

WAYNE ELISE

“It was good to see Juggler again. He was simply a funny, masterful conversationalist.”

- Neil Strauss, from *The Game*



**An International
Bestseller!**

HOW TO MEET AND CONNECT WITH WOMEN

Release 4E

**[HAVING FUN AND CHOICES
WITH WOMEN IN YOUR LIFE]**

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Also special thanks go to three cool guys; Josh for influencing me with his Zen, Neil for believing in my writing and Johnny for being better than me.

But the biggest thanks goes to you who has purchased this book. Thank you. I wish you a happy journey.

Wayne

Foreword

By Christian Hudson, co-founder and Manager, Charisma Arts

"Are you a Juggler too?" he asked.

I pondered how to answer this question. I had just arrived at a group get-together where I would be meeting Wayne Elise, famous pick-up artist. A friend suggested I come to this dinner outing. My assumption was that this was a group of aspiring ladies men, waiting to meet the master.

"Well," I responded, "I'm decent, but I definitely have some sticking points. More than anything else, I'm here to meet Wayne. I've heard a lot about him, and someone else here thinks we'd get along well."

"Oh yeah, he's gr gr gr grr great," stuttered my new, rather portly acquaintance. Skilled pickup artist come in all shapes and sizes, I thought.

He continued... "But he mostly juggles balls. I like clubs. Those are the things that look like bowling pins."

Ohhhhhhhh. *That* kind of juggler.

And minutes later, I met Juggler. *The* Juggler. This was the guy whose writings inspired thousands of men, and indirectly influenced many more. It was fitting that he should choose to meet me not in the role of the legendary pickup artist, but as an ordinary guy who likes to juggle. This fits his style. He is interested in substance over flash and genuineness before pretension. This was my first lesson.

As months went on and we began to spend more time together, his wisdom began to change me. I dropped many longstanding beliefs and adopted others. My clever lines became irrelevant and I stopped mentioning my material stuff. My needy arrogance became checked by a genuine desire to learn about the women I met. The defensiveness that I used as a social shield was

replaced with a strong, friendly openness. And my loneliness was replaced by a relationship with an amazing woman who lays beside me as I write this.

I have had the benefit of working with Wayne and all of our amazing instructors here at Charisma Arts. Seeing how these guys interact with the world has continued to inspire me. I hope we get a chance to meet you and help you as well some day.

In the meantime, here we have it – a collection of Wayne's thoughts on men and women and what makes the two come together. I've been reading through it for weeks, I am still able to find something new every time I go through it.

Much of the book is written as a dialogue between two potential lovers, punctuated with insights into the interactions. You will never find yourself in the same conversation twice, and while you are welcome to use the words verbatim, you will find it works best when you internalize the principles behind the words. That way you will be able to respond to what is given to you, and use her energy – good or bad – to direct the conversation towards building an enjoyable, intimate interaction.

Meditate on these principles. But don't try to put everything into practice at once – try one thing one night and something else the next day. When it clicks, you will know it.

Most importantly, continue to learn, improvise and develop your own personality. There is no way to cover every situation or every outcome in this material, but with enough experience, you will handle women, cold and sweet alike, with confidence.

And for more advice and inspiration head over to our website at www.charismarts.com. There, you can find more of our materials, listen to our Podcasts and even sign up for a bootcamp.

All the best on your journey,
Christian

A Letter to the Reader

Dear friend,

This book is intended to help you in many ways. I have written tips and suggestions to better your relationships with the women you meet, but I have also written language to affect your mood, and samples to place you in the first-person shoes of a pickup artist so you can learn within context.

Layers exist here. Don't read this book only once. Leave it on your computer, and re-read it from time to time, especially before you go out to meet women.

The sample interaction section contains a culmination of situations and people who I have experienced while pursuing the art of connecting with women. Except for Elvis, resemblance to any person living or dead is purely coincidence.

Thanks and have a good read,
Wayne Elise (Juggler)

Note... You do not need to push yourself to live up to the samples exactly. In general they are abbreviated for the sake of brevity and to focus on key points. Your sexual relationships with women may take longer (or shorter) to develop and will have their own unique flavor. Bon Appetite.

Part I - Introduction

Chapter 1: Should You Become a Pick Up Artist?

Congratulations, you are about to embark upon one of life's great adventures. As a fully credentialed pick up artist, your calendar will fill up with women. That hot girl walking down the street will suddenly be within your reach, your friends will feel jealous and you will revel in your hypnotic power over women.

Okay, really... acquiring the skills to meet and connect with women anywhere at any time is about exercising more options and freedom of choice. You won't be stuck with the women at work, your friend's 'kinda' cute cleaning lady or your arranged marriage. You can pursue your own options with whomever you find attractive.

Being a pick up artist is an adventure. You will meet amazing women with whom you would consider entering into a relationship and even more women who are fun but with whom you would never, ever consider entering into a relationship. You will learn about people and make unexpected friends.

You will become inclusive...

An unexpected thing happens when you become a pick up artist. You feel more tolerant of 'non-perfect' women. Your freedom of choice makes you feel more open to differences.

It's like when I would visit the candy store as a kid. I would be clutching my fifty cents in my hand. I would stand and scan the shelves for an hour, trying to choose the right candy. Inevitably I would pick out a box of Milk Duds. That was what I always bought. Having so little money I couldn't risk taking a chance on something new.

But then one day I found five dollars by the side of the street. That day I exercised my full range of choices. I bought candy few kids had ever tasted. I had them bring out candy from the back. From that day forward I enjoyed a new favorite – those

little wax bottles filled with juice.

A pick up artist is a kid with five dollars at the candy store. He has options. He hooks up with tall women, short women, white women, brown women. Asked to describe his type of woman, a PUA is hard pressed to come up with an answer. He can spend time with a wide range of women because he knows he is not stuck with any one. His freedom of choice makes him a more loving and accepting person. His life truly becomes an adventure. He influences others to live happier lives and the world becomes a better place. If there were more pick up artists, there would be an end to war, dogs would make peace with cats and Ben Affleck would stop making movies. Every man, woman and Canadian should become a pick-up artist.

But being a pick up artist requires sacrifice...

I lost my virginity to an older woman. She seduced me with her experience, charm and mood lighting. I was grateful to finally know what all the hype was about but deep down I wanted to be the one to seduce. I wouldn't be content until I had the ultimate power of seduction.

I sought the life of a ladies man. I pictured myself making love to many women. I would wear silk robes and smoke a pipe. But after visiting the pick-up joints around town I realized that on a scale of 1 to 10 I was starting at negative one million. Attractive women rattled me, I was afraid of talking to strangers and my overly sensitive ego was a constant drag. I had no 'game' to keep up with my imagination. I couldn't even score with trashy girls or even the girls trashy girls considered trashy. I played the game so badly that just being seen with me could ruin a guy's chances. I was dubbed the Destroyer.

I'm now 37 years old and feel as if I'm finally starting to really understand male – female relationships. So if my rickety math skills are correct, it requires fifteen years of working on your game to become a pick-up artist. If you are older than fifty you may want to reconsider this quest. You could die before hitting pay dirt.

I'm kidding, of course. You hold a big chunk of my wisdom in front of you right now. This will flatten your learning curve. I've fallen in pitfalls, chased mirages and been sat on by fat chicks, so you don't have to.

But as you know, reading about something can only set you upon a path to doing it yourself. You must splash around and get wet in 'the field' to truly understand and become a PUA. You will have to go out and look stupid and fail and hopefully you will laugh at yourself and not take the process too seriously. Practice regularly and you will begin to get good in a few months.

Fulfilling your destiny also means making sacrifices. You are not choosing the typical path. Your parents, friends, and cat may question your decisions. They may think you are selfish and foolish. That's life. Follow your dreams and become comfortable with being misunderstood.

You will also need to become comfortable with the idea of being alone. Picking up women is a form of negotiation. As in any negotiation, if you maintain the freedom to walk away you are more likely to get what you want. Find a cool hobby you can pursue by yourself. (Masturbation doesn't count.)

It also requires honesty. You probably didn't expect to see that word in a book on picking up women. Surprise. A true pick-up artist is not a player. While a player schemes and hides and sneaks around to get in an extra bit on his girlfriend or wife, the pick-up artist has neither the inkling nor time to do that. He seeks to be straight with the women who are involved with him. He feels contempt for dishonesty and considers the player an unskilled opportunist.

One last idea to embrace here is the concept of being genuine. Or at least, *appearing to be genuine*, because in the wacky way that male-female relations work appearances are sometimes more important than reality. (More on that later.)

PUA philosophy

There are many people who will share their advice on women. Some will say act cool and play hard to get. Some will say act warm, kind and interested. Who is correct? Both of them in their own time and place.

Picking up women is a two-dimensional problem that requires you to sometimes act **cool** and sometimes act **warm**. Being a pick up artist is really about acquiring the wisdom to know which to be when. That is what this book is about.

Maybe you have experienced spectacular but random successes with women. Those can be frustrating. As you trace back you may not remember how you did it. Well, you probably either had good instincts for the game or stumbled onto correct timing.

Your best game is run when you refrain from telegraphing sexual or romantic intent in a woman until she feels she has done something to deserve it. This shows you have high standards and are a worthwhile man.

Even though she may look like a goddess, she knows she's no goddess. Her self-image tells her she is imperfect and incomplete. That's normal. Only insane people think they're perfect. She knows deep down that no one deserves instant adoration. Adoration has to be earned. She respects you for holding off your sexual or romantic intent until after she has made an effort to win it.

After she has made that effort she deserves to be rewarded. You reward her by revealing sexual or romantic intent. If you do not reward her she will not make future efforts.

Showing your intent is how you ratchet towards a romantic or sexual outcome. You use those moments to justify your interest in moving your relationship with her to the next level. That way she feels as if she has earned it.

This dichotomy between *not showing intent* and *showing intent* can confuse us. It can feel tempting to believe that one way is better than the other. But in reality both have their place.

Trusting yourself

Years ago my cousin spent a summer working for a traveling circus. His job was to pound tent stakes into the ground with a sledgehammer.

It required twenty strikes for him to secure a stake to sufficient depth into the ground at the beginning of the summer. He was tentative and careful. He didn't use his whole swing in case he missed. But it required just three strikes for him to accomplish the same task at the end of the summer. He had become sure of his aim and that surety allowed him to apply his whole body and strength.

A similar thing happens when you become a pick up artist. By building confidence that you are making the right moves at the right time you can commit deeper and harder to being both a stronger and warmer person. Just be careful of the bearded lady.

Part II – How to be a Pickup Artist

Chapter 1: Your Initial Vibe

Five hundred years ago, when a stranger gave off a bad vibe he was pelted with rotten fruit and ran out of the village. In a society where everyone knew their neighbors, getting 'blown out' could create serious consequences. Compared to back then, meeting people today is easy. Modern humankind is actually friendlier towards strangers. But people still exhibit many of these xenophobic tendencies that keep us from fully engaging each other. Putting across a warm vibe is the first step towards being accepted by a strange woman.

Warm ...

You may feel reluctant to put across a fully engaged, warm and friendly vibe towards an attractive woman. The idea may feel as if you are sticking your neck out for rejection.

You may resort to cautiously testing the waters and waiting to see a green light from her. But, unless she has recently undergone an extreme-makeover, an attractive woman has collected much wisdom about guys approaching her. She perceives cautiousness quickly and associates it with a man feeling fearful and seeking approval. That does not turn her on.

But by presenting a fully engaged, warm and friendly vibe she associates you with confidence and approval giving. Those things are attractive and sexy.

You would be hard pressed to present too warm of a vibe. No one acts warm toward strangers these days. People act scared, tentative and noncommittal. That is a shame. But it presents a good opportunity for you to shine. You will bowl a woman over by acting warm. When you focus on a woman it should feel as if the sun is shining down on her. When you shift away it should feel as if she is left in cold, dark shadow.

An attractive woman is not the only one who deserves your

attention. Showing her that you like and accept other people is a huge part of being an attractive man. Try to greet everyone with warmth. Touch, hug and compliment people in front of her. She will learn that you are a confident and friendly person and not just acting that way towards her.

Also, don't go the other way and be warm and friendly towards everyone but her. This will stick out and be obvious. This may work in high school but an attractive woman with any experience will think you are afraid of her.

I will relate a quick story from my own life that helped prove to me the power contained in presenting a warm vibe. One day, not long ago, I was asked to accompany a woman to a wedding reception. She was looking forward to her friends and family meeting her date. But on the day of the wedding I was not feeling particularly social. My extroverted side comes and goes in streaks. But I wanted to make a good impression and be a good date. Socialization was impossible to avoid.

I formulated a plan. I would act over-the-top warm and friendly upon meeting people. I theorized that maybe this would excuse me from the responsibility of being involved in conversation.

That night I followed my plan. I didn't just shake hands with strangers; I clasped them on the shoulder. I hugged grandmas, nieces and trophy wives. I told people that I liked them and then I shut up.

This produced surprising results. A few days later I was told that I was the hit of the wedding. My date said, "All the guests thought you were a great conversationalist." I was dumbfounded. I hadn't said much of anything.

This was both insightful and humbling. I used to think people liked me for my witty remarks and intelligent conversation. But it turns out they mostly like me for accepting and loving them.

Creating positive responses from people is not a result of a long getting-to-know-you process. It is a quick decision people make based on initial vibe. Gut reaction beats intellect.

How to use your smile

I used to smile wrong. I would spot an attractive woman, make eye contact with her and then smile full-tilt. My expression jumped from dour to grinning in a split second. This came across as forced and awkward and kept me celibate for years. A woman would think, 'Why is this guy suddenly smiling at me? What did I do? Is there mustard on my blouse?' I would make her feel uncomfortable and paranoid. I didn't come across as a happy outgoing person but rather as a person who put her on the spot.

You probably have had the experience of hanging out with some friends in public. Maybe it was at a restaurant or maybe a shopping mall. You were happy and laughing and smiling. But then you turned away from your group briefly and caught a stranger's eye. That was when an amazing-thing happened. Even though your smile was a random 'drive-by' smile and not meant for that person, the stranger warmly returned it. Maybe it was an old man, maybe it was a punk rocker, maybe it was a hot girl, and maybe you turned away in surprise but the exchange felt organic.

Smiling looks natural and has its greatest effect when it is how you are and not something you do to a woman. The way to make use of your beautiful, charming smile is to have it already on your lips and twinkling in your eyes before making eye contact. That way you are seen as the happy, confident person you are.

When a strange woman looks at you, you have about .01 seconds to do something, anything, before she looks away. That's not much time. You may not be able to react that fast. I know I can't. At this moment, as I'm sitting in a coffee shop writing these words, there sits an attractive young woman at a table not far from me. She is pecking at a notebook computer - working on her college homework, I presume. If I were to stand up and walk towards her table she might glance up at me. If that were to happen I would respond with... nothing. I would be in a state of 'shock and awe'.

Without me saying or doing anything to engage her, she

would simply return to her work. In order to open a dialogue I would then have to re-break her focus. You don't get many second chances to make a natural opener.

However if I utilize a little anticipation and put a smile on my face before she looks up, I might capture her attention. She will then have to return my smile out of reflex. That will give me an invitation to say hi or ask how she is or any number of little niceties. That warms the relationship up and gives me a moment to think of more engaging dialogue.

Let's see what happens. Back in a minute...

Okay I'm back. She had a nice smile. We exchanged pleasantries. She's not working on homework. She's working on her sister's parole application. I love being a PUA.

When you are approaching a woman have a smile already dancing across your face before she sees you. She will have to return it and then she will be predisposed to give you a good response. She will feel as if she has invited you.

Chapter 2: A Conversation About Approaching Women

Wolfgang: "I have approach anxiety."

Juggler: "I have been demonstrating the art of meeting women for almost four years. I still get approach anxiety. It's natural and will never go away."

Wolfgang: "You don't understand. I have bad approach anxiety. I can't go talk to a strange woman. I just can't do it."

Juggler: "Have you tried talking to a strange man?"

Wolfgang: "No. I'm straight."

Juggler: "That may be. But you don't have to start off with the hot girl. Talk to other people to get into a talkative mood. You like to go to bars right?"

Wolfgang: "We call them pubs."

Juggler: "Whatever. When you walk through the door of your pub see who looks friendly and approachable. Doesn't matter who it is. Just go talk to that person. Don't hesitate."

Wolfgang: "What do I say?"

Juggler: "Just say hi. Ask what's up. Offer to buy that person a beer."

Wolfgang: "I thought we weren't allowed to buy drinks."

Juggler: "Of course not. When they say, 'Sure thing I would love a pint,' pat yourself on the pockets and say, 'Damn I forgot my wallet.' That's when they will offer to buy you one."

Wolfgang: "I thought we weren't supposed to drink in the field."

Juggler: "You're not. It clouds your judgment and makes you have to pee. You will take that pint over to someone else and give it to them, and voila! You have made two friends."

Wolfgang: "That sounds wacky."

Juggler: "I know. But the point is you want to have fun and not take yourself too seriously. Anxiety is created when we think about ourselves too much. Think about other people. Try to make them laugh. Try to make them happy. That's how you make friends. The more friends you have out there the more options you have. Women are attracted to social guys."

Wolfgang: "Then what do I do?"

Juggler: "After you get warmed up you can start approaching other women."

Wolfgang: "I think I might still be scared."

Juggler: "Most women at the pub are going to be with other girls or groups of people. You don't have to approach the ice princess. Approach the ones in her group who are the most outgoing and friendly."

Wolfgang: "Which ones are those?"

Juggler: "In general they are the ones who are doing more of the talking. It can be tempting to talk to the quiet ones but they are quiet for a reason. They usually won't give you much back. You want someone who is going to get involved."

Wolfgang: "What if the quiet one is the cute one?"

Juggler: "Often she is. But she will feel more communicative once she sees her friends liking you. Then you can slide over."

Wolfgang: "I get nervous just thinking about approaching a single girl at the park during my lunch break."

Juggler: "Here is a trick to get you started. Ever see a girl sitting down who you think is hot but you don't get the nerve up to approach her? Then when she stands to leave you see her butt is huge and as she turns she has a big, hairy mole on the other side of her face?"

Wolfgang: "No."

