. In my experience, inner game is based on:

1.) An underlining and unanimous positive belief system that supports your goal.
2.) A strong body of reference experiences that supports your positive belief system.
3.) An unshakable sense of self and identity.
4.) A complete lack of fear or inhibition of risk-taking.

Of course there are the classic inner game buzzwords like "abundance mentality" and "living in one's own reality" but I believe those mindsets are subsumed by the four factors above.

Let's briefly examine these four factors before outlining a turnkey system to pump up your inner game.

1. AN UNDERLINING AND UNANIMOUS POSITIVE BELIEF SYSTEM THAT SUPPORTS YOUR GOAL

This can be broken into two categories: 1.) beliefs about oneself, 2.) beliefs about society at large. For the latter, being a KJ and literature junky is actually super helpful. Pickup and evolutionary biology literature explicitly explain in unashamed detail what's going on biologically, socially, emotionally and sexually when you're attracting a woman. By "seeing the matrix", you understand the beliefs that help you toward your end goal (and hopefully that goal is having sex with a woman you are attracted to). It's not my job or prerogative to outline those beliefs here, but I'd recommend you read up on the subject until you have a thorough understanding of "the matrix" and you accept the beliefs that push you closer to your goals. If you're still using words like "slut" or putting any kind of judgment on the way a woman acts, you have books to read and work to do. (More on this later.)

Beliefs about oneself are more deep-seated and difficult to rectify, but they too have to push you closer to your goals. Any limiting belief you have about yourself MUST change. In your head, there should be absolutely no reason you can think of as to why a woman would reject you. If you have a limiting belief about your body either change it physically or accept it. Since beliefs about oneself are deep-seated, you might need more than pickup literature and self-help advice to change your thinking. You know who you are. Get help.

2. A STRONG BODY OF REFERENCE EXPERIENCES THAT SUPPORTS YOUR POSITIVE BELIEF SYSTEM

Reading that, most people would probably assume I mean POSITIVE reference experiences (for example, if your belief was “All girls love me” that you have to accumulate tons of reference experiences where girls love you.). However, that’s NOT the case. The reference experiences I’m referring to are simply going out with your beliefs and applying them to society at large. It doesn’t matter if people accept your beliefs or not, what matters is YOU accept your beliefs. As long as your beliefs don’t change in the face of negative (or positive) social feedback, you win.

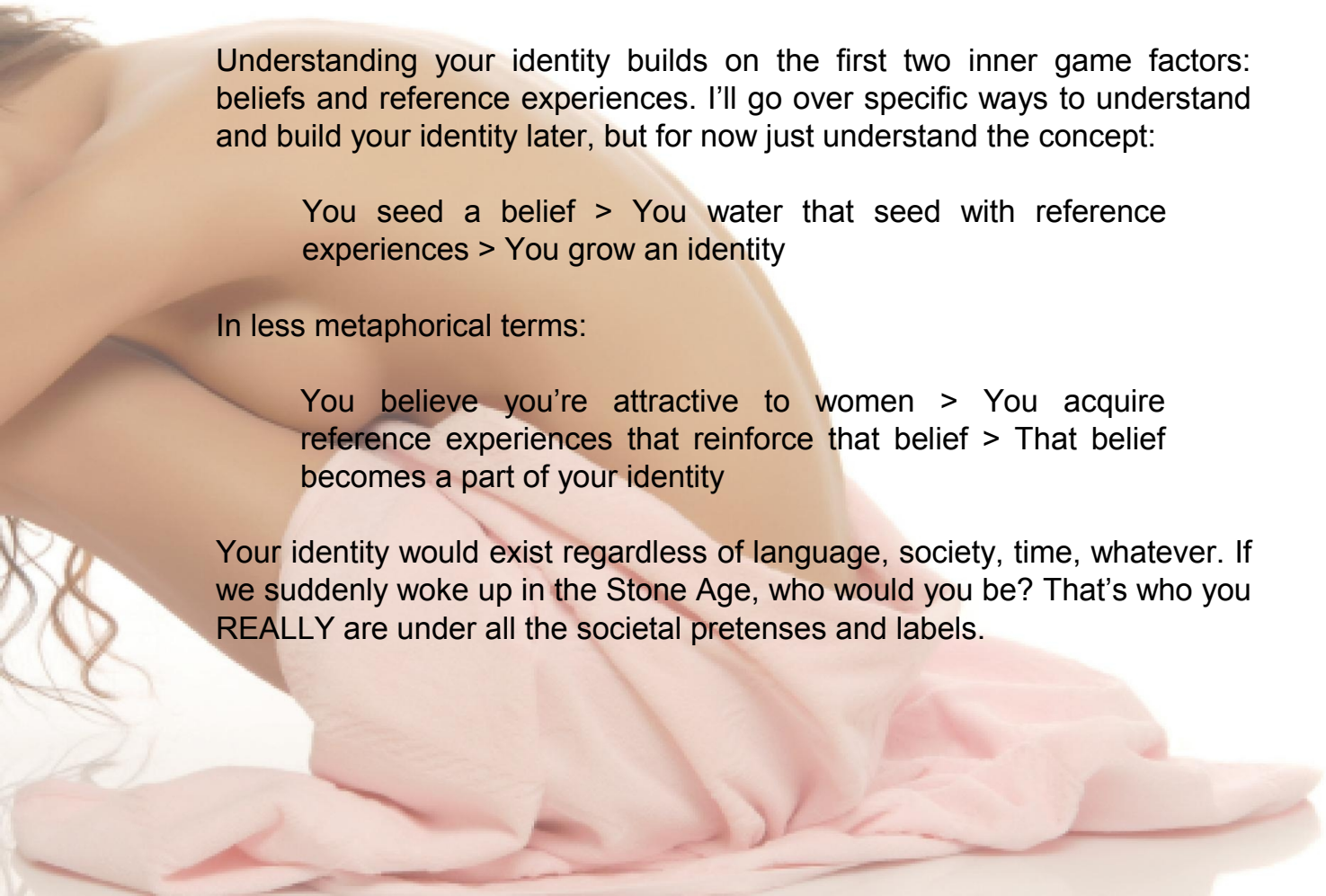
Take a total newbie who’s never cold approached. Say you tell this guy “It’s okay to approach women you don’t know.” You keep emphasizing it and telling him until it’s tattooed in his brain. He BELIEVES it’s okay to approach women he doesn’t know, even if he hasn’t done it. When he does, the first handful of approaches might go awful. But it doesn’t matter. He will find out THAT HE CAN DO IT. Period. The social feedback DOES NOT MATTER. The separating factor is that he KNOWS (despite social feedback) his belief DIDN’T CHANGE. From there, it will become a self-fulfilling prophecy as he continues to gather reference experiences. As long as he keeps believing it’s okay to approach strangers, he’ll keep doing it, and eventually his belief becomes a reality.

Too many guys fail at pickup and at developing tight inner game because they fail at this step. Boil down everything to this simple rule: “I know the right thing to do and I do it. How do I know it’s the right thing to do? Because I’m doing it.” NOTHING ELSE MATTERS. Adapt the mantra “IRRELEVENT” for anything that falls outside your belief system.

3. AN UNSHAKABLE SENSE OF SELF AND IDENTITY

Identity is one of the most slippery and misapplied terms in the community. The mainstream definition of identity is *you are what you DO*. If you ask someone to identify himself, he might say, “I’m an accountant. I graduated from Dartmouth. I’m a brother and a son. I like exercise and the outdoors. I enjoy x, y, and z.”

But, for the purposes of this article and the way I view inner game, identity is NOT those things. Identity is what UNDERLINES the things you DO, because that is truly *who you ARE*.
So, take for example the person who says, “I’m an accountant.” Accountant is not their identity. It’s simply a man-made label that can be taken away tomorrow. The process that MADE someone an accountant is where their identity is derived. The hard work, the dedication, the studying for CPA tests, THAT’S their identity. That’s what cannot be stripped away from someone. It makes me think of that theory that if the wealth of the world was distributed equally that it’d be in the same hands within 5 years. THAT’S identity. People who are simply given money (i.e. people who win the lottery) have the label “wealthy” but don’t have the IDENTITY to back it up. That’s why they end up squandering all the money in a very short amount of time.



Understanding your identity builds on the first two inner game factors: beliefs and reference experiences. I’ll go over specific ways to understand and build your identity later, but for now just understand the concept:

> You seed a belief > You water that seed with reference experiences > You grow an identity

In less metaphorical terms:

> You believe you’re attractive to women > You acquire reference experiences that reinforce that belief > That belief becomes a part of your identity

Your identity would exist regardless of language, society, time, whatever. If we suddenly woke up in the Stone Age, who would you be? That’s who you REALLY are under all the societal pretenses and labels.

4. A COMPLETE LACK OF FEAR OR INHIBITION OF RISK-TAKING

Just as the last three inner game factors built on each other, the lack of fear and being a risk-taker is an outgrowth of a strong identity (which is an outgrowth of a positive belief system reinforced by reference experiences). People with strong identities are the people who lack fear, who venture into the unknown, who take risks with little regard for their ego or the way they're perceived by others.

While this is the pinnacle of inner game and probably the ultimate goal of learning pickup, it directly relates back to the first factor of attraction: value giving. To be a TRUE value giver – and not a button pushing Entertainer Man – one *must* develop himself to this level of inner game.

For most (myself definitely falling into this category), we've experienced this "state" during our most on nights. Whether you call it "being in the zone", "being in state", or my personal favorite "NIMBUS", there are nights when an internal CLICK goes off inside and we get that glimpse of self-awareness where we don't just know – we actually FEEL – our value and it radiates off us. In this state we'll take the biggest risks and reap the greatest rewards. THESE ARE THE NIGHTS LEGENDS ARE MADE. For the best pick-up instructors, they live their lives perpetually in this state.

Again, I use the term "risk-taking" in a context specific to my view of inner game, and it shouldn't be confused with the way it's defined by society at large. In this context, risk-taking and complete lack of fear means being completely and utterly disconnected from your ego. This is a different type of fear than fearing for your safety. "Ego fear" is an artificial fear instilled into us by society. It certainly has its place and it's not necessarily a bad thing. It keeps things running in an orderly fashion. There can only be one boss, one AMOG. There's no term for AMsOG (Alpha Males Of the Group). Fear and inhibitions put everyone in their place and set the bar for heroism high.

To overcome that fear, you have to be a super tight dude. Your shit has to be in order. From there, everything flows. The four factors of attraction aren't points you're trying to "hit", they'll simply byproducts of how you live your life. Of course you're going to offer value, dominate the group, escalate, remain unreactive and shine with core confidence. How could you not? Anything less would be artificial and not you.

With the four factors defined, let's move on to a turnkey system for perpetually reaching this level of inner game.

TURNKEY SYSTEM FOR INNER GAME DEVELOPMENT

As we already outlined, the four factors of female to male attraction derive from the combination of the four factors of tight inner game. Furthermore, the four factors of tight inner game interlock like a set of nesting dolls.
To rehash: strong beliefs backed by reference experiences gives you an iron-strong sense of identity which alleviates you from (ego) fear and unlocks your potential for social risk taking. When you're a social risk taker you hit the four factors of female to male attraction with little thought to what you're actually doing or saying. Attraction is simply not a choice.

Cool.

Step 1: How to get AN UNDERLINING AND UNANIMOUS POSITIVE BELIEF SYSTEM THAT SUPPORTS YOUR GOAL

So, to begin, we have to cultivate strong beliefs. This is the "KJ stage" where your work is done away from the field. Here's what you do:

1.) You buy a notebook
2.) You write on the front page:
THOUGHTS/REFLECTIONS/EXPERIENCES
3.) You write on the last page: GOALS/BELIEFS/AFFIRMATIONS
4.) You begin writing on the last page
5.) Write pages on EXACTLY how you see an attractive male (keep the four factors of F2M attraction in mind). Describe EVERY detail
6.) Write your description of your IDEAL woman. Describe EVERY detail
7.) You write your goals in EXPLICIT detail
8.) You construct a belief system that will actualize your goals. WRITE OUT EVERY BELIEF NECESSARY. Keep in mind both beliefs about society AND yourself
9.) Turn your beliefs into a list of affirmations (type them out later and put them in your wallet or other place for quick reference)

If done correctly, you now have THE VISION. You're now a man who 1.) knows what he wants, 2.) knows what he has to become to get what he wants, 3.) has a belief system in place that will actualize what he wants and who he is going to become.

* If you're unsure what creates attraction (and you should know down to the most minute detail) or have limiting beliefs about society and/or women

(this step requires you be EXTREMELY honest with yourself), I'd suggest reading up on the subject as I already mentioned.

Step 1: CHECK!

Step 2: How to get A STRONG BODY OF REFERENCE EXPERIENCES THAT SUPPORT YOUR POSITIVE BELIEF SYSTEM

Here's the hard part. Here's the part where most men fail. Here's the part where self-deception comes in. Here's the part that separates the MEN getting it done from the boys who post about number closes on lair forums. Here's the part where I'm at along with probably 99 percent of other guys in the community. Here's the part that requires you to look cold fear in the face for hours on end and not flinch.

Here's where you must gather reference experiences to support your beliefs.

Most of you probably have already done this to some extent. Some of you have pushed your comfort zone and learned to talk to strangers, asked for phone numbers, maybe even gone for quick make outs or same night pulls. That's awesome. But I'll bet you also have fears you're not confronting. I know I'm guilty of this. I'll bet you KNOW there's something YOU KNOW YOU SHOULD BE DOING, yet the thought alone sends fear echoing through your body. You don't need to confront this fear. You can probably get laid and never have to face it. Or maybe the local lair has deified you already, why show them you're a mere mortal by admitting fear? Why even admit it to yourself?

BECAUSE YOU'LL NEVER ACHIEVE TRUE SUCCESS IN PICKUP IF YOU DON'T CONFRONT YOUR FEARS.

For me, I realized this fear is going out alone. For other guys, I've seen fear of escalation, fear of going to the SNL pull, fear of mixed sets, fear of throwing in conversational sexual spikes, fear of day approaches, fear of ruining a "nice" interaction by introducing a sexual overtone…plus a bazillion other fears I don't need to list. I didn't even have to write those examples. Deep down you know what your fears are. If you don't, you're in self-denial and should go back to step 1. If you're honest with yourself, keep reading. Here are your steps:

1.) You write your fears in the back of your notebook
2.) You write what you think the underlining cause of each fear is (for example, in my case, my fear of going out alone is not simply I'm afraid of going out into social situations solo. Maybe it's because I depend on other people to pump my state. Maybe it's because I want validation from my friends. Maybe it's because my ego depends on hanging out with "cool people" to allow me to feel cool. Maybe it's 8 or 9 other reasons…but you get the point).
3.) HONESTLY assess each of these underlining reasons for your fear and come up with solutions you can apply EVERYDAY to remedy them (for example, if I think that my fear may be related to wanting people's validation, I have to set as goals to stop talking about my accomplishments and pickup successes; stop checking to see if people are watching when I approach girls, etc.)
4.) Set up a regimen to confront your fear DIRECTLY. Systems include the number of days/hours you will spend a week confronting your fear along with the period of time you will allot (i.e. number of weeks/months). So for example, I am going to start going out 3 times a week for 2 hours a night for 3 months to confront my fear of going out alone.
5.) You stick to your system religiously and do not miss a single day, hour or approach.
6.) You write your experiences in the front of your notebook.

As I said, this is the most difficult step in developing your inner game. This is truly where you have to do "the reps" to make it happen. This takes an incredible amount of courage, effort and self-discipline to accomplish. The rewards are complete social freedom and sexual abundance, but, as some very wise RSD poster once wrote: You pay for it with the price of your ego. The risk/reward payoff is almost equal.

When you finish your regimen there should be no social fear left in your body. This is where you truly no longer give a fuck and have passed the complete indifference threshold. If there's still fear left in your body after this, restart the process over again.

Step 2: Check! Your inner game is now dialed, tight.

And that's it. In two steps, become the man. However, point 4 and 5 of Step 2 are probably the difficult things you will ever have to do. Survive your regimen, and you will BECOME the man you wrote about in the back pages of your notebook.

The blueprint of an attractive man is embedded in all of us. Armed with the body of pickup literature and your notebook, there's no reason why you can't be the boss lord of the universe. Unlearning the bullshit that's been programmed into your brain is what inner game is really all about. To combat the decades of social conditioning paired with the limiting belief system of the world weighing on your psyche, only a gargantuan effort can effect a change.
You already understand and accept this. I know this because you're still reading.
But now it's your turn. As I said in the first paragraph: To make sense of your "inner game", start by writing. Get the notebook. Fill its pages. Chisel your own fate. Be honest with yourself. Become whom you're meant to be. Become a legend. Believe.

The clichéd way to end this article would be to say "good luck!" But this is beyond the realm of luck. Luck is a word invented by the weak. By people who would never read this article. People who would never have the balls to even consider what you're going to do.

So from one man to another, I say "SUCCEED."

At all costs, succeed. SUCCEED.

Managing Limiting Beliefs
By Decibel

Limiting beliefs are negative thoughts you have in your mind which stop you from achieving your personal best. Things like 'I'm ugly' or 'that girl's too hot for me' or 'no girl will want to drive back to my house.' To me, there are two ways of reigning in limiting beliefs.
1. *Try to prove your limiting belief is wrong.* So let's say I think it would be inappropriate to bite a girl on the neck when I hug her. My limiting belief would tell me the girl would get upset. So I bite 10 girls, and surprisingly 10 girls are turned on by it. So I have, through field testing, dashed that belief. The same can be done with social pressure issues. If you go into a quiet bar and start singing at the top of your lungs, and nobody cares, you'll eventually realize that people just don't give a fuck. Or if you go out looking like a mess (which I often do) and are still able to get attraction, you'll realize that looks don't matter that much. Et cetera.

2. *Just assume that anything is possible, and then try to disprove this.* Though solution 1 has its merits, the problem is, now you have to disprove EACH and EVERY limiting belief. So you may have a check list that says: women don't talk to strangers, women don't like strangers touching them immediately, people think I'm ugly, etc. But you have to go down this potentially infinite checklist and cross each belief off. That can take an eternity. When you just assume that anything is possible, you're practically done. I can go out looking like shit, and pull a 10. OF COURSE I can. If this gets disproven, then so be it. But solution 2 is a lot less work.
So I recommend you simply make positive assumptions about everything. Assume you've got level 10 game. Assume every girl you talk to wants to sleep with you. Assume you are of high value. Then see if the world proves you otherwise.

"Lots of guys find it easy to escalate with a 6, but will freeze up around 9s and 10s. Going kino on an ug is easy; it's like throwing gruel at swine. Nut up and start fondling those turbos."

Decibel

Four Phases of Value
By The Sheriff

There is a lot of discussion on what exactly gives a guy true value or "inner game." I have given this some thought and have come up with four phases that one must pass through in order to build the kind of value we can use to attract women. I believe that all of these are important and that each one must be accomplished before the next becomes possible.

Phase 1: Basic Self Esteem
Phase one is about repairing and building our basic self-esteem. Many of us have suffered harm to our self-esteem that makes it difficult for us to have a good social life. The first step is to take a good hard look at our lives and determine what caused this and what it takes to repair it. For many, this might be a chemical issue such as bipolar disorder or it may be a result of childhood abuse. This may require anything from reading self-help books to medication, professional counselling and therapy. Whatever it takes, do it. You will be glad you did and you simply can not move on to phase two until you fix this aspect of your life.

Phase 2: Developing an Attractive Persona

In phase two you will be building on what you did in phase one by improving the way in which you interact with others. Emphasis here is on finding a style and a disposition that fits you and is attractive to others. People who have been lucky enough to grow up unencumbered typically do this during their childhood and teen years, reaching a sense of who they are and the image they want to portray in early adulthood. Chances are, if you are reading this you weren't one of those people and you are doing it a little later - better late than never. Develop a core personality and your avatar. Also, recognize that many things practiced by PUAs can be incorporated here. These include use of good body language, being non-reactive, etc. This also includes adopting the traits of a high value guy such as concern for one's appearance and getting your life in order. Phase two is about perfecting your product.

Phase 3: Becoming Socially Accomplished

In phases one and two you have conquered your inner demons, developed a core personality, put your life and appearance in order and chosen an avatar. You are now ready to begin learning the skills necessary to make friends and be liked by others. Here you will learn to be socially savvy and affable. I can not emphasize enough just how important this phase is. Humans are advanced social creatures and the very core of "survival value" deals with where you stand on the social ladder. This is the single most important quality in female-to-male attraction. Everything else comes in a distant second. Also, having friends is important and will enrich your life in many ways including reinforcing the things you accomplished in phase one. You don't necessarily need dozens of friends but everyone should have at least one or two true close friends. Relationships of this kind are the very essence of life. Also, most people have two types of friends: true friends and acquaintances (or "party friends"). Party friends are of course people with whom we socialize but are not truly close. Some unfortunate souls have none of the former and many of the latter. Although this may seem glamorous, it's a shallow existence and nothing to which one should aspire.

Realize also that most of the techniques used in PU can and should be employed here. Shakespeare said that the entire world is a stage and we are all actors upon it playing a roll. Jung wrote that we all have two faces, one that we show only to ourselves and another (persona) that we show to the world. This is important to understand. People like people who make them feel good about themselves and compliment their value by bringing

value into the relationship. Things such as non-reactivity, good body language, knowing proper social etiquette, carrying one's weight within the group and serving to enhance the overall image of the group are things you must offer if you expect to become an asset to a given group. Nobody wants to align themselves with someone who is a liability to their own value. You must learn to be an asset to others and not a liability.

Phase 4: Demonstrating Your Value

In phase four, you will begin practicing techniques designed to attract women. Largely, what this consists of is demonstrating to her that you are accomplished in everything discussed in phase three. If you have accomplished the things in phase three this will be obvious to her based on your social proof. Mystery has been recently quoted as saying that social proof is 80% of pick-up. I think he underestimated its importance. Social proof is much more than just showing up with a hot girl. Numerous studies have shown that people use mental shortcuts in many situations and among the most common is the tendency to rely on popular opinion. Women nearly always choose a mate based on social proof more than any other factor. Read the Mystery Method for more on this.

Before entering phase four it is imperative that you complete phases one through three. Without these, you will not appear congruent and you will lack the necessary social proof that is so central to pick-up. Remember, everything from this point on is essentially intended to prove that you have the value you established in phases one through three. If, and only if, you have mastered these phases, you will have true value and you will have the wherewithal to demonstrate it to women. You can not skip any of these phases and you can not just declare to yourself that you have value because you believe it. There is no magic pixie dust that gives you value. Value is earned through self-exploration, self-improvement and learning good social skills. If you try to skip any of these steps you will likely appear incongruent. You will look like a low value guy dressed like a social misfit who is trying to score women with a bunch of cheesy material gleaned from the internet.

Chapter Twenty

Attire

How you dress is an extremely important part of your passive value. Women will judge you quite often even before you open them. Peacock theory says for you to stand out from the crowd. Though for some this is good advice, peacocking doesn't work for everyone and sometimes makes you look ridiculous. Think about it. Is your peacocking making your target have second thoughts about wanting to be seen out in public with you?

The following is adapted from Russell Smith's book, *Men's Style: The Thinking Man's Guide to Dress.*

Consider your wardrobe a way to beautify the world. How you present yourself can make the world a more pleasant place to live in. You want your attire and accessories to be an extension of your personality, though should always be appropriate for the venue. Being under- or over-dressed may sometimes be a DLV.

Shoes. Some consider your shoes to be the most important element of your ensemble. Rules are strict regarding formal situations, much less so in informal venues. However, certain high-end clubs and bars won't allow you to enter if your shoeware is not dressy enough, so know their policy in advance.
Elevated shoes can add some height to you. Though potentially obvious, 3 inch platform shoes can be stylish and comfortable. An example is Creepers. Less comfortable but more subtle are shoes that elevate only the heel, and so are concealed within the shoe. An example of these is made by Toto, sold online.

Dress pants. Though pleats may improve the appearance of a man with a gut, try to avoid them if possible. Avoid baggy trousers. At the ankle, the trouser may be wide in which case it should break, or narrower in which case it should just kiss the top of the shoe. A break means there is just a hint of a fold in the pants leg above the shoe. You don't want a pronounced fold. If you are going for a break, the back of the pant should be 2 ½ cm

from the floor (about an inch). If you have a narrower pant leg, the leg should be much shorter. If going to the tailor, make sure they mark each leg, not just one. Stand as you would normally stand, slightly relaxed with the belt cinched comfortably.
You can go with a cuff, or not. Get a sense of what is fashionable currently by checking out upscale stores. If you are short, avoid wide cuffs.

Dress shirts. If you are wearing a jacket, the shirt should extend 1 cm above the jacket collar and 1 cm past the sleeve ends. If you button the sleeves, they should be snug enough not pull past the hands. You may need to tailor the sleeves to be the right length. Both the shirt and jacket shoulders should be perfect widths; the seam needs to rest at about the top outer edge of your shoulder.
Ply and thread count refer to the quality of fabric. Two-ply is the best. Thread count can vary a lot, but the higher the better. Fine shirts may be as high as 220.
Stays are the little plastic sticks in the collar points. You want them to be removable. Never wear your shirt without stays in. Some collars can be buttoned to the shirt; these are extremely casual and probably should be avoided altogether.

Casual. There are some basic principles to adhere to when dressing casual. Contrast between your top and bottom clothes is ideal: baggy top/tight jeans or tight T-shirt/baggy pants; dark blue top with light gray pants. T-shirts can be matched with casual or more upscale attire such as sports coats. T-shirts with corporate names and logos should be avoided in favor of plain shirts or those with kitschy designs.

Chapter Twenty-One
Bibliography and Suggested Readings

The Game, by Neil Strauss (aka Style)

Mind of Mystery, by Mystery, Lovedrop and Matador *(video)*

The Mystery Method or The Venusian Arts Handbook, by Mystery

The Layguide, by Tony Clink

Interaction Ritual, by Erving Goffman

The Red Queen, by Matt Ridley

The Power of Now, by Eckhart Tolle

NLP: The New Technology of Achievement, by Steve Andreas and Charles Faulkner. A review by dB can be found here.

Comedy Writing Secrets Revealed, by Mel Helitzer

Palm Reading for Beginners, by Richard Webster

The Definitive Book of Body Language, by Barbara and Allan Pease

Double Your Dating, by David De Angelo

Real World Seduction, by Swinggcat

The Art of Approaching, by Thundercat

Art of Seduction, by Robert Greene

Intro to Seductive Reasoning 101, by Johnny Soporno *(video)*

Get the Girl! Infield Exposed, by Mehow *(video)*

Tradecraft: The Art and Science of Cold Reading

Completely Cold, by Kenton Knepper and J. Tank

My Secret Garden, by Nancy Friday

Annihilation Method, by Style *(video)*

The Underground Dating Seminar, by Brad P *(audio)*

RSD Blueprint De-coded, by Tyler Durden *(video)*

The Jeffy Show, by Jeffy *(video)*

Foundations, by Tyler Durden *(video)*

Transformations, by RSD *(video)*

Revelations, by Lovedrop

The Way of the Superior Man, by David Deida

Give Women Wild Screaming Orgasms, by David Shade

I♥Female Orgasm, by Marshall Miller and Dorian Solot

How to Be a Great Lover, by Lou Paget

How to Give Her Absolute Pleasure, by Lou Paget

Squirters 2, by Seymore Butts *(video)*

The G Spot, by A. Ladas, B. Whipple and J. Perry

The Lowdown on Going Down, by Marcy Michaels

Men's Style, by Russell Smith

Mastery, by George Leonard

The Female Brain, by Louann Brizendine, MD

What Every Body is Saying, by Joe Navarro

The following films, as reviewed by dB, are pertinent to seduction:

9 ½ Weeks

9 ½ Weeks is a film you watch differently as an AFC, versus a PUA who understands female psychology and seduction, and as a woman (I would suppose). The movie (1986) was directed by Adrian Lyne who made *Flashdance*, from a book clearly written by a woman. It has some of those same 1980s elements like lighting and music which were in style at the time, but now are a bit cringe-inducing. Try to forgive this.

