

Natural Game

The system for becoming a natural with women



3rd Edition

PUA TRAINING

Contents

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Introduction

MY FULLTIME JOB is teaching men how to be good with women. I run a company called PUATraining.com, which is the largest of its kind in Europe. 'PUA' stands for 'Pick-Up Artist', which is the term for someone skilled in meeting, attracting and seducing women. I'm the best seducer in Europe, and I'm great at taking a guy with no skill with ladies whatsoever and turning him into a cool, confident guy who can get all the girls he wants.

This book outlines every necessary element for maximising your chances of success, and minimising your chances of cringe-worthy moments at every step of an interaction. It was an amazing day for me when I first discovered I could learn how to be great with women, that I wasn't destined to always be the guy who could never get the girl. This isn't the kind of thing you can learn in your house - real people are going to observe you as you learn - but this barrier is what will hold back the majority of men and allow you to stand out.

I've dedicated the past few years to this area, first by working on myself, and then by helping others to follow the same steps. All the material in this book is tried, tested and proven to work. It's worked for people from all over the world, of all ages and all backgrounds.

The knee-jerk reaction is to imagine that this stuff is for losers and geeks, that real men don't need it. But think about it: how many guys do you know who could get pretty much any woman they wanted? In any situation? It's an area at the core of the male ego, and it takes strength to admit that this is an area where you could improve. The great thing is that, if you are humble enough to admit this and put some time in, you'll soon overtake the cocky guys who like to think they have nothing to learn.

This is a new area of study. For years, people have developed different methods of learning skills. You can take piano lessons, learn to drive a car: the common element is that someone who already knows how to do something teaches you how to do it too. They know how to teach their subject, and they know how someone can learn. Being good with women is no different; it's just taken a lot longer for people to realise that the skills that some possess naturally can be learned by others, and to find a way to clearly communicate them.

It's taken so long because most guys who are naturally good don't know how to communicate it to others. Women, I'm sorry to say, aren't usually the best to ask for advice: "just be funny," or "just be confident" aren't particularly helpful. (I certainly didn't know what to do with that advice.)

I can guarantee that, if you read this book and apply what you learn, you will be better with women. This isn't a scientific textbook in the sense of collecting statistics, studying textbooks and doing phone surveys. Everything I have written is from my own experience and has been tried and tested in the best lab for human interaction - the real world: the coffee shops, streets, bars and clubs of London. Human interaction is not something that can be studied from the sidelines. You can't teach seduction techniques or theorise about it without talking to real women in real situations. But what is within these pages will work for you. You will be able to look back at your previous interactions with the benefit of this new knowledge, and see how you could have been more successful.

How To Read This Book

YOU WILL BENEFIT MOST from this book if you read it in order. It is laid out in a logical sequence to take you through the necessary elements of an interaction, all the way to the 'close'. I have placed 'inner game' (the mental attitudes and beliefs that will make you more attractive) last, because it's something you can work on in conjunction with your interaction skills - I want you to be out there practising as much as possible, not using the excuse of not having got past the inner game chapter to stop you going out!

A certain amount of you will read the book and not actively put the methods to use. You'll still do slightly better, because the information will be in your mind and any interactions you have will go more smoothly than before you had the knowledge. The guys who achieve the most will be going out and putting my methods to use. They will be determined to try each new thing they learn and will be out many nights a week. They will put the theory into practice, looking at the results and refining their approach for the next time.

Glossary

IN THIS BOOK, I use a small amount of seduction-specific terms. There is a 'seduction community', groups of guys who post on message boards on specific websites, who meet in bars and clubs in the major cities of the world with the goal of developing better skills with women. I've never been part of this community, finding message boards a bad way to learn how to interact with people in live situations, but the terms originally used by these guys have filtered more and more into the mainstream. I'll use ones that make it easier to explain certain concepts, whilst trying not to sound too geeky!