Juggler: "Okay maybe its just me."

Wolfgang: "But I know what you mean."

Juggler: "Good. How do you feel when that happens?"

Wolfgang: "Like I was foolish to be afraid of talking with her. Like she would have been lucky to have me go talk to her."

Juggler: "And if you'd known what she looked like you would not have been nervous, right?"

Wolfgang: "Yeah."

Juggler: "Well I want you to use your imagination. As soon as you see a woman you want to approach imagine that she has a big hairy juice-filled mole on the other side of her face and a butt two kilometers wide."

Wolfgang: "Really?"

Juggler: "Yep. I have all kinds of scenarios. Sometimes I imagine women as invading androids from planet Notmuchfunatall and I have to blow them up by making them laugh."

Wolfgang: "Juggler, you are a strange dude."

Juggler: "Thanks man. I love you too. Another thing to try is what I call the delayed excuse approach."

Wolfgang: "What's that?"

Juggler: "What! You don't know!"

Wolfgang: "Sorry, I have no idea."

Juggler: "All right then, give me your watch."

Wolfgang: "Uh, okay. But be careful. It's expensive."

Juggler: "It's safely in my pocket right here. Now walk over there and approach those two girls."

Wolfgang: "What do I say?"

Juggler: "I want you to ask one of them for the time. That's your reason for approaching. But I want you to delay that as long as possible. I want you to say, Hi, how are you? Good to see you. I like your hat. Whatever you can think up. Do this for as long as possible. If you feel like it's going nowhere say, Oh, yeah. I almost forgot. What time is it? That's your safety net."

Wolfgang: "Okay I'll do it."

Juggler: "One other thing. Approaches feel most natural when you have momentum. For instance if you have been sitting at a table in the coffee shop and it has been thirteen minutes, forty six seconds and you still have not spoken to the hot little French girl nearby it can feel very awkward to start up a conversation after all that time. But if you leave and go to the counter to buy a cookie it will feel more natural starting a conversation as you return and sit down again, "Vous êtes-vous ennuyé de moi ?"

Chapter 3: How to Use Anticipation and Floppsy

Do you want to meet girls the easy way?

Hold a cute puppy in your arms and walk down a busy sidewalk. Women will approach you non-stop.

Of course this presents problems. What do you do when the puppy grows into a dog? How do you meet women at cat shows?

You don't actually need a puppy. All you need is to hang around where you see a puppy.

The Charisma Arts crew and I were recently teaching a bootcamp in an outdoor court on a university campus. On one corner of the court a group of guys played footbag and a hippie tuned his harmonica. On the opposite corner sat an old woman holding a pet rabbit by a leash. The rabbit was named Floppsy and his ears dangled so long they dragged behind him wherever he roamed. Cute college girls walked through the courtyard continuously.

So where do think we had our clients approach women? That's correct. We had them chill out near Floppsy. Every woman walking past had to stop, check him out and ask the old woman about him. Floppsy was a pimp. It didn't require a genius to realize there was no use approaching girls anywhere else. Most of them inevitably had to cross Floppsy's path and be sucked into his aura of easy charm. Starting conversations there felt like a snap. Every girl became focused on Floppsy and he was an easy conversational topic. As we hung around we thought up all manner of fun openers, "What type of dog do you think he is?" "What kind of pet do you have? Really? I thought you would have a mountain lion." "What do you think rabbits dream about? I think they dream of driving cars."

But of course, an amazing wing-rabbit like Floppsy doesn't come around often. Or does he? You will have to bend your mind a bit here... The usefulness of Floppsy is not that he looks so darn cute. It is that a woman reacts in a predictable way towards

him. She stops, asks questions and has to touch his fur. So anything that creates a predictable reaction is a floppsy ®.

To use a floppsy you anticipate where her focus is going to be and you get there ahead of her, ready to drop a witty comment or a smart question.

For example, you are standing next to a woman in the video store as she scans the shelves. What can you feel fairly certain she will do next? That's right. She will reach out to pull a movie off the shelf. You will anticipate that moment. As her hand closes in, you will say, "No, not that one." She will laugh. Then you will follow with, "I think this other movie here is more for you." She will laugh and that's a floppsy ®.

Here are some other examples of floppsies:

You are eating at a café and sitting next to the only other seats available. You know that the girls moving through the food line must sit there so you place your newspaper on one of the seats.

You spy a woman about to join a toast using a glass of water and not wine. "Wait, don't do that. If you toast with water it means your children will be bald."

I once sparked a great conversation with an attractive brunette after seeing her walking quickly towards a busy Sydney intersection. The crosswalk sign was flashing but I was certain she was going to try to beat the traffic and hurry across to my corner of the intersection. So I just waited. Sure enough, she raced the traffic - in high heels even. She looked only slightly disheveled when she arrived on my corner.

"Well done," I observed.

"Thanks."

"You must be going somewhere interesting for such heroics."

"Not really," she confessed. "Just lunch."

"Me too. I'll walk with you."

Sometimes you will spot a woman and there is nothing she is wearing or doing that is unique to build an opener around. Well, you can almost always force an approach by using a canned opener, "Hey, I need a quick female opinion. What do you think of my beer belly?"

But obviously that can come across overly convoluted and try-hard, especially in a daytime setting. Nine times out of ten, if you use your powers of logic, take in the situation and wait a few moments, you can take advantage of a floppsy.

You use a floppsy when you can anticipate behavior. In that moment you know exactly where her focus will be. You just jump on the train as it slows for the turn and eventually steer it into Seduction Junction.

Remember that picking up women is not like gymnastics. You don't get extra points for difficulty. So make it as easy and natural as possible by using floppsies when you can.

Chapter 4: Have a Two-Way Relationship

Maybe you have attempted a one-way pick up. I admit I have. Forcing these on women is great for comedy. You interrogate her with questions while she gives one word answers: "Hi, Fine, No, Bye." If she can summon more words, they are usually, "Want to buy my friends and me an expensive cocktail?" Pthhhh!

At other times it is performing a monologue at a woman. "So that's where baby chickens come from... Next we have my great, new penguin joke. You're going to love this one." Ackkkk! Sometimes I do these just to remind myself of the old days.

As a pick-up artist you will create a unique flavor of connection with a woman. You may share a deep conversation using French kissing as a metaphor for the collision of time and space. Or you may flirt and tease as if you are in 8th grade...

"I bet you have cooties."

"Sure I do and if you aren't careful I might give them to you."

However your connection unfolds, it is a *bilateral* art form. As much as our ego wants to convince us otherwise, we cannot achieve a connection alone. We need her to play along.

Your greatest power as a pick up artist is your ability to focus a woman entirely into the moment with you. When she is involved and listening in an undistracted way she is able to give you more meaty responses to what you are choosing to communicate about. That makes it easier to create a two-way relationship.

Sometimes you may seek better questions and want more interesting things to talk about. That's okay. But being a pick up artist does not require spectacular lines. It requires using focusing techniques to hook a woman into a two-way relationship. Craving more 'material' is a sure sign of not being

able to do that and being forced to go monologue. You want to be able to get a woman engaged, involved, and talking back with very basic conversation.

Creating balance and knowing when to move forward

Picking up a woman is about balance. You are interested in her but in order for her to place value on you she must feel as if she has earned that interest.

Typically, after the initial approach, she has reciprocated your **warm** vibe out of reflex. You are just about even. However if you are to move the relationship further you must have reasons for every step – a reason to create a personal relationship, a reason to create a sexual vibe, a reason to instant date, a reason to make out, a reason to have sex...

This is how picking up a woman works:

1. *You prompt her to make an effort*
2. *She makes the effort*
3. *You appreciate that effort and use it as your reason for moving the relationship further towards a sexual or romantic outcome.*
5. *Repeat.*

This cycle continues throughout the interaction. It is the building block that constructs good game.

Like most things with women I used to get this wrong as well. I thought my relationship with a woman moved forward on my high points. If I said something insightful or she spotted me making change for a \$100 I thought that was the moment to make a move. "Want to kiss me baby?"

My wrong thinking was born of an over-active ego. I thought it was all about me. The proper timing to move through the many points toward a sexual or romantic encounter is on *her high points* - when she says something insightful or makes an effort. That way your interest feels justified to her.

How to prompt a woman to make an effort

There are a few ways to prompt a woman to make an effort. One of the simplest is called the vacuum. You create the vacuum by asking big questions and keeping silent. The vacuum sucks words and actions out of her because people are uncomfortable with silence and want to fill it. Using the vacuum begins by asking an open-ended question.

“What was your summer vacation like?”

“What are the three most important things to see while I’m in town?”

“How do you get your hair so purple?”

That seems simple enough but when you attempt to ask big questions like these your subconscious has a way of sabotaging you. It will want to let her off the hook and turn your question into a close-ended one such as, “Can you tell me how you got your hair so purple?” That is really a yes or no question that has little expectation from her. This is your self-esteem in action. You feel that you don’t deserve to ask a strange woman to make an effort so you turn the question into an easy one. Push those thoughts aside and really, really ask for something bigger.

After you ask your question try not to wobble or fidget. Stay silent and still. Don’t grin or grimace. Have a look of quiet expectancy on your face. This is the vacuum. It is powerful. Don’t be compelled to fill the vacuum, which you yourself created, with your own words or actions. That would be bitter irony. Let her feel the vacuum and be compelled to fill its space with her words and actions.

She may study you for a moment and wonder if you are kidding. She may say, “I don’t know.” She may try to offer a

canned response. This is her testing you to see if you have the resolve to compel her to make an effort. Stay on her.

(vacuum)

Her: "I just dye it."

You: (Returning to the vacuum) "Yes, but how? I'm interested."

Her: "Well, if you really want to know? I break open colored pens and mix the ink with vinegar. Its something I invented myself."

Picking up a woman is like playing a game of poker. After the initial niceties are over it's time to get down to business. You ask her to ante up. Its pay to play lady! And the larger the ante she makes, the more difficult it is for her to walk away. With her money sitting in the pot she becomes attached to the outcome of the hand.

Her efforts, words and creativity are her money. Its a good idea if you can get her to put these things out there near the beginning before you put too much of your own effort into the relationship.

Not only does her effort commit her to playing the game with you, the very act of prompting her to make an effort generates attraction towards you because only a person of power and confidence ever asks for so much.

The next step is to reward her for making an effort.

Appreciating her

You ratchet your interaction towards a sexual or romantic outcome while appreciating her. Timing is important. Show new, growing interest in her immediately after she makes an effort towards you.

You: "That's crazy but I like a woman who takes chances. You're on the frontier of hair science. I should color my hair to keep up with you. Is turquoise hard?"

Her: "Its easy. You just mix blue with green."

You: "I like how you twist your hair when you say that. Lets go sit down over there, away from the crowd, so you can tell me more."

Knowing when to reward and when to ask for more is an art unto itself and something that you can only get a feeling for with experience.

Her: "My name is Helga."

You: "Wow, we have a lot in common. My name also starts with an H."

In this case you may want to keep the vacuum and ask for a bit more.

Chapter 5: Focus Her Attention

The pick-up artist only engages women who are willing to play along. That's his rule. But experience has taught him that a woman who is being approached by a strange man does not act natural. She feels suddenly 'on stage' and self-conscious. She worries about what her friends at the next table think. She remembers the last guy who approached her. She feels nostalgic for her ex-boyfriend. She is anywhere but in the moment with you.

Try this experiment sometime. Go to a bar during meat-market hours. Put a neutral expression on your face and say to a strange woman, "I have a winning lottery ticket in my pocket and I want to share half the money with you."

She will just nod and smile, and not have heard a word you said. Why doesn't she grab you in a bear hug and insist on driving you to the lottery bureau? Because your words say one thing while your neutral expression says another. This distracts her from what you are saying. Her mind has to puzzle out your 'real reason' for approaching her. If she is cute she will conclude you are hitting on her. If she is really hot she will think you just want her autograph.

In any case, once she starts worrying about how she is going to deal with you she cannot respond to what you are saying in any meaningful or helpful way. The human mind can rarely focus on more than one thing at a time.

As you begin your PUA training you might forget this from time to time. I do on occasion, especially at the beginning of the night when I'm trying to warm up conversationally with someone - anyone. My words will say one thing while everything else says another. "How are you?" I might ask, but my expression meekly says, "Is it alright if I come talk to you?" Or I catch myself asking about things I'm not interested in, "So how is the weather in Nantucket?"

When you notice that you have created a disingenuous vibe and lost her focus you will have to resist the temptation to gun her down with questions or insist that you indeed, truly are fascinated with Nantucket precipitation patterns. You would be fighting her focus. You don't want to fight a woman's focus. That creates resentment on her part that will bleed your relationship. It's better to go to where her focus is hanging out and hijack it there.

If she is thinking about you hitting on her then that is her focus, start there by confessing. "Okay, that was just a line so that I could come talk with you. Although, I *would* like to visit Nantucket because it has a name which is fun to say... Naaaantucket."

(She laughs)

"Hey I like your laugh. What's your name?"

Now you seem genuine. You have re-captured her focus and can lead it on to other things.

When your words, expressions and tone harmonize you put across a clear, genuine vibe and help her play along. However if you goof that up, go to where her focus is and re-capture it there.

Amplifying your expressions

You have no problem communicating with your friends. That's because they can read you. Cock your head at a slight angle and they know you're feeling perplexed. Twitch the corner of your mouth and they know you're happy. Furrow your brow half a millimeter and they know to stop borrowing your Girls Gone Wild DVDs without permission.

But communicating with a strange woman is different. She has not experienced any history with you. She cannot read you. Subtle communication is lost on her. When you express in an everyday sort of way, you effectively communicate nothing. Without anything for her mind to focus on, she has only the thoughts in her head to guide her and those will be unhelpful, anxious thoughts.

Next time you watch your favorite television drama pay close attention to the actors' faces. Notice how much more expressive they are than people in real life. They communicate nonverbally. You have no doubt when they feel sad, fascinated, or determined because their expressions are exaggerated. In a sense, all good acting is over-acting. That makes fiction seem real and you forget you are watching make-believe. An actor who attempts to express in the limited manner that real people express in real life appears wooden and uninteresting. In the weird way that it works, only exaggeration can create the illusion of normalcy. That's why actors get paid.

When you are picking a woman up you are an actor. The only difference between you and a dude on TV is that you hook her into an interactive relationship and not a plot line about saving the world from Pop Tart addicted Space Aliens. In the instant you walk up, a woman may think about you hitting on her but it doesn't matter. In the next instant she is drawn into what you are talking about. Being expressive makes that happen.

Committing

Expressing is like Karate chopping boards. The black belt master knows breaking boards is a demonstration of commitment. He must feel no doubt. He must hit with speed and power. If he strikes tentatively, the board will break his hand instead of the other way around.

When you begin your training to become a pick up artist you may habitually guard your expressions. This can feel like the best way to protect yourself from rejection. But in reality, fully committing is the best way to protect yourself from rejection.

Most men act insincere around an attractive woman. They are so distracted by her beauty that they cannot focus on what they themselves are talking about. This can be frustrating to a woman who wants to be treated like a regular person and longs for a man who does not act rattled by her beauty.

But when you amplify your expressions and perform your words with commitment you convince her that you are focused on what you are talking about. This not only helps her become involved in a natural dialogue but it demonstrates that you are a man who is at ease around attractive women. That makes you more attractive.

Use a range of expression

A successful two-way pick up involves communicating a normal range of expressions in your relationship with a woman. That gives you the flexibility to reward with warmth and prompt with strength. But it can be tempting to seek magic bullets of expression. Typically these come from shortsighted people who advocate just acting one way all the time. Well, pick up is simple, but it's not that simple.

For example, you generally appear more confident and relaxed by leaning back, spreading out your limbs and taking up space in the world. This posture has some limited usefulness, such as bluffing in a game of poker or making deals with Columbian drug lords.

But you can go overboard. If you are sprawled across three folding chairs at your grandmother's funeral in case there are any hot 2nd cousins checking you out you may want to re-calibrate yourself. When you are continually leaning back and spreading out, "Hey toots, get me a beer," will be the only words that seem genuine. This will limit the flexibility and range that you need as an up-and-coming, bad ass PUA.

Appearing confident is not about expressing confidence. It's about confidently expressing everything else.

Chapter 6: Genuine Interest vs. Desperate Interest

Do you want to pick-up mannequins? I don't. The dates would be boring. "So what are you made of, wood or plastic? Not much of a talker, are you?" But an attractive woman thinks most men will settle for that. She believes (rightly, I might add) that all she has to do is show up and most men will drool.

Yet she also believes that a man who is desirable is different. Mere legs, lips and butts don't attract him. He experiences a stream of women offering those things to him. To win him requires more. It requires effort. It requires uniqueness.

Portray yourself as a desirable man who is interested in the unique qualities of a woman and not generically interested in women. An attractive woman instinctually ferrets out which you care about. She has developed a habitual facade to test you. She wants to know if you will settle for the window dressing or demand more?

Surprisingly, showing the proper type of interest depends largely on timing.

Let's place a small slice of interaction under the microscope.

Me: (smiling) "What's your name?"

Her: "I'm Martha."

Me: "Nice to meet you Martha. I'm Wayne."

Did you catch my mistake? It occurred right at the beginning. I smiled at the wrong moment. This makes me seem too generically interested and is distracting for her. I should have held my smile back a bit until after she gave me her name. That would have allowed me to reward her after she made an effort and demonstrated I was genuinely interested.

Let's look at it the proper way.

Me: "What's your name?"

Her: "I'm Martha."

Me: (smiling) "Nice to meet you Martha. I'm Wayne."

I have made just a small change but it creates a big effect. Since I now smile after she gives me her name she feels as if she has earned my interest. I reward her for a 'legitimate' reason. At this scale, it may seem nit-picky but little things like this add up to form a woman's impression of us.

Here is another example.

Me: "What do you like to do?"

Her: "I like shopping."

Me: "Shopping. Yeah cool. I like shopping."

Her: "Good for you. I gotta go."

I mistakenly reward her for telling me she likes 'shopping'. She has not made an effort to tell me anything special. This demonstrates heaps of desperate interest and no genuine interest.

Here is a better way.

Her: "I like shopping."