I'm not giving away any spoilers when I say the title implies this love affair is finite. We can dissect what's going on in each participant's mind, and figure out why this relationship did not last in spite of the intense feelings. This helps us understand the game in general.

From her perspective:

Kim Basinger plays Elizabeth, a woman who works in an art gallery. She is passionate about art, and we can conclude is passionate about romance, though hasn't met a man who stirs her feelings satisfactorily. Then she meets Mickey Rourke's character John. John knows what she wants sexually. In fact, he knows better than she does. From their initial encounter, he hits all her buttons, puts her through the proverbial emotional roller coaster. He does this with such power and authority that she ends up dazed by it.

He flirts with the 'Provider' role often, but never enough to make her feel secure. He pushes this the other way as well, literally to the point of her feeling endangered, creeped out but still curious. He piques her every emotion, and in one memorable scene he keeps her blindfolded and feeds her a shopping list of foods (and yes, even cough syrup).

But throughout all this, he's not sadistically toying with her. He's obviously partaking in this roller coaster ride and enjoying every moment. He's 'playing her' in a sense, but it comes from a thrill of spiking these emotions, never as a spectator.

When he brings in another woman, we realize it's because again he wants her to experience these emotions as much as he does. But she doesn't see this.
From her standpoint, the relationship fails because of her own insecurities. She often gets jealous without reason, and finally at his bringing in another woman. She tries to lash out at him by kissing another man. She doesn't understand his motives, misinterprets this act as his selfishness, which couldn't be farther from the truth. Her jealousy and insecurity blind her, and she breaks it off.
Once again, John knows what she wants, but she doesn't appreciate this.

From his perspective:
This is what happens when you go from attraction to seduction and skip comfort. When it's too late, he tries to inject comfort and rapport into the relationship. But by then, there is a lack of security and trust. She was so overwhelmed by the seduction that she let this slide.
He hasn't genuinely expressed his love for her, though we the audience can feel it. He holds to his dominating frame, and in the end this is to his own detriment. His frame tells him to stay firm, let her come running back. But were he to break this frame and chase, he may be able to salvage the relationship.
We are taught as PUAs to maintain authority, be unapologetic about our desires, pull her kicking and screaming into our frame because that is what she wants. And to a large extent, this is the right thing to do. But skipping comfort is a huge miscalibration, and he ends up paying the price.
Here is Roger Ebert's thoughtful review.

Eyes Wide Shut
Kubrick's last film was not widely appreciated by the general movie-going public, but it is, besides a great film, a good peek at what goes on in the mind of women.

In *My Secret Garden* by Nancy Friday, we learned that women routinely have shocking sexual fantasies they're too ashamed of to tell even their partners. Nicole Kidman's character Alice is one such woman, who tells her husband Bill (Tom Cruise) her dream of being fucked by countless strangers, and another fantasy in which she would have given up on everything in her life to have had one night with an anonymous sailor in a hotel.

Bill doesn't understand women, let alone his wife. Had he read Friday's book, he'd understand how common it is for women to have these perverse sexual fantasies. Had he read books like *The Red Queen* and *Sperm Wars*, he'd understand how inexplicably hard-wired it is for a woman to seek the 'Lover' of high value even when she is being well-satisfied in every other way by the 'Provider.' Her own reaction to her dream is a combination of sadness towards her helpless Provider, mixed with scorn and excitement; in the original screenplay Alice envisions Bill actually nailed to a cross as she laughs at him.

The moment Alice lays eyes on the sailor who briefly passes her in the hall, something primitive is triggered in her. It's that trigger that PUAs seek to find during their seduction, lest they be categorized as the Provider. We understand how inevitable this desire is for women, so her response is really no surprise to us.

When Bill has his eyes opened by Alice's admission, he begins to see how strong the female sexual drive is. It had been all around him though to this point he'd been blind to it. Suddenly, he realizes and takes very seriously how driven women are, no matter their age or circumstance. Some use sex for power or income, some for escape, others for the sheer joy of it. While Bill had shrugged off these advances, he now sees it's no laughing matter.
In the end, Alice gives Bill a stern warning. To remain satisfied, she requires more than a Provider. She needs a Lover. She needs to be 'fucked.'

Fight Club

Tyler Durden took his name from the Brad Pitt character in this film because so much of its philosophy resonated with him. But TD had no idea at the time just how strongly Fight Club reflected the PU community.

If you haven't seen it, I won't give away any spoilers. If you had seen it when it was released, it's time for you to rent it again.

And as you watch it, think of the AFC/PUA relationship, and how AFCs turn to the community for guidance, blindly accepting its principles. Like the film's conformist nameless central character (Ed Norton), AFCs realize they must rid themselves of social programming, accept 'you're not your fucking khakis,' take on a new identity.

The film is saturated with great lines (maybe some of the best in film history), but one that is so meaningful: 'Self-improvement is masturbation. Now, self-destruction...'

Watch and listen carefully. Notice the commonalities, intentional or not. Project Mayhem becomes Project Hollywood, both with the same exploding demise. The secrecy of fight club, the secrecy of the community. AFCs abandoning society's shackles only to adopt a new religion like obedient 'space monkeys' under the spell of some charismatic guru; these space monkeys run around on missions and don't use their real names (sound familiar?). Letting go of the steering wheel means getting out of your head. Getting in fights has the same motive as fucking, stripping down to the bare essence of what it means to be a man. Courtney Love, who was featured in The Game, was also considered to play the role of Marla. And most importantly, you can ultimately do away with the PUA persona and allow your true inner self to be loved.

Some classic lines:
God Damn! We just had a near-life experience, fellas. (after the car wreck)
This is your life and it's ending one minute at a time.
My God. I haven't been fucked like that since grade school.
We have no Great War. No Great Depression. Our Great War's a spiritual war... our Great Depression is our lives.
It's only after we've lost everything that we're free to do anything.
You're not your job. You're not how much money you have in the bank. You're not the car you drive. You're not the contents of your wallet. You're not your fucking khakis. You're the all-singing, all-dancing crap of the world.
The first rule of Fight Club is - you do not talk about Fight Club. The second rule of Fight Club is - you DO NOT talk about Fight Club.
Sticking feathers up your butt does not make you a chicken.
After fighting, everything else in your life got the volume turned down.
I felt like putting a bullet between the eyes of every Panda that wouldn't screw to save its species.
A condom is the glass slipper for our generation. You slip one on when you meet a stranger. You dance all night, and then you throw it away. The condom, I mean, not the stranger.

El Topo

Alejandro Jodorowsky wrote, scored, starred in and directed this eccentric surreal film in 1970, and it remains a legendary cult. Each shot is loaded with bizarre, grotesque, symbolic and beautiful images, many too disturbing to watch.

The initial premise of the story involves a bearded man in black, El Topo, who is on a mission to destroy the four great master gunfighters in the desert. When he achieves this, he will win the woman he desires. The second part of the film is a Christian allegory. Along the way, we're taught lessons applicable to pick-up.

Lesson one. The man in black comes across a brick tower, inside which lives a thin man. This master gunslinger claims he never resists bullets, and so they pass through him. He is accompanied by a legless man who rides on the back of an armless man. This duo represents symbiosis, which will be again explored in lesson two. The legless man shoots the gunslinger, and the bullet indeed passes through him.
What we learn. Resistance leads to failure. Do not resist. Let challenges pass through you and then proceed to take the necessary action. Whether these are token objections, shit tests or bullets, do not be phased. El Topo must cheat to win this duel, and we will learn that in lesson two you must not cheat. Similarly, we use routines to hide behind when we first get into the game, but ultimately we must be direct and genuine to truly make progress.

Lesson two. The next master is accompanied by a woman. This man has trained himself to be both powerfully strong, but also soft and precise. He demonstrates his precision with his hands and his gun. This dichotomy will be revisited later through an image of the cactus, which is hard and sharp on the outside but soft and sensual on the inside. The master admits he can only survive because the woman assists him. It is better to have someone watching your back, than going it alone.
What we learn. Always seek balance and symbiosis. Woman is man's polar opposite but also his other half. Though she is everything he is not, she is necessary to complete him. When she is injured, he dies. You will never be complete until you are loved. Though *El Topo* is often called a misogynistic film, this message emphasizes Jodorowsky's honor of women.

Lesson three. El Topo comes upon a pen full of rabbits. He enters and plays his pipe while the master in white plays a stringed instrument. They

get to know each other through music, that is, nonverbally. The white rabbits have been dying since El Topo has been approaching. The master tells him not to aim for the head but for the heart when he shoots. To demonstrate, the man in white shoots El Topo in the heart, but fails to kill him.
What we learn. When interacting with women, shoot for the heart and not the head. A corrupt mind however can take advantage of and destroy a pure heart.

Lesson four. The final gunslinger is armed only with a butterfly net, which deflects all bullets back at El Topo. He cannot be killed, and worse, he doesn't care if he is killed. El Topo cannot defeat this final gunslinger, and upset, he runs back through all the burial spots of the prior gunslingers and destroys them. But even after all four masters are dead, the man in black is not content. He speaks and poses as if he is Christ on the cross. The outcasts of the world – the deformed and retarded children of incest – come to his body and carry him away. Thus begins the Christian allegory part of the film. El Topo began this journey with a small naked boy who he encouraged to bury remnants of his childhood in the sand. He then abandoned this boy to pursue the woman. In the end when he is rejected by the woman, El Topo embraces the innocents. He thus comes full circle.
What we learn. Killing your foes is an empty chore without salvation and enlightenment. Pulling hot girls can be similarly meaningless without developing your inner game. Success requires both meeting your outer goals and improving your self. Don't reject what is childlike about you in favor of women; accept your youthful, innocent side.

Lesson five. El Topo has fallen asleep in a cave, where the children of incest have turned him into an idol. He promises to dig a tunnel from the town to the cave so that they can be free. He is shaved of his hair and leaves the cave.
What we learn. Rebirth into a person of higher value means allowing your old self to die and be transformed.

Lesson six. The man in black visits the town posing as a beggar riding in on a donkey. He realizes the town is full of sinners, but digs the tunnel. In spite of all the resistance and obstacles, he persists and frees the outcasts.
What we learn. Whatever your mission in life is, pursue it, undeterred by hardships you confront.

Appendix One

A Crash Course to Learning Pick Up

The following suggested agenda is intended to help instructors provide a learning framework to help teach aspiring PUAs. This course focuses on night/bar game. Between each lesson there is a one- to two-week period in which the student applies the prior principles by solo sarging or taking a wing in field. While bootcamps that occur over a few days can be helpful in initiating a student to these techniques, evolution out of the long-held AFC mode takes weeks, and therefore instruction is most effective if it is presented in short lessons over a longer time period.

If a student will be taking a wing into the field, each person should compose a list of positive accomplishments and values which can be used for accomplishment intros. The student should be able to rave about their wing in a way that DHVs without bragging, and which would be most appealing to the set. For example, if the set has nurses and the wing is a doctor, you may wish to hit that AI. If the set has artists and wing is a musician, you may wish to instead use that aspect of the AI.

Before the night's sarge, the instructor will review any sticking points or questions the student may have up to this point. Comfort routines aren't covered in this introductory course because many AFCs are good at comfort – so good in fact that they've made a career out of LJBFing. Getting skilled at comfort routines is reserved for a more advanced course.

1 Introductory seminar/lesson. Review the M3 model, frame control and peacocking.

Homework assignment: Read the MM and this field guide. Internalize the concept of being alpha and controlling the frame. Collect peacocking that fits the identity you wish to project.

2 In-field lesson one. Overcoming approach anxiety, learning openers.

Homework assignment: Approach as many HBs as possible over the next two weeks. Go to malls and open all the HB hired guns, asking for advice on peacocking accessories. Go up to random HBs in the mall or on the

street and open using some of the openers presented. Try both situational and opinion openers. Go to a bar and run openers on as many sets as you can.

3 In-field lesson two. Routines.

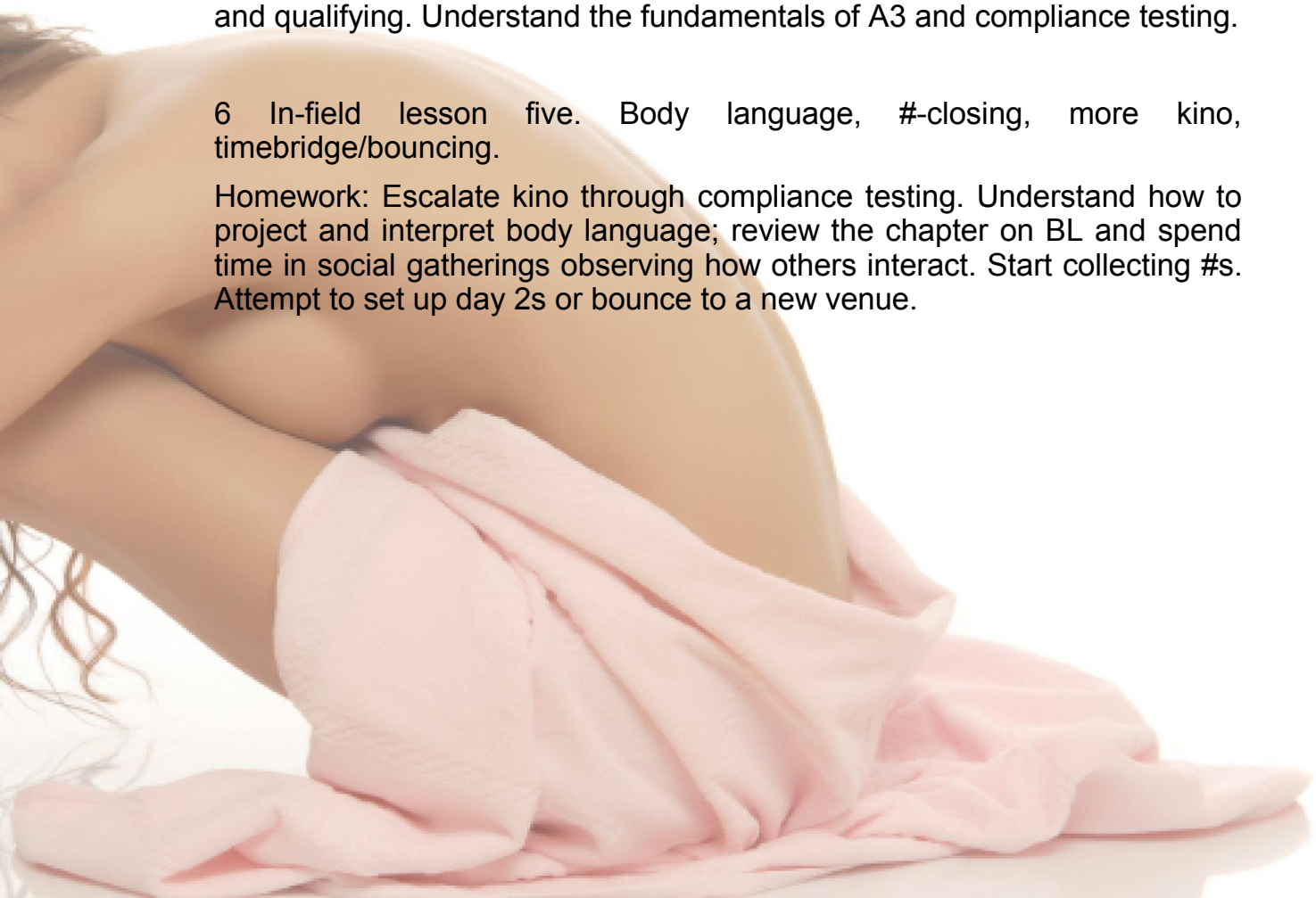
Homework assignment: Open and run routines on as many sets as you can. Sit down and list all the major events in your life or moments when you made epiphanies, and try to pull out stories you may be able to embellish upon.

4 In-field lesson three. DHV, kino, negs.

Homework assignment: Take the stories you developed from the last assignment and spike them with DHV's. Start incorporating kino into your approaches. Get the feel for negging without insulting. Become perceptive to IOIs and IOD's.

5 In-field lesson four. Moving within a venue, isolating, locking in, qualifying.

Homework assignment: Run game in various venues and incorporate isolating the target, locking in to sets, moving your target within a venue, and qualifying. Understand the fundamentals of A3 and compliance testing.



6 In-field lesson five. Body language, #-closing, more kino, timebridge/bouncing.

Homework: Escalate kino through compliance testing. Understand how to project and interpret body language; review the chapter on BL and spend time in social gatherings observing how others interact. Start collecting #s. Attempt to set up day 2s or bounce to a new venue.

Appendix Two

Helping Women Get Out of Their Own Way

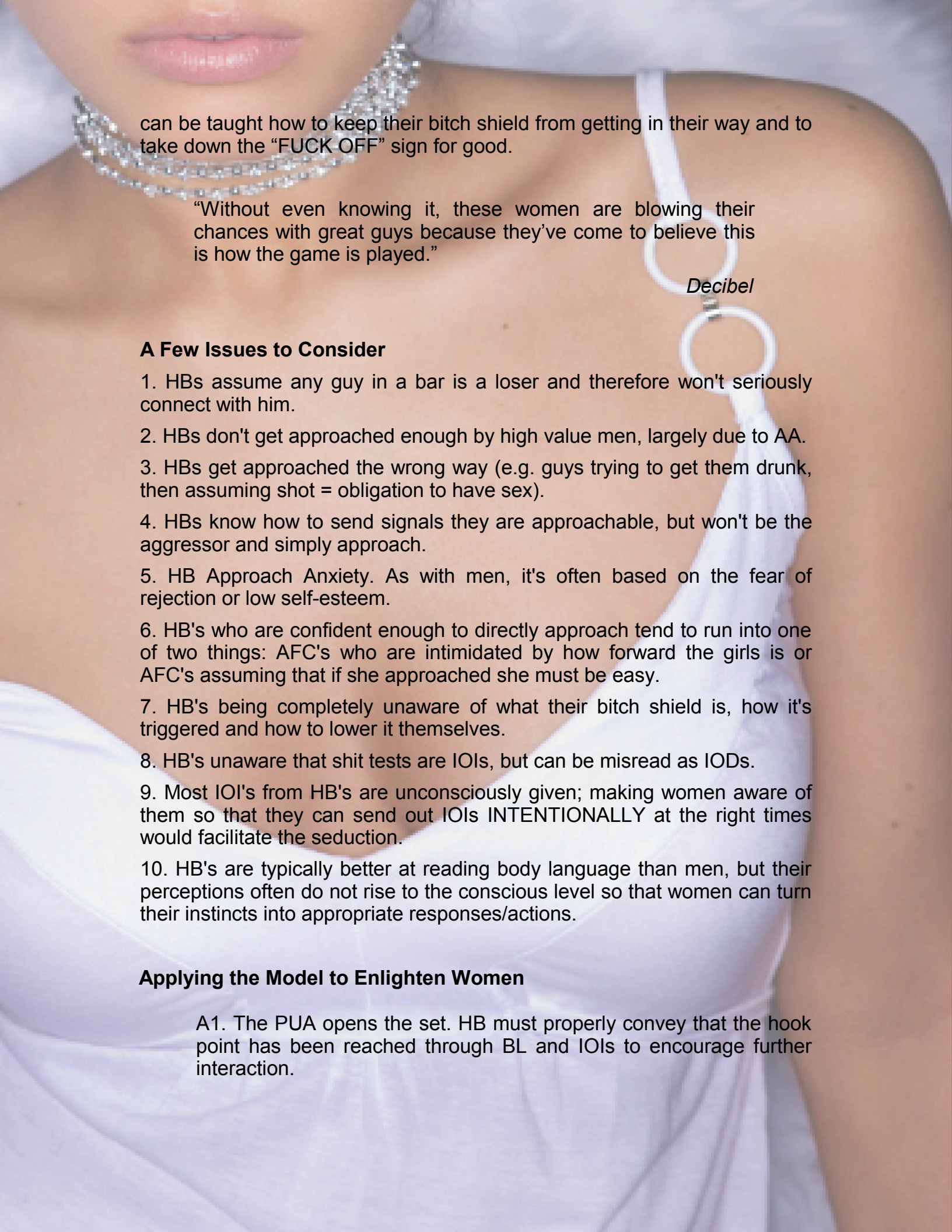
BangBang has created a guide to help women realize that they often set up 'roadblocks' to seduction. Examples include the bitch shield and LMR. When a woman is aware that she is preventing or delaying the seduction and can alter her behavior for her own good, the PUA's job becomes much easier. BangBang instructs women how to recognize these misbehaviors.

As PUAs, we aspire to excel in social situations, to be acutely aware of ourselves and our surroundings, everything from Body Language (BL) to vocal tonality and volume. It is this awareness that helps us calibrate our game to achieve seduction. But think back for a moment to your days as an AFC, to how often you were blown out by your own lack of BL control, or by your AFCish behaviors. How often did you project an overly needy, try-hard vibe without even realizing it? We've all been there. It should therefore come as no surprise that many women are likewise guilty of shooting themselves in their own foot when it comes to being seduced by a high-value man.

> "A woman can't even appreciate a man's inner qualities if she's throwing up shields and LMR, not approaching, not pinging IOIs, not pushing off low value men..."
>
> *Decibel*

What if, as PUAs, we were to use our unique social skill set and knowledge to help these women get out of their own way and be better at attracting high value men? Now do not misunderstand me, there is a fair amount of enlightened self-interest at work here. By teaching women how to recognize their mistakes and how to enable their seduction by desirable men, we will in fact be making our work easier in the process.

We've all seen these women and have most likely sarged a fair number of them, the beautiful girl with the "FUCK OFF" sign tacked to her forehead...only she doesn't know it's there. We've all encountered women whose bitch shield seems to be hyper-sensitive, making it that much more difficult to get past and build attraction. With a little guidance, these women



can be taught how to keep their bitch shield from getting in their way and to take down the “FUCK OFF” sign for good.

> “Without even knowing it, these women are blowing their chances with great guys because they’ve come to believe this is how the game is played.”
>
> *Decibel*

A Few Issues to Consider

1. HBs assume any guy in a bar is a loser and therefore won't seriously connect with him.

2. HBs don't get approached enough by high value men, largely due to AA.

3. HBs get approached the wrong way (e.g. guys trying to get them drunk, then assuming shot = obligation to have sex).

4. HBs know how to send signals they are approachable, but won't be the aggressor and simply approach.

5. HB Approach Anxiety. As with men, it's often based on the fear of rejection or low self-esteem.

6. HB's who are confident enough to directly approach tend to run into one of two things: AFC's who are intimidated by how forward the girls is or AFC's assuming that if she approached she must be easy.

7. HB's being completely unaware of what their bitch shield is, how it's triggered and how to lower it themselves.

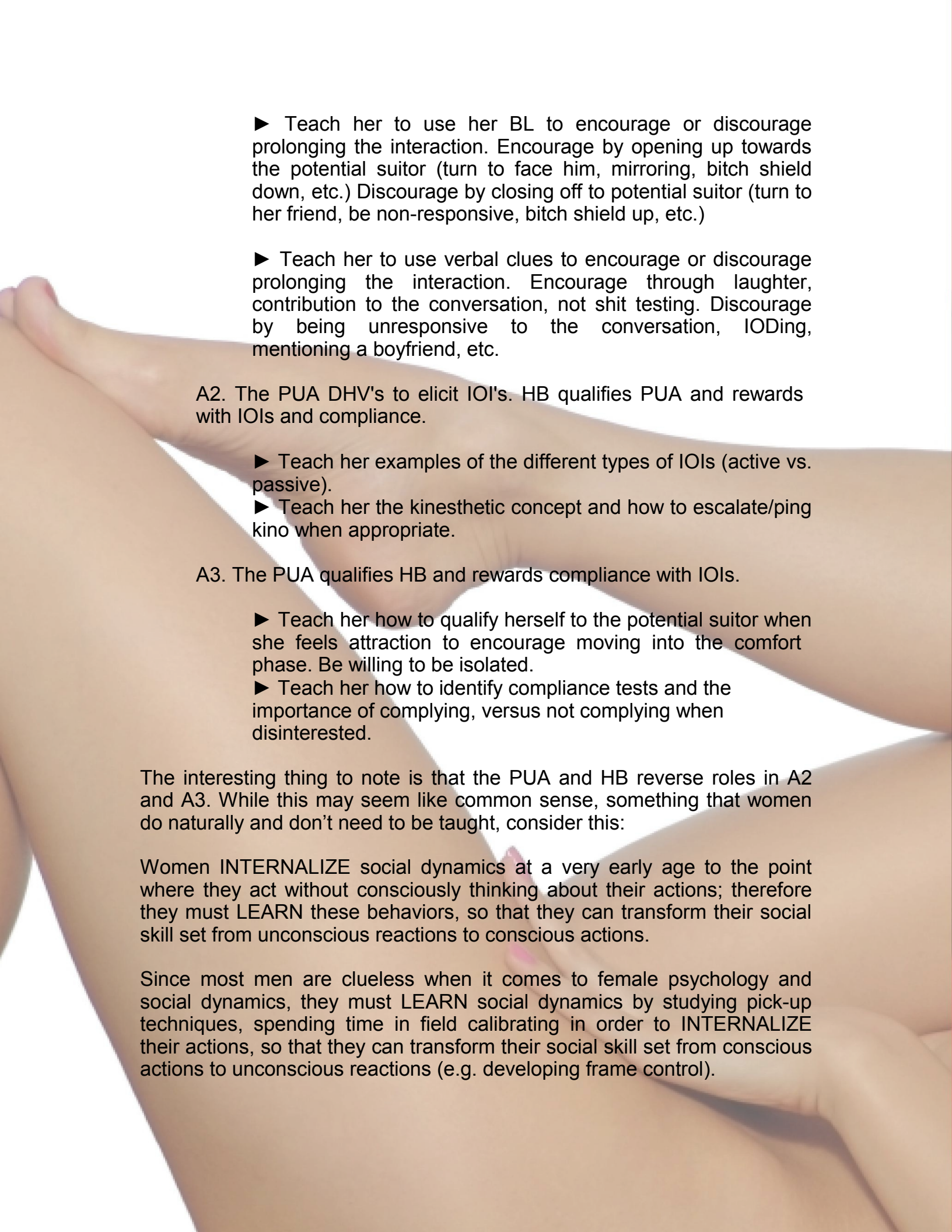
8. HB's unaware that shit tests are IOIs, but can be misread as IODs.

9. Most IOI's from HB's are unconsciously given; making women aware of them so that they can send out IOIs INTENTIONALLY at the right times would facilitate the seduction.

10. HB's are typically better at reading body language than men, but their perceptions often do not rise to the conscious level so that women can turn their instincts into appropriate responses/actions.

Applying the Model to Enlighten Women

> A1. The PUA opens the set. HB must properly convey that the hook point has been reached through BL and IOIs to encourage further interaction.



► Teach her to use her BL to encourage or discourage prolonging the interaction. Encourage by opening up towards the potential suitor (turn to face him, mirroring, bitch shield down, etc.) Discourage by closing off to potential suitor (turn to her friend, be non-responsive, bitch shield up, etc.)

► Teach her to use verbal clues to encourage or discourage prolonging the interaction. Encourage through laughter, contribution to the conversation, not shit testing. Discourage by being unresponsive to the conversation, IODing, mentioning a boyfriend, etc.

A2. The PUA DHV's to elicit IOI's. HB qualifies PUA and rewards with IOIs and compliance.

► Teach her examples of the different types of IOIs (active vs. passive).
► Teach her the kinesthetic concept and how to escalate/ping kino when appropriate.

A3. The PUA qualifies HB and rewards compliance with IOIs.

► Teach her how to qualify herself to the potential suitor when she feels attraction to encourage moving into the comfort phase. Be willing to be isolated.
► Teach her how to identify compliance tests and the importance of complying, versus not complying when disinterested.