| Acronym | Definition |
|------------------|---|
| AMOG: | Alpha Male of Group / Alpha Male Other Guy |
| Closing: | Getting a number or a physical 'close' (the end result of an interaction) |
| Direct/Indirect: | Showing interest straight away/coming in under the radar once the group are disarmed and the target starts to give indicators of interest |
| High Value: | A high-value girl could be a celebrity, at the extreme end, or just a girl who stands out in her environment: a barmaid (hit on all the time), a stripper, a model - basically the one that all men want. The high-value male has status - he might be the owner of a club, a millionaire, or someone in a similarly desirable position |
| IOI: | Indicator of Interest (girl showing she likes you) |
| In-Set: | In an interaction with the girl or group that you have opened |
| Kino: | Touching |
| Mixed Set: | Group containing men |
| Natural: | Guy who is naturally very successful with women (the 'other ten percent') |
| Opener: | The first thing you say |
| Routine Stack: | A sequence of scripted and memorised material |
| Set: | Group of girls (e.g. two-set, three-set) |
| Social Proof: | Increasing your attractiveness within a certain location by being seen to know and talk to everyone, or getting attention from other women. Body language and demeanour may also raise your social value |
| Target: | The girl in the set that you are interested in |
| Wingman: | Someone who goes out with you to meet women |

Background: Zero To Hero, My Story

I DEVELOPED THE SYSTEM over many years of theory and practice. What I've put together is a system for becoming a 'natural', a man who women find naturally attractive without him using any routines or gimmicks. Of course, I have a huge collection of routines and tricks, from palm reading to Derren Brown-style mind tricks. These things work and I'll teach some to you. However, what the System allows you to do is to use your own personality and natural attractiveness as a base, thereby reducing the need to rely on pre-programmed material. Chat-up lines, routines, and gimmicks give you something to fall back on, something that you can use in the early days when you run out of things to say. It's like using training wheels whilst you develop your natural confidence.

I was an extremely shy and introverted guy. I wasn't a geek, but I was a loser in terms of social interaction. Up until the age of twenty-one, I hadn't had any success with women whatsoever - not even a kiss! What held me back were these simple things:

- I was very bad socially; meeting new people scared me, and I avoided it. I was the guy at social events who everyone asked, "What's wrong?" or "Are you okay?"
- I had low self-esteem, a bad self-image, and was even clinically depressed at one time.

- I was nervous, shy and socially uncalibrated - I often annoyed people by saying the wrong things.
- I was called 'ugly' all through school and college.
- People made fun of my voice, so I was scared to speak loudly, or in public, and even avoided making phone calls.

As an introvert, I had a few close friends rather than a big social circle. My friends would invite me out to parties and clubs all the time, but I never went. The older I got, the more of a constant worry it became. Any girl I met would be more experienced than me, and it would be embarrassing. I wondered if I'd ever meet anyone. At the same time, I was moderately successful in terms of my career. This would have been a surprise to my school teachers, who were certain I'd be a failure. I'd proven good at marketing, and even gained a skill in trading on the stock market in my spare time. I wasn't going to be a millionaire, but for the first time I was recognised as intelligent and hard working.

To enable you to fully appreciate my difficulties with women, here are some of my worst moments from the ages of sixteen to twenty-one:

- In college there was a girl who obviously fancied me, and I fancied her. Why she did, I have no idea - she was certainly the only

one who did at the time. I spent the whole year trying to pluck up the courage to say something as simple as, "Hello, how you doing?" but never did. It wouldn't have been too difficult - she was sitting next to me most of the time. One day I left a note on her bike to say that I liked her, and that we should go on a date. Yes, I am very embarrassed to admit it - and no, it didn't work.

- In university, a hot girl who I lived with in halls was tipsy one night. She came to me and said, "Richard, I'm really horny!" She was beautiful and I'd been hugely attracted to her since the first moment I saw her. We got on as friends, and I guess I was just in the right place at the right time to take things further. I handled it in the most wimpy way possible; I said, "Oh dear," patted her arm, and made an excuse to leave. I didn't have much regret about that at the time; I didn't know how to kiss her properly, never mind how to take things to a sexual level. She had a bemused look on her face, and mentioned sometime later that she thought I must have been a virgin. For a long time I regretted not taking advantage of those university years, when it is a lot easier to hook up with girls.
- One day in the street, two girls came over and one said, "You look like her ex-boyfriend." They were giving me a lot of attention, but I said, "Oh really?" and let

the conversation stale out.