Me: "Mmmm... Have you ever pushed someone out of the way at a big sale?"

Her: (Laughing) "Actually there was this one time with these three old ladies and a choke hold."

Me: "Oh my god, you're a pit bull. I love you."

This time I pushed a little further with an interesting question before I showed too much interest so that I could prompt her to give me something unique. Once she gave me that I was able to get excited and show some genuine interest.

Forcing conversation also qualifies as another form of desperate interest.

Me: "What's your name?"

Her: "Kate."

Me: "Where are you from?"

Kate: "Australia."

Me: "What part of Australia?"

Kate: "The Southern part."

Me: "Where."

Kate: "You wouldn't know it."

Me: "Come on, I've been all over."

Kate: "I gotta go."

I'm acting un-cool. But, if not forgivable, it's understandable. Once these question-trains get started they are generally unstoppable. I'm asking a series of uninteresting, close-ended questions and getting nothing unique in return. Yet I show desperate interest by simply plowing on with more questions.

Here is an improved version.

Me: "What's your name?"

Kate: "Kate."

Me: "Nice to meet you Kate. My name is Wayne. Give me the rock."

(Laughing, Kate gives me the rock.)

Me: "Keep it green."

Her: "What?"

Me: "Nothing, I'll explain it later."

She giggles.

Me: "I like your laugh. Where are you from?"

Kate: "The southern part of Australia. Near the tip."

Me: "That's cool. I always wanted to visit there. Great fishing, they say."

Kate: "Yeah, my dad runs a fishing boat."

Me: "That's it. I'm going fishing with your dad. Well, how in the world did you end up in Cleveland, Ohio?"

Kate: "It's a long story."

Me: (looking at my watch) "I'll give you five minutes. I'm all ears."

Kate: (smiling) "Well my sister moved to..."

I'm not forcing conversation here. I'm sandwiching my questions between rewards and statements about myself. I'm also careful not to double up questions. All together these things make her feel comfortable enough to say and do some unique things, which in turn allows me to show some genuine interest.

The performer

Yet another way that genuine interest plays out against desperate interest is when we try to be too interesting, especially at the beginning of a relationship. You may tell stories, perform tricks or constantly tell jokes. When she is kidding around and playing along with you those things are great – she is putting in as much effort as you are. You are building a unique interaction together. But when you entertain to just hold her attention or to prove your value you are demonstrating desperate interest.

I was recently coaching a client over the telephone who had this problem. He had performed comedy on stage with Robin Williams, acted in Broadway shows and been seen on national television. Talking with him, I quickly realized that not only was he funny but he also had the sort of dominating personality required to be a successful entertainer. He was the real deal. Yet his best strength was also sabotaging him.

Upon meeting him, a woman would experience the most interesting man she would probably ever meet. He lived a million adventures and could relate them with flair. But he was creating a 'performer – audience' dynamic with her. Without any let up in his entertaining she had no room to demonstrate her uniqueness. Eventually, when he implied sexual interest in her she could only see it as desperate. She knew she had done nothing to deserve his attention.

My advice to him was to bring it down a notch and leave space for her to show her uniqueness. He needed more balance: a story for a story, a joke for a joke.

Entertaining has its place. But its job is not to win a woman over. Its job is to make her feel so comfortable and in a good mood that she tells you her jokes and her stories and her adventures. Then she will give you plenty of her unique self to justify being interested in her.

It is important to project genuine interest in your relationships with groups of people as well.

I was demonstrating the art of picking up women in San Francisco for a client at the Matrix nightclub. I like that place. You can see many attractive people there but it feels laid-back. It's perfect for a Midwest boy such as myself. Sitting along the wall in a row with four beautiful women was a good-looking guy. I walked over to him and introduced myself.

Frank seemed happy to talk. He invited me to sit down. He revealed that the girls next to him were his Brazilian cousins. They had been dragging him along all day while shopping. He was dying for some male company.

As we chatted about duct tape and hammering things, I came to appreciate him as a sincere and cool guy. I felt we were connecting. But that is when the bad thing happened. As my new friend was in mid-sentence, one of his hot cousins leaned over and asked me where I was from.

You can predict this behavior from a girl who sees a person in her group making a connection with a stranger. She becomes curious. I should have simply smiled, raised my index finger indicating 'just a moment' and let the topic of conversation with Frank run its course before engaging her. That would have demonstrated I was motivated by genuine interest and making real connection with a new friend was more important than jumping on the first opportunity to talk to a hot girl. They all would have respected me for such a simple gesture as raising a finger.

But what I did do was leave Frank hanging in mid-sentence and hurry over to his cousin. Doing that was stupid. I was so focused on demonstrating how fast I could sit next to a hot girl that the only thing I demonstrated was insincerity. I showed I was only interested in Frank so far as to get at his women.

This is not how I wanted Frank and his cousins to feel about me. I wanted them to feel I was genuinely interested in people first and foremost. That would have shown strength. But instead

I showed everyone I was shallow, too eager and out-for-myself. I demonstrated low value to everyone. And to be further punished by karma, in the process of hurrying over to the hot cousin, I knocked over everyone's drink. I was the Jerry Lewis of PUAs.

Two months later I witnessed a similar situation that had a much different outcome. I was standing in New York City at an outdoor bar in Union Square along with some clients – all great guys and future hall of fame pick up artists.

I don't just demonstrate - sometimes I push. I asked one of my clients to walk over and casually engage the wearer of a Yankees cap. He and 'Carl' hit it off and were quickly chatting like old friends about baseball.

But a couple minutes into the conversation one of the three attractive women from Carl's group wandered over and tried to steal my client's attention. Wisely he refused the bait. He waved in a friendly way and just kept talking about RBIs and puffed-up home run hitters.

When he felt the time was right he respectfully asked Carl, "Which one of these girls is your girlfriend? I don't want to be accidentally flirting with her."

A big smile reached across Carl's face. "That one right there. The others are fair game. I know Shannon with the red hair there just broke up with her boyfriend."

"Cool," my student said, "Can you introduce me to them?"

"Sure. Hey girls this is my new friend..."

This is the gentleman's way to pick up women. Not only did my student show he was genuinely interested in people but he used that to segue into meeting the women in a pre-approved way. I was so proud I wanted to cry. But that wouldn't be very alpha, so I held it in.

Seeming genuine in conversation

When we feel off our game we try to think of things to say. When we are on our game we focus on ways to seem genuinely interested in whatever comes to mind.

An attractive woman presupposes you are desperately interested. She doesn't think you believe anything you say. That is what she has experienced with most strange men who have approached her. They force conversation just to have a chance to talk with her and can't concentrate on what they are talking about because her beauty distracts them. An attractive woman is very tired of this problem. Men do not act normal around her. Therefore you must take active steps to seem different. You must seem genuinely interested in what you are talking about.

Use specifics

Don't just say, "Germany is great."

Instead say, "I have a German friend who wears a beard down to here, and is married to a woman who plays the accordion and can drink more beer than any man alive." Own it with specifics.

Don't just say, "I'm a software engineer."

Say, "Ever use the internet? I make that work."

Paint pictures with your words and act stories out with your body. Help her visualize what you are saying. This shows her you are genuinely interested in what you are talking about and will help her participate in the dialogue with you.

Disqualify yourself

Too often we suck up to a woman. I catch myself doing it. We want to say what we think will impress her. But doing that demonstrates desperate interest. Mention your new condo, your

Hollywood connections, your bench press PR or even your success with women and she can easily feel you are trying to prove yourself to her. That is not sexy.

Women will often lay traps that play on our egos. I used to mention to women that I performed comedy. They would inevitably ask me to tell them a joke. Excited about my opportunity to impress them, I would wind up and go into my routine, "Okay, three monkeys walk into a bar..." This usually landed like a drunken step-dad on Christmas morning.

This puzzled me. I thought maybe I needed better material for strange women in bars. But I came to realize the very act of trying to impress women was in fact turning them off. They were baiting me into showing desperate interest in a lose-lose proposition. The only way to win was to not play the game.

Now, when a woman demands a joke, I ask her to tell me one first. Then when it's my turn I say, "This is a joke my six year old niece told me. Why did the little girl cross the playground? ... *To get to the other slide.*" I think this is cute and unexpected. I fulfill my promise while not putting myself up for judgment. After all, it's my niece's joke. If a woman doesn't like it she can write a complaint to my niece care of the Easter Bunny.

Sometimes qualifications pop up in unexpected ways. I met a woman once who felt passionate about spiritual healing, remote seeing and cutting greenhouse emissions. She didn't shave her armpits, but I thought she was sexy in an earthy sort of way. As we talked, she mentioned how much she hated that we burn so much gasoline and make little use of alternative fuels.

This is a view I feel very sympathetic toward. I fantasize about a motor home that runs on grass clippings. But I couldn't say that. It would appear as if I was pandering to her qualification. So instead I said, "You're right, but to tell the truth, I'm part of the problem. I drive my car across town to the shopping mall when I could ride my bike downtown." I didn't need to lie or argue. I just told the truth. I'm like most people

these days. I continually battle a core of lazy indifference.

Her eyes brightened and she said, "That's okay. I will make an exception for you. I mean, I forget to recycle sometimes."

A funny thing occurs when you disqualify yourself. She reacts with surprise. Sometimes she battles you a bit. But then she resigns herself that you are different – somehow above the rules. And then she feels more attracted to you.

When you portray yourself in a realistic light, a woman sees that you don't care to win her approval. Ironically this makes her more interested in you.

Don't sound ashamed of your weakness. Saying, "I'm not worthy," will only reinforce the dynamic that her qualification is important. Only Woody Allen can make that work.

Rather you want to demonstrate to her that you feel no pressure to meet her qualification in the least. It is so unimportant that you can flaunt not meeting it. "Yeah, I'm lazy. I enjoy lying on the couch all day, eating Twinkies and watching the hair on my toes grow. So what are you going to dress up as for Halloween? I'm going to be a ball of lint."

Enjoying approval too much is dangerous

It can feel good when a woman digs your job, your sense of humor or any part of who you are. But don't enjoy this too much. She is projecting her image of the perfect man. You should discourage the comparison. The perfect man is not your friend. He is a voodoo hobgoblin. You may meet or exceed a few qualifications but with the perfect man there is a never-ending supply of qualifications to be met. In the end she will find a qualification that you fail to keep you from hooking up with her.

The only way to win against the perfect man is to discourage comparison, even when you compare favorably. You want to knock the wind out of the perfect man. How do you do that? By focusing the dialogue on being real.

She tells you she loves your jacket. You say, "Thanks, I bought it at the thrift store."

She coos and runs her hand over your washboard abs. You say, "Enjoy yourself because tomorrow I'm going to be eating a whole pizza and ruining the effect."

I once dated a woman who told me she loved that I was so good with people. I had charmed her family, her coworkers and the bums in front of her condo. But she was seeing a very limited, one-side view of who I am. She was setting a particularly intense type of qualification called an expectation. I thanked her for the compliment but then corrected her, "Yes, I am sometimes good with people but sometimes I am very bad. I can act dull and introverted." No matter how much I enjoyed her view of me I had to reduce it to a realistic level.

It is not intrinsically bad that a woman expresses approval of you. Just manage her expectation into a realistic image of who you are and keep her away from forcing the perfect man upon you.

When she asks what you do for a living or how well you can stir up a martini it is not a moment to show how great you are. It is a moment to disqualify yourself.

Ask interesting questions

Too often we ask a woman questions about things we don't care about in the least just to begin conversations. Try to limit that. Instead ask interesting, provocative questions.

You should not interpret this advice to imply you should only engage in deep conversation. A twenty one year old in a club seeks fun, light conversation, not deep conversation. But this does imply that you should engage in conversation that feels original, interesting and real. Move your conversation away from the way most people talk. Take conversational chances. When you do that you not only make her more interested in being with you but you also create more opportunities for her to show her uniqueness and that in turn allows you to show genuine interest in her.

You: "What do you do?"

Her: "I'm a second grade teacher."

You: "Great, let me see your mean face."

Her: "My what?"

You: "The face you make when you want the kids to know you mean business."

(She puts on a firm expression.)

You: "Oh, that's great. If you gave me that I would do whatever you said. I love you. Do you have a favorite kid? I have a favorite nephew. I know I am not supposed to but I do."

Her: "That's terrible... Yeah, I do have one. He is this boy who does the cutest thing..."

One of my clients exchanged greetings with a very cute financial analyst who was sharing drinks with her 'suit and tie' crowd. The brilliant question he aimed at her was not about pork

belies or gas futures. The question he asked was, "Do you think you could beat up the other financial analyst who is here?" She said yes, she thought she probably could. So of course he had to feel her arm through her Ann Taylor suit to make certain. "Wow you do have guns," he said. "That's kind of sexy."

Have fun

If you are walking into a bar or a park, or wherever you meet women and punching into a clock, you are taking pick up too seriously. Its not supposed to feel like work.

A pick up artist does not push himself into the hardest situations; "I'm going to pick up those bitchy triplets while my friends lob grenades over my head." That would burn a guy out and make him join the priesthood in a month.

A pick up artist finds ways to consistently enjoy himself in the field. That keeps him motivated and in the long run makes him the best pick up artist he can be.

A big step in the direction of enjoying your relationships in the field is to commit to pursuing this art with a sense of humor.

A client and I met a small group of people in a pub recently. They consisted of a guy in his early twenties, his attractive younger sister, his brother and his brother's wife. They offered to buy us drinks but my usual bag of tricks was just not opening the sister up. And to make matters worse I had somehow let the conversation run into politics. I swear if a PUA is not paying attention everything goes to hell.

I had no choice but to get everyone's attention and say, "My friend and I are staying in a flat just around the corner," I said. "Would you guys like to walk over and do a line of coke?"

They looked at me as if I was from outer space.

"Are you serious?"

"Sure," I said. "It's the end of the night. You've been working hard lifting Guinesses. You deserve something special."

They looked at each other. They looked at me. They looked back at each other. This went on for a minute before I could take it no longer and began to grin.

"Ha ha ha," I chuckled. "The looks on your faces. Ha ha ha."

No one thought I was funny. That made me laugh harder. I bent double and fell to the floor.

It took me awhile to recover and everyone thought I was weird but it did help put my client and me into a fun mood which carried over to the attractive backpackers we met at the hostel next door.

You may be pursuing the pick up arts because you wish to meet a life partner or maybe you are looking to appreciate women after you ended a long-term relationship with a mean girl or maybe you want to become a world famous pick up artist.

Whatever your reason, it is important. But don't let that importance leak into your relationship with a woman. Your chance of building a sexual or romantic connection with her is much higher when you bring your relaxed and fun side out to interact with her.

Think about the adventure movies you saw when you were a kid. The hero was always cracking jokes while swinging over pits of vipers or running a gun battle through the streets of Calcutta. Movie writers are smart people. They know that a man who can be light hearted even in the most serious of situations appears confident and attractive.

I will close out this section with an interaction that our trainer Johnny Savior was involved in just today as he was standing outside a college class and began flirting with his usual light-hearted flair.

Johnny: "Hey, do you know what day our break starts on?"

Her: "Um... let me check."

Johnny: "What class do you teach?"

Her: "Oh, I'm a lecturer... the fifteenth."

Johnny: "The fifteenth? I've never heard of that class. But then again I don't take a lot of arithmetic courses."

Her: (smiling) "No, the fifteenth is the date the break starts!"

Johnny: "Ohhh, wow an attractive girl who not only teaches but has a firm grasp of the lunar calendar. You are dangerous."

Her: "You have no idea!"

Say Yes

I used to act too rigid and felt as if I had some sort of duty to be scrupulously honest. That held me back. A woman doesn't want to hook up with a Boy Scout. She wants to hook up with a guy who got kicked out of the Boy Scouts for being too fun.

Her: "Are you from around here?"

Me: 'No. I'm from Michigan.'

Snooze, Boring... Talk like this if you want to run off some sketchy bar flooze who's trying to drag you back to her lair.

When a woman you just met asks you about yourself she cares little for the facts. She just wants to hear you talk, get a sense of your personality and have fun. Instead of feeling as if you must be accurate, answer all questions with, "Yes," regardless of the truth. "No," creates an ending that just seems to take the rhythm out of a dialogue. But "Yes," creates a continuation that can set you up to deliver a punchline.

Her: "Are you from around here?"

You: "Yes, I just walked over from that side of the room."

Her: "Are you hitting on me?"

You: "Yes, but you started it first."

Her: "Are you mean to your grandma?"

You: "Yes, but only during visiting hours."

Her: "Will you buy me a drink?"

You: "Of course I will, after you buy me one first."

Her: "I bet you say that to all the girls."

You: "Yes, but with you I really mean it."

Chapter 7: Transitioning to a Personal Relationship

Sooner or later you must demonstrate personal interest in a woman. I love talking about spaghetti, but it becomes difficult to keep a conversation going for twenty minutes describing the various ways noodles can wrap around my fork.

Relationships become personal or they become boring. They move forward or they move backward. They never stay the same.

The key to creating a personal vibe is to find a reason for making it personal (beyond her being hot) and making that reason believable. This transition to a personal vibe must come immediately after she (not you) does or says something unique, interesting or makes a worthy effort.

You: "I couldn't help noticing you have a dog attached to you. What type of breed is he?"

Her: "*She* is a Terrier, Chow, Spaniel and Doberman mix."

You: "Whoa, I'm impressed you can remember all that. Where have you been all my life?"

Transitioning is all about using good timing. You must give your intent immediately after her effort in order for it to feel right to her. Then with a personal vibe installed you can get on to a more intimate relationship.

Chapter 8: A Conversation About Being Sexual

Beethoven: "What do I have to do to make women desire me?"

Juggler: "You have to be both interesting and interested."

Beethoven: "I think I can be interested enough."

Juggler: "What do you mean?"

Beethoven: "Maybe I'm too interested. Like I just asked this girl from my business-law class out. I took her to a steak and lobster dinner."

Juggler: "What happened?"

Beethoven: "It cost me 75 bucks to find out she just wanted to be friends."

Juggler: "Oh yeah, I know that girl. She is sleeping with Joe, the unemployed guy with five kids by three different women. How does that make you feel?"