The interesting thing to note is that the PUA and HB reverse roles in A2 and A3. While this may seem like common sense, something that women do naturally and don't need to be taught, consider this:

Women INTERNALIZE social dynamics at a very early age to the point where they act without consciously thinking about their actions; therefore they must LEARN these behaviors, so that they can transform their social skill set from unconscious reactions to conscious actions.

Since most men are clueless when it comes to female psychology and social dynamics, they must LEARN social dynamics by studying pick-up techniques, spending time in field calibrating in order to INTERNALIZE their actions, so that they can transform their social skill set from conscious actions to unconscious reactions (e.g. developing frame control).

Comfort. While many AFCs are proficient at creating comfort, often to the point of putting themselves in LJBF zone, there are roadblocks to comfort-building. Women many times bring resentment and disappointment from previous encounters and relationships into the current one, hindering comfort-building by being closed-off and untrusting. Women should recognize that their defensiveness may be unwarranted, and understand that each new potential suitor deserves a clean slate.

Seduction. During seduction, the main roadblock is LMR (S2). Women instinctively resist initial sex for reasons described in the M3 chapter. Many men respond emotionally, not understanding what the anti-slut defense or LMR are. Men may reject the woman who resists, instead of plowing, which often is what the woman would want. A woman should be cognizant of the fact that LMR is hard-wired, and that by not giving in to it, they can sexually engage a desirable man without unneeded frustration on the part of both parties.

Appendix Three

On Being Funny

By Rob Judge

A couple people have been asking me to define this, so I'm going to give a lengthy response that hopefully covers the "basics" of humor. (Side note: I wrote for a very famous humor website before I got into PUA but never thought "humor" was explainable…until I saw something as abstract as "attraction" was explainable. So, in homage to the pioneers of PUA, I'll offer what I can on "being funny").

First, humor is the most effective, fastest, and simplest way to offer value and establish prizability. Ironically, it's also (in my opinion) the most Machiavellian social device ever (in fact, it's SO Machiavellian people DON'T even consider it manipulative). If someone is genuinely laughing at your jokes, there's no way you'll get blown out – ever.

So, the structure of this response will follow an inverted pyramid, beginning with the "humorous" inner game-type-stuff and then drilling down into the specifics of humorous banter.

Frame – In my opinion, the funniest person alive is Howard Stern. But it's not his content or jokes that make him funny (in fact, reading transcripts from the Howard Stern show are very NOT funny), but, instead, it's his delivery and attitude. The thing about Howard is he just *says whatever the fuck he feels like and never waits for a response*. Sometimes you DON'T even know if he's joking or not. Even if his jokes bomb, he doesn't react. He simply says the next thing on his mind.

Conversely, look at people who are NOT funny. They're the ones who are constantly waiting for reactions or saying shit like, "I guess you had to be there…" Probably the worst thing you can ever say to someone is, "I have the BEST joke for you." Chances are, no matter how funny the joke, it won't get any big laughs. Why? Because the joke teller made it obvious HE thought the joke was hysterical, thus telegraphing his need for a reaction.
Try this exercise: Tell the same joke to two people. But to the first person,

say, “I have the FUNNIEST joke for you!” and to the second person, say, “I heard this offensive joke the other day. I really don’t find it funny. I’ll tell you, but don’t laugh because it’s really not a funny topic.” I guarantee the second person will stifle a genuine laugh (because he doesn’t think you’re looking for a reaction) whereas the first person will only give you a courtesy laugh. (Unless of course the joke you’re telling really sucks.)

How this relates to the field: When telling a joke, DON’T wait for a reaction. Simply say the funny line and stack or do a takeaway, For example, over the weekend, my wing was getting blown out off the opener. As I walked by the hostile set, I said over my shoulder, “You could’ve been a little nicer to him. He just got molested by a FAT girl.” The girls started cracking up and the set was back on. Is that line really so hysterical? NO! But I said it in a way that implied I wasn’t looking for a reaction. I know this is basic stuff and relates to frame control (living in your own reality), but it’s why so many guys fail at being funny. If I simply wrote up a transcript of “funny lines” I KNOW I’d have tons of guys who would go into the field, use the lines, then complain to me that the lines “aren’t funny,” because they telegraphed they were looking for reactions so the lines would bomb. THIS IS WHY KNOCK KNOCK JOKES ARE RETARDED AND DEAD BABY JOKES ARE HILARIOUS!* With “knock knock” jokes, you’re telegraphing “Hey! This is a joke!” whereas with a “dead baby” joke, it’s so fucked up you’re NOT supposed to laugh (so you do).

**Disclaimer:* In some instances “Knock Knock” jokes can be funny as in the case of: “*Knock knock.* Who’s there? *Fat chicks.* Fat chicks who? *Who cares?! They’re fat!”* (because jokes about fat chicks are ALWAYS funny...it's a Universal Law of the Universe) and dead baby jokes ARE NOT funny anymore because they’re so played out, they lost their taboo and now ARE reaction-seeking.

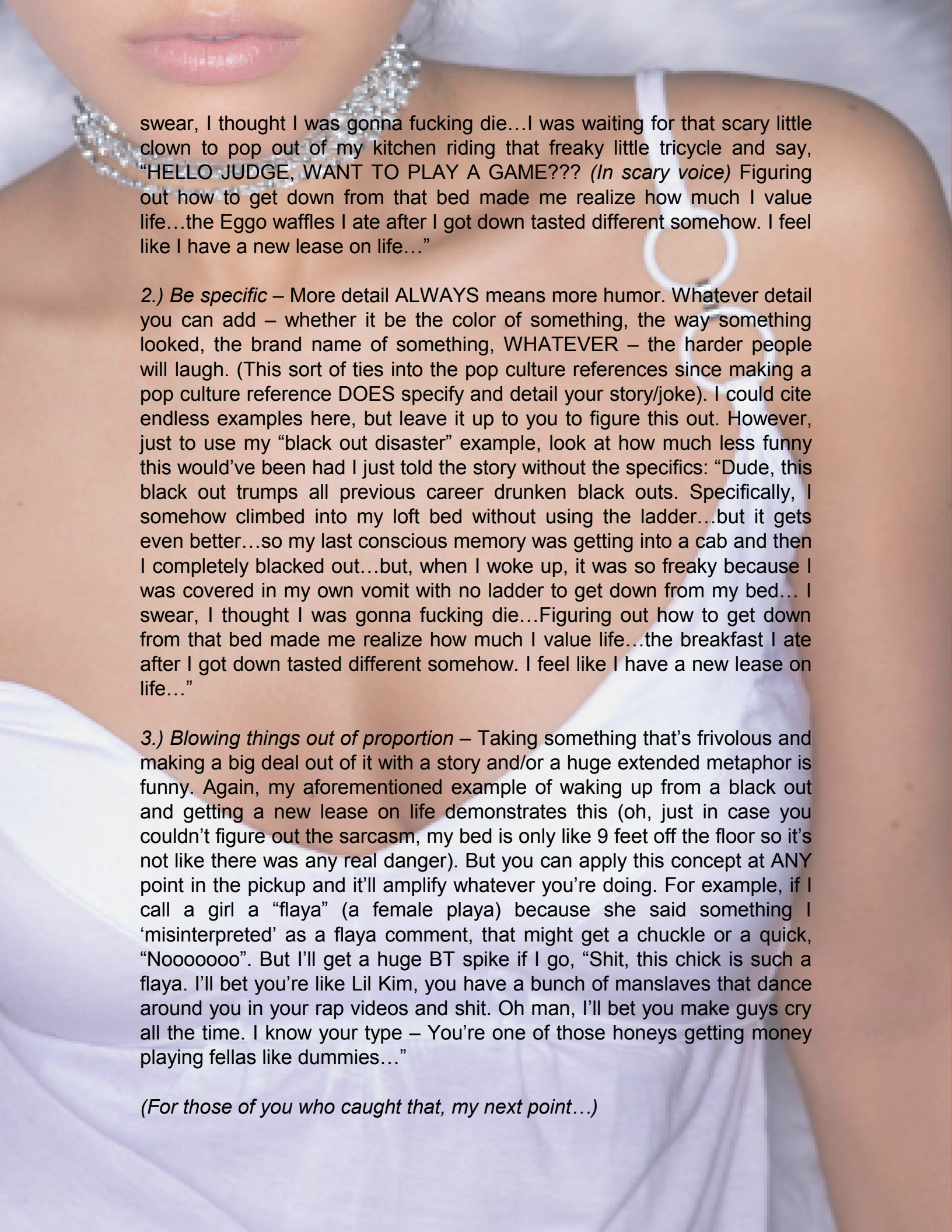
Attitude(s) – Once you adapt a non-reaction-seeking frame, you’re ready to try on “funny attitudes”. Unlike the underlining frame, which will ALWAYS be non-reaction seeking, your attitude can change in different situations. **As a basic rule, the best attitude to accept is one diametrically opposed to the one expected.** So, again, to cite an example from this weekend, some drunk hooligan/thug (complete tool) started screaming at 2 of my girl friends (for pretty much no reason) and then started screaming at me that I’m only hanging out with them to “get my D wet” and that I’m “a gay ass pussy”. Because the guy was so irate and barking such uneducated babble, the “humorous” attitude to take was for me to speak like an erudite college professor. So I looked the guy in the eye, smiled,

and said, “Wow. You’re like a Greek philosopher! You totally broke down my secret game plan with that artfully constructed syllogism! That’s like Aristotelian logic, bro. To cite you, since I am, in fact, one ‘gay ass pussy’ therefore I am logically trying to get ‘my D wet’ with these – what was your term again? – ‘skank-ass bitches’. Bravo, Plato! You, my friend, are a scholar AND a gentleman.”

While this could fall under 'sarcasm', I think “attitude” is more than simply being ironic or flippant. To offer some examples, if a girl keeps calling you a “playa”, it’s funny to accept a “Don Juan lover” attitude where you tell her you write love sonnets and chisel ice sculptors of women you fall in love with. If you and your wings are obviously established, clean-cut guys, it’s funny to say you “met in prison” when HBs ask how you know each other. If an AMOG is screaming how much he hates your peacocking, saying “Glad you like it” in the most disinterested way will ALWAYS get a laugh because it’s so unexpected. (I could keep giving examples, but think it’s better if you consider attitudes you could assume in different situations you find yourself in so it’s more congruent.)

Content – Even with a solid frame and the right attitude, you still need “funny” content. I could devote an entire section to content because it’s probably the most difficult aspect of humor to master. However, sticking to a few guidelines will ensure you get big laughs.

1.) Pop culture references – This is probably the most important one to internalize and will instantly transform your humor. Whenever you’re telling a story, figure out how to make a funny pop culture reference or metaphor and you’ll ALWAYS get a laugh. To give a stupid example: I was just talking to my friend on the phone and explaining to him how I got black out drunk a few days ago and woke up covered in my own vomit and somehow climbed into my loft bed without setting up the ladder. (I know…this is funny/embarrassing as is…) So here’s how I described it for maximum effect: *(Taking the attitude waking up like this when you’re 25 years old is a great life accomplishment and I’m totally proud of myself):* “Dude, this black out trumps all previous career drunken black outs. Specifically, I guess drinking an absurd amount of vodka now turns me into Spiderman because I somehow used my Spidey senses to climb into my loft bed without using the ladder…but it gets even better…so my last conscious memory was getting into a cab and then I completely blacked out…but, when I woke up, it was so freaky because I was covered in my own vomit with no ladder to get down from my bed…dude, this shit felt like a scene from SAW…I



swear, I thought I was gonna fucking die…I was waiting for that scary little clown to pop out of my kitchen riding that freaky little tricycle and say, "HELLO JUDGE, WANT TO PLAY A GAME??? *(In scary voice)* Figuring out how to get down from that bed made me realize how much I value life…the Eggo waffles I ate after I got down tasted different somehow. I feel like I have a new lease on life…"

2.) Be specific – More detail ALWAYS means more humor. Whatever detail you can add – whether it be the color of something, the way something looked, the brand name of something, WHATEVER – the harder people will laugh. (This sort of ties into the pop culture references since making a pop culture reference DOES specify and detail your story/joke). I could cite endless examples here, but leave it up to you to figure this out. However, just to use my "black out disaster" example, look at how much less funny this would've been had I just told the story without the specifics: "Dude, this black out trumps all previous career drunken black outs. Specifically, I somehow climbed into my loft bed without using the ladder…but it gets even better…so my last conscious memory was getting into a cab and then I completely blacked out…but, when I woke up, it was so freaky because I was covered in my own vomit with no ladder to get down from my bed… I swear, I thought I was gonna fucking die…Figuring out how to get down from that bed made me realize how much I value life…the breakfast I ate after I got down tasted different somehow. I feel like I have a new lease on life…"

3.) Blowing things out of proportion – Taking something that's frivolous and making a big deal out of it with a story and/or a huge extended metaphor is funny. Again, my aforementioned example of waking up from a black out and getting a new lease on life demonstrates this (oh, just in case you couldn't figure out the sarcasm, my bed is only like 9 feet off the floor so it's not like there was any real danger). But you can apply this concept at ANY point in the pickup and it'll amplify whatever you're doing. For example, if I call a girl a "flaya" (a female playa) because she said something I 'misinterpreted' as a flaya comment, that might get a chuckle or a quick, "Noooooooo". But I'll get a huge BT spike if I go, "Shit, this chick is such a flaya. I'll bet you're like Lil Kim, you have a bunch of manslaves that dance around you in your rap videos and shit. Oh man, I'll bet you make guys cry all the time. I know your type – You're one of those honeys getting money playing fellas like dummies…"

(For those of you who caught that, my next point…)

4.) Quoting song lyrics in serious conversation – Always awesome. (Again, relates to the “pop culture” reference.) If you do this with the right delivery, you can get away with ANYTHING. Like, if a girl is getting mad at you, say, “Here’s the thing. We started out friends. Yeah, I mean, it was cool but it was ALL pretend.” Also, another great one (to quote again from my last example) is, if a girl calls you out on using a pickup line, say, “Pick up line!? No way, if I was trying to pick you up I’d ask what your interests are, who you be with? Let’s see…what else…Things to make you smile, what numbers to dial…”

(And her response beings me to my next point…)

5.) Making absurdly wrong assumptions – Never give a straight/honest answer (at least not in the A phases). So, if you use one of my examples mentioned in the last example, and the girls goes, “OMG!!! Are you quoting Kelly Clarkson?!?!?!” You say, “What? No. That’s Shakespeare. God, didn’t you read *Much Ado About Nothing*?! Do you have any culture?” This also works great for girls with accents. If a girl has a strong Eastern European accent (which I love “btw”), I always say, “Oh wow. Love your accent. Lemme guess, you’re from China.”

Wording – Finally, the way you word things will enhance your humor and eek out all the potential from your frame/attitude/content. Incorporating funny words/phrases is simple. Aside from listening for funny words in every day situations (i.e. floozy, abomination, atrocity), I also write down any phrase I think is humorous. This is why reading books like "Sex, Drugs, and Cocopuffs" is great. Finding people who understand humor will seriously up your game and no one will ever know you're stealing phrases from them. Using over-the-top wording is always funny. So, if a girl says something stupid, rather than telling her, "What?!" say something like, "That was profoundly retarded" or "That was a complete atrocity." Again, I could list off plenty of "funny" words or phrases, but I'm confident you guys can build up your own "funny vernacular."

Conclusion - This is tip-of-the-iceberg stuff but it's enough to get you started and get you laughs. If you don't know how to vibe and be funny, you'll never get laid (sorry!). But, don't worry: humor and "funniness" can be learned so GOOD LUCK!

Appendix Four

Decibel's Day 1 Model

The model I've developed works best in low-energy bars and clubs, as opposed to ADD dance clubs. The new guys I go out with wonder why I hook so quickly and solidly, and it's because I exchange deep value early on in the set. It's amazing what people will tell total strangers in a bar, but once they do, they're Hooked. This model is quite a bit different than M3, which continues to work on very attractive women with high self-esteem. My model can apply to 9s and 10s, but is largely useful for 'the girl next door,' your average 8s and under, where M3's negging and being extremely indirect can blow you out.

For one thing, you must always spike buying temp from the beginning. Low-energy drawn out opinion openers may not work here. You will use the BT garnered on your approach to help hook. Attraction is unlike A2/A3 of M3, in that you aren't necessarily showing active disinterest in the target, though you may if she is very attractive. The standard principles of cold approach and social dynamics (push-pull, calibration, compliance testing, etc) all still occur in the background of your encounters as needed.

Compliance occurs early, even during your approach (e.g. Walking up to a woman and telling her to hold your drink for a minute). It is important that the set understand from the start that you are the center of the interaction, are self-validated, and others are present to serve your purpose. Unlike M3, qualification occurs early in set as well with token statements that imply you have high standards.

Rapport-building occurs before you reach true Qualification, where you will make unmistakable remarks that Qualify, as opposed to the vague qualification you performed earlier in set. As with M3, go to Qualification only once she has shown sufficient IOIs. If she fails to do so in a reasonable amount of time, you must either go back and emphasize attraction, or continue to get deeper into Comfort. Kino escalation will reduce the risk of LJBF.

1. Spike buying temperature, cause confusion.

‘Hey, what’s up with all the midgets here? I’ve seen like 3 or 4 midgets?’

‘I am so never doing crack again. Never ever EVER again. HIGH FIVES!'

‘Happy birthday!’ (to the girl not wearing the birthday tiara)
Situational jokes:

> Pick up a candle and say ‘what is this, a mojito?’
> If your candle is blown out ‘which one of you blew out my candle? I’m trying to have a romantic evening over here!’
> Tell her some chodely guy in the corner looks like some celebrity who doesn't look at all like him, and ask her to get his autograph since you're too nervous.

Confuse your target. If the bar doesn't serve food enter with 'Hey, how are the pork chops here?' Stack stack stack. Don't give her time to logically consider responses; do make her eventually understand you're kidding. If she returns value, you can reward her with 'OMG, FINALLY some people with a sense of humor. I've been to 20 bars tonight and nobody out there laughs anymore.'

2. Tease and stack.
Your usual attraction stack. Your goal is to hook the set, that is they want you to continue talking to them. This is different from the Hook, which is the goal of 5-7. Within this, you pursue #3 and 4:

3. Gain compliance.
This demonstrates your dominant alpha role in the relationship.
If wearing a hoody, she needs to put it on. Tease about looking like a hobbit.
Spin her
High five
Take a sip of her drink
Touch items of her clothing/jewelry
Tell her to hold your drink for a minute
Other kino compliance tests

4. Seek qualification.
This demonstrates you have high standards and screen potential mates.
‘You like dogs, don’t you? (she says yes, you pause to process) Cool.’
‘Oh man, you’re not like one of those <xyz> people, are you?’
‘You seem like the adventurous type’ etc.
BHRR would be included in this, as it doesn't have the power of a sincere Qualifying remark.

5. Create rapport by value-pinging and strategic vibing.
Do not interview, but go on a fact-finding mission.
Determine where she lives/grew up, what she likes to do for fun, what she does for work, who the people are with her (waypoint). Investigate, and with each bit of data, contribute an insight/value of your own.
Giving her value includes making her laugh, think, and feel good in some way, validating her, touching lightly in a non-threatening way, demonstrating appreciation for her culture, struggles and achievements.

I call this 'strategic vibing.' When a girl offers value, you can respond by:
1) DHVing, or
2) Gaining compliance, or
3) Seeking qualification.

For example, if a girl says she has a tattoo, responses of the above may include:
1) Showing her your own tattoo and giving a story behind it that has DHV spikes embedded.
2) Telling her to show you her tattoo, even if it's hidden under her clothes.
3) Teasing her with 'Oh, you're not one of those biker chicks, are you? Like you ride your motorcycle around the suburbs and terrorize little kids, and smash mailboxes with a baseball bat.' This disqualifies her and makes her work to qualify herself, setting her in your frame.
Of course, with each of your responses, you can do some combination of the above.

As you do the above (5-10 minutes), the target is becoming truly Hooked. This phase creates comfort, which is not the same as Comfort (C1).
While creating rapport and doing strategic vibing, pursue #6.

6. Detect IOIs.
Stays and talks to you in an intimate fashion
Pecks, reverse kino, smiles and laughs, voluntarily qualifies, offers her name, goes on her own fact-finding mission, provides logistical info.
Once she starts touching her hair, or if many other IOIs are present, go to #7.

7. Sincere Qualification.
Unlike the prior vague qualifying remarks, Qualification is personalized to your target and is a feedback on what you have discovered from #5.

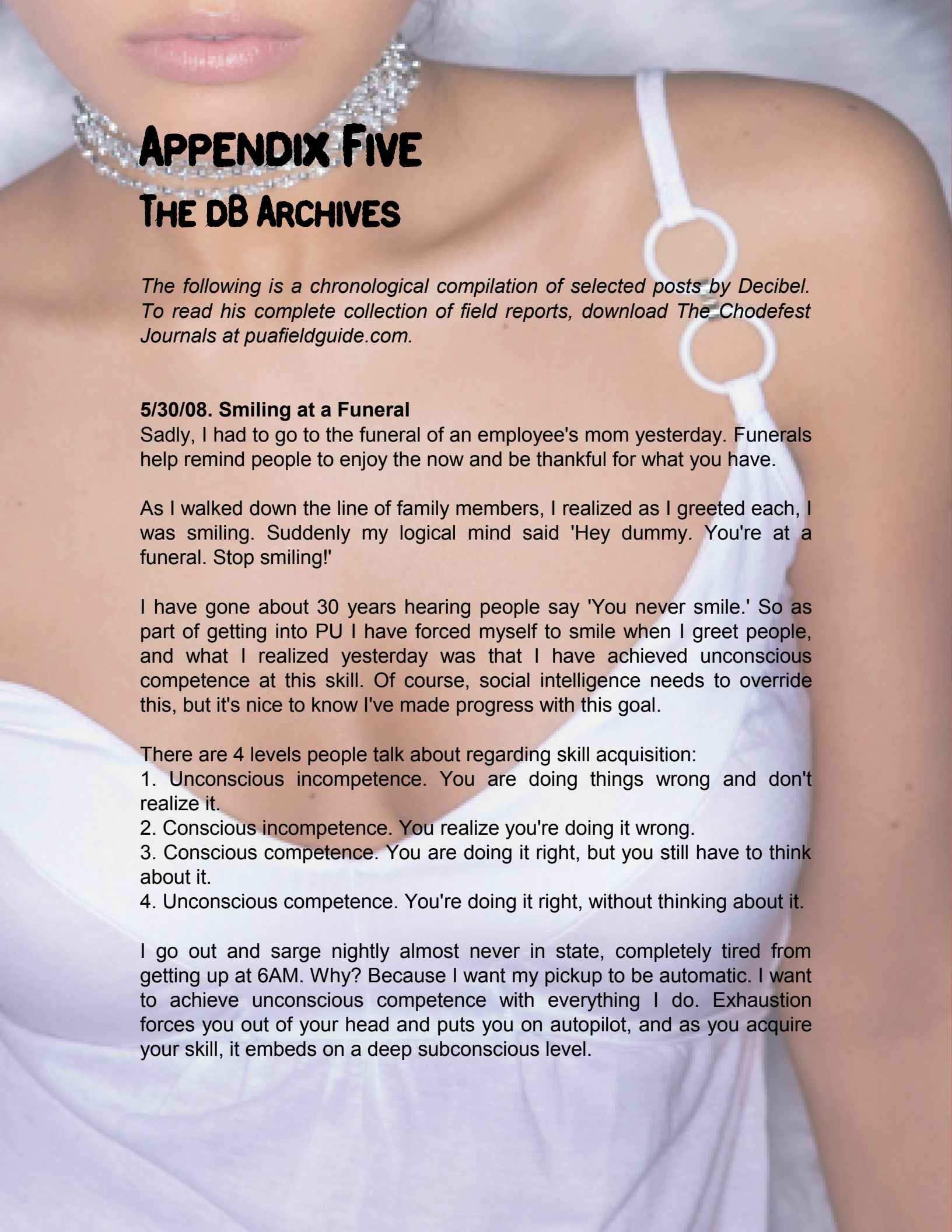
Admire her positive attributes (not her looks). Reward her for showing IOIs and attempting to qualify herself.
Use your usual A3 qualification statements.

8. Isolate if you haven't already, and begin Comfort.
At this point you have reached the Hook, the point where the target has exchanged enough value with you to feel very comfortable with you. At this point, you could leave the set and she will be receptive to you reopening. Or if she meets you again, she will remember you because of the depth of your interaction. The Hook is unlike the hook from M3, which is merely the point at which A1 transitions to A2 because the set is somewhat interested in what you have to say. The Hook is much stronger an allegiance.
Mini-isolation is adequate but not ideal.
If being winged, he should position himself so your obstacle(s) aren't watching you game the target. This helps lower ASD.
Continue to build rapport, gain trust, escalate kino, qualify her.
Run usual comfort routines. Should last 20-30 minutes. Leave her intrigued and wanting more.
Lead your convo into sexual territory once rapport is established, what I call verbal kino. The combination of light kino with sexually explicit conversation creates a great amount of tension. See the Kino chapter on this and sexualization.
Beware: Comfort can kill a set! It is a communityism that the game is played in comfort. However, you must calibrate and run comfort at your own risk. Many times the best sets are based solely on high attraction/buying temp and sexualization. So if you're finding yours sets fizzling out or girls flaking, reconsider your use of comfort.

9. Wind down or escalate.
Seed the timebridge, converse some more, timebridge, FTC, exchange #s, converse, eject with a hug and one last qualifying remark. Conversely, kiss or pull.

You can go indirect and use an M3 style of gaming. Or you can show interest immediately by having dominant kino and body language. Since telegraphing intent and interest through physicality is an IOI, calibrate with frequent verbal IODs. The discrepancy between physical IOIs and verbal IODs is a form of push-pull which will cause attraction.

Watch dB explain his model.



Appendix Five
The dB Archives

The following is a chronological compilation of selected posts by Decibel. To read his complete collection of field reports, download The Chodefest Journals at puafieldguide.com.

5/30/08. Smiling at a Funeral
Sadly, I had to go to the funeral of an employee's mom yesterday. Funerals help remind people to enjoy the now and be thankful for what you have.

As I walked down the line of family members, I realized as I greeted each, I was smiling. Suddenly my logical mind said 'Hey dummy. You're at a funeral. Stop smiling!'

I have gone about 30 years hearing people say 'You never smile.' So as part of getting into PU I have forced myself to smile when I greet people, and what I realized yesterday was that I have achieved unconscious competence at this skill. Of course, social intelligence needs to override this, but it's nice to know I've made progress with this goal.

There are 4 levels people talk about regarding skill acquisition:
1. Unconscious incompetence. You are doing things wrong and don't realize it.
2. Conscious incompetence. You realize you're doing it wrong.
3. Conscious competence. You are doing it right, but you still have to think about it.
4. Unconscious competence. You're doing it right, without thinking about it.

I go out and sarge nightly almost never in state, completely tired from getting up at 6AM. Why? Because I want my pickup to be automatic. I want to achieve unconscious competence with everything I do. Exhaustion forces you out of your head and puts you on autopilot, and as you acquire your skill, it embeds on a deep subconscious level.

5/31/08. Taking Newbs into the Field: AA

I've gone in field with lots of guys new to the community, and I have one primary gripe night after night:

Whenever their AA kicks in, I hear excuses. 'I'm not gonna open her if that's her mom.' 'That's probably her boyfriend. He'll kick my ass.' 'They're probably waiting for their bill. What's the point?' Or when I give someone an opener I've used 1000 times, they tell me it's not a good opener! C'mon I've gotten day 2s by asking about pork chops and puppet shows, so I *know* they work.

Of course, these are the newb's logical mind covering up for their AA. Why add another wall between you and the set? You're afraid to open. You're AA is too high. Ok, then say that!

Now I'm encouraging newbs just to admit it. 'Hey, my AA is too high to open that set.' Great, *that* I understand and can work with.