- One day on a train, a group of girls started talking to me and asked if I'd ever had a threesome. I didn't have enough courage to ask for their phone number. Instead, I let them leave.
- At a bar one night, a girl came and said, "Would you like to lick my lizard?" She showed me the lizard tattoo on her belly; I did lick it, and she stood there expectantly. I said nothing and she left. I just wasn't thinking of sex at all, it was way too far removed from my current situation. I wanted to hold hands, hug, kiss - basically to have a girlfriend. Overtly sexual girls scared me because I knew I couldn't handle them at all.
- I can look back now at all the times I've left women with a bemused look on their faces, thinking, "What was wrong with that guy?"

THE STORY CONTINUES

In September 2001, a friend invited me out to a club and I uncharacteristically agreed to go. The night before, I'd almost sold my soul to the devil, saying I'd give up all my material possessions for a girl. A funny thing happened in the car: he wanted to go to a certain club, but I insisted on another one. This was uncharacteristic too, since I generally deferred to my friends. In the club I'd chosen, my friend was approached by a hot girl. I stood there watching as he chatted

with her. After a couple of minutes, her friend returned from the dance-floor. Our rapidly bonding friends were oblivious to us. I can't remember who spoke first, but we got into a boring conversation and I bought her a drink. Because we were forced together, she had to talk with me for an hour or more. I was nervous, and couldn't hold good eye contact, but I guess she liked my nice-guy manner. My friend and the other girl were getting on so well that he was taking her back to his place. He wanted to drop us off home first, so we went to my girl's street, all said goodbye, and she got out of the car. She walked five metres; I was paralysed. I gripped the car seat, and then had one of those life-changing moments where you force yourself to take action - I told my friend to wait and ran after her. I called her name; she turned and I said, "Can I have your number?" She gave it. This was the first time I'd ever gotten a girls number!

The next day, I didn't call my prized number because I was too nervous. I called the day after, but she didn't answer. I was immediately heartbroken; she obviously had better things to do than speak to a loser like me, it can only have been because her friend had deserted her that she talked to me in the first place. Amazingly though, she called me back a couple of hours later! She had been at work. We arranged to meet for drinks in a couple of days. We had a few dates after that, and they were pretty crazy - she brought her

ugly friend along on the first, and tried to set us up. On the second, I cooked dinner at my place. Afterwards, she sat next to me on the couch, put her head on my shoulder, and I . . . stroked her hair!

On the third date, I find out she has a boyfriend. By now, I'm not working on the stock market during the day anymore - my fulltime job is trying to get this girl to be my girlfriend. We meet in the day for the first time, and I'm sure she'll find me ugly in the daylight. But she dumps her boyfriend, since it's a long-distance relationship and isn't really working. Next though, she is going to university: a four-hour train ride away, but I book a hotel room for her first week and arrange to visit every weekend.

It took me three dates to kiss her, and after ten dates we still hadn't slept together. To cut a long story short, I work to overcome all the obstacles and, for some crazy reason, my desperate neediness doesn't scare her off. We spend the next two and a half years together. I'm happy and in love, and give up pretty much all my other interests. After two years we start to have problems; I've changed a lot, she has too, and we start to argue more and over the next six months. Things deteriorate and we mutually agree to break up.

It's March 2004, and I'm single again. But I

think meeting girls is a cinch, because I'm more confident and have a one hundred-percent open-close record in clubs! Over the next couple of years I make some approaches, get some numbers, have a few dates, and they all stale out without me getting any more kisses.

Over the same time, I was doing a lot of self-improvement. I wrote down all my problems, all the ways in which I wanted to be better, and made a plan for addressing each one. For my shyness, I decided to do a TEFL (Teaching English as a Foreign Language) course in Seville, Spain. This is what a lot of people who love travel choose to do, as it qualifies the person as a teacher of English to foreign students. It forced me to be the centre of attention and stand up in front of a class of people for an hour at a time. In my first class, I was nervous and my voice was shaking. By the last one I was pretty good. Much of getting over shyness, and even fear, in approaching women relies on desensitisation. The course helped me a lot.