Beethoven: (laughing) "It's been almost four weeks. I'm over her now - mostly. It just feels frustrating to know that I'm a good guy but women can't seem to see that. They would rather be with some irresponsible guy who just wants to use them for sex and then dump them."

Juggler: "Yes, but I don't blame them. I would rather sleep with Joe too."

Beethoven laughs.

Juggler: "Don't take women on anymore expensive dates."

Beethoven: "Ever?"

Juggler: "Maybe on your third wedding anniversary. But make sure she pays for the valet."

Beethoven: "... Okay."

Juggler: "You're angry with women."

Beethoven: "No, just a little frustrated."

Juggler: "Shut up. You're angry. It's okay. Let it out."

Beethoven: (laughing) "No I'm okay."

Juggler: "I'm serious. Tell me the truth. Part of your problem is you're not letting these &#^\$*! feelings out."

Beethoven: "Yes, I'm mad. I am beginning to hate women!"

Juggler: "Good. That's a necessary step."

Beethoven: "What do I do?"

Juggler: "Well I could give you some fancy lines and gimmicks to use during your dates."

Beethoven: "Okay."

Juggler: "But I'm not going to do that. I like you too much. What is happening here is you are asking women out who you meet during your day-to-day life such as school colleagues and girls from your gym. These women are socializing with you because, given the situation, they must and not because they have chosen to. There is nothing wrong with that. But my guess is you are bulldozing them into going out with you. It probably goes something like this...

'Hey, how did you do on that paper?' you ask.

'Fine,' she says.

'I remember how you were talking the other day about liking a well-cooked steak. Have you been to the new Big O' Texas Juicies? It's supposed to be good.'

'No...'

'You wanna go?'

'What do you mean?'

'Do you want to check it out sometime? It could be fun. I hear they have a mechanical bull.'

'Okay.'

'Great, let me get your phone number.'

Is that how it happens?"

Beethoven: "Basically."

Juggler: "Are you asking her out on a romantic date or as friends or what?"

Beethoven: "I presume she knows what it means."

Juggler: "Bad presumption. You are making your intentions unclear so if she turns you down you can pass it off as a friendly-invitation. This is self-protection at its finest. The technical term is weak-move. If she intuits your intention she will think you are gutless. If she doesn't, she will just be confused. Either way it's a lose-lose."

Beethoven: "Maybe, but surely she should know it was romantic when we went out on our date. I washed my car and wore cologne."

Juggler: "Yeah she probably got your intentions when you showed up. But she saw you were playing it safe. She knew you would keep playing it safe and wait for a sign from her that she

likes you – that it would be okay to pursue her more openly. This is called being murky. She hates these murky dates. She is put in a position where you expect her to lead. This is very unsexy to her. Its the pimple of dating techniques."

Beethoven: "Well, why did she agree to go out in the first place if she knew it was going to be, as you say, murky?"

Juggler: "You surprised her. She was being friendly. And once she was committed to being friendly she couldn't just turn around and say no. Most women aren't that strong. They can't even say the word no. She feared that telling you how she felt would make it appear as if she had been dishonest by being friendly. I know it doesn't make sense but that is how many women think.

Now a woman in a different situation would just not return your call or create some excuse. We call that flaking out. But this woman attended your class. You had her cornered like a thirsty penguin on the fourth of July. She had to keep up the charade and go through with your 'date'.

But of course she was simply putting off the inevitable rejection. She kept hoping you would get the idea she's not into you in that way. But you didn't want to take any hints. You were persistent. Eventually she had to reject you. Usually this involves her leaving an embarrassed voicemail after you emboss your feelings for all time in a ten-line sonnet. And now that you've spent so much time and mental energy on her you feel devastated."

Beethoven: "Yeah, that is pretty much how it goes. So what do I do? Can I still get this girl?"

Juggler: "I doubt it. Besides it is not worth spending time fixing problems with women that you will not even have once you learn to do things correctly from the beginning."

Beethoven: "You make it sound mechanical."

Juggler: "Do I? I don't mean to. Dealing with women is actually more of an art. But even a great painter must learn the mechanics of his brush strokes and paints before he can produce a masterpiece.

Look, you are just doing things backward. You believe you can get her realizing you're a good guy and that you respect her, and all that... stuff. You think that once she finds that out she will want to jump your bones. But it actually works the other way around. You must create a fun, sexual vibe before she will care what type of person you are."

Beethoven: "So you want me to just walk up to a woman and announce I want to have sex with her?"

Juggler: "Not exactly. But I do want you to create a clear sexual vibe before you ask her out."

Beethoven: "But I don't want to be another guy who just wants sex."

Juggler: "And I don't want you to be either. What I'm talking about is being a sexual person, which is very different. Out of curiosity what do you want?"

Beethoven: "I want more. I want a long-term relationship."

Juggler: "Yuck. Why would you want one of those? Just kidding. I like relationships. Matter of fact they can be beautiful. There is no other way to get to know someone in a deep way except over time. But even relationships must begin with a sexual vibe."

Beethoven: "Can't we be friends first?"

Juggler: "Generally no. Relationships with women develop momentum. The longer you have a platonic vibe, the harder it is to turn the corner into a sexual one. You begin to act like a friend. She begins to see you as a friend. Like a snowball rolling down a mountain, you might be able to stop it at the top while

it's tiny but once it gets down near the bottom it's a fast-moving, giant ball of death!"

Beethoven: "Uh..."

Juggler: "Sorry. I'm feeling dramatic today."

Beethoven: "I don't know if I can make it sexual like you are saying. I don't want to offend her."

Juggler: "Look, I like you. I want you to be successful with women. But you are lying to yourself. You think you are being respectful but you are only protecting yourself by playing it safe. Women find safe guys boring. Take some chances and up the ante. It's ironic. Once you start creating more sexual vibes you will see that it's not even a risky thing to do but rather something women welcome."

Beethoven: "Okay, how do I create a more sexual vibe?"

Juggler: "Simple. Just read on."

Making it sexual

You must lead a woman into a sexual relationship.

An attractive woman will not initiate a sexual relationship with you. That would make her feel desperate. It goes against her ego, her biology and most of her fantasies. But she longs for a man who can lead her into a sexual relationship.

When a woman meets you a window of potential opens. She wonders if you will sweep her off her feet. If you let that window close she will make the presumption you either don't like her in a sexual way or are afraid to make it sexual. At that point, even if you are pulling elephants out of hats she will become bored and either place you in the platonic friends category or just walk away.

Years ago I was a frustrated dater. I would take a woman to dinner. We would make nice, safe conversation. I would discover she liked chocolate. She would discover I liked Barry Manilow. I would try to be funny. She might laugh. Then later I would drive her home. We would sit in the car and talk until I could wrestle up the courage to make my move. I mostly got rejected. 'I don't think so!' she would say. Other times she would remember a pressing need to give her cat a bath. Dates were just anxiety provoking.

Then one day I invented a gimmick.

As I was sitting across from a woman at dinner I was inspired to pull a Chapstick lip-balm out of my pocket. I popped the cap off in an obvious manner and made a show of glossing over my lips with the stuff. Then I said to her, 'Not that I'm presuming anything, but in case there's any smooching later.'

I'm not sure where that stroke of genius came from. I guess desperation is the mother of invention. She laughed and then I went right back into talking about whatever, "So you are going to be a marine biologist? My cousin fell into the Otter tank at Seaworld."

We ended up making out in the restaurant parking lot before we had even found my car.

I decided to carry a Chapstick on all my dates.

It became a win-win. I could judge from a woman's tone if she was up for a physical connection. If she acted distant after the Chapstick I would cut the date short and get home in time to watch Seinfeld. But if she acted cool I knew it was on.

My success with women increased dramatically. My dates would even sometimes initiate the kissing. With my new found confidence I started to slow down and enjoy being around women.

I have learned since then that you don't need to carry a Chapstick to do this. That was just the prop I used to discover this principle. Setting sexual expectations early is the important part. Do this when you meet a woman. When you make your sexual expectation clear, getting a phone number or an instant date becomes an accounting detail. You can spend your phone calls flirting and your dates flirting more. Women love a man who can make it clear and not waste their time on murkiness.

Creating a sexual vibe and not being sexually obsessed

Unfortunately, unless you prove otherwise, a woman will presume you are obsessed with sex. That's just how society thinks. Watch television or read a magazine and you get hammered with the idea that men are obsessed with sex. That makes us guys look desperate.

Unfortunately many men have bought into this notion. I even saw this homeless guy on the street the other day in San Francisco handing over a cigarette to a homeless woman and saying to her in an insinuating tone, "So now what are you going to do for me?" I wanted to pull my hair out. That's not a fair trade! He should have asked for a back rub or took one of her good shopping bags - something a little more one-sided. Sex is not a favor to be bestowed or bartered over. It's a mutually enjoyable activity.

When a woman thinks you are obsessed with sex she presumes you don't have a sex life. If you did, you wouldn't be obsessed. She presumes you must be weird or a horrible lover.

I met a Korean-American girl in a loud nightclub once. When she gave me her telephone number I wrote her name down as Nana. Since she seemed to answer to that I thought I had it right.

A few days later we met for drinks. We chatted a bit. I did most of the talking and got a little drunk. She seemed reserved but amenable to coming back to the house to watch a movie.

I kicked my housemates out of the living room, we sat on the couch and I put a movie into the VCR. (hint: Choose a boring movie. You don't actually want her watching it.)

After the opening credits I moved around her and began nibbling on her neck. Suddenly, she stood up and said, "It's not going to happen!"

I was dumbstruck. But she was not finished.

"And," she added, "My name is not Nana. Its Nah Nah, like the song."

My mistake with Nah Nah was that I seemed too interested in just getting laid and not into her. I didn't even know her proper name. This tripped her anti-slut defense. My actions felt like a typical, cheesy moves to get her into bed. I went from platonic to biting her neck in two seconds. I had failed to find out anything special or unique to justify being interested in getting physical with her. I'm sure she thought I was weird, probably a horrible lover and pathetically needy. All of which I may be sometimes, but I certainly didn't want her thinking that.

A woman is turned on when you show desire for her unique self. She feels tingly when you tell her you like her thoughts on the universal oneness. She becomes infatuated when you laugh at her funny dancing. She becomes excited when you find the freckles on her shoulders sexy.

You become a sexual man by discovering what is particularly sexy within her. Once you get the hang of this you can create a sexual vibe within minutes of meeting a woman. Some of our trainers at Charisma Arts can do this within moments of meeting a woman to where she feels that he has discovered and appreciated something within her that no man has ever seen and the air suddenly seems electric with sexual tension.

To do this you have to create opportunities for her to reveal herself to you. I recently received this email from a past client who has given me permission to reprint it here verbatim:

Wayne – I wanted to tell you about my great night. I was in the South beach club when this girl says don't you have a GF (*Girlfriend*) to go home to. I said well being my GF it's not an easy job to get. There's a test. She says oh and wants to take the test. I say ok three questions. What do you like better chocolate or butterscotch. She didn't know what butterscotch was so she picked chocolate. I said what do you like better, walking on the beach or cuddling by the fire. She said the fire. I said what feels better kissing your neck or your toes. She said her neck. I told her too bad I really liked her but she only got 2 out of 3. She thought that was good enough and I said well to tell the truth you did get the most important one right. To make a long story short I just got back from her place. It's 8:15 am here and I have to be to work in an hour. I blame you if I'm late. Thanks man, Tony

Okay, my friend here did a great job of creating a fun opportunity for her to reveal her unique self and then he appreciated it and it became sexual.

Find ways to appreciate and enjoy women for their real selves but don't 'pursue sex'. Ironically this will make you a sexual person – like an insider and not a platonic guy who is eager to get into the doors of the sexual fraternity. You will seem like a member.

- Always behave as if sex is no big deal – you get plenty of action. Sex is not a favor to you. You're not desperate. You don't need to pursue sex.

- Show you are comfortable with sex by acting like a sexual person. This is a little counter intuitive but most men who are sexually obsessed act very platonic. Touch women casually in conversation, hug people, get in touch with your softer, lower voice and act sensual. Ironically women feel more comfortable with an out-in-the-open sexual acting man than a presume-he-is-hiding-something platonic acting man.

- Let a woman know you find her attractive after she has been talking one-on-one with you awhile. The best line you will ever use: Fifteen minutes into dialogue with her you say, "Wow, I just realized, not only are you sexy but you're fun to talk with." (Don't say this backwards, cause that won't make any sense.)

- When a woman insinuates that you might 'get lucky' if you do her bidding, tell her you would rather have her clean your car.

- Don't giggle or joke about sex. People joke about things they are uncomfortable with. That would make you seem like you never have sex and that implies no one wants to have sex with you and that implies there is something wrong with you.

- A strange woman will sometimes bring up sex upon meeting you. This happens at bars and clubs when she is with her friends. Generally speaking, this is not an opportunity that fell into your lap. She is just testing you to see if she can bait you into showing sexual obsession. Don't bite. Instead tell her you may consider all that when you get to know her better and then go on to something else.

- Take on the aura of a man who has many women offering him sex. He would not be sex-crazed but he would be sexual.

- Appreciate other people in front of her. Women find men who are just nice to attractive women sketchy. But they find men who are warm to all people sexy.

An attractive woman can be unexpressive. Her uniqueness is locked inside. If you appreciate her when she feels she is not putting herself out there then she will devalue you for appreciating her for nothing. For her it takes a bit more. You make her put some effort into putting her uniqueness out there.

Bonus tip: Here is a quick way to gauge a woman's sexual expectations on your next date. As she sits down get a peak at the top of her underwear. If you start building in a sexual vibe when you meet her I bet you will start seeing more thongs than cottons.

Primer to sexual tension

You don't have to have sex to make it sexual. Indeed, putting off sex can be the sexiest thing in the world.

Sexual tension is created when attraction is prevented from fulfilling its destiny by an obstacle. Virtually all romance novels rely on this tension as an underlying premise... *'He was a slave. She was the daughter of a slave owner...'*

Sexual tension is why foreplay, and playful teasing and flirting work. It's why married men get hit on. It's why strippers begin their dance with their clothes on. It's why people fantasize about sex in forbidden places. It's why taking a chance is always more exciting than dipping into the sure thing.

It may help to you understand the difference between sexual obsession and sexual tension by showing you this chart.

Sexual obsession

one-sided
wanting sex
your desire
the goal
hurried
the situation
orgasm

Sexual tension

two-sided
wanting her
both your desires
the process
prolonged
flirting
foreplay

A man in a relationship can spice up his love life immediately with sexual tension. Don't come on to your girlfriend in the bedroom. That's lame. Instead, come on to her at the library. Whisper in her ear and trace the curve of her hip bone with your finger. Tell her you want to make love to her between the stacks of books. It will get her hot and when you get home you'll have super sex.

As I had to learn the hard way, sexual tension cannot be created in the car at the end of the night. It has to happen way

before then because sexual tension is as much about barriers as it is about attraction.

A few years ago I met a woman who was visiting from out of town. She was a friend of a friend. I found this woman so attractive that at first I had a difficult time looking at her. It was like staring into the sun.

Despite myself I began to flirt with her at dinner (in a lack of eye contact sort of way). To my surprise, she flirted back. But when our mutual friend saw this he was not happy. Maybe this made him feel weird. He also knew her boyfriend back in Manhattan, who was apparently a real nice guy. Or maybe he felt as if his worlds were colliding. I don't know. But he tried to keep us apart with stern looks and even a private little lecture to me. His efforts only sufficed to turn what may have been casual flirting into a definite hook-up. The more daring our flirts, the more obstinate he became, the more we flirted. Our friend had inadvertently made himself a barrier against which we could build up lots of sexual energy.

You create sexual tension by being sexual while acknowledging barriers. You don't have to bring along an obstinate friend to do this. There are many barriers all around you. You just have to tune into them and use them to flirt.

You can say, "I think you are completely sexy. But of course I just met you so I can't tell you that."

She wants in on the fun too. She doesn't want to feel like a static target. When you create sexual tension you create safe flirting zones where she can get in on the act as well.

She might say, "And I can't tell you that your mustache is sexy."

I'll share another example. I was coaching a client over the telephone. He lamented that he lived with his parents. He felt embarrassed to bring a girl home at night. I told him he was lucky. It was an opportunity. He could say to women, "I want to show you my fish tank. But my parents are there so it may be

only the fish that gets wet." He could use his situation to his advantage.

The point is that barriers can be small. They can even be fun. You just need something to push against. That's flirting.

You: "You're sexy but I don't know. It would never work out between a blonde and a guy in a turtleneck."

Her: "You're right. That is a horrible turtleneck. I may just have to take it off of you."

Unfortunately, most guys waste energy trying to down play and destroy barriers and never seem to get around to becoming sexual. One of the worst mistakes a guy can make is to destroy obstacles a woman brings up. These are her safety valves that enable her to flirt. Instead he should support them and use them to crank up the tension.

Her: "I can't get with you I don't know you well enough."

You: "You're right. I would like to kiss you slowly all over your body but I really want to get to know you as a person first."

Say that and I guarantee she will be ripping your clothes off at the end of the night.

Chapter 9: Create a Strong Presence

You have probably heard the term 'stage presence'. This is a fancy term that refers to a performer's ability to appear unruffled and calm under the pressure of an audience's glare. Watch a successful politician speak. Typically his body movements are limited to reinforcing the points and emotions that he is trying to convey. There is no nervous wobbling of the feet. His body is erect and his chin is up. Before he speaks he will often take a moment to quietly look out at his audience. This broadcasts his strength and focuses the audience on what he is about to say.

The stronger your presence, the more comfortable a woman will feel around you and the easier it will be for her to get involved in a dialogue with you.

Presence is created when you limit your unintentional (nervous) words or movements. When you do this you render your intentional words and movements more discernible. You will have uncluttered your communication. This will make your expressions more powerful and easily understood. That makes you have a presence.

- Use a mirror or even better, videotape yourself talking for five minutes about your day. You will probably hate your voice - everyone does. But you will discover many things about yourself that you did not know were there.

Body position

Its great to look relaxed. In general taking up space makes you look more confident while being hunched into yourself makes you look more timid. However that is not always the case. Much depends on the context of your interaction. I can imagine moments when being hunched into a ball is the confident choice.