So my advice is if you're gonna take guys in field, tell them you fully believe in AA and how crippling it can be. If a guy can't open because of it, he should say so. But he should never create excuses or rationalizations, because by doing so he's heaping logical reasons on top of illogical ones, and he isn't really confronting the real issue at hand.

6/6/08. Taking Newbs into the Field: Let's bounce

An issue I'm seeing is something akin to premature ejectulation that AFC Adam talks about. Guys open a few sets, look around and don't see anything else sarge-worthy, and then want to leave the venue. The next venue may be a 15 minute drive away, but they still want to check it out. When they get there, they're usually just as unsatisfied, but now have wasted a bunch of time. It seems to come from a desire to 'hunt' as opposed to 'fish' for girls. Guys starting out seek quantity of sets, not quality, with generally no concept of endurance.

My advice has been to fight any temptation to leave a venue just because it's a little slow. Often when a place is slow, you provide all the excitement by being the supercool dude. So why not use this to your advantage and befriend everyone in the place, guys and girls? And why not wait for more

people to arrive, and use the proof you've just earned to game the new people.

My strategy has become that of working a room and then using proof to open hotties (AFC Adam calls this metagame). I've also heard other PUGs talk about just hanging around, out-lasting friends, and then pulling the target. This may take hours of not actively sarging, but playing it cool...basically becoming a part of her social circle over the course of 3-4 hours. And as TD reminds us, girls will much more willingly bang guys in their social circle than a relative stranger.

6/12/08. Taking Newbs into the Field: The SetJacker
You're running tight game, getting her BT up, holding court...then your newbie wing who's been a wallflower suddenly swoops in, DLVs you, and tries to game your girl. Of course, he crashes the set and both of you get blown out. So nobody's taking her home tonight.

It's the setjacker, the dude who's supposed to be your ally, but who is too timid to actually open or too spazzed out to wing correctly, and just throws himself into your set and flops around like a fish out of water, reeking of anxiety and desperation. Or sometimes, they actually do have game and get your chick's #.

You gotta set down the rules with these guys, but even then, sometimes they have trouble playing fair. I've been out with a lot of newbs and naturals. The naturals often are predatorial and are waiting for you to spike BT just so they can come in and take her away. You don't want to bicker with him or blow him out, so it's a tightrope. Do you AMOG him and try to recover the set, or let this one slide and have a quiet chat with him later? Either way, if he doesn't play by the rules...no more gaming with him.

6/17/08. Taking Newbs into the Field: Desensitizing fears
I am developing ways of getting newbs out their shell, to stop caring about how others view them, and to react with indifference. Part of this is inspired by NLP.

Here are a few ways I will try out these desensitizing tactics:
1. Loud noises. Clap or yell something near the newb's ear, to scare him. Normally, he will turn suddenly or startle. But the newb needs to train himself to react slowly. A loud clap should cause him to slowly turn his head and not be startled.
2. Berate the newb. Similar to actual bootcamp or football practice I've seen, and chime in here if you have experience with this. Call the newb names like 'bitch' and 'asshole.' At first, he may feel hurt, but eventually he needs to become immune to these put-downs.
3. Push the newb. A guy who is always centered will not lose his balance. He will remain upright and stable. Someone who is not centered will fall back or anticipate the push by leaning into it.
4. Dissociate. A newb gets blown out or can't approach. Have him immediately take that moment and dissociate from it. View it in black and white, foggy, off in the distance, then run the scene over from this POV. He should also run the scene backwards as it really happened, vividly and from his own POV, but super-fast.

FR: San Diego 7/3-7/5/08
As you may know, my FRs tend to be more about concepts rather than ‘I said this, then that, then I banged her.’ So not much happened per se, but I learned a slew and developed some new ideas. It’s a long report since it covers 3 days, but I think it’s enlightening.

Time/Date
7/3/08-7/5/08

Location
San Diego, various bars around the Gaslamp district

Logistics
Me and Robocat (RC) visiting Adventureindustries, Dale and various local

PUAs

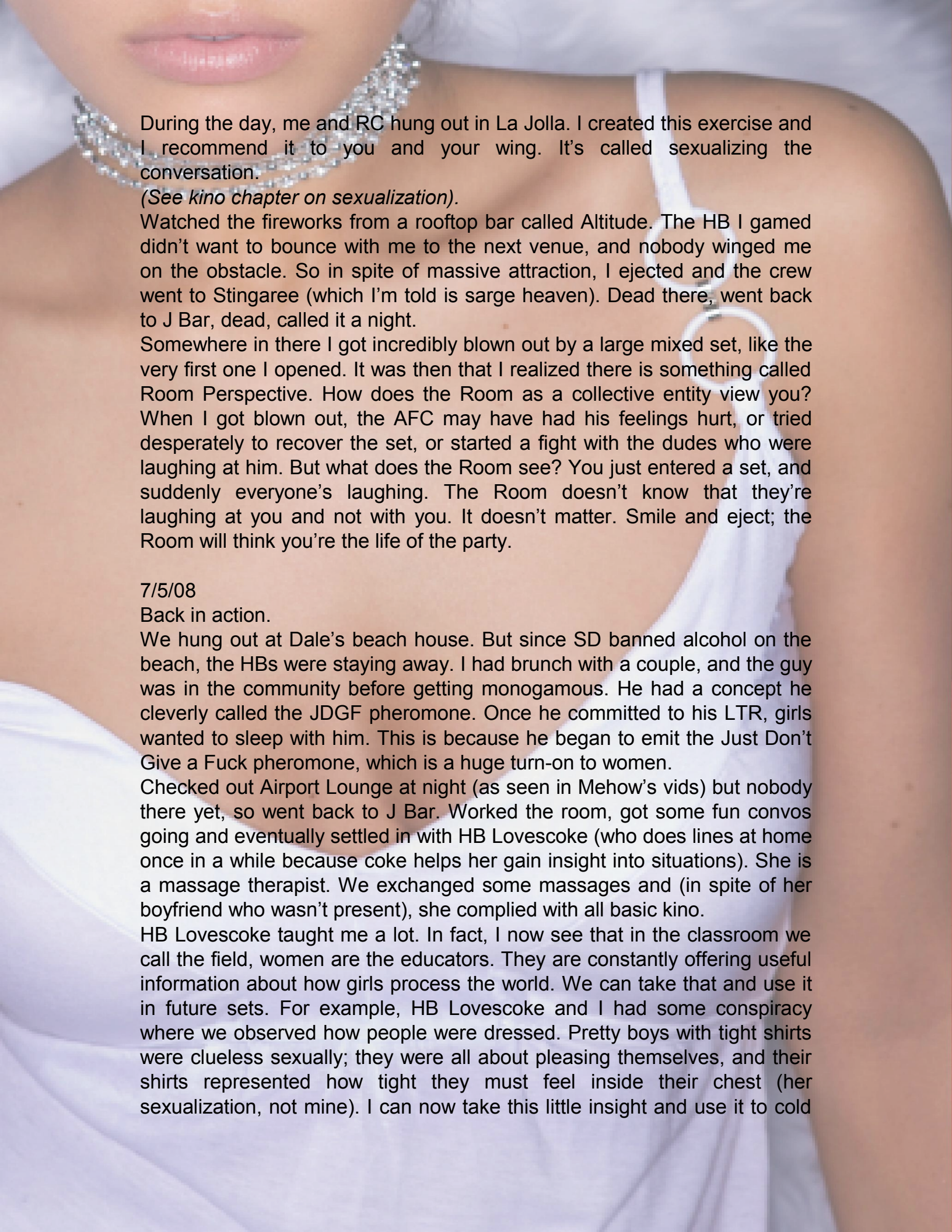
What went down
7/3/08
Started off at a club called Ivy, which is the equivalent of one of those loud Hollywood dance clubs. You know the place…chicks with low self-esteem or a grudge against men get all dolled up and hang out with each other shutting guys down. In short, the girls aren't there to get laid; they are seeking validation. These are what I call 'moving' venues, where sets are constantly on the go and there's often some dude with a flashlight making sure people don't block traffic. In contrast there are 'standing' venues where girls stand or sit and don't do a lot of walking around. You can stop moving sets, but remember Newton: an object in motion tends to stay in motion. These are ADD venues, and in my experience you have to have high passive value (be that bright shiny object) to bring these sets to a stand-still and allow proper gaming.
This venue reminded me why Mystery developed his highly indirect game, which I'd long ago abandoned. To game these girls, you must go extremely indirect: open the adjacent sets, build proof, roll off into the target set but at that only work the obstacles, disqualify, neg, FTC.
I conceived the 3 Set Rule. Go in and talk to your targets directly (using an indirect opener if you so choose). If three sets blow you out without hooking, recalibrate to the venue and employ strict MM.
As a last resort I developed The Boogie, which goes like this:

PUA: Haha, hey so how do you guys know each other?
HBs: IOD IOD IOD Pulls out cell phone IOD
PUA: Oh, cool. (starts to eject) Hey, btw (looks inquisitive, points to her nose) you have a boogie (ejects).

It's a sniper neg and should help lower her value and make her doubt her appearance, which is her house of cards. Maybe you can reopen later, maybe not, but at least you've done something to counter her IODs. Many times they move away before you expect it, in which case just yell 'Wait wait wait!' and then run The Boogie.
After 30 minutes of this nonsense, I informed my crew the Ivy was not sarge-worthy, and wanted to bounce. We then went to J Bar, a much mellower, sophisticated venue in a swanky hotel (generally good places to sarge).
Opened a few sets, then one of the San Diego guys named Wrench asked me to wing so he could reopen a 2set. I took the 7 (HB PT) and he gamed

the 8 (her cousin).
My girl was a physical therapist, and since I am in a similar line of work it was a huge DHV. This brings up the concept that DHVs are subjective; my career was a big selling point for this girl, but the typical party girl probably couldn't give a fuck. Tailor your DHVs to the target.
Kino was on from the start, but it wasn't until I started to sexualize the convo that the interaction made a noticeable turn. I'll get to sexualization later. In this case, when she commented on another girl's legs being hot, I turned this into an invitation for a 3-some. When girls notice how hot other girls are, I do a positive misinterpretation that she wants me to help initiate the 3-some. In this case, she got bashful and said 'Oh, no no no' and I said, 'Ok, not your type then? That's cool.' This sets the groundwork that you're experienced with 3-somes and if she's interested, you can make them happen.
This chick is into sports and fitness. When a girl says she's athletic, sexualization would have you say the following: 'Ok, so you must have a great body. Let's have a look. Stand up…ok, let's see the butt. Mmm, alright, I'll give that an 8. (if she complains about the low score, have a feel and upgrade by 0.5) Ok, but I'm more of a tit man…let's see…pretty good.' That sort of thing; keep pushing the envelope and see how far she'll qualify her body to you, but don't seem needy or creepy. Subcom you have high standards and can have your pick of gorgeous women.
After that point, she was totally into me. I ran my waffle qualifier ('So… you're smart, athletic, and cute…but the big question is…can you make waffles?') which subcoms I need a girl who not only meets my high standards but can make me breakfast tomorrow morning after I go home with her tonight. She qualified the living crap out of this, going on about her new Belgian waffle maker.
Signs that a sarge is going well: she insists on giving you her number, and she can't stop touching your butt. If you've escalated and sexualized correctly, women will be throwing themselves at you. You might not pull, but she'll probably respond for a day 2. You always want her chasing you when you leave her, giving her just enough to remain intrigued sexually.
HB PT left because her cousin was getting bored with Wrench and wanted to go. I timebridged to Saturday night. We texted a couple times Saturday, but since she didn't make it down to Gaslamp we didn't meet up. I left her with an open invitation to hit me up whenever she's in LA.

7/4/08
Being July 4, the usual venues were pretty dead. Tried some day and night game, but nothing spectacular went down.



During the day, me and RC hung out in La Jolla. I created this exercise and I recommend it to you and your wing. It's called sexualizing the conversation.
(See kino chapter on sexualization).
Watched the fireworks from a rooftop bar called Altitude. The HB I gamed didn't want to bounce with me to the next venue, and nobody winged me on the obstacle. So in spite of massive attraction, I ejected and the crew went to Stingaree (which I'm told is sarge heaven). Dead there, went back to J Bar, dead, called it a night.
Somewhere in there I got incredibly blown out by a large mixed set, like the very first one I opened. It was then that I realized there is something called Room Perspective. How does the Room as a collective entity view you? When I got blown out, the AFC may have had his feelings hurt, or tried desperately to recover the set, or started a fight with the dudes who were laughing at him. But what does the Room see? You just entered a set, and suddenly everyone's laughing. The Room doesn't know that they're laughing at you and not with you. It doesn't matter. Smile and eject; the Room will think you're the life of the party.

7/5/08
Back in action.
We hung out at Dale's beach house. But since SD banned alcohol on the beach, the HBs were staying away. I had brunch with a couple, and the guy was in the community before getting monogamous. He had a concept he cleverly called the JDGF pheromone. Once he committed to his LTR, girls wanted to sleep with him. This is because he began to emit the Just Don't Give a Fuck pheromone, which is a huge turn-on to women.
Checked out Airport Lounge at night (as seen in Mehow's vids) but nobody there yet, so went back to J Bar. Worked the room, got some fun convos going and eventually settled in with HB Lovescoke (who does lines at home once in a while because coke helps her gain insight into situations). She is a massage therapist. We exchanged some massages and (in spite of her boyfriend who wasn't present), she complied with all basic kino.
HB Lovescoke taught me a lot. In fact, I now see that in the classroom we call the field, women are the educators. They are constantly offering useful information about how girls process the world. We can take that and use it in future sets. For example, HB Lovescoke and I had some conspiracy where we observed how people were dressed. Pretty boys with tight shirts were clueless sexually; they were all about pleasing themselves, and their shirts represented how tight they must feel inside their chest (her sexualization, not mine). I can now take this little insight and use it to cold

read other dudes in the future.

I realized there are various levels of value exchange. The most superficial would be something like ‘Hi my name is Joe.’ ‘Hi, I’m Cindy.’ Then, a bit deeper value exchange would include each party saying where they live or what they do for a living. Deeper value exchanges include something sexual. I showed a pic of one of my girlfriend’s tits, and HB Lovescoke showed me a pic of boobs on her phone. Another sexual exchange of value includes one sneaky trick I thought up where I tell a girl: ‘When I’m with a girl and I’m not totally feeling it, if she <xyz> to me, I turn into a raging sex fiend. That’s like my weak point!’ At this point, she says ‘For me, when a guy starts <xyz> it’s game over. I have to have sex.’ So for HB Lovescoke, having her nipples sucked was her sex trigger. In this way, anti-LMR tools can be elicited from each girl. As I said, pretty sneaky.

While I was talking to her, I began leaning in and speaking softly into her ear. She did the same back, so that soon enough our cheeks were touching as we spoke. This is one step in escalation to the kiss. Even if you aren’t discussing anything terribly private (in this case, it was about drug use, so there was some plausible deniability in effect), it’s effective to soften your volume and lean in to her ear.

I reopened the set later by myself. When I started talking to RC’s target, it was like meeting HB Lovescoke’s dad in the living room before the first date: I had to start all over with the shit tests and interviewing. Fortunately, I was trying out some new anti-interview tactics (credit Cro) (‘I didn’t know this was an interview. Am I getting paid for this? Seriously, what channel will this be on?’) Keep teasing if she keeps interviewing, until it’s clear how socially inept she’s being. You don’t want to start qualifying or jumping through a series of hoops. But you do need to win over the obstacle, even if you’ve already covered this ground with your target.

I gamed them for a while, but once I mini-isolated HB Lovescoke, her friend eventually got bored and really drunk. HB Lovescoke told me (in so many words) that RC hit preselection too hard and if he wanted to have sex with her friend he needed to cool it. If a target doesn’t explicitly say she wants to fuck, sometimes you can get this out of the obstacle. RC had wandered off. When a pull is impending, your wing should be nearby. So they left.

What you did well

This weekend was a great learning experience for both me and RC. The more you go out and push the envelope, the more you learn what you can get away with.

What you did wrong and could have done better
There are always ways to try pulling. The line for the girl's bathroom was long at J Bar, and we were staying upstairs in the hotel. RC could have offered his target to come up and use our bathroom, and then escalate there. When my 2-set with HB Lovescoke decided to take a cab home, I should have offered to drive them back.

Other comments
I've set aside timebridge mentality and now go out with SNL mentality. It's a whole nother level: you are uncompromising, aggressive and always looking for the best girl with the best logistics. You can minimize comfort and just rely on sexualization and attraction.
Hit on girls! HB Lovescoke told me she hates San Diego men because they don't know how to hit on girls. Girls want this; give it to them.
One new opener that worked well for me was: 'Hey, is this the best bar for people watching? You like to people-watch, right? Well, of course you do. Women are all voyeurs.' This immediately sexualizes the convo and gives you a reason to be approaching, and sets up a conspiracy plotline.
I also learned to use the following because of all my blow-outs at Ivy: 'So, I'm visiting from LA. I thought because my first night I went to Ivy, San Diego had no love for me.' Here, the sets started qualifying how friendly they and San Diego were compared to LA. This is a challenge which compels otherwise unfriendly people to start warming up to you. So no more blow-outs. I called this my No-Love-In-San-Diego campaign, but you could just as easily use whatever town you're in even if it's not far from home. There is some aspect of Tourist Mentality here too; a guy visiting a town will leave and may never come back, so this can permit a woman to misbehave for that night.
You want your girl to start touching you, so you can find ways to bait the convo to elicit reverse kino. Example: 'Jeez, I ate so much today. My belly feels enormous!' This baits her to rub your stomach, as you jut it out. Example: 'I bet you'd probably kick my ass in arm wrestling. Let's see.' Feel her arm and then offer up yours, and she feels you up.

8/13/08: How to have a good night
A quick note on what I think constitutes a 'good night' out, and how to avoid 'bad nights.'

1. Stay self-amused. Guys running the same canned stack over and over are not self-amused. But being spontaneous and situational makes the night fun. As you get blown out all over the room, you still walk away with fond memories, because you kept yourself laughing the whole time.
2. Expand your reality. Learn things about yourself, women and people in general. Some of the simplest concepts like preselection can be mind-blowing when you see them in effect.
3. Recognize your SPs and push yourself outside your comfort zone. Set a new personal best for yourself. Even if it's just getting your first #, it serves as a milestone you'll always remember.
4. Feel validated by women. Look past the blow-outs and focus on the IOIs you got. There is a lot of negative self-talk in the community, and so it's easy minimize your small successes with ladies and focus on the big goal of getting laid.
5. Enjoy giving value with no expectations. Be charming, funny and kind. If women don't want to accept your value, consider it their loss and move on. Don't try to twist someone's arm to take your value; there are plenty of people out there who are easier to please, and spend your time with them instead. Likewise, if girls don't reciprocate and offer value, don't think anything of it.
6. Stay the fuck out of your head. Don't keep kicking yourself for screwing up the last set. Don't keep trying to 'play' your target. Be in the moment and feed off of whatever your target is giving you. Just enjoy each interaction and stop over-analyzing it all. The time for that is when the night is over.

8/26/08: How big is your...reality?
When we get into PU most of us have a specific reality. It says things like 'girls only want monogamy,' 'be the provider who buys dinner and a movie,' 'it is your lot in life to take what is given to you.'

By contrast, there is the other reality, call it the PUA Reality or whatever name suits you. This reality says 'women don't mind having polygamous LTRs,' 'don't be the Provider, be the Lover,' and 'don't accept what falls in your lap...go out and make things happen.'

Living in the chode reality is fine for some. It's safe, they can hide behind their wall of excuses and never feel endangered. When they finally get into

a LTR they're grateful some 6 or 7 finds them attractive, and will even marry them just to have company, sex and to fulfill what family, friends and society say is normal.

But me and my friends prefer the alternate reality. I won't ever accept anything that is not up to par. I'll reject ill-meaning value-takers, girls who can't appreciate me, or any relationship that isn't healthy. And I'll keep searching for women who do meet my expectations, because **women are in abundance**. When I approach a woman, it is a given that she is attracted and wants to sleep with me. That's not even in question. My new reality says you can cold approach a 10 and get her quickly into bed without buying her dinner, without supplicating in any way, without compromising your values. I am the shit and girls need to work for my attention.

So now from this new perspective I see how much bigger my reality can be. I'm sure there are wise people out there who have an even grander reality, who better understand the vastness of the universe and know what is fully possible. And then there are those with very tiny realities, who struggle to appreciate even the most basic beauty that's in front of them, who welcome loneliness, anguish and suffering as inevitable. They haven't yet swallowed the blue pill.

I recommend you make your reality as big as possible.

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8/27/08: Fearlessness: a key to victory
When you sit down and have a bowl of soup, how much fear do you feel? Do you have to think twice about it? Talk yourself into it? Blast loud music to get yourself into the mindset to eat soup?

Probably not.

When you walk up to a turbo hotty, how much fear do you feel? Should be the same. Like eating soup.

A huge key to success is fearlessness. And a big hurdle we face is fear...fear of escalating too fast, fear of rejection, fear of the AMOG.

The Judge recently told me about a set where he was AMOGd by a dude who totally threw him off-guard and in so doing, commandeered the set. How did the AMOG do this? By kissing TJ on the cheek. Tell me, if you needed to take a set over, would you have it in you to kiss the orbiter/AMOG on the cheek? Why not? Fear of looking queer? Fear of getting beat up? In the game, fear is not your friend.

To be truly alpha, you must walk without fear. It is attractive to women, and it can't be faked. You must saunter into private parties as if invited, you must pull girls into locations that are off limits, you must confront scary guys who want you gone, you must go up to women who seem unobtainable and act like you own their ass. Without fear.

But fear is a defense mechanism, and it's there for our own protection. It can be healthy. But let's compare it to chronic pain. If you were to sprain your ankle, the pain is your body's way of saying 'Hey, stop walking around, dumbass.' The pain gets you off your ankle so it can heal. But many times, once the injury resolves chronic pain can set in for no healthy reason. Fear, like pain, to an extent is healthy. But it can also turn into a chronic irrational condition that serves you no purpose. In pain management, there is a concept called desensitization. If you repeatedly touch a painful area, you become desensitized and thus the pain stops being as bothersome. Use desensitization in fear management as well.

I'm not a big believer in daily affirmations. I am the shit. If I have to keep convincing myself everyday that I'm the shit, then I really don't believe it. Affirmations are fine for starters, but there becomes a point when you're just trying to convince yourself of your own merit instead of really believing it. Similarly, you can fake being fearless to start the process of desensitization, but sooner or later, you must stop faking it and start living it. Just like eating soup.

9/6/08: FR: Halitosis of the Apocalypse

Time/Date
9/5/08

Location
The Griffin and Bigfoot Bar in Los Feliz

Logistics
Winging Lysander, Watanabe and Megatron
Guest appearance by: Ulysses and guys from Santa Monica Lounge

What went down
The evening started simply with a text message from me to Lysander:

dB: 2nite we lord
Lysander: Yes!
dB: 10 @ Griffin. Leave chode @ home

Lysander had been choding out *hard* lately, and tonight I wanted him to bring his best game, which he did. I spend a few hours glued to my TV playing the game *Destroy all Humans!* then take off with Arctic Monkeys blasting. Arrive at 10 and meet up with the fellas. The threat of the chode slap hovers in the air, but this night I decide to be easy on them. This night I resort only to scolding and name-calling.

We descend on the venue like a swarm of locusts. Everyone is in a talkative state. We lord. The talent is average, but one chicky catches my eye. She has Cleopatra's hair-doo, so she is dubbed HB Cleo. I like her dress and so I tell her:

dB: Love this dress. You've got class. But I can't hit on you. You aren't 21. How'd you sneak into the bar?

She says she's older than 21. *Ha! Silly muffin, you just qualified and you don't even know it.* I'm a bunghole.

I chode it up, escalate a bit, introduce her to Lysander. She's not giving me much value to work with, but then suddenly:

Cleo: You're a Capricorn.
dB: No.
Cleo: Pisces?
dB: I'm a Libra and you're a Leo.
(Don't ask me how, but I can guess signs like 9 out of 10 times.)
Cleo: Yes.

dB: Of course. My whole family is Leos.
Cleo: So do you feel the need to put labels on things?
dB: Not at all. You're enigmatic. That's a good thing. If I could read you like a book I wouldn't be talking to you.

We're now speaking close, face-to-face, and as I start to amp it up, her friends intervene and pull her to the bar. Didn't get a chance to reopen.

Lysander and I work a 2set of so-so Asians. For kicks, I deploy the claw which seems to freak her out, but she's incapable of escape. I tell her she's sexy as fuck – *a lie* – and she looks like she wants to peepee her pants and call her mommy. She's too small; I toss her back. Note to self: I need to start acting this way around turbos too.

I tell Lysander later we need to bounce. Watanabe has worked the room but MT keeps taking his targets. I tell him 'It's good to be able to work the room. But now reopen one girl you like and pull her. And if you'd escalated, MT wouldn't be stealing your targets.' He agrees it was his own fault, but the thought of pulling is outside his reality for now. But not for long.

Lysander has reopened an Italian girl a few times, so I suggest we take them to Bigfoot down the street. He agrees. I try winging, but every time his obstacle opens her mouth, a stench so unholy and evil blasts out. My gut is in knots from it, and I have to stand about 10 feet away and speak via megaphone. Halitosis of the Apocalypse.

We walk to Bigfoot. He's been steadfastly working on kino, though it's never enough for my satisfaction. Anytime he asks me how he can respond to something a girl says, I tell him: 'There is only one right answer: kino. Nevermind how to respond. Just kino. Kino the living fuck out of her! Next time I see you in set for 30 minutes you better be making out. Talking is the interrupt in your game.' He agrees. Anyway I let him work his target while I stay clear of HoA. I need plenty of ventilation to be around this chick. My stomach knots start to unravel.

I'm pawning this girl off ASAP. We enter Bigfoot and fortunately there's a 2set at the bar, one of whom is one of the cutest girls of the night. I approach with my new lady friends, then quickly rid myself of them and open the 2set. We hook, I plow. HB Little Mermaid (she works at Disney and we agree that Ariel is hot).

dB: We were just at the Griffin. I like the bar, but I have a problem with the bathroom.
LM: Why?
dB: There are no locks on the doors. If I want to get intimate with someone, sometimes I can't get any privacy. People are walking in and out.
LM: Hahahaha!
dB: Huh? Why is she laughing?
LM: You are so charming!
dB: I know. I've put a lot of work into it.

It's off and running. A couple really strange dudes covered in tats but dressed in black suits stand there staring at her for a good 15 minutes. Staring like she's a fucking TV set. Creepy. I eject, one moves in. He stays there even when I reopen, plow, and she totally ignores him. This has never happened to me. Most guys vaporize, but he's not budging. He doesn't say much. He just stands there and stares. Nice game, buddy. Watanabe did his best to take him out, but the dude was persistent. At one point she leaves for the bathroom and I tell her to see if the door locks (wink wink nod nod. She gets the subtext that I intend to bang her in a stall, and she laughs. Good girl).

She later tells me she can get 3 guests into Disneyland.
dB: Awesome. We're going. (Hand her my phone)
LM: I don't remember my number.
dB: Wtf?
LM: Well, I have a boyfriend.
dB: That's great. We should hook him up with my girlfriend.
LM: Maybe we should.
dB: Does he like bald girls? Well, she's not totally bald. Just thinning a little on top.
LM: Uh, no he doesn't. But he's in Singapore right now.
dB: I see.
LM: Where is your girlfriend?
dB: Oh, she's also in Singapore.
LM: You're making this up!
dB: I actually have 9 girlfriends. See, there are serial monogamists and there are parallel polygamists.
LM: Which are you?
dB: I'm a parallel polygamist.
LM: I'm a serial monogamist who wants to be a parallel polygamist.
dB: I figured.