I started reading two self-improvement books a week. I studied Neuro-Linguistic Programming (NLP), which is a branch of psychology that uses different techniques such as the artful use of language and visualisation to influence our subconscious minds, and the subconscious minds of others. It can be used to remove limiting beliefs, to

cure phobias, and to get on better with other people. Some people make outlandish claims for NLP, such as it being able to speed up your metabolism to lose weight, or even to create time distortion in martial arts, so that you can see the other person in slow-motion and kick their ass, Matrix style! They take things too far: as pretty much anyone can set themselves up as an NLP guru, you need to take the more farfetched claims with a pinch of salt. Still, it has some very powerful and easy-to-apply techniques that were a big help to me.

I also studied mainstream psychology, hypnosis, Buddhism, and other self-development texts. I didn't anticipate the effect this would have, but it made me calmer and more composed, generally happier and more contented. Buddhism and hypnosis made my focus of attention internal. These books were the perfect antidote to watching videos on MTV with hot women, the ones that make us even more unsatisfied with our lives. I also took various business and finance courses, which added nothing to my skill with women but overcame one of my perceived weaknesses: a lack of qualifications on my CV.

I also fixed my fashion sense over a period of two years. I went from wearing baggy jeans, Nike tops and trainers to well-fitting, stylish designer clothes. I initially made mistakes and bought terrible items (the fake Versace

polo shirt with a huge logo, the Zegna suit that was two sizes too 'baggy'!), but over time I refined my style and learned a lot about labels, design, fit and fabrics.

During this time, people started to regard me as confident and women started paying me more attention because of this - and also because of my improved sense of style. But I was very focused on learning and stayed out of the social scene. As a result, I didn't sleep with any women between March 2003 and November 2005 - apart from a couple of times with my ex-girlfriend!

In September 2005 I met a man called Tyler in Starbucks, Leicester Square, central London. He was sitting around with a bunch of strange-looking guys; they all had papers that carried graphics about how to approach women. I listened in, but it didn't make much sense to me. I asked him whether it was a speed-dating event they were preparing for, and he broke everything down for me. He told me to buy a book called *The Game* and explained what it was all about. I later found out that he was one of the most well-known 'pick-up artists', or PUAs, in the world. It was his job to teach men how to pick up women, and he spent all his time working out routines and openers - prepared lines to say to women, from conversation starters and little stories to games, tricks and gimmicks. He'd taken his name from Brad Pitt's character in *Fight Club*, the rebel against society and leader of like-

minded men. A true alpha male.

From looking at these guys, I didn't really buy into the idea that they could have any success with women - they looked too geeky - but, nevertheless, I bought *The Game* as soon as it was published. It's the story of Neil Strauss, a journalist who was sent to infiltrate this underground society of pick-up artists. The book wasn't great in terms of usable techniques, but it was an introduction to a new world of possibility. After reading it, I looked up featured names like Mystery and David Deangelo and spent the next six months devouring all the material I could find on the subject. This was mainly ebooks, DVDs and audio courses only available from relatively obscure websites. Both Tyler and Deangelo were major influences; Deangelo is a more mainstream teacher of seduction, one of the few guys who (rather than seeming weird or geeky) I could imagine women being attracted to. He is naturally funny, very confident and knowledgeable. But the other guys seemed weird to me, and I couldn't understand how a woman would find them attractive once their tricks ran out. This was the start of my divergence from the established methods, and led to where I am now - a teacher of *Natural Game*.

I did less than ten approaches in those six months, but felt I had a good handle on the area as I had studied it as thoroughly as I had

my business courses. Shortly after reading The Game, I went to Singapore on holiday. I was visiting my ex-girlfriend, who I still felt something for but was no longer in love with. She did however, have a colleague that I was attracted to. I was there for a month and bumped into this girl a few times. She was educated in Oxford, and I loved her Liz Hurley accent. One night, when we were in a club and she was sitting next to me, I put a small amount of my learning to use. She put her hand on my leg, so I put my hand on her leg. She started rubbing my leg, so I did the same. She took my hand, so I leaned in and kissed her.