Movement

It is not necessarily about big movement. It is about increasing the signal to noise ratio. You can do that by increasing the signal or lowering the noise or a bit of both.

Concentrate on expressing with the parts of your body that you need to get your message across while keeping the rest of your body still. This increases your signal to noise ratio by lowering the noise.

The more clear and uncluttered you can make your message the more women will enjoy listening to you.

Talking with your hands is okay but...

Keep your hands low so she does not feel threatened. A good guideline is to keep your hands roughly below your bellybutton.

Unless you are sparring in Kung Fu class make any strong outward hand gestures to an angle away from her, not at her. Hi-hah!

Pointing at a woman in conversation is an intense move. An alternative effect can be accomplished by turning your hand over whilst you roll your palm and fingers outward toward her. This creates a nice and-now-to-you effect and is smoother than pointing a finger.

Move your hands in sync with your words. When you say, "The park feels too big but I like the way this garden puts me in a peaceful mood," sketch out an encompassing gesture with your hands followed by a smoothing one or some such equivalent. Performing gestures with your words lends power to both.

Keeping your hands still while you are listening shows your calmness. For a nice effect you can also freeze your hands in dramatic positions for a second as you pause for your point to sink in.

Sometimes you will have to talk exclusively with your hands. If I can't hear in a loud club I will often just shrug my shoulders at the inability to talk to a woman and start doing Juggler Sign Language - which makes no sense at all but is fun.

Say no to verbiage

Try to eliminate useless words and phrases from your vocabulary.

Using phrases such as, "You know," broadcast insecurity by subtly checking for approval.

Saying, "Uh," and my bad habit, "And," too much, clutter up your message. Using these indicate you are feeling unsure of being able to hold a woman's attention. You are creating a constant stream of sound to pin her down. She cannot change the subject or say, "I have to go catch up with my friends." You are denying her the choice to listen to you or not. This will cause her to squirm away at the first opportunity.

Choose plain language

Try to speak in plain language whenever possible. Notice how advertising and popular songs use common, easily digestible language. The people who write these are adept at connecting quickly with people. Follow their lead.

Talk in primary colors. Don't hedge your language. Give up the need to be exact or correct in exchange for being bold.

Another benefit in using common language is that you will be free to concentrate on the vibe you are projecting.

Here is a final thought on presence and body language. Impressing a woman is not the purpose of using strong and concise communication skills. That would just pander to your approval-seeking side. The purpose is to make her feel comfortable enough to be part of a two-way, intimate relationship.

Chapter 10: Your First Instinct

As you listen to a person speak your first instinct may be to either agree or disagree. We all do this as part of the normal process of evaluating information. I am thankful that the guys who put together the airplane I am riding in right now had this instinct. When designing airplanes or submarines or heart monitors it is important that everyone is on the same page. If the designer says .05 nanometers I don't want the fabricator to just decide .06 nanometers sounds more fun.

Listening to a woman socially, however, takes a different type of listening. You do not evaluate information in the same way. It is more important to create a fun vibe than to find truth.

If your first instinct is to argue about truth you are not dominating anyone's reality but rather are coming across unsure of your own. Else why would you need for other people to agree with you. Men with strong realities simply pull people into them. They do not have to push them on other people.

A helpful mind-shift that you could make when dealing with women socially is that reality is relative. Just believe there is no objective reality. Whether this is true or not doesn't matter. Don't believe me? Well that is your reality. Hah! This is a mind frame that will help you build connections with women. Just decide to let women have their own reality.

The accuracy of details is unimportant. Relating to the feeling behind the thought is what counts. Once you get in the habit of doing this you will find a whole new way of connecting with women.

Make it easy

There is a difference between making something easy and making something guaranteed.

When something is easy you hold on loosely and enjoy the process. It means you don't care so much as to get your pride

involved. You leave room for fortunate coincidences because you are relaxed. The amateur tries to squeeze out the effects of chance. The professional uses his skills to put himself into a position to take advantage of chance.

Always seek to make your success with women easy and not guaranteed.

Relationship as art

Men and women will become incredibly boring to each other if the art of connection ever becomes a quantified science. Those who adhere to strict rules and structure of human relationships tend to leave their personalities behind. They become stiff and wooden. Always in their wooden heads thinking their wooden thoughts and rarely in the moment.

This book contains guidelines and rules. Consider them a starting point. But picking up women will remain in good part an art that cannot be quantified. The funny thing about art is that you cannot create it entirely on purpose. Art always needs a dose of the inexact and lumpy. Perfection can sometimes happen but it can not be achieved entirely on purpose. As you bring out the pick up artist in yourself leave room for the imperfect and unexpected in your dealings with women. Have fun.

Chapter 11: Alpha Suggestions

Who is the Alpha Male? Some would say our genes determine who is alpha and who is beta. I don't think that is true. There are habits you can consciously establish to make you a more alpha male.

Small things add up to large ones. Here are many itty bitty suggestions. Taken on their own they are nit picky. Used together, they are a re-wipe of your personality.

- Replace the word 'need' with 'want'. You don't NEED a ride to the airport you WANT one. No matter how desperate you feel, you WANT, maybe you WOULD LIKE but you never NEED. Even if you stagger out of the dessert, you don't NEED a glass of water. You WANT one.

Saying 'need' implies there is a bigger, more important authority behind your request. It says, "Don't blame me if I am asking for too much. I'm nice and would never presume to think you would give this to mere me. There is a bigger, more important authority that is making me ask for this." 'Need' is the word of the weak. Use the word 'want'. That says you are important enough to ask for it on your own authority.

- When a woman tells you her problems she doesn't really want you to fix them. Memorize this phrase; "I have confidence in you that you will be able to take care of this yourself."

- Replace service questions with service statements.

Here is another self-esteem issue. Asking the taxi driver, "Can you take me to the airport?" is a way to avoid letting her know your wants are important. Try a direct "Take me to the airport please."

- Don't steer people's answers to your questions. Cheap salesman and bad waiters steer. "Is that food good?" Blaaaahh!

"How is the food?" is better. Be a good waiter.

- Try to limit your use of the phrases "You know?" or "See what I'm saying." When you use these you are subtly checking for approval.

- Try to be for and not against things. Negativity is the cult of the weak. You risk noting by being against things but you can gain nothing either.

- Limit your use of modifiers. I'm guilty of this one. I catch myself saying, "That movie was pretty good," instead of just saying, "That movie was good." We use modifiers when we are afraid to misunderstood. In our quest to be exact we only become fuzzier. Its better to be misunderstood and bold than it is to be understood and boring.

- Stop watching television. TV is a constant input into your soul. A pick-up artist needs to be in the habit of creating output. Try something that encourages you to use your imagination such as reading a book or taking a walk. They're old fashioned but they work.

- Play dumb. There is little profit in being a know-it-all but there is profit and fun to be had in being taught to dance, learning a new ideology or being ignorant of the day of week.

You: "This is Friday."
Her: "No it's Saturday."
You: "Are you sure? I do my laundry on Friday."
Her: "Well you must have done your laundry twice this week."
You: "Huh... It really feels like a Friday."
Her: "I'm going to get a newspaper."
You: "That could be sexy."

- Don't show jealousy. Be practical and realistic. You may pick a woman up today but someone else may pick her up tomorrow. Some women have had two lovers and some have had two hundred. Being upset that you are not more 'special' is just wasting the present moment that you and her have together.

- You don't need her approval.

Care about other people but don't take yourself too seriously. Learn to laugh at yourself. If a girl teases you, laugh and say, "I like feisty women," A man who is relaxed and able to take some teasing is sexy.

Don't try to sell yourself. Instead, enjoy telling stories about your mistakes or most embarrassing moments. No one does this but rock stars who have nothing to prove. Risk being less than perfect. That shows a woman that your interaction with her is not so suffocatingly important to you.

- Have fun and enjoy yourself. Be in the moment because that is all you have.

Chapter 12: Get Your Style Together

I am far from perfect. I'm in my mid-thirties and I still get pimples. I am very skinny yet I have a fat chin like a turkey and unfortunately my parents decided to save the money on the orthodontist and buy a swimming pool instead. But fortunately they make smart clothes and toiletries which can distract from our flaws with a little hipness.

Hot chicks do not want to be seen with an engineer who looks like an engineer. They want to be seen with an engineer who looks like a record producer. So you will be bringing out your inner record producer. Fortunately the world is shallow and packaging is now part of the product - this plays perfectly into your plans. If you are low to average on the looks scale you can become average to good-looking and if you are especially attuned to hip clothing you can even enter the rarified air of super-cat.

Consult magazines such as GQ, Details and Blender. Check out other guys who look hip. Fly to France if you must. Collect ideas and then go to the stores. If you are in LA try Melrose Avenue. NY has Fifth Avenue, London - Soho, Sydney - Oxford street, Detroit - Royal Oak, Bakersfield - well you may have to drive a little.

Pick up one of your more hip friends and make a day of it.

Clothes

When in doubt spend the cash. Go upscale and less conservative. Select items with good detail - women have eyes for micro things like thread count and intricate pattern. In general, if it looks like it was a pain in the ass to make that is good.

You are going to look great with some contrast in your wardrobe. Wear something casual under something fancy.

Personally these days I am having good effect with a suit coat with a baseball cap and printed T-shirt.

Good blue jeans are a must these days. Women spend hours agonizing over which jeans their butt looks best in, and have developed a trained, if unconscious eye for quality. A&G, Paper Denim, Diesel, and Damagé (pronounced dah-ma-j) are all popular brands these days.

Colors

There are certain colors which you look best in. It may be wise of you to consult a professional. Wear shades that make people see your friendly, approachable side. You want friendly colors that make people feel comfortable around you. Baby blue, orange and pink are great colors that create a warm vibe.

Even though you may look like a bad-ass, avoid wearing too much black as that can intimidate people.

Use your better judgment to steer clear of ethnic stereotypes. It took me many years to realize that khaki pants and a dress shirt make me seem the typical un-hip white guy. Asian men should be careful of wearing too much black or piercings unless they be mistaken for a triad. Heavy jewelry on a black man will make him into a caricature. Latino men should avoid aboriginal patterns.

It's fun to look different than your peers. If you are a college kid dress like a banker. If you are a banker dress like a rapper. If you are a rapper dress like a European.

Hair

You know that space above your eyebrows? That is one of your best assets. I highly recommend spending \$60 for a stylist or at least buying some goo and going to town with your creativity. Chicks dig interesting hair.

If you are balding don't worry. Some of the sexiest men ever were bald. Just shave it and tell people you are a tantric guru.

Now try on your new you and go walk back and forth in front of a sorority. If you don't get more attention from women return your clothes to the store and get something less conservative.

Accessories

Many women would like to start conversations with you if you gave them an opportunity. Wear something that a woman can comment on. A huge oversized watch is fun. A shirt with some foreign writing will get them to ask for the translation. When looking at an accessory, ask yourself what a woman could ask about it. If plenty of questions come to mind, buy it.

For comprehensive information on fashion, hair, accessories, and more, check out our forthcoming Style Guide.

Chapter 13: Mini-guide to Attracting Hot Women

A hot woman is starved for genuine interest. She can make us act weird and distracted around her. But deep down she wants us to bring something real out of her.

To make matters worse she is rewarded for acting artificial. It is easy to overlook her behavior just because of her looks. We can feel lucky just to be around her. We may be tempted to buy her things, suck up and even give her cuts in line. But these are not what she really wants. They are shallow hand outs that are in the end unfulfilling. She wants us to have the strength to bring out and reward her unique self.

Talking with a woman is not supposed to be work. The moment you think you need to be very interesting or better you have fallen into a trap. Hot women especially have a way of making you think that you must be very interesting or talk about fascinating things. **That is a mistake caused by not confronting the issue and asking her to act like a real person.** You should go the other way and talk about things that are DOWN TO EARTH. Trying to be an amazing guy is in itself an act of low self-confidence. She will interpret that as you trying to prove yourself to her.

A woman is not attracted to you for trying to win her approval. She is attracted to you for demonstrating high value by not trying too hard.

Instead of trying to be great, make her behave in a regular way. You can have a normal conversation and talk about normal things. All women are interested in things like family, travel and puppies.

You: "Hi, what's your name?"

Her: "Does it matter?"

You: "I like you. You have a fun vibe. But you're right. It doesn't matter... if you're going to act like a jerk."

Surprisingly, a hot-women acting badly creates a golden opportunity to show some genuine interest. The secret to dealing with girls who are behaving badly is to act SWEET but also TOUGH at the same time. Show interest but in the next breath destroy her behavior. Mix in the sugar with the medicine. That is a great way to show her you are being a sincere man. She can't possibly imagine you are sucking up if you are also acting tough.

Just because she is hot doesn't mean she can act like a juvenile. Have higher expectations.

Her: "I'm sorry. I'm Cheryl."

You: "Nice to meet you."

Her: "Nice to meet you too."

You: "I like your hands."

Her: "Yeah, people say I should be a hand model."

You: "That's a coincidence. People say I should be an ear model."

Don't be above teasing women.

She is hot and cool as ice. You walk up to her.

You: "No one's going to talk to you if you don't smile."

She smiles.

You: "There you go. You got a nice smile. I'm Richard. Richard Nixon."

Her: "Betty."

You: "No, I don't do handshakes. Give me a hug."

She hugs you.

You got to melt these girls with a little... DJ Tough Love.

You: "I feel sorry for you. You're too good looking. The best thing that could happen to you is an industrial accident."

Her: "What are you talking about?"

You: "Shut up. You know exactly what I'm talking about, love. Time for your noogie."

This is something I learned from the Irish. You can get away with saying anything as long as you call women Love. All anyone wants to know is that you care for them.

She giggles and runs away as you chase her around the bar. You catch her on the stairs to the restroom, pin her against the wall and make out.

Her: "What do you do for a living?"

Here is where I used to recommend not giving a straight answer. I would have told you to say something such as, "I'm a trash collector." But that is old school. It is still trying too hard. It is falling into the trap of believing you must be clever and need some sort of riddle game to keep her attention. Instead build a more authentic connection by being honest.

She has to really care. A woman should act genuinely interested in what she is asking or not ask. If you get the vibe she is faking it then call it out. Again, you do this by showing some love with your toughness.

You: "I would like to tell you. You are fun. But you are not really interested in what I do. You are just trying to make conversation."

Her: "No I'm really interested. Please tell me."

You: "I work with computers."

Her: "That is really cool. I just bought a Mac."

What does a woman find interesting? Anything she chooses to find interesting. She knows almost anything can be a starting point for fun and interesting conversation if she chooses to put in an effort. Expect her to meet you halfway and make that effort.

You: "Macs are good for graphics. You must be an artist."

Her: "Yeah, I used to be a model but now I'm in fashion design school. I do swatches on my computer."

Her: "I don't know why you act that way."

You: (shrugging) "Some things must remain a mystery."

Her: "Arrgg."

Sometimes a woman deliberately misunderstands as a way to manipulate you. This may be hard to implement if you are in love with your thoughts (as I tend to be sometimes) but you should become unattached to being understood. In fact acting a bit fuzzy and incomprehensible can be sexy.

Her: "I'm a Maxim model."

You: (pointing your finger at her) "I hate that about you."

You say this with love. This form of flirting is the opposite of sarcasm. Sarcasm is when you say something nice but mean something bad. (Avoid sarcasm.) But flirting is when you say something bad but mean "I love you."

A few parting thoughts...

Always have fun. Don't ever look as if you are upset.

Feel free to give mean looks, stick your tongue out, or laugh when she acts hurt. No one ever does this. A hot woman loves a man who takes those type of 'dangerous' chances.

Part III – Example Interactions

Chapter 1: The Book Store

Bookstores are great places to meet intelligent women. If you love to read it can be a very natural place for you. I have personally met many women including a long-term girlfriend in bookstores. You will find the most attractive women in the art and travel sections.

She is browsing the fiction section. You walk up beside her and take the book that is right in front of her off the shelf.

You: "Excuse me. You look like an intelligent, well-read person. What is a good book you can recommend?"

We men are obsessed with the content of our words. We labor, analyze and debate over them. But words, especially the first few words are not nearly as important to women as our vibe (how we feel to her). You are loud enough. You know that loud men don't scare women. Quiet men do. You speak slow enough. And you take up enough time with your opener - you give her the time to take in your cool, calm vibe and respond to it rather than responding out of reflex.

The best way to begin a conversation is in the middle. That is why you presume she can recommend a good book. That keeps the question open-ended and interesting.

Her: "Oh, I don't know."

You don't respond. This is not her blowing you off. She is thinking. You wait calmly.

Her: "Have you read The Flowers of Verona?"

You: "No, what's that about?"

Her: "It's about these old men who take up Salsa dancing to woo a woman they are both in love with."

You: "Wow, that sounds good. And I love salsa dancing, or at least I love it from afar. What's your name?"

Her: "Tanya."

You: "Nice to meet you Tanya. I'm Roger Rabbit."

Tanya: "Nice to meet you too Roger Rabbit."

By getting her to make an effort she feels more comfortable with your personal interest. It is like a reward. People only feel comfortable with rewards they feel they have earned. Much of being a pick-up artist is just maneuvering into a position to be able to show your interest for a 'good' reason.

You: "Hey, what are you doing for the next ten minutes?"

Tanya: "Just looking around."

You: "I noticed there is a coffee shop upstairs. I like talking with you. It would be fun to sit down over a cup of something."

Tanya: "Sure, why not."

The fact that there is now a Starbucks everywhere is bad if you hate the corporate homogenization of the world. But it is good if you are a pick-up artist. Besides, being able to sit down in a more natural conversational environment and going to a secondary location together feels like a date and can only bring you closer.

You order a mocha grande and take the opportunity to chat with the staff. It is fun showing your social side and it lets her put more trust in you.

Being a pick-up artist could be expensive if you paid for every drink. At her offer you let her pay and tell her you'll get the next one. This makes her think about the future with you.

You sit down together.

Tanya: "So where are you from?"

You: "Originally from Transylvania. Now I live LA. It's really the same. There are vampires everywhere."

Okay lets say you not only live in LA, you live in Beverly Hills and drive a Ferrari. Of course you can't say that. Your answer is *not* an opportunity to impress her. Trying to impress her will come across as wanting her approval. You can't do that. You're a force of nature. Trying to impress is a cheap substitute for getting her involved.