(She had earlier told me how OCD she is but how frustrated she was over it. I told her that having been that way myself, she should relax, go with the flow and act normal. I told her I don't wear a watch because 'Wherever I am is where I want to be, and I'll leave when I'm good and ready.' So her sexual comment was totally in line with her personality).
dB: You really should act out of character and be impulsive.
LM: I should…but I can't.
dB: Well, you better tell this guy *(pointing to hoverchode).* I'm sure your boyfriend would be happy to know you're loyal. I'll be over there if you change your mind. Ttyl.

I hang out with my homies. Then we split. Ulysses invites us over to his pad down the street for wine and meat. As me and Lysander are walking to our cars, a text from Watanabe comes in:

'It has been brought to my attention by my general health practitioner that yours truly has the ole hiv. that's right aids. bummer huh? Have a great night!'

Lysander and I are stunned. But then things just don't seem right to me, and I wonder if it's a hoax. Watanabe looked happy a few minutes prior to the text. And who sends out a mass text like this? Megatron has a twisted sense of humor, but he'd never play a joke like this.

We drive to Ulysses' place and then call Watanabe. It goes to voice message. We call Megatron. He tells us Watanabe had had his phone stolen. Mystery solved. Some people are real fuck-ups who need to get a clue.

We celebrate life at Club Ulysses. Wine and meat, politics, and how to properly fuck a girl. This lifestyle rocks.

What you did well
Eh, not much.

What you did wrong and could have done better
I get the boyfriend card A LOT. It's never an IOD or shit test; the girl honestly is loyal and doesn't want to cheat. I'm sure if *you* had a GF you'd want her to act the same way. I'll plow past it now a few times, but there gets to be a point when it isn't worth the effort. If a girl is trying to avoid the guilt of cheating on her BF, then I'm fine to leave her be. With Little

Mermaid, I suggested the pull, tried to timebridge, but she was a no-go. I think a make-out would've flown, so next time I'm working towards that, even with a skinhead creepster breathing down our necks.

9/20/08: It's about both

I know this topic has been beaten to death, but good game means tight inner game AND outer game.

When I watched the Blueprint, I thought my game was pretty good. But BP got me thinking that I wasn't actually getting the results based on my core identity/confidence. If girls were attracted to me, there was always the possibility that it was my routine, my peacocking, etc. So after the BP, I stripped my game almost completely down.

The goal was to make sure that girls were into me for ME, not any sort of crutch I'd been relying on to gain attraction. I wanted solid core confidence, and if I wasn't getting the success I sought, I knew what exactly to blame. I wanted to wipe my slate clean and restructure my entire approach.

The problem is, as I've been going out relaxed and confident, my subcoms being better than ever, my in-field success has really taken a hit. Last night I got blown out by every set. This doesn't affect my state, but as a tactician, I have to analyze this and see why I've been regressing so hard these past couple months.

What I realized is the obvious - total game involves dialing up your inner game, but that isn't enough. You have to still use all the tools in your toolbox. I realized I'd given up sexualizing, strategic vibing, comfort-building, and have only depended on being present and in state. But after this transformation happens and you don't start implementing the tried and true tactics, all you're doing is fluffing. And we all know how sexy that is.

So after a bunch of soul-searching, it's become clear that I need to get myself back to the foundations of good outer game.

9/25/08: The world is round
It's not flat. It's round.

I have absolute certainty in this notion in spite of no actual first-hand experience.

Why is this? Because since I was a boy, people have been drilling into my head that the world is round. I've seen pics from space, globes, textbook descriptions. But granted, this is still all second-hand information.

It was not always the case. Long ago Mesopotamians used to think the world was flat. They believed it, and fear of falling off the edge may have prevented explorers from sailing off to go have a look.

This concept dawned on me recently when I wondered why some guys take longer than others to excel at seduction: for some, the world is and always has been flat. Fear keeps some guys from sailing to the periphery; their belief that the earth is not spherical is just as deeply seated as my belief that it is. It's not something you can reason a man into. He will simply not welcome something this bizarre into his reality, and even when he goes to take a look for himself, it may take years before he is so convinced of his findings that they form a true belief.

For 38 years I believed the earth was flat. Then a show came on TV telling me, 'Hey, you know, it's round. Go take a look.' So gradually over the course of the past year I've been convincing myself of what NLP calls the territory, and undoing my conviction in the map. But it's been a long road to this point. Every negative reference experience has fed into my long-standing belief. If a girl flaked it was never because girls are just naturally flaky (which we now know to be the truth), but that they were responding to something about ME. When I didn't approach a girl, I had no idea it was due to AA, but blamed myself as socially inept. And so on. Each rejection and hurdle fed into my old way of thinking. And as my map became more vivid, my fear and aversion intensified, further keeping me in my place.

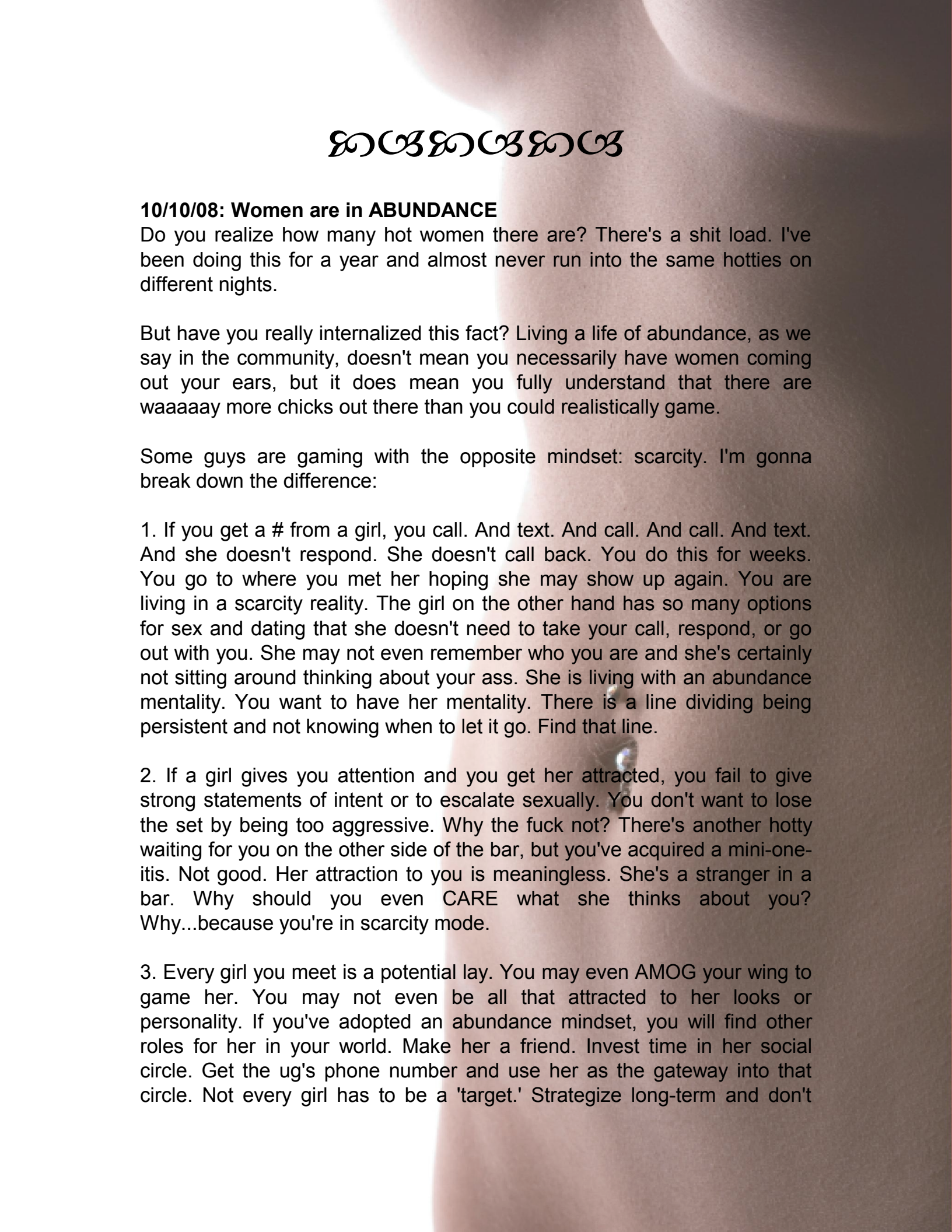
Now whenever I hesitate in field, I tell myself 'the world is round.' And little by little I'm starting to believe this.

10/5/08: Are you a closer or a loser?
There are only two ways a set can end: you can lose it, or you can close it. The words look the same, but the mentality behind each is worlds apart.

You can really only get good at consistently seducing women by thinking like a closer. Here are some ways to know which category you're in:

1. A loser looks for excuses not to open, not to game, not to pull. He will self-sabotage with reasons like 'oh, there's no place to lock in' or 'oh, she's driving her friends home tonight.' A closer thinks 2 steps ahead, creatively figuring out ways to shoot down her objections or to by-pass logistical hurdles.
2. A loser basks in the glow of female validation, happy to go home alone because he's 'improved his skill set.' A closer is not content with just getting attraction and validation; if he isn't closing he isn't completely satisfied with his night.
3. A loser settles for a # when a pull can be had. A closer realizes once a girl is out of his sight, her BT drops and the chances of closing drop. And so, he pushes that interaction as far as he possibly can...that night. Despite the common misnomers, A NUMBER IS NOT A CLOSE, it's just one part of timebridging. And A KISS IS NOT A CLOSE, it's just a rung in the escalation ladder leading to sex.
4. A loser pussyfoots around, deploying all sorts of amusing tactics and shenanigans that may be entertaining but do nothing to make her feel he is sex-worthy. A closer makes it very very clear what his intent is - to get laid - and takes full responsibility for what is about to happen.
5. A loser fails to escalate as the windows open. A closer will not only plow, but pry windows open to allow him the chance to escalate.

I am not hating on losers here; being a loser is a necessary part of the transformation most guys here will go through on the path to being a closer.
I am reminding you not to get stuck too long in loser mode when you should have the closer mindset. Before you can become a closer, you must *think* like a closer. A closer is hungry, a closer is uncompromising, a closer CLOSES.



10/10/08: Women are in ABUNDANCE

Do you realize how many hot women there are? There's a shit load. I've been doing this for a year and almost never run into the same hotties on different nights.

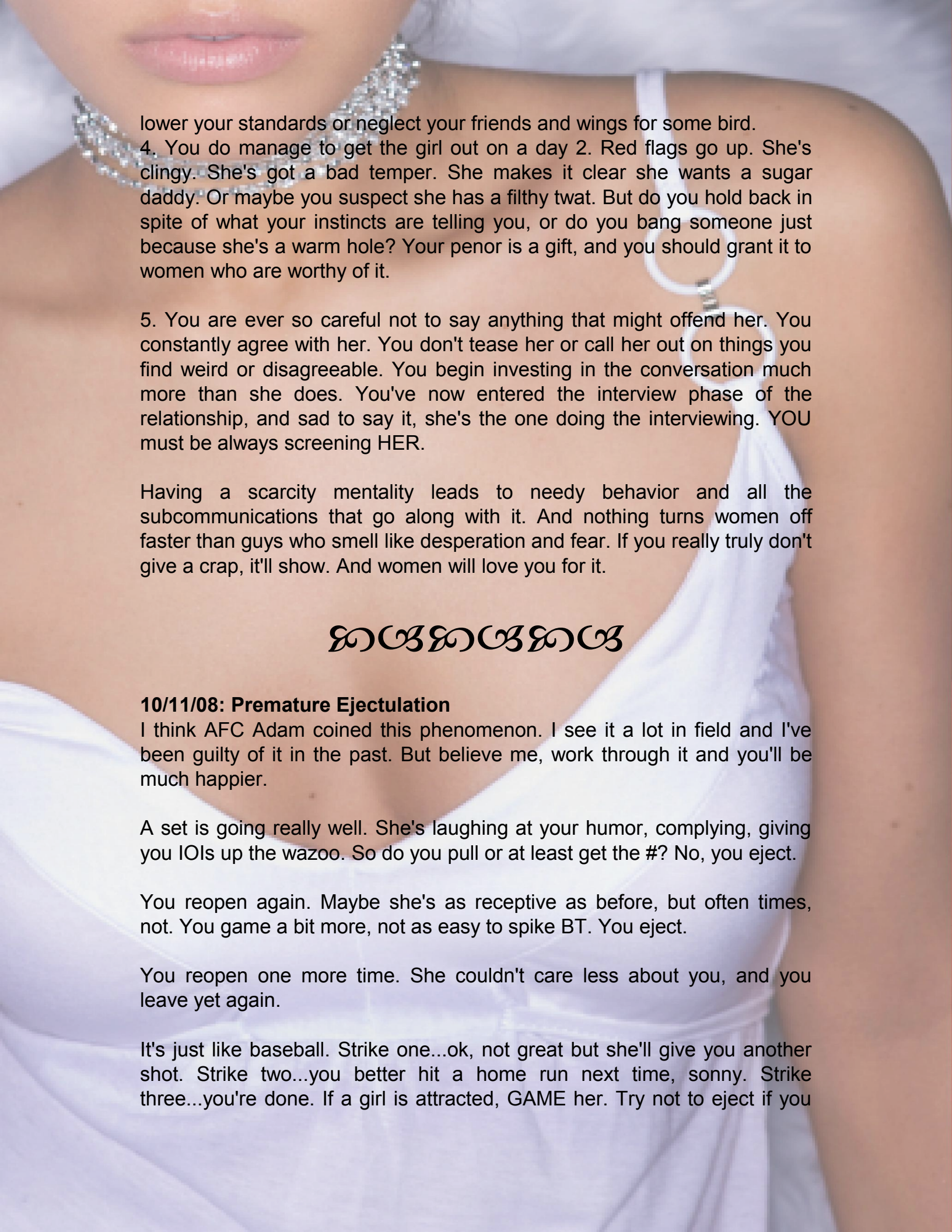
But have you really internalized this fact? Living a life of abundance, as we say in the community, doesn't mean you necessarily have women coming out your ears, but it does mean you fully understand that there are waaaaay more chicks out there than you could realistically game.

Some guys are gaming with the opposite mindset: scarcity. I'm gonna break down the difference:

1. If you get a # from a girl, you call. And text. And call. And call. And text. And she doesn't respond. She doesn't call back. You do this for weeks. You go to where you met her hoping she may show up again. You are living in a scarcity reality. The girl on the other hand has so many options for sex and dating that she doesn't need to take your call, respond, or go out with you. She may not even remember who you are and she's certainly not sitting around thinking about your ass. She is living with an abundance mentality. You want to have her mentality. There is a line dividing being persistent and not knowing when to let it go. Find that line.

2. If a girl gives you attention and you get her attracted, you fail to give strong statements of intent or to escalate sexually. You don't want to lose the set by being too aggressive. Why the fuck not? There's another hotty waiting for you on the other side of the bar, but you've acquired a mini-one-itis. Not good. Her attraction to you is meaningless. She's a stranger in a bar. Why should you even CARE what she thinks about you? Why...because you're in scarcity mode.

3. Every girl you meet is a potential lay. You may even AMOG your wing to game her. You may not even be all that attracted to her looks or personality. If you've adopted an abundance mindset, you will find other roles for her in your world. Make her a friend. Invest time in her social circle. Get the ug's phone number and use her as the gateway into that circle. Not every girl has to be a 'target.' Strategize long-term and don't



lower your standards or neglect your friends and wings for some bird.
4. You do manage to get the girl out on a day 2. Red flags go up. She's clingy. She's got a bad temper. She makes it clear she wants a sugar daddy. Or maybe you suspect she has a filthy twat. But do you hold back in spite of what your instincts are telling you, or do you bang someone just because she's a warm hole? Your penor is a gift, and you should grant it to women who are worthy of it.

5. You are ever so careful not to say anything that might offend her. You constantly agree with her. You don't tease her or call her out on things you find weird or disagreeable. You begin investing in the conversation much more than she does. You've now entered the interview phase of the relationship, and sad to say it, she's the one doing the interviewing. YOU must be always screening HER.

Having a scarcity mentality leads to needy behavior and all the subcommunications that go along with it. And nothing turns women off faster than guys who smell like desperation and fear. If you really truly don't give a crap, it'll show. And women will love you for it.

10/11/08: Premature Ejectulation
I think AFC Adam coined this phenomenon. I see it a lot in field and I've been guilty of it in the past. But believe me, work through it and you'll be much happier.

A set is going really well. She's laughing at your humor, complying, giving you IOIs up the wazoo. So do you pull or at least get the #? No, you eject.

You reopen again. Maybe she's as receptive as before, but often times, not. You game a bit more, not as easy to spike BT. You eject.

You reopen one more time. She couldn't care less about you, and you leave yet again.

It's just like baseball. Strike one...ok, not great but she'll give you another shot. Strike two...you better hit a home run next time, sonny. Strike three...you're done. If a girl is attracted, GAME her. Try not to eject if you

think she's DTF and you like her. Willingness to walk is a strong switch, but many times in the interim her BT drops, or some other dude swoops in and games her.

You're allowed to reopen her once. After that, stay in set and get the digits or seed the pull/bounce.

So why do guys suffer from premature ejectulation? The root can be issues like trigger anxiety, deservedness, and most commonly a desire to not do anything to ruin the attraction you've cultivated. This is one part scarcity mentality, one part validation-dependence, one part being in loser mode (search my posts for further discussions of these). Doing some honest soul-searching will help sort out the cause. Sometimes it's because your wing is bored or has ejected, and you're thinking more about his well-being than your penor's.

Here's what you can do about it:
1. When you feel the urge to eject, STOP. Nothing is more important than gaming her. Your wing will be just fine...you can text him later to catch up if needed. You don't NEED wings to get laid; don't turn them into a liability. Plant your feet there and don't let them move.
2. Her attraction doesn't matter. Adopt an abundance mentality. It's super that for the first time in your AFC existence you've got a hot girl laughing, doing spins, kissing your cheek. Props. But don't get addicted to that feeling, because it's ego-based. Fuck the ego.
3. If you run out of things to say, start hitting on her. Tell her how much you want to bang her RIGHT NOW, compliment her rack and how nice it'll look wrapped around your cock later on, or do some random kino like hair-pulling. Stay out of your head and get in touch with your masculine polarity.
4. If she IODs, you can briefly IOD back. But get to the reason why it's happening: you aren't working hard enough to keep her attracted. Spike BT, DHV, escalate. Do the things that cause her circuits to light up. But ejecting when she starts showing signs of disinterest is like waving a white flag and retreating with your tail between your legs.
5. Make out with her. Stop talking, start doing. Make her horny, not so much with your words but with your dominance. Push yourself past the point of no return. Sink or swim, just pull the trigger and see what happens. Yep, you'll risk losing all that lovely validation, but so be it.

10/15/08: Psyche, Viscera, Penor
This is the social artist's triad:
His Psyche. His Viscera. His Penor.

This is some real mystical shmystical new-age bullshit. Ok, dig this.

Psyche
All the stuff going on in your head. I mean Freud's definition here, subdivided into:
1. Id. These are your unconscious, instinctual drives.
2. Superego. This is your conscience, taking into account social norms and morality.
3. Ego. Governs the above 2 conflicting forces. But on another level, has to do with your pride, the undermining arch-enemy of your self-confidence.

Viscera
This is your gut, including your heart and your cojones.

Penor
Your masculine polarity…your sex drive.

Let's look at some examples of how these three forces interact, okay?

Approach Anxiety
For the most part, this is a visceral response. You see a perfect 10 standing in the freezer section, and you unsavorily crap your pants. Your mouth gets dry, your palms wet. You freeze up. This is a gut reaction. Social artists train themselves to squash it, but that's just their Psyche momentarily dominating their Viscera. True, a smaller part of AA is the ego trying to protect itself from humiliation and shame, but the prime factor of AA is a hard-wired visceral response.
Here, the Penor may make the suggestion to approach, but it has little say in the actual approach for most guys. Therein lies the problem. Many guys new to the community will subvert their Viscera and allow their Psyche to push them into sets. But in the process, the Penor also gets ignored. *Let your Penor approach!* Own your sex drive and manifest it from the moment you lock eyes with her.

Gaming

Many guys are out there ‘running game’ instead of trying to fuck women. They approach tons of girls they aren’t really turned on by, get phone numbers to feed their ego, run game void of any sexual chemistry or escalation. They write FRs full of ‘getting IOIs’ and witty banter, but in the end leave empty-handed. It’s almost as if they don’t want to get laid.

Seduction shouldn’t be played like a chess game, though lots of guys intellectualize the process. Maybe they just feel safer to remove their Viscera altogether from the process; the heart doesn’t have a policeman to protect it, while at least the Psyche has the ego. Yes, gaming can be intellectually challenging, but let’s not lose sight of the reason we’re out there: to get pussy.

Go into field HORNY. Get in touch with your masculine polarity and listen to it. Get out of your head. Surprisingly, many guys aren’t listening AT ALL to their Penor when trying to seduce women…ironic but true.

One-itis

You meet a hot chick and then keep thinking about her. Notice the word *thinking*. Nevermind that your gut tells you she isn’t worth the energy. Heck, your Penor may not have much to do with it; do you really want to connect with this chick on a primal sexual level, or is it just your ego seeking validation and attraction? One-itis is an obsession, an endless echoing feedback loop of the Psyche. It’s a subset of outcome dependence, and doesn’t represent a healthy balance of the triad forces. Extinguish it.

Alphaness

Have you ever seen a guy in field do something incredibly ballsy? Like walk up to a girl and totally dominate her physically. This alpha behavior is driven by Penor, Viscera and id. There is no superego or ego at play; these either don’t exist or have been successfully muted.

At times, the ego must come into play to avoid incarceration or fist fights. But for many successful social artists, escalation commonly involves actions and comments bordering on social deviance. To become this person, you must dial your ego down - way down - start to erase what you’ve been taught by social conditioning. Disregard the red flags telling you your ego may get bruised as a consequence. Fear of escalation is called trigger anxiety, and like AA it arises largely from the Viscera.

Here’s the deal. Next time you find yourself indecisive in field, break things down into this triad. And figure out how much each of the forces is

contributing to your actions. Is your Penor being heard or is it being stifled? Are you ignoring your Viscera? Is your ego dictating what to do?
Analyze the conflict, seek the right balance, then act.

11/2/08: Dames who shit test

I love getting shit tests. It lets me know the girl probably gets hit on a lot and tries to be selective. It also gives me the opportunity to show her what I'm made of.
You take a dude who hasn't studied PU and isn't an uberPUAgeek, he won't know that he's being tested, why the words are coming from her mouth, and how to respond. He'll fail, as many of my AFC buddies do even with girls that are good to go.

I was chilling with Damian and the boyz last night and one of them got a little frustrated with shit tests and all the crazy mind games women play. I broke it down for them...

I've been reading David Deida lately, and he had some wise words on the subject, chapter 30 'What she wants is not what she says':
'Your woman probably tests you in this way all the time. Her ultimate desire is to feel your full consciousness, your trustable integrity, your unshakable love, and your confidence in your mission. Yet she will rarely ask you directly for these things. She would rather try to distract you from your truth, and then feel that she cannot - that you hold fast to your truth while you continue to love her.'

In short, women generally aren't gonna outright ask you if you are a man of integrity, truth, commitment, passion. They want to prove it to themselves. They do this by trying to shake you and see how you respond. If you falter and veer off course from your purpose, she will be disappointed and will lose faith in you. But if you prove you're unflappable in your beliefs and values, she will be drawn towards you. Girls are turned on by this. It is hard-wired. It's the same effect a nice rack has on a guy, providing replicative value information.

What's worked for me is to view girls as my little puppy dogs. You play with them, and some may bite, but you never react emotionally. You just think

it's endearing she's trying to attack when you could so easily discipline her. Some girls will shit test the living crap out of you. I respond teasingly, dismissively, authoritatively. If you respond logically, you're done. Demonstrate subcoms of a man who seeks approval, you fail. Get angry or defensive, attraction fades.

But on a deeper level, this is about those words Deida is using: consciousness, integrity, love, mission. Ask yourself these questions, and if you don't have answers, you must do some soul searching:

What really resonates with you; what is your mission? For me, it's helping others. Hence what I do for a living and the field guide. I expect nothing in return, and where work is concerned, I make very little money. But at the end of each day, I can come home feeling victorious because I've helped people. That is my mission, and it's undeniable if I'm ever tested.
Are you a man of integrity? If you say you're gonna do something, do you do it or at least die trying? Or do you make excuses, procrastinate, lie. This is why I don't commit to a diet, because I KNOW I wouldn't be able to adhere 100% to it. But if I make plans with a wing to meet up, I will drag myself out of a sound sleep to get dressed, drive there and wing him. My word is the truth. This is about keeping a pact with yourself.
Do you love women? Are you talking to women because you adore the feminine polarity and love to surround yourself with it? When you get into bed with a woman, do you ravish her out of love, or are you seeking self-gratification?
Are you authentic? If you find a woman attractive, do you let her know? Or do you play parlour games in an attempt to trick her. You can successfully game chicks by relying on routines and tactics, but is that fully rewarding to you? Wouldn't you rather set aside all that clutter and just be your best self, giving value and attracting her to your core identity?

In the community, we say 'fake it til you make it.' If you are not a man of integrity, love, authenticity, etc, yes it is possible to still 'fool' girls into being attracted to You (or more accurately, some calculated predetermined facade of You).
But if you ARE all of the above, there is absolutely no faking it. You are simply present and conscious, and women are genuinely drawn to you. They can shit test all they want, but when you're acting with purpose and clarity, it is IMPOSSIBLE to fail.

12/4/08: 10 things it took me 39 years to learn about women

Let me run down the top 10 most important things I've learned about the opposite sex and how to relate to it. I wish I'd known all this at a younger age, because I ruined a lot of (potential) relationships. And feel free to add your own discoveries. Ok, here goes:

1. **Be a sex machine.** Your job is to turn out happy girls. When you meet up with a girl, YOU are not getting laid. SHE'S getting laid…*by you*. Don't just masturbate into a vagina. Make it your mission to know about and how to deliver all the various female orgasms. Every girl is wired differently, so learn quickly what each girl fantasizes about and how they like to reach orgasm. And give it to them. On a consistent basis. Become highly competent and they will keep coming back for more.

2. **Be present.** Live in the now. Don't dwell on what she said or did. Don't dream about what might be. Girls live in the moment, as dictated by their emotions. If you put too much stock in the past or future, you will diffuse your focus on the moment. Girls tend to be erratic, inconsistent and illogical. Go with it. Learn to love it.

3. **Women are not men with vaginas.** Nothing you know about anything will help you understand women. Forget it all and begin the process of truly understanding what makes women tick. Stop resenting women for who they are or how they act. Different sexes, different brains, different behaviors. If you can't embrace and fall passionately in love with the female polarity, you have work to do as a man.

4. **Lead.** It is not a girl's responsibility to take your number; she will rarely call it. It isn't her job to initiate escalation. It isn't up to her if a conversation gets boring or the date sucks. This is all YOUR responsibility. YOU. **The MAN**. Lead, in everything you do. Sure, get her opinion, ask for suggestions. That's cool and open-minded. But at the end of the day, it is up to you to augment each moment so the final result is satisfying for both parties.

5. **She is not property.** Slavery was abolished after the civil war. Don't spy on her. Don't do drive-bys. Don't go through her cell phone. Respect her

privacy at all times. Make it unmistakably clear to her that you will ALWAYS respect her privacy. Give her room, let her breath, don't *push push push* until she can't stand it anymore. If the girl is unsatisfied with you and cheats, you need to fix things on your end. You must've done something wrong somewhere. Maybe it was in choosing a girl who is inclined to manipulate, lie or cheat, but again, that choice rested on your shoulders.

6. **Women love to fuck.** They just don't want to fuck chodes. Stop thinking sex is some kind of carrot women dangle in front of you to get you to do something. She may act that way, but the truth is she wants it just as bad or more so than you. Many women are not sexually liberated, or have terrible long-standing issues that plague their drives. And so in those cases you need to decide if putting in the hard work to surmount these barriers will pay off. But understand that sex isn't something that is bartered, bought or traded, since for sexually liberated girls having sex is win-win.