I would have been happy with just a kiss, this being the second girl I'd kissed in my life! However, she escalated things further; "Let's go," she said, taking me outside to a cab and back to my hotel. She did all the work. In the hotel room, she took her clothes off, laid back and made my job as easy as it could possibly be. I felt very good after this; like a real man, I was finally getting somewhere! The sex on a one-night stand is never as good for me as it is a girl I feel really connected with. But, as someone that felt very sexually inexperienced, there were certain things I needed to get checked off my to-do list!

My confidence was already boosted from all the pick-up artist theory in my head. I felt I had a secret weapon I could deploy with

devastating results. And why not - it had a one hundred percent success rate so far! Other guys didn't know this stuff. They were idiots! I was going to clean up! Okay, so she was the one who said, "Let's go," who got us in a cab and took us back to a hotel; she was a friend of a friend, rather than a cold approach - but hey! I'd gotten the result, and I'd be able to get it anytime I wanted . . .

In March 2006 I moved to London. I picked the location specifically for meeting women, going out, and being sociable - Leicester Square. I didn't know anyone, so I knew I'd be forced to get out there and meet people.

I had wanted to move to London for years. I was never happy living in Cambridge. I found it too small, the people too unfriendly and boring, and I didn't have the kind of social life that I wanted. Why did I wait so long? The answer may be the same thing that holds you back in many areas of your life; it was a huge realisation to know I was afraid that, if I moved to London and it was a failure, I'd be back in Cambridge and would no longer have the dream of something better to hold onto.

So at its core was fear of failure. Look at any big steps that you've avoided taking and maybe it's for the same reason. But finally, I did it. I basically didn't know anyone when I moved down. My flatmates were cool and we got on, but they had no social circle so I didn't

get to meet people that way. Eventually, I met some London pick-up artists via online forums and hooked up with them.

I went out with these guys and gave them the kind of respect I'd give the master PUAs described in *The Game*. I thought that anyone who had spent years working on something would be very good at it. However, I quickly found out that most of these guys could talk a good talk and walk a cool walk, but they didn't seem to be able to start conversations and hold women's interest, never mind closing the deal. I'd see them approach and the girls would look at each other with a 'help me' face, or they'd smile politely, then shake their heads and say, "What was up with that guy?" after he turned his back. The guys would be very happy with their skills if they just managed a short conversation without being rejected. Luckily, I had better role models (on video and audio), but it did make me question the potential. If these guys had taken years of focused effort to get to this level, maybe I'd never be able to become what I wanted to be.

I had to ratchet down my expectations a little bit. I realised pretty quickly that my goal should not be to 'game' like a pick-up artist but like a natural, someone who exudes the qualities a woman will naturally be attracted to. Someone who doesn't need tricks and gimmicks or lies to make women fall for him.

Over the next few weeks, I met some more of these guys. Most of them I didn't really want to hang out with, but I did meet two, Eugene and Conor, who were cool, and I tried to go out to clubs with them as often as possible. I was going out four nights a week. At this point I'd been to a club less than thirty times, and found the environment very uncomfortable. These nights would normally involve us opening twenty or so groups of girls, though few successfully.

I was overcoming my fear of talking to women, and a couple of times I had a nice conversation via my pre-existing introvert skill of being a good listener. I think I could have become disillusioned at this point if I was purely focused on the end result. I might have come back home every night and complained, "Well, I didn't get any numbers again," but I managed to view every week as a successful advancement. At first it was, "Today, I achieved X number of approaches"; then it was, "Today, I had X number of good interactions." That way, I was able to stay positive in the early days. I had a regular night out in Covent Garden with Conor, where I started to get some good results. We'd act as each other's 'wings', one of us would take care of the friends of our target girls so a strong connection and a number close could be made. We'd take it in turns and, by working together, we'd get much better results. I'd been out with other guys and it was kind of

like a military operation; we'd split into teams and have a strategy for opening groups. I remember one night, when I went out with the pick-up guys from the forum, someone put us into groups and sent us out on a mission to approach ten women each with an opener he'd given us. This felt weird and unnatural, but would have been cool had there been results. But there weren't any; I never saw anyone get a number the whole time. With Conor, we had a fun vibe together and we tried to make it more natural and free-flowing. Even if we got nowhere, we'd have a fun time.