Tanya: "What kind of car do you drive?"

Is she a gold digger? This seems out of character.

You: "I take the bus mostly."

This is obviously not true.

Tanya: "I was just asking because I am looking at buying a car and I'm trying to find out if people are happy with their cars."

You: "I'm happy with my bus."

She giggles.

Time to step it up.

You: "So what's your relationship situation?"

You maintain eye contact so that she will tell the truth.

If you want to curl up with a girl from the club you wouldn't ask this question. But if you meet a woman during the day and are going to follow up with a phone number it is very helpful.

There is a saying... "If a girl doesn't like you she has a boyfriend." But if she likes you she's single. That saying is accurate. However in this case you go on that dichotomy. You want the truth.

Every attractive woman has a boyfriend, maybe two. They are in various stages of hooking up or breaking up. Without information you are flying blind. You want to know what the situation is so that you can make good decisions. And more importantly she has to know that you know.

Put another way, a woman will presume that you want to be her boyfriend. That is the norm she has experienced from most guys. If she cannot be in a relationship with you at this time she has no choice but to reject you now or covertly flake out later. Most women's lives are delicate china shops. She doesn't want a bull running around in there with expectations she can't fulfill.

Finding out her situation and the still pursuing her sexually lets her know that you will be sensitive to her situation and not have unrealistic expectations of being Mr. and Mrs. Rabbit the next day.

Tanya: "I have been going out with this guy for three years."

If she says she is single then fine, you are in. But expect her to be in a relationship. You don't want to sound put off. In fact, I usually suspect there is something wrong with girls who are completely single. This is different from girls saying, "I have a boyfriend," as a defense mechanism. You do this after you have rapport with each other.

You: "How is that going?"

Tanya: "Mmmm okay, I guess."

You: "Yeah I know what you mean. I have been going out with the same girl for a year and... I don't know."

Tanya: "What do you mean?"

You: "I guess I am not that into her."

Tanya: "I know what you mean."

Aha!

Tanya: "I lived with this guy for a couple years and then we have been on and off. I wanted to marry him at first but then last time he proposed I told him I wasn't ready. I'm only 22."

The stage is now set. You both know where the other stands. You have revealed the cracks in your relationships that will justify you hooking up and you both understand it will have to be only a physical thing initially.

Keep in mind you do not want to be her relationship therapist. Don't try to diagnose the relationship or get into details that will only make her think about him. You only need to hear she is unsatisfied.

You also want to keep the conversation balanced. Relate your own relationship experience. If you don't have any then fake it or talk about a friend's experience.

You: "I like you. I was thinking earlier you were sexy but I'm glad to find out you are also a good conversationalist."

Tanya: "You expected less?"

You: "Yes."

Tanya: "Hey!"

When a woman accuses you of being bad always agree. Always agree.

You: "I thought maybe you misplaced your helmet. Don't get me wrong - a helmet on a girl can be cute."

Tanya: "Where is your helmet?"

Here is where many men who like to tease or be cocky with women get it wrong. They want to tease her while demanding

utmost respect for themselves. They regard it as bad if she teases them. They try to top her. She detects an oversensitive ego and teases some more. The guy gets pissed and what was a fun interaction turns into a fight.

People only tease the ones they like. Always go with the teasing. Make fun of yourself. Enjoy the attention.

It is comedy rule #4: You can't make fun of others while taking yourself too seriously. Always be prepared to tease yourself. There is not a comedian alive who can take himself too seriously and keep his job. An audience always senses a thin skin.

You: "I left it on the bus - the short bus. I hope you are not into those boring guys who are in their right minds. You know once you go autistic you never go back."

She giggles.

You: (looking in your cup) "Damn I'm addicted to chocolate and my mocha is gone. I have to go but I would like to see you again."

Tanya: "That would be great."

You hand her your cell phone. She inputs her number. You take the phone back and call the number. Her purse starts ringing.

You: "Now you have my number. Rabbit is spelled with two Bs."

Women never pick up a number they don't recognize so now she will see your name when you call.

That's it. The heavy lifting is done in the sexual message. She knows why you are interested and has accepted it.

2 days later...

You call Tanya...

Tanya's Voicemail: "Hi this is Tanya. I'm out conquering the world. Leave a message." Beep.

You: "Hi Tanya this is Roger Rabbit. I'll try you back after I get out of my pottery class around eight."

Sound upbeat and fun. Give her a time when you will call back so she knows to expect your call. Don't ask her to return your call. Most women won't and you don't want to be anxiously waiting by the phone.

7:45 PM.

You call a buddy to get in a conversational mood...

This helps if you are nervous. Do not tell him you are about to call a girl or the conversation will be about her and that will just make you anxious. Talk about fun stuff. Get in a good mood.

8 PM.

You call her again...

Her: "Hello."

You: "Hi Tanya, this is Roger Rabbit."

Presume the person answering is Tanya even if it doesn't sound like her. That way you sound sure. Sounding sure is more important than being right.

Her: "I'm sorry... this is Gladdys, Tanya's Aunt. She wanted me to answer the phone for her. I'll go get her."

Tanya: "Hello."

You: "Hi Tanya, this is Roger Rabbit. I must say you have a very young sounding aunt."

Don't explain who you are or where she met you unless she asks. You want to sound confident she will remember you.

Tanya: "Hi... Yeah, she's like my age."

Her tone sounds happy. She is expecting your call.

You: "Did you miss me?"

Tanya: (laughing) "Sure."

You: "I had fun with you the other day."

Tanya: "Me too."

You: "What are you doing right now?"

Tanya: "I'm working on a biology paper."

You: "Will you put it aside and talk with me for ten minutes?"

This is the most important step of the telephone call. You have to ask her to make a commitment to have an undistracted conversation. Allowing yourself to converse with a distracted woman shows her you don't value yourself enough to insist on her full attention. Make it a life rule not to have conversations with distracted people.

Don't be a jerk. Just be resolute. If she is watching television ask her to turn it off. If she is baby-sitting tell her to lock the kid in the closet. If she is driving her car tell her you will call her in an hour.

Give her a timeframe such as five or ten minutes to make her feel comfortable. You can always go over it once you are having fun.

Tanya: "Uh sure."

You: "So what have you done since we met?"

Tanya: "I went to my brother's baseball game."

You: "That's cool. I went to my sister's soccer game. And I cured cancer. Okay I might be fibbing about that last one."

She laughs.

You: "So what are you wearing?"

Her: "Overalls and a sweaty Oakland As cap."

You: "Okay, that could be sexy... if I use my imagination."

Her: "What are you wearing?"

You: "A space suit."

She laughs.

You: "I like talking with you."

Tanya: "Me too."

You: "I want to see you."

Tanya: "That would be good."

You: "Let's get together for a drink. I know this chill place around the corner from me."

Keep it simple. It is not about the date. It is about the two of you. Choose a place that is close to your home and where no one hangs out who is better looking than you. Dim neighborhood bars where old people go to drink are great.

Tanya: "Okay."

You: "Cool you can meet my housemates, they are great. Say 8 pm. I live at 123 Main street."

It is always good to mention other people in your life like friends, ex-girlfriends, housemates, family etc. This makes her feel that other people know and trust you.

Arrange to meet at night and not during the day. Hooking up during the daytime is weird but it is almost default at night.

Tanya: "See you then."

You: "Bye."

Chapter 2: The House Party

Women are social and relaxed at parties. Everyone has a stamp of pre-approval. Women will generally believe you are not an axe-murderer. Beginning conversations is easy. Women have to be nice to you because you might be a friend of their friend. No one will look at you weird for talking with a stranger. You can even be labeled a dud if you don't socialize and be interested in other people.

But that level of social environment also means that a girl can get pulled away at a moment's notice. There can literally be hundreds of distractions and friends who she hasn't seen in years, seemingly being beamed down from orbiting spaceships.

To make much headway at a party it is almost mandatory that you get away together and go for a walk or visit the coat room or see what is in the backyard. See if you can get the host to let you set up a tent.

Another challenging side of parties is that if you act badly (and I sometimes do) you can isolate yourself from a whole social network. Tread carefully.

You: "Hi, I'm Greg Brady."

Her: "I'm Barbie."

You: "Nice to meet you Barbie."

Barbie: "Nice to meet you."

That is all the opener you need at a party.

You: "How do you know our hostess?"

Barbie: "Our what?"

You: "Its an archaic term meaning the person who is putting on the party."

Barbie: "Archaic?"

You turn around.

You: "Hi, I'm Greg."

Her: "I'm Heather."

You: "Nice to meet you Heather."

Heather: "Same here."

You: "So how do you know Betty?"

Heather: "Who?"

You: "Betty lives here."

Heather: "Oh, she's my sister's boss."

It is important to understand the relationships between people at a party. This can keep you from making embarrassing blunders and help you establish comfort by spelling out your connection to other people.

Heather: "How about you?"

You: "I was just driving by."

Heather: "You're kidding."

You: "Yes I am. Betty is my cousin's ex-wife. So how long have you been doing yoga?"

Making a presumption is a good way to introduce a topic of conversation. Of course you may be wrong. So get comfortable with being wrong.

Being attached to being right is a disease - an approval seeking habit. Get rid of it. Presumptions allow you to sound surer. It is better to sound sure than to be right.

Positive presumptions also show you are accustomed to dealing with interesting people. Women will want to live up to your expectations.

In any case, almost all women are into yoga.

Heather: "What makes you think I do yoga?"

You: "I get intuitions about people. My grandmother was a professional gambler."

Heather: "Well, you're right. I just started taking yoga at the Y."

You: "What do you think so far?"

Heather: "It's tough."

You: "I know what you mean. I tried this one pose, it was called dog barking at the moon or some such. It's like you twist your trunk around and put your feet backwards and end up staring at the ceiling over your butt."

She giggles.

You can never say butt too much.

*You: "Don't laugh. Its really f*cking hard."*

She giggles some more.

This is a case by case basis, but it can be good to swear. This is especially true if you are like me and have a very white-bred and un-hip appearance. Women seem to love it. Most guys are too careful around women. They don't want to do or say the wrong thing. By swearing you show you are in touch with your reckless side and women find that sexy.

You: "I like your laugh. Who are you here with?"

You need to know this information so you can make appropriate plans. The probability of getting physical at a party is very high as long as a woman didn't come with her boyfriend.

Heather: "My sister and her friend."

Perfect. Every woman hates her sister and there are none of her own friends there who would inconveniently remind her about her boyfriend who is helping feed starving refugees in Bangladesh.

You: "I have another intuition about you."

Heather: "What?"

You: "Forget it."

Heather: "What?"

You look around as if you don't want to be overheard and then take her hand.

You: "Let's go sit in the other room."

Halfway there you run into some dude who knows her.

Dude: "Hey Heather. Long time no see."

Heather: "Oh my God! Dude, how are you?"

His name is actually Dude?

Dude: "My name's not Dude. It's Kevin."

Heather: "It's a euphemism. Hi Kevin. I think I still have a pair of your shorts."

Women hook up. Don't be jealous. Just practice safe sex.

Kevin: (in a familiar tone) "Yeah, can I come over later and get them?"

Heather: "Sure, my housemates will be up."

Kevin: "I don't care about the housemates."

Heather: "We gotta go."

Heather: (to you) "He's just a friend."

You walk about three steps when another dude comes up. He blocks the way. He is tall, muscular and good looking. He has plastic beer cups in both hands.

Dude: (ignoring you) "Hey baby. You look good. What's going on?"

Heather: "Not much."

Dude: "Damn you sexy."

You: "Thanks."

Dude: "I wasn't talking to you."

You can have fun dealing with guys like this. The secret to handling hostile hecklers is to never become defensive or appear visibly upset. Always be on the offensive in an easy off-hand manner. This is a two step process.

You: "Hey I know you. Do you work at the Main street or Fourth street Burger King?"

Step 1: This is a form of presumption. Where a positive presumption is a good way to begin conversations, a negative presumption is an evil way to deal with nasty intruders and hecklers. Just presume something unflattering and ask a sincere sounding question about it.

Dude: "What? No, I don't work at Burger King man. I got my own construction company."

You: "It's alright. I believe you. You have nothing to prove to me."

You: (to Heather) "Do you want to stay and talk with this guy?"

Step 2: Ask her if she wants to see the guy's show. If she likes him then so be it. Walk away. You have lost. But in 90% of the cases she will say no and you can leave him standing in the dust.

Heather: "Not really."

You: "Let's go out and look at the stars."

Heather: "Sounds good."

I am not going to give you much homework but you should know something about cosmology. Buy a map and learn the major constellations and a few stories about them. It is very useful. Stargazing is romantic. Also keep a pair of binoculars in your car. Due to the rotation of the Earth they are much more useful than any telescope and gives you a nice excuse to go to the car.

You walk into the backyard, sit on a picnic table and look at the stars.

You: "I like you. You are kinda feisty and feisty is sexy."

Heather: "Thanks. I like you too. You're funny."

You move in and start kissing her.

An hour later...

You: "I would love for you to come back to my place and see my fish."

By saying what you want you are leading here. It would feel safer to phrase it as, "Do you want to come back to my place and see my fish?" But that would be a mistake. That would be more dangerous for her. It would be like asking her if she wants to sleep with you. She would feel like a slut saying yes so she would have to say no. Better to say what you would like to see happen and let the chips fall where they may.

You: "But we have to be quiet. My housemate is a light sleeper. He's a firefighter."

Her: "That could be fun."

She goes and tells her sister she has her own ride home.

After the walk to your house she stops on the porch. You kiss. But she stops.

Her: "I am not going to have sex with you tonight."

You: "I feel the same way. Although I find you sexy and would love to make love to you I think we should get to know each other better. There is no rush. Come here."

You: "You have a sexy shoulder."

You kiss her shoulder.

You: "And sexy ear."

You kiss her ear.

You: "And neck."

You kiss her neck.

You: "And... elbow."

She laughs as you kiss her elbow.

You: "Come on. I want to show you my place."

Never push for sex. That is an amateur's game. Aim to developing sexual tension.

This will feel counter-intuitive, but when you encounter resistance to getting sexual always go with it. Tell her there is no hurry. Tell her it is your rule that you don't sleep with someone until you have five dates. Then in the next breath tell her you find her totally hot and want to ravish her body. This creates sexual tension for her between your sexual openness and the barriers you have created together. It will get her very hot.

Inside...

You have some red wine.

Always keep a stock of red wine on hand.

You: "So this is it. What do you think?"

Heather: "It's okay."

You laugh. Your place is a mess.

You: "I cleaned up just for you."

She laughs.

You: "I want to kiss you all over."

Heather: "What is that supposed to mean?"

You: "My tongue is skilled in many languages."

Heather: 'Mmmmm..."

You: "But I don't know if that violates my rule. Let me think about that..."

Heather: "I never did hear your intuition about me."

You: "I had an intuition that you were a good kisser."

Heather: "Come here funny guy."

She pulls you on top of her and forces you to make love to her.

Chapter 3: The Night Club

Night clubs are a great place to meet women. There is an expectation of socialization. No woman is going to freak out when you talk to her. And there is much more likelihood of fooling around at the club than in any bookstore ever designed by man.

Unfortunately many women are on guard and presuming you are acting disingenuous. With so many men out there at night making embarrassingly bad passes this is understandable.

Just the other night I saw a guy approach an attractive woman seated at a bar as his two other friends giggled and peeked around a corner. A girl walking into a club was yelled at by a guy in a passing car to, "Shake it like it's hot," or some such. It is no wonder women feel justified acting flakey, smarmy and even rude. With so many men acting crazy she presumes it's just par for the course. So remove your ego and remember it's not you she is initially reacting to. It is the combined behavior of every man who has ever hit on her.

As our friend and business manager Christian says, bring energy when you go into a club. Women there are looking for a fun. They want a guy who will bring the energy up not someone they have to bring up.

Women at night clubs tend to be like *crème brûlée*. By necessity they can be tough and crusty on the outside but once you get past that it is all cream.

Half the skill of meeting women in clubs is getting access. But once you get access it is much easier.

Those clubs with the velvet ropes and the huge doormen with clipboards which you have passed up as snooty and elitist are exactly the ones you want to get into. There is a much better male to female ratio. And without nervous men in pleated khaki pants running around acting strange the women are much friendlier.

You have to look good to get into clubs. Check out the style tips at the end of this book.

If you are not arriving at the club with women you may have to go ridiculously early. Try to call ahead or send an email to the manager. Meet the staff and make them like you. Tip well. Whatever you have to do to get in is worth it.

Try to get into the VIP areas. For some reason VIP sounds intimidating. The truth is that it is easier to meet women there. Since everyone is pre-screened it has the feel of a private party. Everyone is cool. You are regarded as an insider.

If you are not rich or famous gaining access comes out of establishing relationships with people. Specifically you must establish relationships with the gatekeepers.

Almost everyone is a gatekeeper.

Establishing a relationship that could last twenty minutes or twenty years means you have to act like a cool and normal person. Here more than anywhere you must use your personality. Confidence comes from knowing that the longer someone knows you the better they will like you.

Two girls at the bar...

You: "Hi, how are you?"

Girl 1: "Excuse me. We are trying to have a conversation here."

When you are unfazed by unexpected or bitchy responses you show you are not 'needy' of a 'good' response. The secret here is just to relate.

You: (all smiles) "Hey, what a coincidence so am I."

They can't help but laugh.

One of our trainers during a Charm School event began in exactly this way recently with two girls sitting in a London nightclub.

You: "I like your laugh. My name is Superman."

Girl 1: "Kate."

You: "Nice to meet you Kate. I like your necklace."

Spend a little time on each person before moving on to the next. This shows you are calm and in control.

Girl 2: "Lilly."

You do something different on Lilly's hand shake.

Lilly: "What was that?"

You: "The secret snap handshake. My sister invented it for a very specific reason."

You don't want to push your stories on her. If she asks then tell her. If not then move on. The more unattached you are to telling her anything the better.

Lilly: "Wait, show me that again. What's it for?"

You: "My sister and I came up with it so if either one of us were abducted by space aliens and replaced by robotic replicas the other would know the difference."