7. **Women love to fuck YOU.** After all the gambits, tactics, bootcamps, blah blah blah, the truth is you and you alone can become sex-worthy. Get all that shit out of your head that tells you you aren't of equal value or are unattractive. Imagine every girl you meet in bed with you, then go about making it happen. They will thank you.

8. **Have no expectations.** I always used to assume all women wanted monogamous LTRs. They would all want to meet my family. They all wanted kids and marriage. Then I realized there were a lot of girls who DON'T want those things. Even the ones who said they wanted all that were perfectly content going home with a stranger in a bar. Never assume girls want a serious commitment. Never expect your relationship should move in that direction. Take things one day at a time.

9. **Celebrate you.** Take ownership of your identity, and broadcast it proudly to the world. If there are parts of you that aren't satisfying, get to work fixing them. But always seek validation, contentment and state from within. Never look to women for these. They don't want that responsibility. They may turn to you for these, but it is so they can join you in the celebration of you.

10. **Women are in abundance.** The world is full of beautiful and intelligent women with great personalities. You just need to arm yourself with the confidence and skills to go out and meet them. While it is easy to believe that your ex-girlfriend was your long-lost soul mate, the truth is there

probably are many other very similar girls out there waiting for you to seduce them.

12/20/08: Create a Monster…an ALPHA Monster

A lot of dudes who get into PU have a hard time being alpha. They come from a hardcore AFC background where it's common to be rapport-seeking, submissive and supplicating. Surprise, surprise, girls don't generally find those behaviors sexy. So key to becoming attractive to girls is to act like an alpha male.

The word alpha gets thrown around a lot, but you typically know it when you see it. It's Tom Cruise walking into a room, no trace of hesitation or fear in his actions. Charismatic, giving value, authentic in his words. Envied by men, adored by women.

So when you go into the social lab we call the field, and you piece together your Alpha Monster, here are some of the traits you should throw in, along with exercises to help get you there.

1. **Acquire immunity to social proof**. Hypnotica, back in the day, went for a while without bathing, and walked up to people with a dildo on his head. He was trying to eliminate that concern he had about what people might think of him. This is an extreme example. Other examples, less bizarre…

a. When in a venue of any kind (best if a quiet one) start singing, clapping, yelling or making noises. TD calls this unstifling yourself.

b. Dance inappropriately. If you see a big set, jump into the middle and flail around like you're insane.

c. Crash and burn your sets. Make up stupid openers and run routines that will probably make girls run away from you.

d. Escalate too hard and creep girls out. This ties in with #2 below.

2. **Dominate**. There are ways verbally and non-verbally to assert dominance. A subset of this is assertiveness, or taking/standing up for what you want. These are some dominant behaviors:

a. Control the convo. If she goes in a direction you don't want to go, snip and stack into something you want to talk about. Always set the agenda.

b. Control the frame. This is so important, I made it #3. But technically it's a form of dominance.

c. Be physical. Let your hands be crabs. Let them roam into her hair, neck, back, shoulders, eventually her butt and so on. Don't wait for permission to escalate. Just do it.

d. Violate her personal space. Get all up in her grill in no time flat. Break down any space barrier she has, from the moment you walk up.

e. Invite yourself to sit down with a seated set. Make them make room for you.

f. Say what you mean, mean what you say. If a girl is sexy as fuck, tell her she's sexy as fuck. BUT, do it in a way that is socially well-calibrated. Don't be a dbag.

3. **Practice frame control**. Girls will try to wrestle the frame away from you. It's not that they particularly want the control. Some do, but most of the time what they're doing is testing you to see how dominant you are. They want you to dominant them. They don't want you to relinquish the frame. A classic work on frames is "Real World Seduction" by Swinggcat. Every aspiring PUA should read that one.

a. If a girl asks you a question, first make her guess. Whenever she asks you to guess something, don't do it.

b. Be less reactive than she is. Get used to using fewer words and more quiet eye contact, grins and facial expressions. Keep your hand gestures a little tempered compared to hers. This sets the frame that she is working for your attention/attraction.

c. Be more relaxed and comfortable than she is. Lock in so you're leaning against something and she's facing you. Same as with being less reactive, this sets up the frame that you're the prize and she's pursuing you.

d. Be illogical and non-reactive when challenged. She's trying to throw you off guard either with shit tests or logical threads that break her own state. Don't fall for it. Redirect everything back into your reality, your frame.

4. **Be unafraid to break rapport**. She's some girl you just met in a bar, so why would you compromise your beliefs or values? Why would you befriend her without her earning it?

a. Don't hesitate to disagree with her. Call her out on something you think is silly.

b. Do take-aways, body rocking, let your eyes wander away while she talks to you, and other classic IODs.

c. Use your vocal tonality. This is hard to explain in writing, and Tim illustrates it in his Flawless Natural video. There are two alpha ways you can ask a question. First, don't ask it. So instead of 'hey, where do you live?' you state 'you don't live around here.' You make statements that she will infer are questions. Second, you can ask a question without the usual upward inflection that you usually hear at the end of a question. Instead, let the inflection go downwards. (Along these lines, sometimes when I'm asking a question via text message, I'll leave off the question mark. The content of the text is perceived as a question, but the absent question mark makes it more alpha.)

5. **Spread out**. Alphas treat every venue almost like his living room.

a. Take up room. Let your arms hang over adjacent chairs.

b. Be loud, but not so loud that it seems you're trying to call attention to yourself.

c. Have open, vulnerable body language. Not only are you taking up space with your hands on your hips, but with your legs spread apart when standing, you show you're unafraid of taking one in the balls.

6. **Gain (or enter with) social proof**.

a. Roll in with a posse. This only works if: a) you have girls around you, and/or b) you are bringing the party. A bunch of chodes standing in a corner fearfully leering at girls dancing doesn't count. The room should be spectating you and your group.

b. Make friends in the venue. Merge sets, be a social butterfly, act like it's your birthday party. Have the room buzzing as you walk by. Give value out with no agenda or need for reciprocation. Just feel good about making people laugh and smile.

c. Use pivots, pawns and female wings. Alphas are preselected. Girls want their genes, and it's readily apparent to other women.

7. **Be congruent**. This one is not easy to learn. It has to come from spending time in the field. As you start implementing all of the above, you will stop faking it and start becoming it. But until then, as long as you're incongruent, you won't be truly alpha.

a. Stop using too much damned canned material. Spitting one routine after another is disingenuous and bordering on dancing monkey. When you genuinely vibe, you're being congruent. When you're running a bunch of

lines that aren't relevant to what she's saying or thinking, or what your true intentions are with her, you don't seem congruent.

b. Have a good time. If you are doing all the above behaviors, but you still reek of fear, your subcoms will belie you. So stop fearing and enjoy every interaction. Don't think about the outcomes, focus on the process.

c. Get out of your head. When you're drunk, shit just comes out of your mouth. Same for when you're in your car singing at the top of your lungs. You're in the moment, not filtering everything. Alphas have no need to filter, because they say what they mean and mean what they say (see 2f).

8. **Be self-confident**. Destroy your ego. Alphas have confidence in themselves. They don't let their egos run amok. If you hear yourself bragging, make it stop. If you're not pushing yourself outside your comfort zone because your crew/your friends/your wings might think less of you, recognize it and then push yourself even harder. Ego will subvert your self-confidence. It's counterproductive and decidedly un-alpha.

1/25/09: Assumptions

Usually people say 'when you assume you make an 'ass' of 'u' and 'me." Harhar. While that might be true in the business world, in PU, it isn't.

In fact, making assumptions - *positive assumptions* - will only help your progress. They may hurt your individual sets, but as you move your focus away from the outcomes and towards the process, positive assumptions will only help. Negative assumptions will always hinder you.

Assuming attraction is only one example of a positive assumption. Others are:

She wants me to make out with her

She wants me to pull her to my car and fuck her

She mentions her BF only as a shit test, but actually wants to pull

All girls in the club are there to get laid, no matter what they say

You can end any of the above with...*"obviously!!"*

Negative assumptions:

Girls won't like me because I'm bald/short/fat/pimply

I live too far away and girls won't drive out there to see me just for sex
I'll need to have money/a good car/go to the gym 5 times a week
She won't be attracted until I run my DHV stack

Another term for these is 'limiting beliefs.' Guys who get really good often have a delusional belief system. Their reality seems delusional to outside observers, but it is so friggin strong that women can't help but be sucked into it. The one with the stronger reality wins, and all reality is subjective. Recall, people held on bitterly to the 'reality' that the earth was flat.

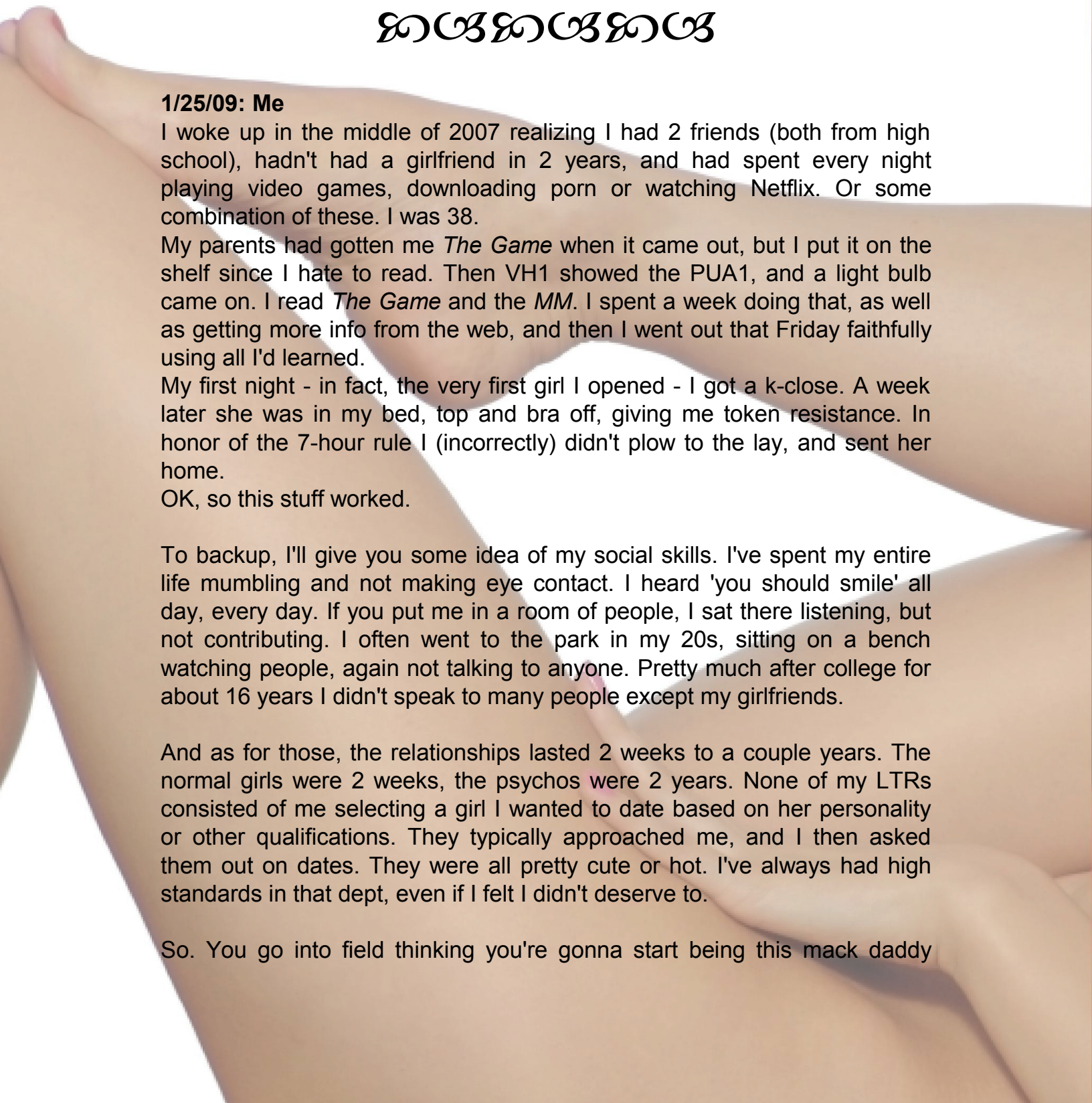
So if you approach a set with a negative assumption like 'I need to demonstrate my value and then test out compliance to see if it's ok to escalate' you will set up a self-fulfilling prophecy which will blow you out. Maybe a particular set or series of sets will be ok with this mindset, but again that is outcome-dependent thinking. Process-focused thinking doesn't care what happens in *a* set; it wants what will get your overall skillset on the track to mastery. And it ain't this sorta stinkin thinkin.

But now approach with the positive assumption of 'I don't need to demonstrate value; I AM value. Girls love me...*obviously!!* I just need to assume attraction and then figure out if she's up to my standards.'
Yes, this may not get you into a lot of sets...at first.
But a funny thing happens when you maintain this mindset. Over time, you start to believe it, internalize it, live it. It becomes congruent. Your subcoms all fall into place with that of a high-value man (assuming your verbal game is also that of high value, not dbag). Sets open...literally reward this mindset.

You may tell yourself, 'I can assume attraction and keep telling myself I'm attractive, but I just don't believe it down deep.'
But here you're using two terms interchangeably: belief and assumption. You believe in God. That's more than assumption, it is who you are. At this point, I'm just asking you to assume, not believe.
You will acquire belief through positive reference experiences. Keep assuming that attraction is there and keep opening. Your bad subcoms will correct with practice and self-analysis. You may need advice from wings or professionals, but eventually as your epiphanies accrue there will be a transformation.

In summary, looking for IOIs is old school. It's beta and reactive. Assuming attraction is alpha. You may crash and burn a lot at first, but you will

autocorrect and gain calibration skills with field experience, honest introspection of your sticking points, and dissolution of your ego. Of course, being a total douche and trying to assume attraction while ignoring the fact that most sets aren't receptive is not what I'm talking about here. Always humble yourself to the field.



1/25/09: Me

I woke up in the middle of 2007 realizing I had 2 friends (both from high school), hadn't had a girlfriend in 2 years, and had spent every night playing video games, downloading porn or watching Netflix. Or some combination of these. I was 38.

My parents had gotten me *The Game* when it came out, but I put it on the shelf since I hate to read. Then VH1 showed the PUA1, and a light bulb came on. I read *The Game* and the *MM*. I spent a week doing that, as well as getting more info from the web, and then I went out that Friday faithfully using all I'd learned.

My first night - in fact, the very first girl I opened - I got a k-close. A week later she was in my bed, top and bra off, giving me token resistance. In honor of the 7-hour rule I (incorrectly) didn't plow to the lay, and sent her home.

OK, so this stuff worked.

To backup, I'll give you some idea of my social skills. I've spent my entire life mumbling and not making eye contact. I heard 'you should smile' all day, every day. If you put me in a room of people, I sat there listening, but not contributing. I often went to the park in my 20s, sitting on a bench watching people, again not talking to anyone. Pretty much after college for about 16 years I didn't speak to many people except my girlfriends.

And as for those, the relationships lasted 2 weeks to a couple years. The normal girls were 2 weeks, the psychos were 2 years. None of my LTRs consisted of me selecting a girl I wanted to date based on her personality or other qualifications. They typically approached me, and I then asked them out on dates. They were all pretty cute or hot. I've always had high standards in that dept, even if I felt I didn't deserve to.

So. You go into field thinking you're gonna start being this mack daddy

playa. No problem. Drop some negs, move girls around, get their #s. But wait. You can't even approach because you have AA. Hmm, never knew I did, because I never really tried talking to random girls in public.
I get to work on AA, 5-7 nights a week. Open, open, open. 1000s of sets. Gradually, it goes away. Over the course of a year, I can comfortably work a room. Not just no AA, not just comfortable in the venue, but actually having a great night, like it's my birthday.

Then I go to work on my subcoms. I work on making EC with every person I meet. Very tough habit to break, but I do it. This takes many months. I project in loud clubs, I stand up straight, I keep my hands at my sides, I smile, etc. Undoing 38 years of really really bad habits that subcom low value and low self-esteem.

I develop my PUA 6th sense – the ability to read subtle nonverbal cues and to calibrate appropriately. This was not hard since I'd been sitting there watching people most of my life; that was the one remnant of my AFC life which has paid off.
I field tested various tactics, from openers to LMR. I held no attachment for any particular set, coming at it like a scientist in the lab, determined to figure out social dynamics and how I fit into the matrix.

I take an inner game journey. At first, I was hiding behind routines and an avatar. I went out and acted like Mystery, Mehow, Brad P, whomever. Necessary at first, but clearly a way of avoiding putting my real identity on the line. This was gonna take work.
Love me or hate me, I become determined to just 'be myself' without all the clutter of routines and accessories. I declutter and simplify my approach, and it's a relief. But it means being unreactive to what people might think of me, of asserting myself, of going after what I want undeterred. Again, lots of tough inner game work.
I read many books, including stuff by David Deida, Eckhart Tolle and a bunch of PU gurus. It all seeps into my psyche and there's a deep shift.

Most of my epiphanies have been documented somewhere, either on a forum or in my field guide.

In short, chasing tail takes a backseat to just trying to be 'normal' and at peace with myself and my life. All the chaos in my life situation still exists, but I now have a lightness of being. This is the biggest plus so far of being in the community (in addition to all the new friends I've made).

When I started, I was able to leave all my worries at the door and go into 'game mode.' But I wanted to BE game, not do it. So I evolved further. Now, my worries aren't even worries; problems are illusory and only exist if you let them.
I no longer sit at home wishing I had friends; I don't ever accept my excuses or inaction; I stay fully in the moment and outside my head.

I've gotten so much more from being in the game than I'd ever expected when I came into it. Of course, it's been a rough journey full of tests and disappointments, but the end result proves it is worth the perseverance. Meeting me now, you would never believe I was the person I was when I watched that VH1 show. I've come a long way, but I'll be the first to admit I have still a ways to go on my journey. That's ok, I have my whole life to get this sorted out.

2/28/09: Reminder: Cold approach pick-up is fucking hard
When I got into the community in '07 it was pretty underground and there weren't a lot of actively gaming guys around. Since then, it's exploded like mad.

But during that time, I've seen a huge turn-over of guys. The attrition rate is really high, and it's because:
a) most guys can't handle the inner game work that needs to be done
b) guys leave the game for a monogamous LTR
c) other factors like work and school get in the way
d) guys get discouraged when they don't get the results as fast as they thought they would

I think now is a good time to remind all the newbs that cold approach pickup may be one of the hardest skills you'll ever attempt. It doesn't help if you're in LA, the flake capital of the world. Even after all the interactions I've run, it never ceases to amaze me how tough this is. And I don't mean getting a couple lays a year, I mean weekly. Like a typical day at the office. That skill level can take years to achieve.

Mostly I'm talking to the guys out there *without* tons of passive value: old guys like me, short guys like me, pasty white guys like me. Sure, tall good-

looking guys have issues too, but they generally don't need to work as hard as the rest of us.

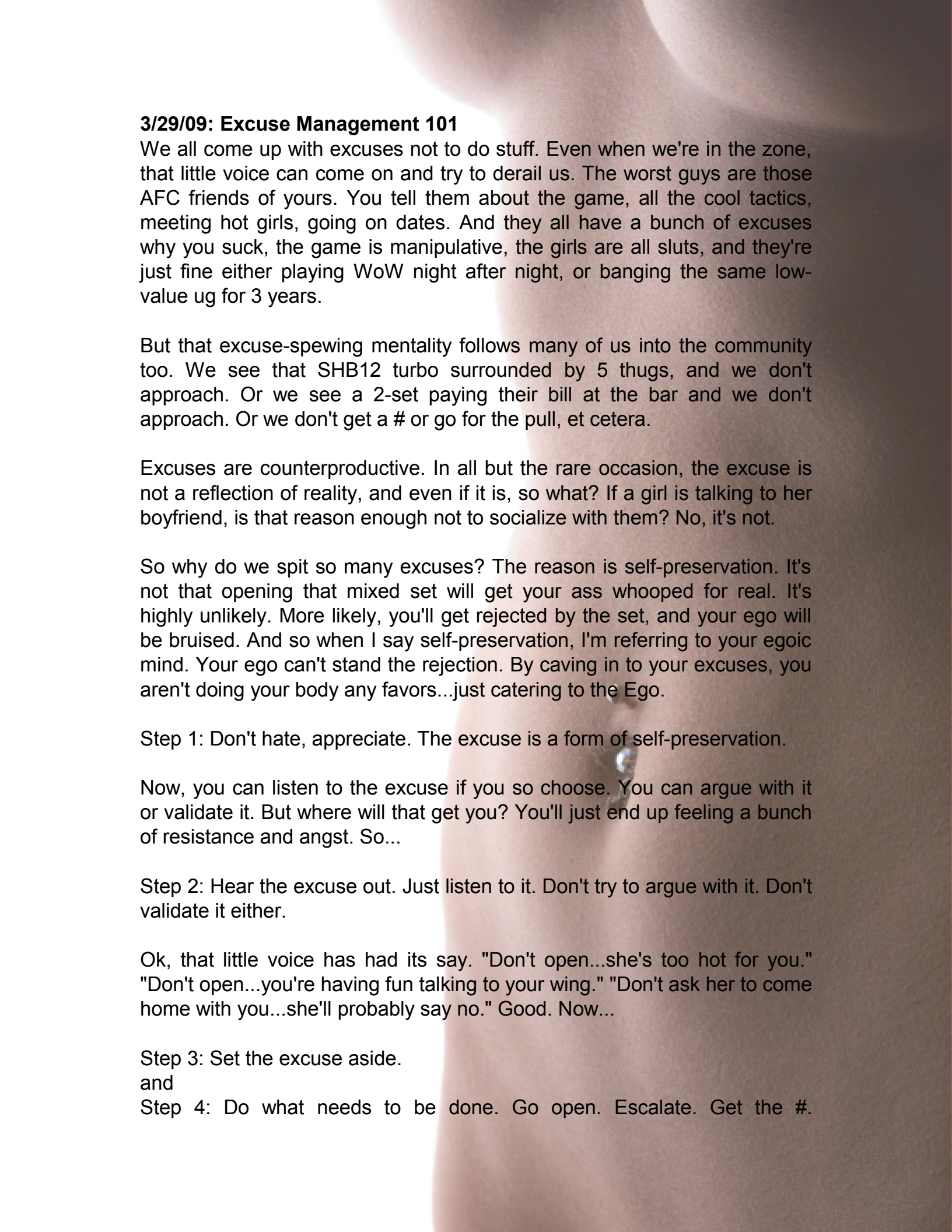
First, you need to get past all the crazy inner game shit. Like thinking girls don't like to fuck, or that somehow sex is a bargaining chip all girls use to get things they really want, or that you don't deserve hot babes (pleural) in your life. Inner game work is a process that never ends. The biggest inner game hurdle for most, AA, probably takes out 90% of guys who try this out.

Next, you need to figure out how to speak 'girl' which is a whole nother language unto itself. Guys don't usually think in terms of push-pull, or emotions or calibration. We think girls should be like guys: go up, tell them they're hot, ask them if they wanna fuck, go fuck. Girls are so friggin complex, it makes our heads spin. Just learning to understand how girls process stuff, and to then accept this and work within their framework can be a giant step.

After you get the basics of male-female conversation, you need to learn how to escalate right. Not coming across like a creepster, but also touching enough to get her turned on. And you need to plow past her token objections with dominance and confidence, and past your own trigger anxiety and Nice Guy syndrome.

After all that, even with rock-solid inner game, you STILL need to get her sexually attracted. I've gone out and tried to get by on inner game alone, and it's not enough. There are magical ways to get girls attracted so they'll take you home or look forward to your call; you can run text book game, and still not get hotties responding to you on that level. There are no routines, openers or tactics that'll get you those results consistently. It is all of the above and more.

So my point is, decide right now that getting good at interacting with and seducing women is something you want to accomplish. Accept that this is not a skill that you'll master in weeks, months or possibly years. It may be a life-long journey. It may mean loads of pain and rejection. And accept that this journey, this process - and not the outcome - is your ultimate reward.



3/29/09: Excuse Management 101

We all come up with excuses not to do stuff. Even when we're in the zone, that little voice can come on and try to derail us. The worst guys are those AFC friends of yours. You tell them about the game, all the cool tactics, meeting hot girls, going on dates. And they all have a bunch of excuses why you suck, the game is manipulative, the girls are all sluts, and they're just fine either playing WoW night after night, or banging the same low-value ug for 3 years.

But that excuse-spewing mentality follows many of us into the community too. We see that SHB12 turbo surrounded by 5 thugs, and we don't approach. Or we see a 2-set paying their bill at the bar and we don't approach. Or we don't get a # or go for the pull, et cetera.

Excuses are counterproductive. In all but the rare occasion, the excuse is not a reflection of reality, and even if it is, so what? If a girl is talking to her boyfriend, is that reason enough not to socialize with them? No, it's not.

So why do we spit so many excuses? The reason is self-preservation. It's not that opening that mixed set will get your ass whooped for real. It's highly unlikely. More likely, you'll get rejected by the set, and your ego will be bruised. And so when I say self-preservation, I'm referring to your egoic mind. Your ego can't stand the rejection. By caving in to your excuses, you aren't doing your body any favors...just catering to the Ego.

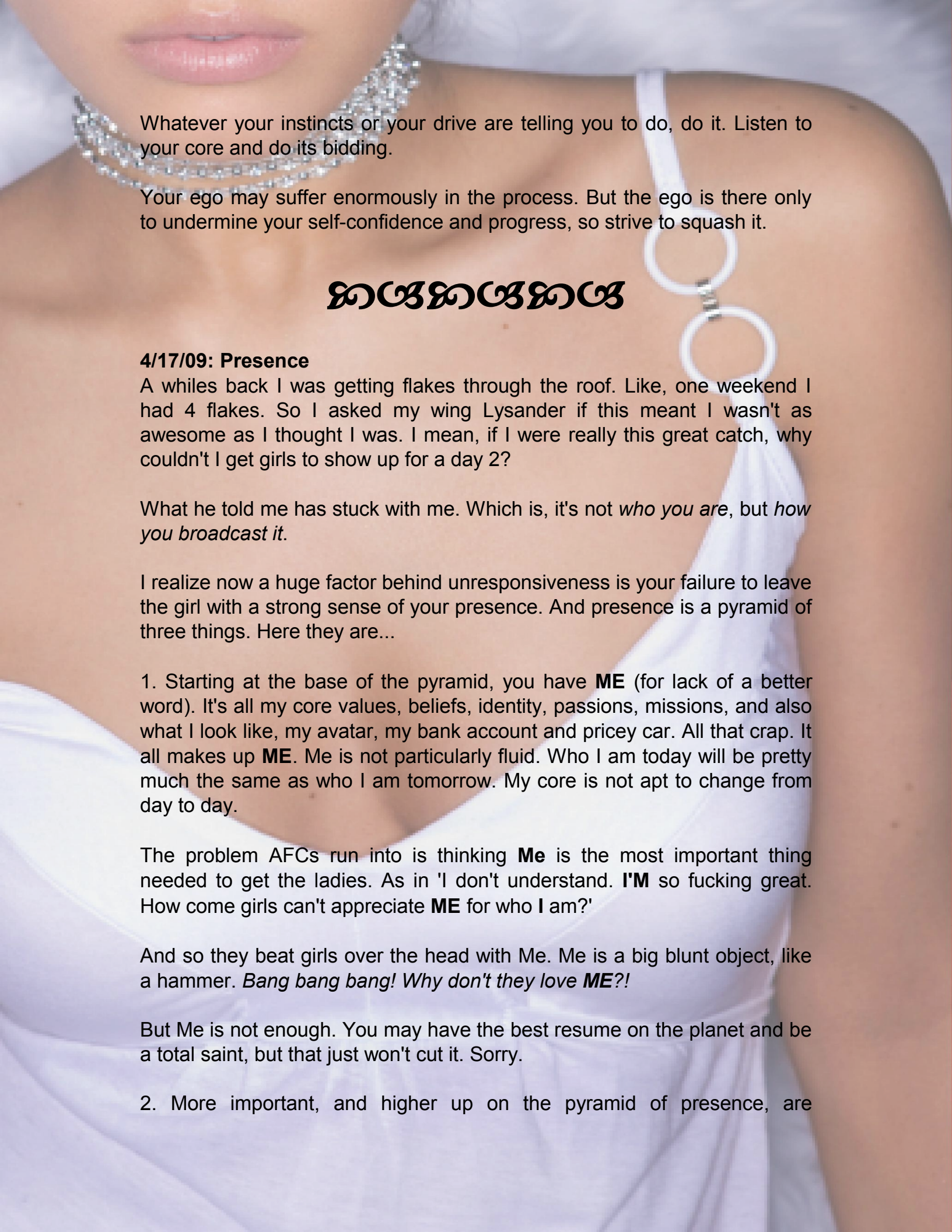
Step 1: Don't hate, appreciate. The excuse is a form of self-preservation.