You show her again.

You have been entertaining enough for the moment. You don't want to place them into the passive audience role and yourself into an approval-seeking performer role.

Women are so used to performers that they will often ask you to perform out of the blue. That is NOT your big break. It is a

boost to a woman's ego by getting you to entertain her and her friends.

It is fair to turn the tables and ask her to entertain you a little.

You: "What secret handshakes do you know?"

Lilly: "I can't show you if it's a secret, now can I?"

You are not attached to getting anything specific from a woman. This includes secret handshakes. But that was clever. You got to appreciate.

You: (laughing) "That's true. You're smart. I like smart women."

As much as we men want to make things happen, ultimately we have to allow women to make the choice to be involved with us. Commitment to something they choose is much stronger than commitment to something that is pushed on them.

Know the difference between leading and pushing. If you feel as if you are doing everything, you are pushing. Pull back and let her make the decision to continue.

Generally, you do this on a high note.

You stop talking and wait.

Two women like this will take the moment to eye-check. That is a nonverbal communication. 'Is this guy cool? Do we want to keep talking with him?'

Kate: "So where are you from?"

You passed.

You should have interesting answers to all the common questions such as this.

You: "Have you seen those fluffy Persian rugs that are popular now?"

Kate: "I have one of those!"

You: "Well my home town is where all of those are made. My grandmother could have made your rug."

Kate: "That is so cool."

A great way to talk about anything that is foreign or to a woman's understanding is to relate it to something she is familiar with first. Start where she is. Not where you are.

Lilly: "How did you get here?"

You: "By 747. (ha ha)... I live here in New York now. It's noisy but it's a wonderful city. My favorite thing is running through Central Park."

It is good to give a little extra. Talk about real, concrete things that a woman can relate to. What can seem like magic coincidence is many times just putting enough of yourself out there until something catches.

Kate: "Lilly ran a half marathon."

You: "That is great. Let me see your legs Lilly."

You: "Yep, those are runner's legs - very sexy. I ran a half marathon last year. The Great White."

Lilly: "Is that the one where everyone dresses up as sharks?"

You: "Yeah, but my friends and I were an octopus."

Lilly: "Oh my god."

You: "That is amazing that you are a runner. I love meeting other people who run. We do this thing so often alone but then at

the same time we share this bond. You know what is interesting is I love to ask runners what they think about when they run."

Lilly: "What do you think about?"

You: "I try to think about nothing. But I end up thinking about this book that I'm trying to write. Sometimes I will come up with solutions to problems I wasn't even thinking about. How about you?"

Lilly: "I think about kicking ass."

You: "I think I'm falling in love with you."

You project a vibe that you are really blown away all of a sudden.

Her face is all sparkles.

You: "Who are you two here with?"

Needed information.

Kate: "Just us."

You: "Do you want to see a magic trick?"

Kate: "Sure."

Lilly: "Yep."

You: "Okay, both of you, hold your hands together like this and close your eyes tightly."

Their eyes closed, you move in and give Lilly a very soft kiss on the lips.

Girls in the club.

These girls are standing around. It's someone's birthday. They have balloons. This girl wears a tiara. You walk up to her.

Sometimes you feel a vibe and should just go with it. Women who are dressed special give you a reason to show more direct interest.

You: "Happy birthday. You are the most beautiful birthday girl in the world. How old are you now?"

Her: "Twenty three."

You give her a kiss.

You: "Now we have twenty two to go."

Chapter 4: The Airplane

You have an aisle seat. Next to you is a frumpy woman covered in heavy make up and thick glasses. She wears a t-shirt that reads 'Boys like blondes but men like brunettes.' On the other side of her, with a window seat is a beautiful young woman with hair that is neither blonde nor brunette but somewhere in-between.

You: (to the woman next to you) "Hi, what's your name?"

Her: "Carrie."

You: "Nice to meet you Carrie. My name is Willie T. Coyote. Share the rock."

(Laughing, you two knock knuckles.)

Sure it might have been preferable to sit next to the hottie but this is a good situation. Unless she turns on her iPod, the hot girl will be listening to everything you say. This lets her see what a cool, social guy you are.

You cannot overestimate the importance of having confidence that the better people get to know you the more they will like you. Since you won't be picking this woman up it's all personality.

You: "I like your laugh. Where are you from?"

Carrie: "The southern part of Louisiana. Near the tip."

You: "That's cool. I always wanted to visit there. Great fishing they say."

Carrie: "Yeah, my dad runs a fishing boat."

You: "Pull the other... Did you know fishing is now a professional sport on television?"

Carrie: "Yeah, it's big down South."

You: "When I heard of this I was like, 'Watching fishing on TV? How boring.' Then I saw it on ESPN and watched an hour and half. Now I'm a big fan."

Carrie: "Yeah, I learned to bait a hook when I was four."

Okay she's a bit of a hick. But there's an inner hick in all of us.

You: "That's it. I am going fishing with y'all."

Wherever you go in this world you can mimic people right to their face and they rarely catch on. They just think you are a bit like them. What began as mockery has now turned into a rapport technique.

Carrie: "You are invited any time."

People from the south are so friendly.

You want to transition to the hot girl. You could just start talking to her, but in this situation that would be a bit obvious and rude to poor Carrie. Or you could wait until nature calls Carrie but she probably has a large, healthy bladder. So you want to bring the hot girl into the conversation. Fishing is probably not the topic to accomplish that.

Here is a short list of topics that interest the demographic of attractive girls age 19-25.

- Travel
- Relationships
- Art, including photography
- Live events, such as concerts and theatre
- Books
- Fitness, especially running
- Pets

Most guys never talk about any of this stuff. If this is the demographic of women you want to meet make sure you know a little something about all of these topics. If you haven't done that already then turn your computer off and go to the library and educate yourself.

You: "So what type of art do you make?"

Carrie: "I don't do any of that fancy stuff. I'm a wysiwyg kind of girl. What you see is what you get."

You: (to the hot girl) "How about you? What type of art do you make?"

Every attractive woman her age believes she has an artistic side. It just comes with the territory.

Hot girl: "I make papier-mâché."

Notice the transition? Just talk about things that interest hot girls. The other people are less interested and usually drop themselves out. In any case show more enthusiasm for the hot girl's response and you have made your switch.

You: "Wow, I love papier-mâché. How do you mold it? I remember doing it in school with balloons but I'm sure you have techniques that are much more sophisticated."

When talking about women's passions talk more about the processes and the feelings rather than the results.

Hot girl: "I use blanks."

You: "Like how?"

Hot girl: (she shows with her hands) "Well it's like..."

You: "This is interesting. (You find a pen and paper.) Carrie can we switch seats?"

Of course she will take the aisle over being stuck in the middle.

Carrie: "Alrighty."

You change seats and get the hot girl to teach you her art. Her name is Alison and she is 20.

This is a good reason not to be a know-it-all. When a woman teaches you something she takes an interest in you.

You: "That was cool. Thanks for showing me. I am going to make my own when I get home. I'll send you a picture. So where are you going?"

Alison: "Back to school in Berkley."

You: "Oh yeah Berkley... It's a bit like my town."

Alison: "Where is that?"

You: "Austin Texas."

Alison: "That's a fun place."

You: "Yeah, if you like nice weather, friendly people and good music. Other than that it sucks."

She laughs.

You pause.

Women on airplanes are a captive audience. You have to give them plenty of space to restart the conversation. You want them talking with you because they are enjoying it, not because they have no choice. Put in some pauses (on high points).

Alison: "Where are you going?"

You: "I'm going to a conference in the city. You're a student... It's a lot like sitting in a lecture. We pass notes. I doodle. "

Alison: "I doodle too."

You: "Good. I think that doodlers share a bond that non-doodlers could only dream of. I hate those non-doodlers."

She laughs.

You: "I'm curious. How old are you?"

Alison: "Twenty."

You: "That's a good age. My ex-girlfriend is twenty. No wait. She just turned twenty one."

Alison: "How old are you?"

You: "Thirty eight."

Alison: "Mmmm."

You: "I know. Scandalous isn't it?"

Alison: "How long were you dating?"

You: "A couple years."

She does the math and you come up legal.

You are eighteen years older than Alison. The age difference is obvious. That was a problem. Not that she would think you too old. Women are attracted to older men. The problem was that she might presume you think she is too young. So you take the step to reassure her that you like girls her age. You can mention an ex-girlfriend or even that you just went on a date with a girl her age.

This technique works great for race, height, or other issues of obvious difference. You bring up the difference and neutralize it so it doesn't hang over your head.

Allison: "I actually went out with one of my professors who was thirty one."

What is it with girls hooking up with their teachers?

You: "How was that?"

Allison: "Kinda weird."

You: "I can imagine. Not that it's a contest but when I was twenty two I dated a woman who was forty."

Allison: "How was that?"

You: (thinking awhile) "It was different... There was definitely a gap in age and interests. But actually it was quite wonderful. I learned a lot from her. Not just how to give a woman an orgasm but how to be a better person. We still stay in touch."

Allison: "I don't stay in touch with my professor."

You: "What's the point? These people should just get on with their lives. Geeez."

You: "So what is the first thing you are going to do when you get home?"

Allison: "Take a nap."

You: "Me too. I love naps. I could nap all day long."

Allison: "Sounds good."

You: "No way. I should not nap so much. I have a million and one things to do. If I fall asleep I want you to nudge me with your sexy... elbows."

Allison: "Are you coming on to me?"

You: "I'm coming on to your elbows for sure."

She laughs.

You: "I would like to see you again."

Her: "That could be arranged."

Chapter 5: At the Store

Hip stores such as Urban Outfitters can be good. There are lots of interesting props for sale there and lots of cute girls. Just pick an item of apparel and ask her opinion.

My favorite stores are small boutiques that sell both men's and women's clothes and are small enough to feel intimate. Your first assignment is to talk to the clerks. They are the gatekeepers. Make them like you and you will be able to chat up the customers.

You enter the store.

You: (as a clerk approaches you) "Can I help you?"

Clerk: (she smiles) "Hey that's my line."

You: "I know. I'm sorry. I'll let you try it again."

You turn around, walk back a few feet and come in again.

Clerk: "May I help you?"

You: "Yes, I am looking for a stuffed crocodile."

Clerk: "Sorry, we don't have any of those."

You: "Of course you don't. Everyone is out of them. They're very popular this year. Right up there with flying turtles."

Always agree. You will find this out in your improvisational comedy class. You are taking improvisation, aren't you? Those classes will help you learn to think on your feet and be more... laid back.

You: "This seems like a fun store. What's it like managing this place?"

Clerk: (smiling) "I like it. There have been a lot of ups and downs but it's good."

You: "Yeah, my job is like that too."

Clerk: "What do you do?"

You: "You know the internet?"

Clerk: "Yeah."

You: "I help make that work."

Clerk: "Cool."

Try on some white dress shoes with a white belt and white fedora (think Usher here). Use this opportunity to sample clothes that you should be wearing but are too conservative for... yet.

An Asian cutie comes into the store.

You: "What do you think of these sunglasses?"

Try the glasses on after you ask this, not before. You want to use your eyes to engage her.

Asian Cutie: (in an accent) "Um, no."

You: "Thanks for the opinion. I love your honesty. No one is honest anymore. What's your name?"

Asian Cutie: "My name is Carol."

She seemingly did something to earn your interest. The important thing here is that she thinks you really value her honesty, not that you do or not. It is only her perception of your perception that is relevant. Got it? Get it? Once you get in the habit of appreciation you will discover all kinds of things to authentically appreciate about a woman's words and actions. Until that day fake it. Did I mention you should take an acting class?

You: "Nice to meet you Carol."

Carol: (she starts giggling) "I gotta go."

Asian girls... I still haven't figured them out. Luckily we have an Asian specialist on staff at Charisma Arts.

Another woman comes into the store. She is late thirties and hot, possible doggy hair stylist, possible boob job.

You: "What do you think of this hat?"

Her: "It's groovy."

You: "I thought I was the only one who said groovy anymore. Give me the rock."

She taps knuckles. Women her age love to flirt.

You find a table to prop your butt on.

After you meet a woman in a store or other public place where people generally just pass through, try to anchor yourself. Lean against something or sit down if possible. The lower the better. Women can have no idea you want to have an interaction. For all she knows you are just talking in passing. She would feel stupid if she were to commit to a conversation with a guy who was talking in passing. She has no idea of your intentions. So show her visually you are committed to the interaction and she might just commit as well. Like everything else with women, you usually have to lead.

You: "I have an intuition about you."

Her: "What?"

You: "It's nothing."

Her: "What?"

You: "Well... let me look in your eyes."

You gaze into her eyes.

Her: "What do you see?"

You: "You have sexy eyes."

Her: "And..."

You: "What are you doing for the next twenty minutes?"

Her: "Well, I've got to go back to work."

You: "At the dog groomers?"

Her: "At the doctor's office."

You: "Right."

Her: "Why do you ask?"

You: "There is a good Mediterranean restaurant around the corner. It would be great to share lunch."

Her: "I like that place."

At lunch...

Her: "So what do you do?"

You: "Do you use a computer at work?"

Her: "Yes, for patient records and such."

You: "Well in a way I make it so that you can exchange records with the pharmacist and the hospital."

When you are explaining something technical or out of the range of most women's interest first try to relate it to her life.

Her: "That is so amazing. I do that all the time. I can't wait to tell everyone at the office I met you. You must be a genius."

You: "No, just a pet owner."

She laughs.

Her: "What kind of pet?"

At this point you transition into a statement of interest.

You: "I would find something interesting to do with these olives as I made love to you right on this table if it were not for all these Mediterranean people hanging about."

Women love sexual tension. Sexual tension is created when you reveal your desire but also acknowledge barriers. If you get a chance to read up on women's romance novels virtually every plot boils down to tension.

The way to make use of sexual tension is not to look for problems within her. That is an amateur move. The barriers to you hooking up should be something in the environment or something in you. Something she can work to overcome.

You can see that she is a little stunned.

You: "Anyway, is this the bill? Let's see, I had the falafel..."

(As you are leaving.)

You: "You want a ride?"

Her: "Yeah."

You are both quiet. This is the calm before the storm.

In the car, it is on. She practically rapes you.

Chapter 6: The Tale of Disqualification

To become very unattached to outcome you can heavily disqualify yourself. Only rock stars do this.

You: "How are you?"

Her: "Good."

You: "Darn. I was really hoping to find a girl who was doing badly so I could cheer her up."

Remember when I said always agree? Well, there are exceptions to everything in life. Here you are actively demonstrating a persona who is far from approval seeking.

Read closely... You do this by agreeing when she disagrees and disagreeing when she agrees. This is the exact opposite of what approval seeking people do.

Her: "So who are you here with?"

You: "I'm by myself."

Her: "That's cool."

You: "No it isn't. I have no friends."

Her: "You must have friends."

You: "You're right. I do. I guess I'm just bored with them. Or... maybe they're bored with me. Who are you here with?"

Her: "My sister and her friend."

You: "Which one is she?"

Her: "With the red hair."

You: "She looks like you."

Her: "Really?"

You: "No not really. I was just trying to make conversation."

She laughs.

You: "I like your laugh."

Her: "Really."

You: "Yes, really this time."

Her: "I like your sense of humor."

You: "Thanks but I can be really unfunny sometimes."

Her: "That's okay."

You: "No it isn't. I'm letting people down."

Her: "You think so?"

You: "Yes. If I told you something serious you would get bored and leave."

Her: "Try me."

You: "Okay, how about if I told you that you had very kissable lips?"

Her: "I'm still here."

You: "Damn, you're right. I hate you."

Her: "So what do you do?"

You: "I usually tell people I make the internet work but I really just have a boring computer job."

Her: "That is alright. I work in accounting."

*You: "I wish I could work someplace as fun as accounting.
(looking wishful) Maybe one day."*

She giggles. You fart. She doesn't seem to notice.

*You: "Hey, I want you to come sit on that couch with me so
we can be more comfortable."*

Her: "Okay."

The two of you go there.

You: "Are you comfortable?"

Her: "Yeah."

You: "Good. Want to see a magic trick?"

Her: "Sure."

You: "Its not a very magical one I'm afraid."

Her: "That's okay."

You: "Alright close your eyes."

She does.

*You: "Now pucker your lips like you are going to kiss
someone."*

Her: "Are you going to try to kiss me?"

You: "Well not now. Thanks for spoiling the moment."

Her: "Sorry."

*You: "That's alright. I have something better. I'll close my
eyes."*

You close your eyes.

You: "Now you close your eyes."

Presumably she does. You take her hand.

You: "Now we just have to find each other."

You find each others lips and start making out.

Chapter 7: The Dancer

She is an exotic dancer - no, not the stripper type. She is the belly dancing type. You are sitting on cushions at the belly-dance club.

She approaches you. Her finger cymbals jangle seductively as she puts her arm around you. She smells really good. Her name is Sapphire. Belly dancers all name themselves after precious stones you know.

Sapphire: "Hi, want a belly dance?"

You: "Maybe later after I get to know you better."

If a woman wants something from you that you are reluctant to give such as a cigarette, money or whatever, don't say no straight off, just put them off.

Sapphire: "Where are you from?"

She wants to talk you into a dance. She is trying to force conversation by asking questions. That's okay. But just realize she doesn't really care about where you live.

You: "I'm from a little town in Utah. You have probably never heard of it. I would be surprised if you had."

Sapphire: "What is it?"

You: "My three sisters are still there and they belly dance."

You take the time to relate your answer before you give it. Relating always trumps being interesting. I guess that's because deep down women (and most people) only care about themselves.

Sapphire: "Really?"

You: "Really, really."

You pause and take a puff off the hookah.

You: "Amateur of course. I mean our town cannot support more than a few belly dancers. But anyways, you have some competition to live up to."

Sapphire: "You are putting me on."

You: "Yes, of course."

...not really. But always agree.

She calls another girl over.

Sapphire: "This guy's funny."

Diamond: "Tell us a joke."

You: "I'd love to tell you a joke. But tell me one of yours first."

You just turn the entertainment request around.

Sapphire: "I got one. What kind of socks does a pirate wear?"

You: "What kind?"

Sapphire: "Arrrrrrrgyle."

Diamond: "Oh god." She goes off to find a customer.

Sapphire: "Where does a pirate go on vacation?"

You: "I don't know."

Sapphire: "Arrrrrrrgentina. What would a pirate be if he wasn't a pirate?"

You: "What?"

Sapphire: "An arrrrrrrchaeologist."

This is the sweet spot of picking up women. When they entertain you is when you are in. When she is involved like this both of you have more fun and you can use her efforts as a reason to step up your interest. It's balanced that way.

You: (smiling) "I like you Sapphire. You have a corny sense of humor just like me."

Sapphire: "I guess we are two of a kind."

You: "Yep. Can I confess something to you?"

Sapphire: "Sure."

You: "I'm lost. I actually came in here to ask directions. But meeting you seems like the best thing that has happened today. It would be fun to have a cup of coffee someplace after this."

Sapphire: "Sure. Actually it's slow. I can leave right now."

Chapter 8: At the Coffee Shop

Two attractive women chat over cake and soda water at a table in the back. There is no one else sitting anywhere near them.

You walk over to them confidently.

When a woman meets you the first thing she focuses on is your facial expression and the second is your hands. This is human nature at it's most instinctual. She looks for friendliness on your face and open, peaceful hands.

The most confident and non-threatening way to hold your hands is straight down at your sides. Most guys feel uncomfortable with this. But that is just their monkey-minds playing tricks on them. Holding your hands higher is your instinct to raise a barrier between yourself and other people. It is fear holding them up.

The most confident postures are often the most vulnerable ones. Confidence is demonstrated in revealing vulnerability. You are doing it correctly when it feels as if she could just punch you out.

If you have a real problem nervously moving your hands around try holding them together in front of you. You will look like a priest but that's okay. Many women are hot for their priest.

For those times during which you just can't get your hands to chill out, try carrying a cup of coffee. This can be a useful gimmick that gives you something to do with at least one of your hands, and for some reason holding a cup of coffee has a relaxing effect on women due to the 'looking like you are on lunch break,' phenomenon.

You: "That cake looks really good and I'm mad at you for having the last piece."

Some of the best openers are created by just observing what a woman is focused upon and beginning there.

Blonde: "Sorry."

Brunette: "Is it really the last piece?"

You: "No, I just needed some reason to come say hi to two pretty women."

You have chosen to be genuine and sometimes that's the best policy.

Blonde: "Thanks."

You: "Oh, its not a compliment. Being attractive is a burden. I pity you."

They giggle.

Generally if you can get them to laugh you are in.

Brunette: "What's your name?"

They like you. Is there any point in going on?

You: "My name is the Big Bad Wolf. You can call me Bad."

Brunette: "Nice to meet you Bad."

You: "What's your name?"

Brunette: "Jody."

Blonde: "And I'm Ginger."

You: "Can I join you for a couple minutes Jody and Ginger?"

Ginger: "Sure."

You pull up a chair.

You: "My butt thanks you."

Jody: "So what are you doing today?"

You: "I've been shopping. But I can't find what I'm looking for so I'm mad."

Ginger: "What are you looking for?"

You: "Peace, love and happiness mostly. But if I can just find a pair of hip jeans it'd be good. I'm also trying to decide what country to visit on my next holiday."

Jody: "You should go to Australia."

You: "Really? What's that like?"

Jody: "I don't know. Never been there."

You: "Geezy peezy."

Jody: "But I want to go."

You: "Okay, then maybe I'll see you there."

Ginger: "Peru is good."

You: (looking suspiciously at Jody) "What's that like?"

Ginger: "It's beautiful. There are beaches and you can hike through the rain forest and the people are so nice. I stayed with this elderly couple who ran the tour company. He used to be an aid to the vice president and she had been a dancer."

You: "Wow, I bet those two had some interesting stories."

Ginger: "The best story was how they met during a revolution."

You: "Really? What happened?"

You know what is better than having a girl hang on your fascinating stories? Having her tell you a fascinating story.

Ginger: "Well..."

She tells you a very romantic story. It makes you all choked up. Okay, not really. You are a hardened pick-up artist. So you have to fake it a little.

You: "That is a good story. I like you Ginger."

Ginger: "I like you too Bad."

You: "No, I mean I really like you. I want to see you again."

Ginger: "I would like that too but I'm getting married next week."

Ack! Where was her ring?

You: "I'm disappointed but congratulations. How did he propose?"

It's better to admit how you feel and move on rather than attempt to hide it.

By the way, collect proposal stories when you get a chance. They are great fodder for future conversations with women.

Ginger: "He took me up in this hot air balloon and went over a pumpkin field and he and his friends had arranged these pumpkins to spell out will you marry me."

You: "That's great. I proposed to a girl once."

Jody: "What happened?"

You: "It was in fifth grade and I wrote "Will you marry me Kay?" on the chalk board. But I forgot to put who it was from. I

like to think she is still waiting. That will be the only girl I ever propose to."

Jody: "Why?"

You: "I'm not into long term-relationships. I think I'm addicted to the rush of when you first get to know someone."

Jody: "Yeah, but eventually you will want something longer term. You can't be Mr. noncommittal forever."

You: "Really? Why do you think so?"

Not argumentative. You really want to know why she thinks that.

Being open-minded does not mean you are unsure. It means you are open to being convinced.

When someone tries to influence your thinking they are making a commitment in you. So don't hold on to your positions too tightly. Let her see that you might be swayable.

Jody: "Because you can't develop anything deeper with short term affairs."

You: "Is deeper good?"

Jody: "Of course."

You: "Alright. I will work on it."

Jody: "You're a shit."

You laugh. This girl is so yours.

You: "When I was a kid my sister used to call me a stinker. I even had a shirt."

You: (to Ginger) "So where are you having the reception?"

Ginger: "Want to come?"

You: "Sure. I'd love to. It would be fun."

Ginger: "It's at the old city hall. Nothing fancy. But there will be lots of single women there."

You: "Can I bring a date?"

Ginger: "NO."

You: (laughing) "Okay, okay."

Most women and some men (especially gay men) are gatekeepers. In this sense, a gatekeeper is a person who knows many attractive women or knows people who know attractive women. They control access. Making friends with a gatekeeper is generally more important than picking someone up. When you make a favorable impression on women you will be amazed how much help you will get hooking up. Women in long-term relationships especially are great for this. They feel romance vicariously through other people.

Don't tell them you are looking for a date. That will make you look desperate. Instead create the impression that you enjoy seeing many different women and you have not met the one. Look like a man with options. Trust in the power of honesty. If you just want to be a player then tell your gatekeeper friends exactly that. Women will accept it. If you are cool and women obviously enjoy, your women gatekeepers will introduce you to their hot friends.

Chapter 9: The Pub

You see two guys and a girl walking into the pub. Their style is a hybrid... nerdy Coke bottle glasses with punker-blue hair. They seem friendly in an awkward, alternative way.

Inside you talk to them.

You: "Hey I like your pins man."

Blue haired guy: "Thanks man."

You: "I bet there's a story behind those."

Blue haired guy: "You betcha."

You: "I used to have a support the IRA pin but I lost it."

Blue haired guy: "Couldn't wear that around anymore with our Nazi-like government."

These types of people are always political and never happy. You can connect with them quick. Just rant a little.

*You: "That's right. I can't even ride my bicycle thanks to the *@^#\$^! President."*

You don't have to make any sense. You just have to strike the right chords.

Blue haired guy: "Hey let me introduce you to my friends."

You: "If you insist."

He introduces you. Now you are hanging out with some people and warming up your conversational muscles.

As you make small talk about the corporate exploitation of the Loch Ness Monster you look around and catch a woman's

eye. You smile and wave - not side to side, that would be uncool, but rather a little flip of the hand, palm out like you are stopping a charging five year old.

She smiles.

You: "Excuse me friends, I must re-educate a decadent female on the inherent dangers of capitalism."

You walk over to her.

When you approach from a group you are not a random guy but an ambassador. To reject you she would have to reject your people. But in this case she has already invited you with her eyes. It's all good.

Since she made the first move you show some interest with a sensual vibe and playful smile.

You: "Hey you..."

Handling women is a balancing act. You can't let her show interest without reciprocating or she will catch herself, feel desperate and renege. Showing corresponding interest in her locks her commitment in. Match it or lose it.

(Cautionary note: Don't fall for the unreal. Some women pretend to be interested as a way to tease men. Generally if she acts too sexual too soon in front of her friends, she is just messing with you.)

Her: "Hey."

She's in her late twenties or early thirties. Women that age have confidence in their ability to openly flirt. This could be fun.

You: "So what's your story?"

Personally I love that question. It is so open-ended that many people don't know quite how to respond.

Her: "I'm here with Zena."

You: "Who's Zena?"

"I am," says a voice.

You look down. The voice belongs to a dwarf woman. Strawberry blonde hair, bright red lipstick, tiny, leopard mini skirt - she's a slutty dwarf woman. You are surprised and a little intrigued. Hey man, anything can happen out in the field.

You: "Oh, hi. It's nice to meet you. I'm Ray Croc."

Zena: "The founder of McDonalds?"

You: "No. A different Ray Croc. I make the internet... oh forget it. I'm actually off McDonalds. I love making salads now. I have my mix. (You slow down here) I lay down a bed of baby spinach, chunks of rosemary garlic tofu, tomatoes so crisp they explode in your mouth, spongy mushrooms, crunchy sunflower seeds for just a touch of the salty and then toss with wine vinegar and olive oil."

The way to make simple things interesting is to get into them. Talk about the feel and the texture, act the motions out. Use your imagination to bring yourself there. You can make anything sensual if you give your whole self over to it. Talking this way will bring in a woman's focus.

Tall woman: "I want to eat at your house."

Zena: "Me too."

You: "You're invited. The three of us can eat a grand meal and get drunk on my most expensive Yellow Tail..."

They laugh.

You: "...as soon as they finish my new kitchen."

They look disappointed.

You: "Okay so let's plan this. What dish are you going to bring....uh..."

Tall woman: "Lana."

They like and are interested in you. They are being real. Time to pour on your appreciation.

You: "I love that name. I want to have a baby girl one day and call her Lana."

Lana: "Call her?"

You: "Yeah, my stupid wife will name her Gerty but I will call her Lana."

They laugh.

Micro primer on being funny...

- 1) Funny is the unexpected.
- 2) Have an original view point.
- 3) Funny will find you if you focus on being creative.
- 4) Two things that normally don't go together are funny. This creates contrast. The guy who invented peanut butter and jelly must have been a comedian.
- 5) Don't laugh at your own jokes.
- 6) Don't care about being right, approval or even being understood.
- 7) Stay out of your head. Who cares what they think of you? Funny is right in front of you if you slow down.
- 8) Don't try to make them laugh. Try to make them think in new ways.
- 9) Don't take yourself too seriously.

You were asking a question but you got sidetracked. Do you go back? No. That would seem like you cared too much about pushing the topic on them. (This is not true if it is something that she brought up. Then always go back - that will make you seem genuine. And 'seeming' is the way to a woman's heart.)

You: "Hey I want to learn to surf. I want to get on the board and feel nature against me and dodge the sharks. (You mime some of this out.) What do you want to do that you have never done?"

Answering your questions from your own point of view before asking them makes women feel very comfortable sharing.

Zena: "I want to go to Ghana."

You: "Cool. East Africa is supposed to have a great music scene."

Zena: "I'm a dancer."

You: "Really? Let me see your dance."

She breaks it down and does a little dwarf dance.

You: "Amazing. That's really good. Didn't I see you on a rap video?"

Zena: "Hell no."

You: "Good. I hate those capitalist pigs that conceal themselves under the demagoguery of the artistic body."

They stare at you.

You: "Old conversation."

Two women with you by yourself is the most difficult situation for you to work. Although a threesome would give you a party-stopping story you really want to be alone with Lana. Without a wingman you have no one to conveniently occupy Zena the little warrior. But you have developed resources.

You: "Hey you two, I want you to come over and meet my people."

You take them over and introduce them to blue man group.

You: (privately to blue hair) "Be a cool guy and talk to the little woman so I can mack it up."

Just then you spot another woman across the room. Long flowing, inky-black hair, a perfectly toned body and an upturned nose that says 'I'm better than you'. But somewhere under her cool attitude you just know she is sweet. She is the future mother to your kids. You can even picture little Lana and Ray Croc Jr.

She is with three other women who are nines to her ten. They stand away from the crowd and pretend to ignore the world. But the world can't seem to ignore them. They are getting plenty of stares from men.

You approach.

You: "Excuse me ladies. You're going to have to leave. We've had some complaints."

Blonde: "What?"

You: (delivered flat) "It seems you haven't been laughing or having a good time. And that's not tolerable."

Blonde: (catching on) "And I suppose you know what a good time is?"

You: "No I have no idea. But I heard there is a lot of tickling involved."

The red head laughs.

You: "Excuse me. No laughing unless you mean it."

She smiles.

You: "I'm serious."

You turn to the other blonde and smile, letting her in on the joke. Then you flip back to funny/serious mode.

You: "So what are you girls doing here?"

Redhead: "We're waiting for the show across the street."

You: "I love shows. I was in a show once. As a kid I played Oliver and when it was time for my big singing number I ran to my spot at the front of the stage and... slipped and fell into the audience."

So how do you think fast? How do you bring up things that are relevant to the subject at hand and make them interesting? An exercise we sometimes do in our bootcamps at Charisma Arts is to flash random words at our clients and have them relate. After fifteen minutes of practice and guidance they find it easy.

Here is how you do it. You don't really talk about things. Rather you talk about your experience with things. Shows or travel or spaghetti may be the topic but you are always the subject. That narrows down your responses to your own experience. Then you talk about your experience in a manner that is as low level (feelings, sensations, actions) as possible. That makes it easy for women to relate to you. Of course there is more to it that is impossible to put into print but that is the basics.

Talking about yourself also lets a woman feel comfortable talking about herself. And quick stories about your mistakes and embarrassments are great with women. Not only do they connect to a genuine part in all of us you also show you are not hung up on proving how smart or coordinated or successful you are. You are tuned into the fact that women don't care about any of that stuff. Women only care about a man's abilities to be social and to make them feel sexual.

Blonde: "What happened?"

You: "The show went on."

Blonde: "With you in the front row?"

You: "Actually I landed in the orchestra pit with one leg, right in the tuba. Okay, enough about me. What about you? What have you acted in?"

Blonde: "I have been in some commercials."

You: "But is it your passion?"

Blonde: "No. I'm in veterinarian school."

You: "Cool I saw this guy on TV who treated horses before the derby. He was like getting his whole body to help birth a bay horse. It was amazing."

Blonde: "Yeah I got to do that."

Remember when I said to go low level? Another great thing about acting things out and really getting into what you are talking about is it helps the women who are listening think of things to relate to what you are talking about. It's like a circle.

You: (making a face) "How did it feel?"

You are really interested.

Blonde: "Really warm. Like almost hot. That surprised me. I had to tie a rope to the foal's legs so we could pull him out."

Sometimes we can be tempted to buy into the one-dimensional hot-woman illusion but when you go a little deeper many times there is something different.

You: "Whoa. That's amazing."

Blonde: "What's your name?"

You: "I'm Ray."

She makes the introductions. You give them hugs. The long, dark brunette is Ann.

You talk to the group for a while longer.

Group primer: When you are talking to a group of people keep in mind that the leader of the group is not the one everyone listens to. It is the one everyone talks to. You can gauge your relative power within the group by noticing if people are talking to you. If no one is talking to you it is indicative of having a lack of power.

When talking to a group, play to the people who are paying attention. Don't try to win over the ones who are not listening. That would come across as trying too hard. It is better to give more to the people who are already listening.

You: (to Ann) "I really like your friends. They're cool."

You say this as if you are sharing a secret but of course the friends can overhear. The implied thing here you are communicating is, 'Your friends really like me. So you can be cool and open with me.'

This is a great transition into going for a one on one conversation with a girl you would like to meet.

Ann: "Thanks. They obviously like you."

You: "Yeah maybe too much. I feel responsible for them now."

You: (lowering your voice) "I like you but I can't let them know that or they might take you away."

Ann: "Not likely. I know jujitsu."

You: "What a coincidence... I know nothing about jujitsu."

Ann: "So what are you up to?"

You: "I'm looking to meet a very special type of girl."

Ann: "What type is that?"

You: "The type who can bail me out of jail."

She laughs.

You: "Okay, I made you laugh. Now to balance your karma you have to tell me a joke."

Ann: "I don't..."

You: "Sure you do. Just loosen up your shoulders like this and let it..."

Ann: "Okay, I got one."

You: "That was quick."

Ann: "Why did the little girl cross the playground?"

You: "Why?"

Ann: "To get to the other slide. My niece told me that joke."

You: "It's totally cute. I like you much better now for telling me that."

Ann: "So what do you do?"

You: "I work in a bowling alley."

Ann: "Really?"

You: "Yep."

Ann: "I like bowling. But I'm not very good."

You: "Me neither. But I can get it in that gutter on the side nearly every time."

Ann: "Gutter balls are people too."

You: (you laugh) "That doesn't even make any sense. I like you. Your humor is just like mine."

You look at each other and that is that. You know.

Blonde: "Uh oh, we have to go. The show is starting in two minutes."

They get up to leave.

You: "Wait."

Ann: "What?"

There come moments in your pick up artist career when you will have to take chances. Slavery to technique can only take you so far. Being a good pick up artist means sometimes doing things that are not in 'the book' and trusting your instinct over doctrine.

You: "I like you."

Ann: "Thanks."

You: "I would like to see you after the play. We can meet back here."

Ann: "What? Are you kidding?"

You: "No, I'm not."

Ann: "In that case, sure I'd love to."

The end.

Note to reader: I intend for this eBook to be a sort of living document of pick up. From time to time it will be updated and expanded. You will receive these updates free of charge for one full year from your date of purchase. They will be sent to your email inbox. To check the latest status of this text, please visit the eBook page on www.charismarts.com.

I would love to hear your feedback. Please send us your comments, criticisms and ideas for things you would like to see in future updates to ideas@charismaarts.com.

All billing inquiries should be sent to billing@charismaarts.com.

Thank you,
Wayne Elise