Now, you can listen to the excuse if you so choose. You can argue with it or validate it. But where will that get you? You'll just end up feeling a bunch of resistance and angst. So...

Step 2: Hear the excuse out. Just listen to it. Don't try to argue with it. Don't validate it either.

Ok, that little voice has had its say. "Don't open...she's too hot for you." "Don't open...you're having fun talking to your wing." "Don't ask her to come home with you...she'll probably say no." Good. Now...

Step 3: Set the excuse aside.
and
Step 4: Do what needs to be done. Go open. Escalate. Get the #.



Whatever your instincts or your drive are telling you to do, do it. Listen to your core and do its bidding.

Your ego may suffer enormously in the process. But the ego is there only to undermine your self-confidence and progress, so strive to squash it.

4/17/09: Presence

A whiles back I was getting flakes through the roof. Like, one weekend I had 4 flakes. So I asked my wing Lysander if this meant I wasn't as awesome as I thought I was. I mean, if I were really this great catch, why couldn't I get girls to show up for a day 2?

What he told me has stuck with me. Which is, it's not *who you are*, but *how you broadcast it*.

I realize now a huge factor behind unresponsiveness is your failure to leave the girl with a strong sense of your presence. And presence is a pyramid of three things. Here they are...

1. Starting at the base of the pyramid, you have **ME** (for lack of a better word). It's all my core values, beliefs, identity, passions, missions, and also what I look like, my avatar, my bank account and pricey car. All that crap. It all makes up **ME**. Me is not particularly fluid. Who I am today will be pretty much the same as who I am tomorrow. My core is not apt to change from day to day.

The problem AFCs run into is thinking **Me** is the most important thing needed to get the ladies. As in 'I don't understand. **I'M** so fucking great. How come girls can't appreciate **ME** for who **I** am?'

And so they beat girls over the head with Me. Me is a big blunt object, like a hammer. *Bang bang bang! Why don't they love **ME**?!*

But Me is not enough. You may have the best resume on the planet and be a total saint, but that just won't cut it. Sorry.

2. More important, and higher up on the pyramid of presence, are

congruence and acceptance.

If you are not congruent, or if you resist, Me won't be all that memorable. I'm a doctor, but when I got into the game I always resisted telling people this. Now I accept it. Same for my height. I resisted talking about it. Now I accept and talk freely about it. I totally accept who I am.
Resistance leads to being incongruent. *I don't accept that I am x, y, z and so I'm gonna act somehow differently.* Tada...incongruence.
Along those lines, if your inner and outer game are not congruent, you lose. If your verbal communication doesn't match your nonverbals, you get shot down. You are merely a beta emulating an alpha until you reach a level of total congruence. And when you do, presence follows.

Guys who are cocky/funny dbags leave a sense of presence when they totally accept who they are and say things congruently. So here we see that Me can be a total ass (as extreme as Charles Manson or Jim Jones), but none of that matters if there is full congruence and acceptance of oneself.

I've known people born with missing limbs, and those who get amputations. The ones born amputees have no sense of grief or anger, no resistance. Their missing limb is not something they consider relevant to their attractiveness. Those with acquired amputations however can spend the rest of their lives grieving their loss, and can turn it into a major obstacle to attraction. The difference boils down to acceptance.

Embrace who you are, your best quality and your worst. Even if you think people will consider you a nerd, own it. Be 150% nerd. If you're an jerk, be 150% jerk. Trying to downplay a trait is incongruent and resistant. Even if it's a flaw. Yup, I'm a mamma's boy. Yup, I'm looking for a suga mamma. Yup, I love chasing skirts. Whatevs. It's your reality. Bring girls into it and never apologize for who you are.

THAT'S the guy girls will remember. Not some wishy washy pussy who's half-ashamed of who he is.

3. At the tip of the pyramid is the ability to effectively broadcast Me. It is the most important aspect of presence. Far more important than Me is knowing how to tell girls who I am - or more accurately, how to make them *feel* who I am. I guess we'd call this **personality**.

While Me is a big dull hammer, personality is a finely tuned, sharp knife. It takes small maneuvers and little effort for personality to work. Sometimes it's so fine we can't tell how or why it works.

Me is something I can improve with effort if I so choose. But I wouldn't suggest you fret all that much over it. There are plenty of guys who don't work out, don't work, live with their parents, have crappy cars...getting lots of girls. This is because these guys accept who they are, are fully congruent inside and out, and know how to broadcast their core effectively. Meanhwhile, there are many, many successful, good-hearted men sitting alone at home night after night.

Instead, focus on the top two tiers, and you will develop much greater presence.

4/26/09: The 3 Elements of Game
There are only 3 major elements to game. That's it. Three things you need in place to get girls to show up on a day 2 and fuck you. Forget everything else you know, this is all you need. All the other tactics and gambits just feed into these 3 elements, like streams into rivers. Here they be...

1. **PRESENCE**. I outlined this recently. As a reminder, presence is a pyramid. The bottom is Me, the middle is congruence and acceptance, the top is personality. Presence is measured in depth. So you can be deeply fascinating to a woman. You may not have to spend much time with her for her to feel your presence.

2. **COMFORT**. Girls need to feel comfortable with you. Not just that, but they need to get a sense of you as a real person, not some dude she just made out with in a club. Comfort is mostly a time-based variable. A little depth to it, but mostly time. So the chode in the office can spend 8 hours a day with the office hottie, day after day, and eventually wear her down so she goes out with him. Even if he has no strong presence, just by spending a lot of time with him, she will feel comfortable. Of course, too much comfort and you're in the friend zone.

3. **FUCKINESS**. I can't think of any other word that would aptly describe

this. It's like horniness, sex-worthiness, sex drive all mixed together. It is what makes her feel the urge to drop to all fours and take it from behind by you. A very primal, animalistic drive. Not ego-based like giving you a hand job in the club. But a true desire to fuck your brains out. Fuckiness is not measured in time; you can pull a girl to the bathroom in a few minutes. It is not measured in depth; girls aren't usually a little horny for your penor or very horny. It's like a toggle switch: ON, OFF. You can be fingering a girl who is getting close to orgasm, then break her state and have to start all over. So fuckiness can come and go very very quickly.
So what is fuckiness measured in? Force. Like BOOM! She wants to fuck. A massive sudden explosion inside her mind that makes her wild with passion. Or BOOM it's gone just as fast.

Ok. So. Now that you know what the 3 variables are, how do you control them?

Well, presence I already discussed in depth, so review that thread. To get a girl comfortable, you spend a lot of time with her. 5 minutes in set isn't enough. Spend 15, 20, 40 minutes in set. Let her get to know you. Whether you vibe with her or run comfort routines, make sure you spend time building her comfort level. And lastly, to get girls feeling fucky, be dominant physically. Makeout. Violate her personal space. Lead her around. All that stuff that fires her circuits.

You don't need all these variables in equal amounts. And some you can even skip. If you have massive presence and are really good-looking, you don't need much comfort, for example. But start tweaking around with these three and see where your weakness is. By working on those areas, I bet your responsiveness will improve.

Appendix 6

BangBang's Guide to Being a Better Lover

There is so much more to sex than just finding a willing hole and getting yourself off. Unfortunately, for a lot of women, this is the attitude of a majority of men that they meet. The way I see it, one of the simplest things a man can do is to be proficient at pleasuring a woman; simple, yes, but the return on the investment is immeasurable.

The problem stems from the scarcity mindset of most men, meaning that they rarely have sex, therefore when they do find a willing partner, they have one thought in mind and that is of getting themselves off. What these men fail to realize is that were they to take their time and ensure that their partner had an amazing sexual experience, it would certainly lead to many more.

There are so many parts to a satisfying sexual experience, so as to not overlook any of them, let's start with the basics:

KISSING

Simple, right? If you think so, you're doing it wrong. Kissing is in fact something that seems so simple that it is often not given the proper attention to be done correctly and in a way that will start a woman on her way to an amazing orgasm. How do I know this? Well, I happen to have been fortunate enough to have brought a woman to orgasm, simply by kissing her. True story. Keep reading and you'll understand how.

Many women will tell you that the type of kisser a man is is a very good indicator of the type of lover he will be. If a man is rushed and forceful, she will get the idea that he will be the same in bed, in a hurry and not willing to take the time required to bring her to orgasm. However, if a man takes his time and ensures that the experience of kissing is an incredible one, she can only imagine how amazing having sex with that man will be.

The point is, TAKE YOUR TIME, and avoid making these common mistakes:

Rushing

► Kissing is not a boring preview you have to sit through before the feature presentation of sexual intercourse. It is a key part of the storyline of the feature presentation which if

skipped over or rushed through will result in the audience (in this case the woman) being completely unsatisfied with the overall experience.

Octopus Arms

► Kissing is a SENSUAL experience for a woman. SENSUAL experiences are all about the SENSES and therefore can be ruined by too much of a good thing. The tendency of most men is to try to get as far as they can as fast as they can, so while they are kissing or "making out" with a woman, their hands tend to be all over the place, trying to steal a feel of a breast or trying to subtly work their way into a woman's pants as if they will go unnoticed. All of these are simply distractions to a woman when done prematurely, thereby lessening her overall experience and lowering the amount of arousal which can be achieved. FOCUS on the activity at hand, secure in the knowledge that when done correctly, you won't need to try to find your way into her pants; she will open the door for you.

Tongue Drilling

► There is a time and a place for everything and when first exploring kissing a new partner, the last thing a woman wants is his tongue jammed down her throat within the first 2 minutes. There are two types of kissing, sensual kissing and deep kissing. The former is where you should focus at first. The use of the tongue should come into play GRADUALLY over the course of the session, gaining steadily in intensity until sexual intercourse is imminent.

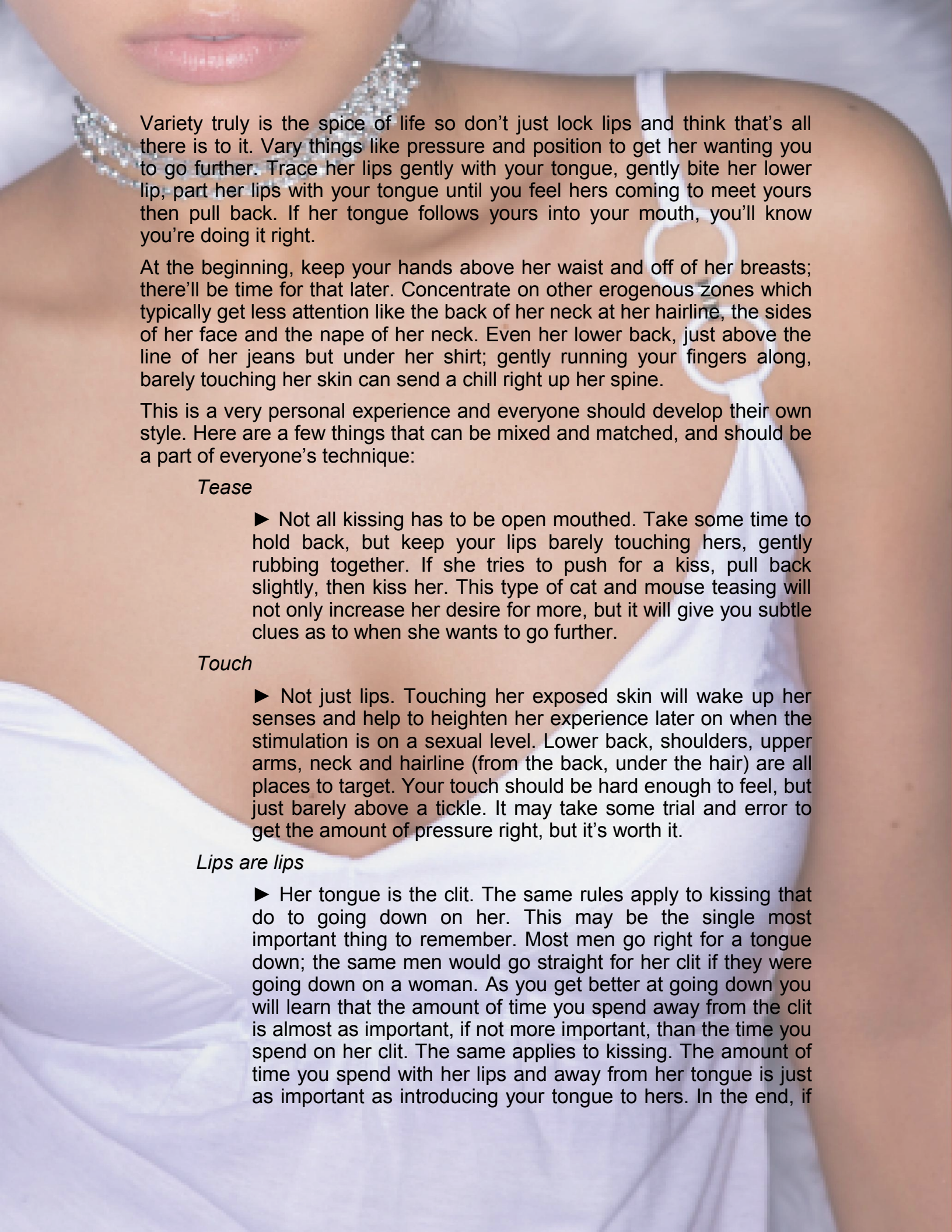
A.D.D.

► To increase the sensual experience of kissing a woman, both for you and for her, immerse yourself completely in the experience, in the moment or the NOW, as if that was all that there was, the only thing that mattered.

Make a conscious effort to actively avoid these common pitfalls and you are already one step ahead of the majority of mediocre men, and well on your way to being a better lover.

KISSING TECHNIQUE

As stated previously, but it bears repeating, TAKE YOUR TIME. Start out slowly, keeping in mind that anticipation of something often adds to the experience, so use this to your advantage; it will also come into play later on when you're going down on her, but more on that later.



Variety truly is the spice of life so don't just lock lips and think that's all there is to it. Vary things like pressure and position to get her wanting you to go further. Trace her lips gently with your tongue, gently bite her lower lip, part her lips with your tongue until you feel hers coming to meet yours then pull back. If her tongue follows yours into your mouth, you'll know you're doing it right.

At the beginning, keep your hands above her waist and off of her breasts; there'll be time for that later. Concentrate on other erogenous zones which typically get less attention like the back of her neck at her hairline, the sides of her face and the nape of her neck. Even her lower back, just above the line of her jeans but under her shirt; gently running your fingers along, barely touching her skin can send a chill right up her spine.

This is a very personal experience and everyone should develop their own style. Here are a few things that can be mixed and matched, and should be a part of everyone's technique:

Tease

► Not all kissing has to be open mouthed. Take some time to hold back, but keep your lips barely touching hers, gently rubbing together. If she tries to push for a kiss, pull back slightly, then kiss her. This type of cat and mouse teasing will not only increase her desire for more, but it will give you subtle clues as to when she wants to go further.

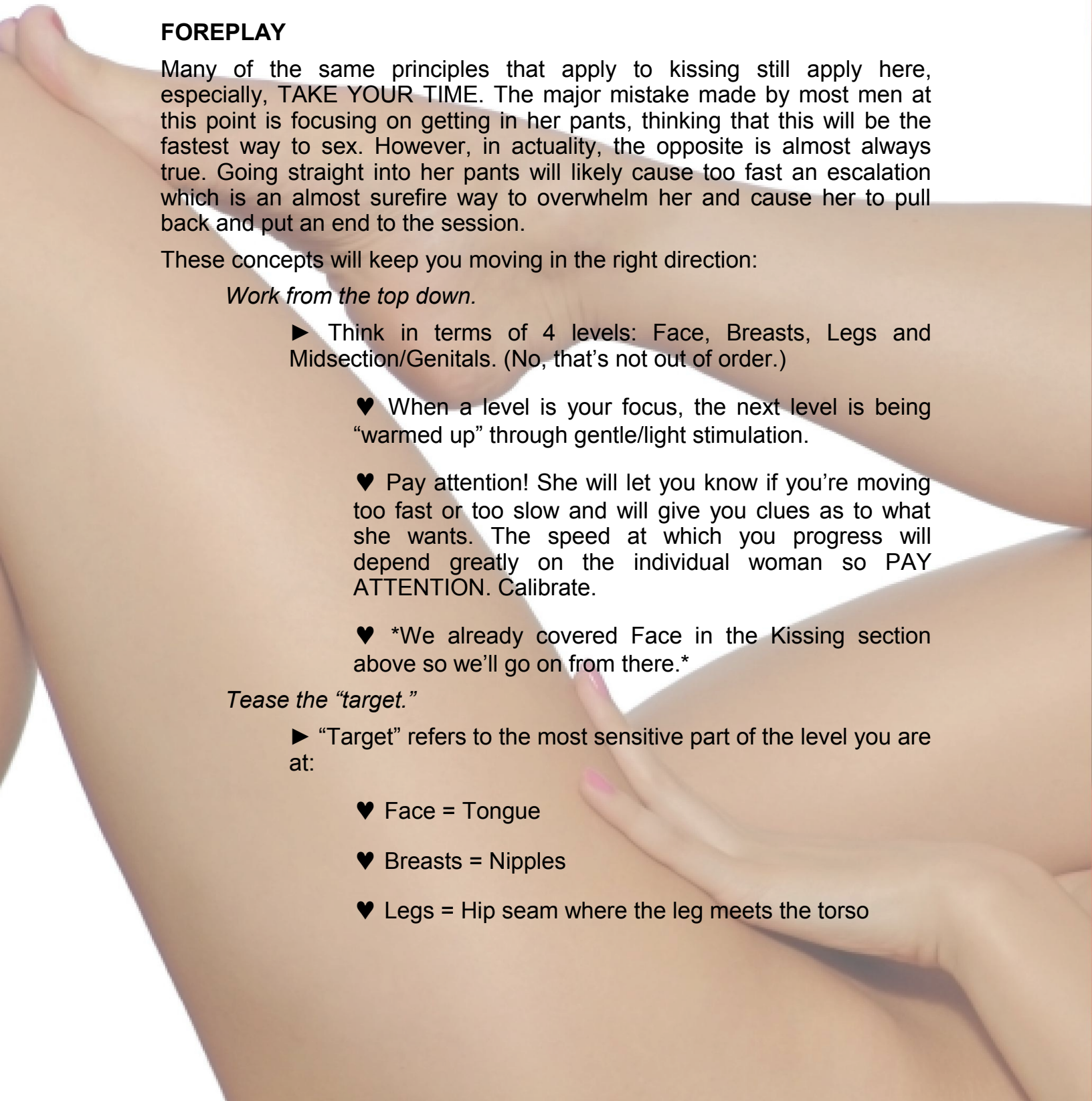
Touch

► Not just lips. Touching her exposed skin will wake up her senses and help to heighten her experience later on when the stimulation is on a sexual level. Lower back, shoulders, upper arms, neck and hairline (from the back, under the hair) are all places to target. Your touch should be hard enough to feel, but just barely above a tickle. It may take some trial and error to get the amount of pressure right, but it's worth it.

Lips are lips

► Her tongue is the clit. The same rules apply to kissing that do to going down on her. This may be the single most important thing to remember. Most men go right for a tongue down; the same men would go straight for her clit if they were going down on a woman. As you get better at going down you will learn that the amount of time you spend away from the clit is almost as important, if not more important, than the time you spend on her clit. The same applies to kissing. The amount of time you spend with her lips and away from her tongue is just as important as introducing your tongue to hers. In the end, if

you can kiss her in a way that gets her thinking about you going down on her and then go down on her while remembering how you kissed her, you will have increased the level of sensual experience ten-fold. ENGAGING HER MIND IN THIS WAY IS AS IMPORTANT AS STIMULATING HER BODY.



FOREPLAY

Many of the same principles that apply to kissing still apply here, especially, TAKE YOUR TIME. The major mistake made by most men at this point is focusing on getting in her pants, thinking that this will be the fastest way to sex. However, in actuality, the opposite is almost always true. Going straight into her pants will likely cause too fast an escalation which is an almost surefire way to overwhelm her and cause her to pull back and put an end to the session.

These concepts will keep you moving in the right direction:

Work from the top down.

► Think in terms of 4 levels: Face, Breasts, Legs and Midsection/Genitals. (No, that's not out of order.)

♥ When a level is your focus, the next level is being "warmed up" through gentle/light stimulation.

♥ Pay attention! She will let you know if you're moving too fast or too slow and will give you clues as to what she wants. The speed at which you progress will depend greatly on the individual woman so PAY ATTENTION. Calibrate.

♥ *We already covered Face in the Kissing section above so we'll go on from there.*

Tease the "target."

► "Target" refers to the most sensitive part of the level you are at:

♥ Face = Tongue

♥ Breasts = Nipples

♥ Legs = Hip seam where the leg meets the torso

♥ Midsection / Genitals = Clit

► Work towards a build up of stimulation, increasing in intensity until you reach the target. This build up if done correctly, will result in the woman desperate to have you at the target long before you get there, which will increase the pleasure she feels when you finally do. The concept of Pleasure Delay is a very powerful thing.

CUNNILINGUS*

*(This is optional and not something which everyone enjoys, both men and women. If you are one of those who do enjoy it or if your partner does, keep reading.)

Just like there are generally two types of female orgasm, Internal and External, there are generally two types of women, those who respond better to Internal Stimulation and those who respond better to External Stimulation. Knowing which one you are dealing with is the first step in giving her the best orgasm she's ever had.

Internal women will tend to have highly sensitive clits which when stimulated almost overload them with sensory input. It has been described almost as a ticklish type of feeling rather than one of sexual pleasure. This doesn't mean that you cannot stimulate these women externally, but it requires the right technique.

External women will tend to have trouble achieving orgasm during intercourse due to lack of sufficient clitoral stimulation. Often times, these women will "only cum when she's on top" due to the friction they can use to stimulate their own clit on the lower part of your stomach while they ride you. Introducing these women to an internal orgasm will produce an experience for them which is much more intense than what they are used to; you just need to get them past the sensation that comes with G-spot stimulation. When stimulated correctly, a woman will experience a sensation which she may falsely interpret as an overwhelming urge to urinate. She doesn't have to urinate, it's just what the sensation is telling her. This can cause her to hold back and stop herself from experiencing the orgasm for fear of embarrassment. See the discussion on squirting in the Sex chapter. By addressing this, you can assuage her fears as well as have her ask you how you know these things (which is a good thing). If she's worried, you can suggest she use the bathroom and can even go so far as putting down a towel to assure her that there won't be a mess. When she doesn't urinate, but instead has the most intense orgasm of her life, she'll thank you. Over and over and over.

When going down on a woman, it's important to know which type of stimulation she responds best to. If your head is between her legs, chances are good that she's already given you the clues you needed during foreplay. Did she respond well to you touching her clit, or did she respond more intensely when you put your finger inside her? PAY ATTENTION!

The following approaches will give you a good foundation on which to build your own personal technique:

Internal women

► Start off with gentle stimulation. Refer to the kissing technique section, "Lips are lips." Your main focus at this point should not be her clit, but rather the area just to the left side of it. Focusing your tongue here will cause indirect clitoral stimulation, the type needed to offset any oversensitivity.

► Continue the external stimulation while beginning to stimulate her G-spot. This is best done by introducing your finger, typically the middle finger as it is the longest, with the palm face up, curling the tip of the finger towards you as if making a 'come here' type motion. To ensure you can get sufficient pressure (which will vary widely depending on the woman and her body type) you can use your other hand, placed on the top lower part of her pelvis, to both pull back the hood to expose her clit as well as to apply gentle downward pressure to bring the wall of the vagina closer to your finger. *NOTE – take care to not apply too much pressure or to be too blatant about what you are doing, or it will feel eerily similar to what her doctor does during her routine pelvic exam. NOT the best image for her to have at this point.

► Once you've stimulated her G-spot, you should be able to increase the amount of stimulation to her clit. But do so slowly, a little bit at a time to gauge how she responds. Overwhelming her at this point can put her off her orgasm, so less is more. Pay attention and use the clues she gives you to balance the amount of internal and external stimulation. Some women will prefer more of one than the other, so calibration is key.

External women

► Start off with gentle stimulation. Refer to the kissing technique section, "Lips are lips". As with Internal women, your focus at the beginning should not be her clit, but for different reasons. With Internal women, not focusing on the clit serves to avoid overstimulation caused by oversensitivity. Here, not focusing on the clit allows you to prolong the sensual

experience which in turn will serve as a “Pleasure Delay” technique. Pleasure Delay techniques help to build intensity, by bringing a woman to the peak of sensation, just prior to orgasm, then coming down slightly before being brought up to the brink again; except this time, the peak will be higher.

► Internal stimulation can be introduced at this point. However just as oversensitivity can be a stumbling block with an internal woman, the perceived urge to urinate can be a stumbling block with an external woman. That is not to say it will be so in ALL cases; again calibration is key. Follow the motions outlined in the second step under Internal women above. If she seems to not enjoy the new sensation, calibrate and balance the external and internal stimulation to favor her clit. Over time, you can increase the internal stimulation as she adjusts to the new sensations she experiences.

► With clitoral stimulation there are a number of techniques: slow and gentle, hard and fast, circular motions. How you get there is up to you, just remember these two things:

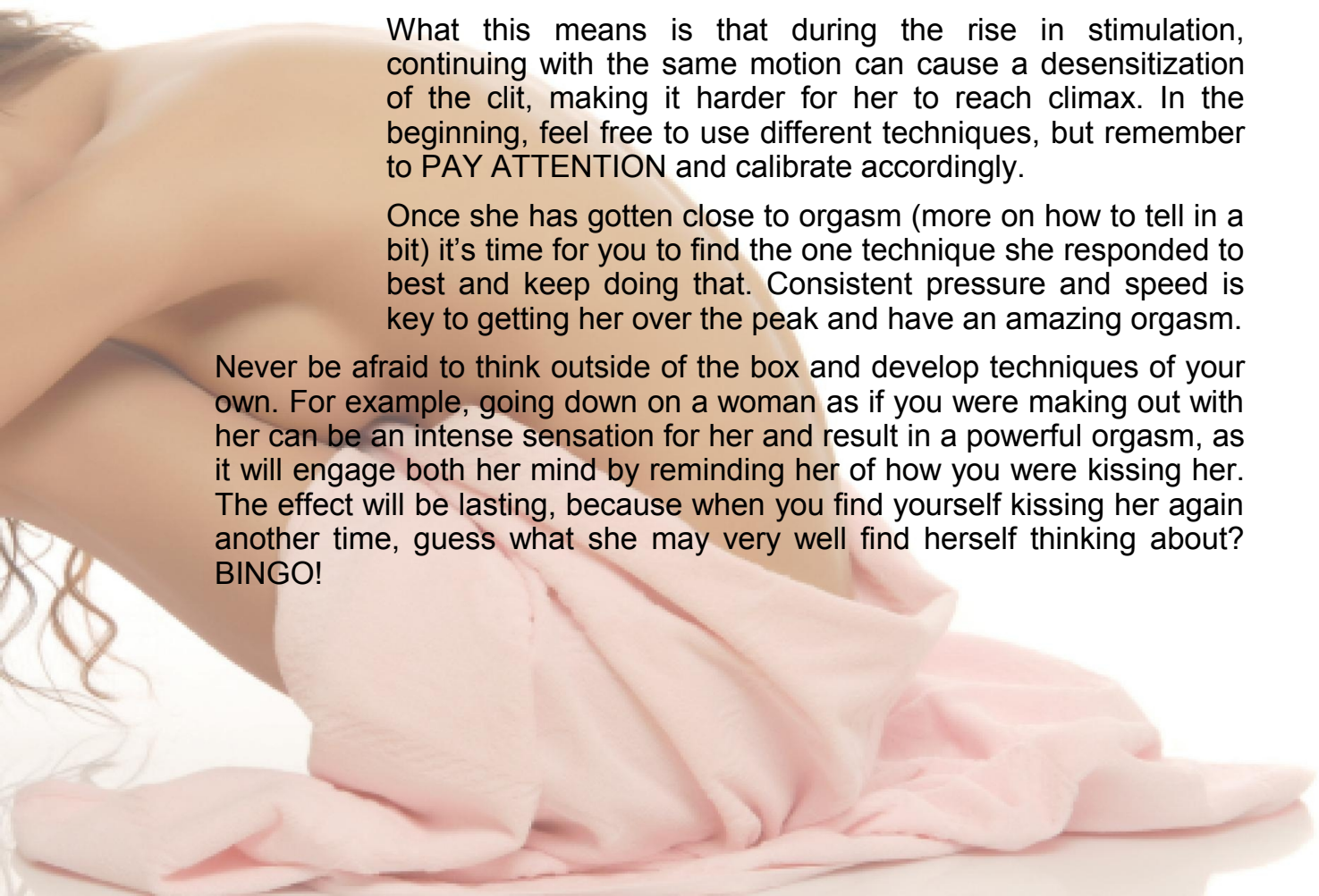
♥ From the beginning of stimulation to approaching orgasm, **variety is your friend**.

♥ Once she is close to orgasm, **consistency is key**.

What this means is that during the rise in stimulation, continuing with the same motion can cause a desensitization of the clit, making it harder for her to reach climax. In the beginning, feel free to use different techniques, but remember to PAY ATTENTION and calibrate accordingly.

Once she has gotten close to orgasm (more on how to tell in a bit) it’s time for you to find the one technique she responded to best and keep doing that. Consistent pressure and speed is key to getting her over the peak and have an amazing orgasm.

Never be afraid to think outside of the box and develop techniques of your own. For example, going down on a woman as if you were making out with her can be an intense sensation for her and result in a powerful orgasm, as it will engage both her mind by reminding her of how you were kissing her. The effect will be lasting, because when you find yourself kissing her again another time, guess what she may very well find herself thinking about? BINGO!



SIGNS YOU'RE ON THE RIGHT TRACK

Women will not always be confident enough to tell you what they like or when something feels good, but they will ALWAYS let you know. It is YOUR job to be able to pick up the clues she gives you and proceed accordingly. Some of the things to look for:

► Changes in her breathing (deeper and faster are better)
► Changes in her skin tone (most women tend to flush red in the face and chest just prior to and during orgasm)
► Changes in her movement (when she starts moving more than she had been or in a particular direction, she's found a spot that's being hit that she likes. Do NOT fight it. Work with it and when in doubt, LET HER LEAD!)
► Kissing (this will often increase or become deeper the closer she gets to orgasm)

Paying attention to your partner in this way will help you calibrate your techniques to the individual you are with in a way that will help her have a more intense orgasm than she has had before.

ROUND TWO

In some cases you can get her right back up again. Typically the second will take less time than the first, BUT the KEY to having that work is to completely change your technique from the end of the first orgasm to the start of the second. For example, if you were using quick stimulation of her clit with a fair amount of pressure to get her off the first time, SLOW and soft will get you there the second time, and vice versa.

If her clit is too sensitive after the first orgasm, internal stimulation will take her mind off of her clit and get her started toward her second orgasm. After that, when she's almost there, you can go back and stimulate her clit as well, which usually gets the job done fantastically.

Appendix 7
The Blueprint

By Owen Cook (aka Tyler Durden), Real Social Dynamics

TD held a four-day seminar in L.A. to explain his Blueprint. The program is a transformative process, so it is highly recommended that you watch it. What follows is a cursory overview of the concepts presented.

TD realized one night that his pick-up success was based merely on a shell of routines and tactics, and that his inner self was seriously flawed. So he set forth trying to figure out how to not DO pickup, but to BE pickup. He devised the Blueprint, the purpose of which is to create a complete identity-level change as a man, so one never needs to worry about AA or performing.

Men and women are equal. Much of PU is based on the concept that women are higher value than men, and tactics are used to raise your value/ lower her value. This concept is entirely wrong.

Most people in the world walk through life in a walking daze.
They don't know what values they have, who they are, and are controlled by others. The things men think will get the girl are misconceptions, including money, appearance, romance or friendship first.

Social conditioning. We don't know how things work. Airplanes. Buildings. Society. We assume others know how these things work, and we generally defer decision-making and authority to society. We are conditioned to do this. It is both a gift and a curse. Make it work for you.
You will listen to someone and think it's true if that person seems certain, is centered, and others agree with him. Therefore, this concept:

Ideas, no matter how stupid, can spread like wildfire.

Appreciate society, but distinguish what is real and not, and don't look to others to know how to think or act.

The root of attraction is VALUE.

Value is anything that gives you good emotions, helps you survive or helps your kids to survive. Men and women have different value systems. Short-term value for a man is appearance.
For women, it's resourcefulness, decisiveness and confidence. These are manifested via subcommunication. Therefore it takes a second for a man to become attracted, but it takes a longer time for a woman to gain attraction. In short, men are visual, women are behavioral.
Most women are better at reading subtle subcoms, but men can train themselves to be as good. Women read these subcoms from second to second and in real time, so a woman's attraction can change just as suddenly. This is not the case for a man's attraction to a woman. Subcoms are far more important than anything you can logically say to a woman.

We have become a spectator society. We allow others to have the glory and are content watching them. We can't relate to other aspects of the world because we never experience them except through TV. Believe in a life of your own design, and turn off the TV. Go for the glory for yourself. Ignore what others may think.
When you see a new girl, your mind asks if you're good enough, so you're looking to society to see if you have enough value. Dictate your own standards. Always come from a place of high standards and abundance. This will affect the subcom to a woman and she will seek your validation. Don't live in reaction to others. Never compromise your values.

We start off looking for tactics because it gives us the immediate results. When we realize we aren't getting the results, we looks at the principles. In the world of PU, this means walking up to any person and being centered and confident, or 'yourself.' If you can't do this, there is work to be done.

The self is always coming through.

As long as you're cool, you can say the dumbest things and people will buy it. You can have the worst body language and material, but if your inner game is tight, it won't matter.

Value
If you have low value, nothing else about you matters. If you're high value, people will focus in on one good aspect in spite of other bad flaws. Women will rationalize and impose good qualities on a high value man in spite of negative attributes. Value tends to be the most important attractor.

The RAS (Reticular Activation System) filters out what is of no value, and focuses on what is of value. This is automatic. PUAs can learn how to use the RAS of others in their favor.

Situational value. On its own, it has no value, but in a specific situation it holds value. *Situational confidence.* An environment can make you feel totally confident...you assume value. Like a DJ in a club or a professor in class.
Knowing you have value prompts you to feel more attractive. You go outside your head, and are in the moment. To the contrary, you micromanage and stay inside your head when you feel you have no value.
Being outside your head feels natural and is attractive. Enjoy yourself, say what's on your mind, be detached from outcome, roll with it, be present, assume everyone is your friend.
The key to making people like you is to express your personality freely. Stay out of your head or you WILL lose the girl.

Reactiveness
Reacting to others is handing your power away. Someone with core confidence can enjoy the moment regardless of his situation, as opposed to someone who relies on situational confidence. Whoever has the most people reacting to him and is the most indifferent is the most attractive person. Core confidence allows you to enter any social setting by yourself and have a good time.

Love
Love is not caused by someone else; you cause it yourself. You take a concept of a person and objectify that person or turn them into something they aren't.
Chode love. He has a gap in his self-esteem, and this gap gets plugged by another person and he then feels 'normal.' This is a form of situational confidence.
PUA love. Non-attached to outcome, has abundance personality.
Women appreciate a man offering value, not looking to fill a gap. Always be self-fulfilled, independent of women. This is when love will enter your life.

Identity
Identity relates you to and separates you from your social environment. Identity is how we process the world. It can help you or hold you back. Your sense of identity stops you from being the person you want to be. Much of your identity is arbitrary. It gets shaped at a young age by positive and negative influences. You did not develop most of your identity by yourself. Much comes from social feedback, dependent on validation by others. Your core essence is always there, but your personality traits are often in reaction to your environment.
We create a self-image based on what people say about us, especially those who seem sure of themselves. There is social pressure that

motivates you to be a certain person.

Imprints
Conscious and unconscious impressions in your mind of what a cool person looks like. These are imprints in your mind that generate a reaction.

Your situation is always changing and as it does, you're looking at social feedback to figure out how much value you have and what role is appropriate at that time.

Your mind is letting or not letting you be a certain person.

State
Being in state is liberating. Being positive, dominant, natural, everything clicks, you are the source of good emotions, total abundance, nothing could go wrong. Out of state means other people are the source of good emotions. You feel alienated, like you're bothering people by talking to them. Being in state subcoms value, abundance and authenticity. If you find you aren't in state, go through the motions anyway. Never monitor state. Don't resist it if you find you aren't in state.

Resistance: It is the emotion you feel when you wish that the reality in front of you was some different way. It can manifest in the form of anger or depression.
If you wish you were in state, resistance is created. You are resisting the reality that you aren't in state. Never resist the Now. But know when you need to change reality and take right action to correct it. Resistance puts you more out of state. You are identifying with the emotion while you should be just accepting it and taking right action.
That which you resist...persists.

To get into state, cultivate:
1. Right action
2. Non-resistance

Conflicting realities
Your sense of reality lets you predict things about the world, including how people should treat you. A man and a woman each have a strong sense of reality. These are unspoken in the dynamics between them. One is screening, the other is trying to impress. This can be obvious or subtle. The one going more into their head to exert effort is the one reacting or trying to impress.
Which person would feel emotionally affected by the other person's

acceptance, and who would feel no change? Who is losing their concept of what's cool, and who feels no change? Who is changing the way they talk, and who sets the tone? Who is having just as much fun without the other person there?
Those who are unreactive are non-needy of validation by others, not thrown by the realities of others. Nonreactive means being expressive and yourself, on your own terms. Don't allow girls to push you into the role of reacting or impressing. Stay upbeat, positive and you. In general, be totally deaf to negativity. However, don't take on the role of asserting your reality over others.

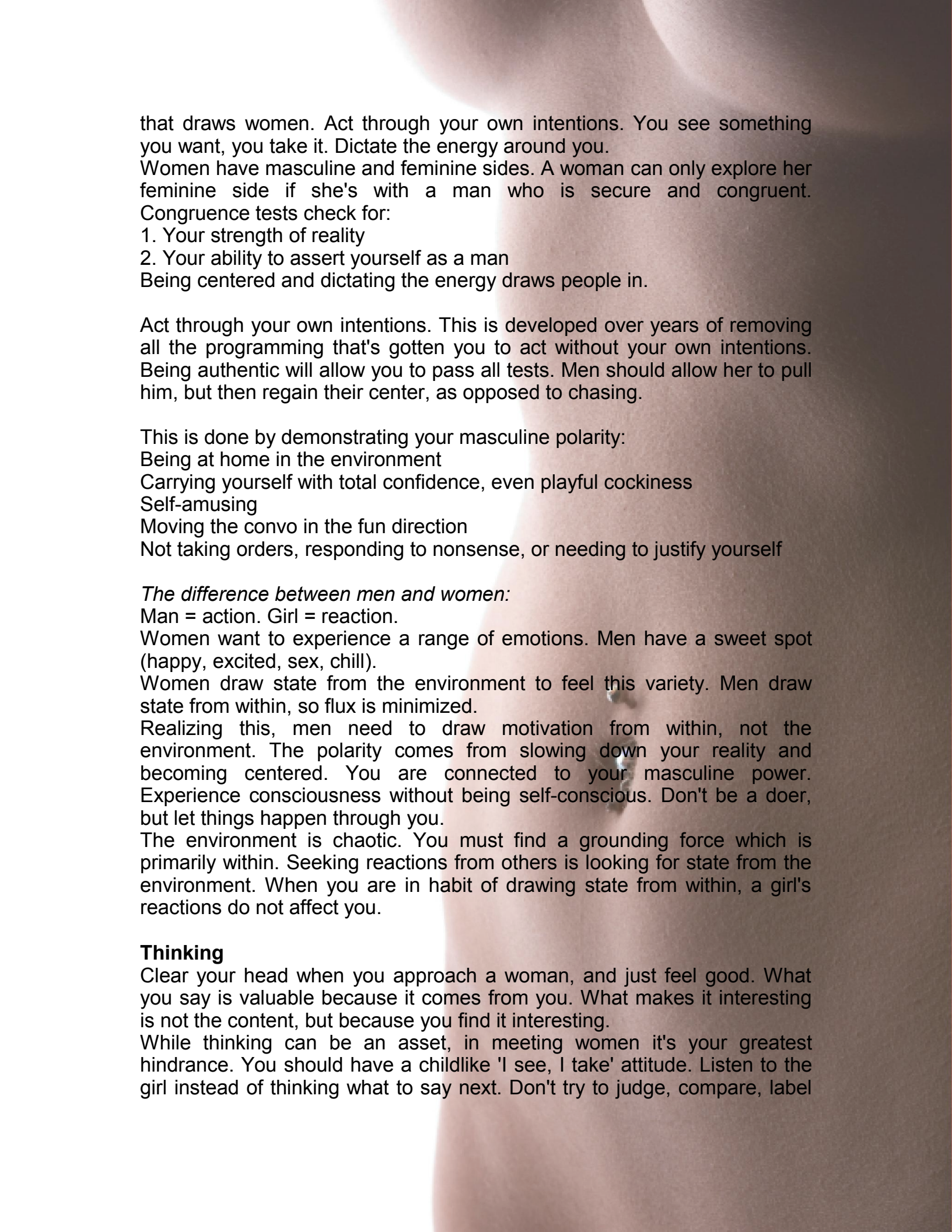
Trust in your faculties. Most people don't trust themselves and must look to others for guidance.
Girls will do congruence testing to see how rooted in your reality you are. As you react to others, you are saying that you value other people's opinions more than your own faculties. In contrast, if you allow comments of others to bounce off you, you trust yourself more.

Social pinging
Most unwavering certainty + Least emotional reactivity = Dominant reality
Someone who is doing social pinging is looking around the world for what is right. But eventually more attention is given to the one with the dominant reality. Men invite women into their reality. Women go from man to man exploring their realities. She will gravitate towards the man with the reality that gives the most good emotions.

4 pillars of a strong reality
1. How strong your beliefs are. Who you are. Status. Identity. Being unreactive.
2. Your values. Opinions, humor. Not intimidated by a girl's looks. You are screening.
3. Personal boundaries. You know what is acceptable behavior from others and demand it and respect from them.
4. How you expect others to act around you: they should be fun and value-offering. If a woman isn't meeting your values, you don't pay attention to her.

Build your reality like you build muscle. Tear it down and let it rebuild. Lean into your fears, pushing your capabilities. Learn to laugh at yourself. Let go of caring about what people think of you. Find the lesson in every difficult experience.

Polarity
Masculine polarity is your grounding amidst emotional chaos, the magnet



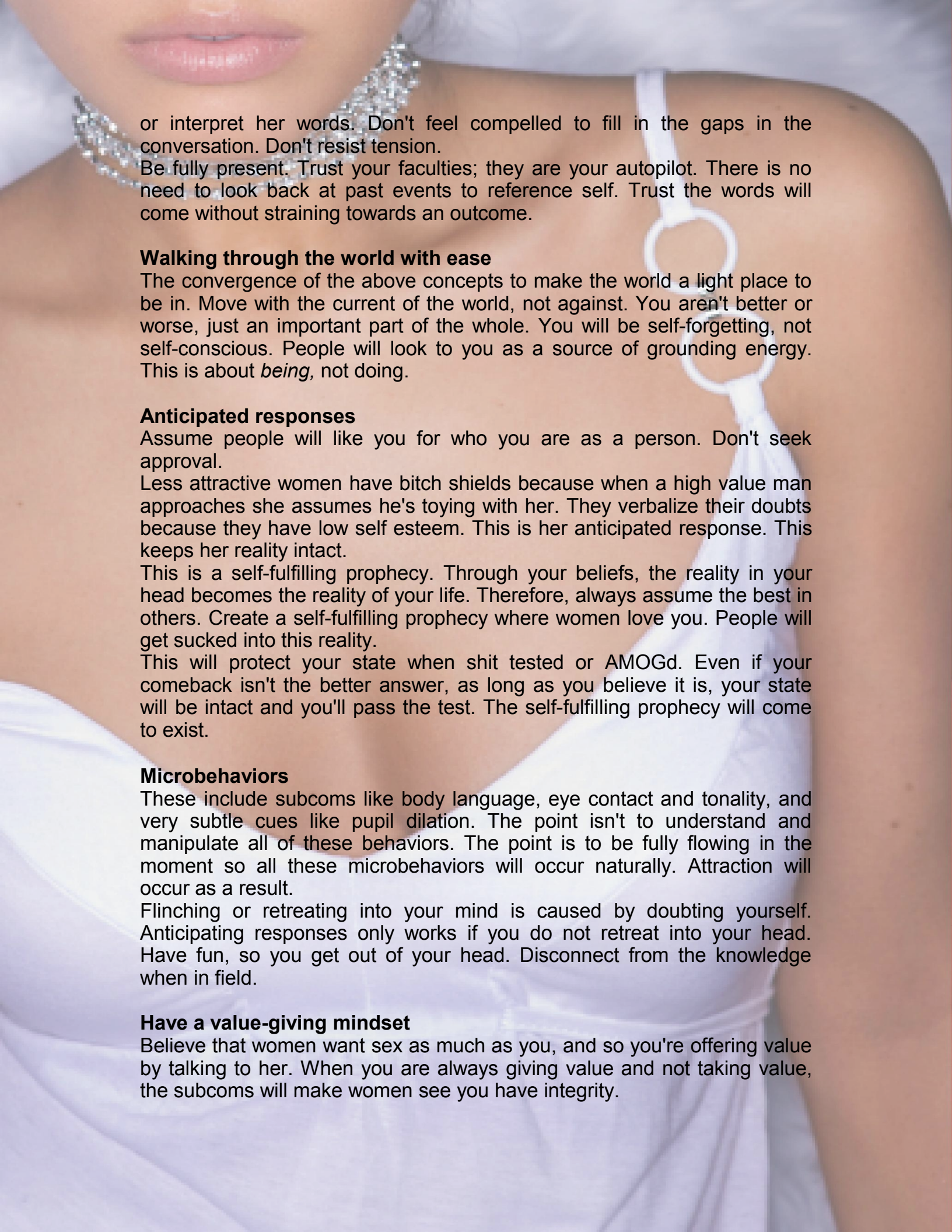
that draws women. Act through your own intentions. You see something you want, you take it. Dictate the energy around you.
Women have masculine and feminine sides. A woman can only explore her feminine side if she's with a man who is secure and congruent. Congruence tests check for:
1. Your strength of reality
2. Your ability to assert yourself as a man
Being centered and dictating the energy draws people in.

Act through your own intentions. This is developed over years of removing all the programming that's gotten you to act without your own intentions. Being authentic will allow you to pass all tests. Men should allow her to pull him, but then regain their center, as opposed to chasing.

This is done by demonstrating your masculine polarity:
Being at home in the environment
Carrying yourself with total confidence, even playful cockiness
Self-amusing
Moving the convo in the fun direction
Not taking orders, responding to nonsense, or needing to justify yourself

The difference between men and women:
Man = action. Girl = reaction.
Women want to experience a range of emotions. Men have a sweet spot (happy, excited, sex, chill).
Women draw state from the environment to feel this variety. Men draw state from within, so flux is minimized.
Realizing this, men need to draw motivation from within, not the environment. The polarity comes from slowing down your reality and becoming centered. You are connected to your masculine power. Experience consciousness without being self-conscious. Don't be a doer, but let things happen through you.
The environment is chaotic. You must find a grounding force which is primarily within. Seeking reactions from others is looking for state from the environment. When you are in habit of drawing state from within, a girl's reactions do not affect you.

Thinking
Clear your head when you approach a woman, and just feel good. What you say is valuable because it comes from you. What makes it interesting is not the content, but because you find it interesting.
While thinking can be an asset, in meeting women it's your greatest hindrance. You should have a childlike 'I see, I take' attitude. Listen to the girl instead of thinking what to say next. Don't try to judge, compare, label



or interpret her words. Don't feel compelled to fill in the gaps in the conversation. Don't resist tension.
Be fully present. Trust your faculties; they are your autopilot. There is no need to look back at past events to reference self. Trust the words will come without straining towards an outcome.

Walking through the world with ease
The convergence of the above concepts to make the world a light place to be in. Move with the current of the world, not against. You aren't better or worse, just an important part of the whole. You will be self-forgetting, not self-conscious. People will look to you as a source of grounding energy. This is about *being,* not doing.

Anticipated responses
Assume people will like you for who you are as a person. Don't seek approval.
Less attractive women have bitch shields because when a high value man approaches she assumes he's toying with her. They verbalize their doubts because they have low self esteem. This is her anticipated response. This keeps her reality intact.
This is a self-fulfilling prophecy. Through your beliefs, the reality in your head becomes the reality of your life. Therefore, always assume the best in others. Create a self-fulfilling prophecy where women love you. People will get sucked into this reality.
This will protect your state when shit tested or AMOGd. Even if your comeback isn't the better answer, as long as you believe it is, your state will be intact and you'll pass the test. The self-fulfilling prophecy will come to exist.

Microbehaviors
These include subcoms like body language, eye contact and tonality, and very subtle cues like pupil dilation. The point isn't to understand and manipulate all of these behaviors. The point is to be fully flowing in the moment so all these microbehaviors will occur naturally. Attraction will occur as a result.
Flinching or retreating into your mind is caused by doubting yourself. Anticipating responses only works if you do not retreat into your head. Have fun, so you get out of your head. Disconnect from the knowledge when in field.

Have a value-giving mindset
Believe that women want sex as much as you, and so you're offering value by talking to her. When you are always giving value and not taking value, the subcoms will make women see you have integrity.

Fully believe in yourself
Trust in a foreign set of bearings. When we decide to take on new bearings, we must then gain reference experiences so we can trust these bearings.
A baby gets up and learns to walk by persevering, without crises. Eventually the baby learns, has anticipated responses of what it takes to walk, and then internalizes this, and is in the moment so he never has to think about walking again.
PU is just like learning how to walk. You must obtain reference experiences so you can trust the bearings and then internalize them. Second-hand knowledge and social conditioning tell us not to talk to strangers, etc. When we start out at game we haven't had 1st hand knowledge of what is socially acceptable.

The newbie's paradox:
Like putting in a contact lens, we must learn not to flinch. When a newbie approaches he'll get negative experiences because he doesn't have an unwavering belief. But to gain reference experiences you need an unwavering belief.
You must fully believe everything you do works, and be totally indifferent if it doesn't. You must feel that PU is 'no big deal' and that anyone can do it. In fact, surpass belief and move to understanding.
How do you get out of newbie's paradox? The half-way point between total belief and fear is indifference. You can't cultivate total belief. You can gather reference experiences that it doesn't matter what people think of you. Getting shot down every night will reinforce this. Eventually you will cross the indifference threshold, truly letting go of outcome. Suddenly, people become nicer and open up.
A woman's system is designed to only respond to you if you're confident because this indicates success with other women. Her system wants to prevent putting out chode babies. You must scramble your brain with so many reference experiences that it explodes. Your mind is always looking for normal, permissible behavior. As you do something and find it is normal and permissible, your mind realizes you can do it, and you become unstifled.

Stifling
Stifling tells you not to extend beyond a certain range. Don't let your voice get too loud, take up other people's time, take up too much space. When you stifle, your unconscious mind keeps you down in unusual new environments. Be able to detect your stifling, and unstifle if it happens.
The difference between a good and bad night can be your level of stifling. Being unstifled gives a richness to your voice and BL, which is what a woman is responding to. Don't try to be confident, but be indifferent and

unstifled.

As you cross the indifference threshold, you get a better new identity. Eventually a click happens, where you realize this new identity is better, and a lot of microbehaviors then occur automatically.

Social vibing
Vibing is a habit you develop. You shouldn't be logical or trying to prove yourself. People are addicted to negativity or positivity, which are emotional states. You can condition yourself to be positive. Being in a logical state makes it hard to be in an emotional environment (like a club). Vibing is nonlinear/illogical, as is wit. Being relaxed allows images to arise in your head so you can respond in a witty way.

2 bearings you must trust:
1. Girls can like you just for you.
2. Sex is inevitable.

Sex is good to blow off steam or cement a moment, but is not a big deal. Sex just always winds up happening. Internalizing this is key.

The "It didn't work" moment
Things aren't going well for you but you see what would fix it. So you set out to achieve these goals, often to excess. You find then that it didn't work, and you still aren't happy. Insanity is when you get what you want and you're still not satisfied. Having an abundance of sex can still not be satisfying.
You can create a false identity, getting the admiration of others (such as being a 'pick-up artist'). But this is starving your self-esteem while feeding the ego. You are more distant from your real self while strongly identifying with the PU persona. This will be ok during early game but it will block the close because you're not being yourself or acting through your own intentions.

Ego vs self-esteem
Most people don't realize that confidence and feeling good about one's self are the default state. Happiness is your default state. You can be happy without all the other things you've tried to obtain.
Self-esteem. Indescribable, like soul. Born with it. Self-sustaining.
Ego. When self-esteem becomes wounded, you seek a rational substitute...money, power, status, women. As a kid you approach people without AA. You're happy all the time. But then you get wounded, for many reasons. To protect yourself, you come up with logical ways to feel good. This is based on comparisons to others, and the ego develops from this

perspective.
The ego is false. Most people don't have perfect memories; memories are twisted to get the result you want. The ego seems huge, but is very tiny and stuck in the front of your perception. To get past it, you must dilate your perception.

Ego consists of:
1. Logical evidence.
2. Opinions.
3. Rationalizations.
4. Comparisons.

The ego shelters us from the unknown, but life is the unknown. We create an identity based on our wounds. The ego needs constant reference material to support it (obtaining things like wealth and women to try to heal the wound). Self-esteem is feeling good now on your own.
You make an identity out of an old wound, thinking it's unique, while in fact many other people share the same wound. The ego is the scar that forms around the wound. Accept the wound, and the ego will go away. Accept your flaws, accept the flaws of others. Become comfortable in your own skin.

The result is anti-climactic.
The result can never be as good as the doing, the Now. Feeling good now working towards a goal, and feeling good when you reach the goal, are the same thing. Offering value makes the process worth-while.
Seeking reaction to feed the ego is value-taking. Value offering is attractive. Taking value is a repellent.
Self-amusement. Open by making yourself amused. Bring the party. Don't try to wedge yourself into her party. Be authentic.

Needing to feed the ego is exhausting. This state is obtainable but not sustainable. Ego-based confidence cannot achieve permanence.

NOW GO FORTH AND SARGE!

Decibel