With a wing helping you, it's easy to avoid getting blown out. If the conversation flags, your girl sees her friend conversing with your pal and is forced to carry on chatting with you, instead of telling you she needs to go to the bathroom or the dance-floor. Working alone requires a lot more skill, because if you lose it for even a second she'll get bored and move on.

I was able to get a few number closes with Conor in various clubs, but nothing came of them. One girl I was sure I'd meet for a date (we had a great conversation, I took her number, we arranged to meet on a Wednesday at Salsa) texted me to say she hurt her ankle at the gym. After that, I tried to meet her a few times but it never happened. I don't know if the excuse was real or not, but these days this kind of thing

just doesn't occur. I had no idea how to use physical contact (kino-escalation) to get a kiss close in the club, though by now I was pretty confident in interacting with women. The girls I was approaching were often hot, and they complimented me on my looks. This was new to me, and it felt good. I think several things had changed which increased my attractiveness: I was better dressed, had a better haircut, better body language, I'd removed a lot of my nervous tics and bad mannerisms, and - probably most importantly - I was radiating a new level of confidence. If you have high confidence and self-esteem, people will be more attracted to you than if you feel that you are a loser. I was projecting a more attractive energy.

The next big realisation happened about three weeks into my London adventure. I was in a Soho club with Conor and another guy when Conor approached two Swedish girls. I didn't act as his wing straight away because I was talking to an Australian girl. It didn't get far, so I went over to join the three of them. Conor was focused on his girl and mine was eighteen years old, Swedish, and pretty cute. I was sitting there on the arm of her chair for a full hour, talking to her; eventually I told her to move up and, when she did, I sat down next to her and carried on talking.

I was getting no touching from her, and didn't know what the hell I should do. My one-night stand in Singapore only happened because

she touched my leg first, and I just matched her kino-escalation and led with the kiss. Anyhow, I said to myself, "Fuck it," put my arm around her and went for the kiss. Lo and behold, it worked; she was into it. Now I know I probably could have done it after thirty seconds, but the point was that it shifted something in my mind - you don't need to ask if it's okay to kiss. Women like men to lead; asking if she wants to kiss, or waiting ages to do it, is just unattractive. In this case I didn't have the knowledge I have now, so I could have been rejected when I went for it - but if you don't try, you won't ever find out if it was on or not. (I should note here that lunging in suddenly for a kiss is a terrible thing to do, and you should read the chapters later in this book to learn the way to do it smoothly.)

Conor left early because it didn't pan out with his girl. Reflecting back on this episode, I realise it would have been easy to take my girl home. (Her friend was happy to leave her in my care!) I didn't, probably because I was buzzing from the kiss close and didn't imagine it was possible. I was happy now in London; I had friends and felt like I was in control of things a little more. I had a lot of confidence and was on a high because I was able to attract women. I'd learned the basic structure of a seduction from six months of theory and a few weeks in the field. Admittedly, I spent way too long geeking out on the material, sitting in my house, thinking I was making

progress, and putting off the challenging event - the thing that would really test me. Now I got much more out of the experience of going out and talking to women, and spent the next month refining my approach. We used a lot of 'canned material' (which I'll explain later) and it worked to help attract girls. The next milestone happened one night in a Covent Garden club. My friend identified a hot girl. She was tall, blonde, thin, with blue eyes. Now she'd be of the usual standard, but at the time she was very hot. I think a natural consequence of increased ability and choice with women is an increased fussiness. I know women won't like this, but looks are something I can be very fussy about, they are important to me. From spending so much time with women you get desensitised to standard levels of beauty, and it takes something more special to catch the eye. You date a girl with a thin stomach and then you want that every time; you date a girl with beautiful eyes and you want that every time; you date a girl with a nice ass and you want that every time.

Anyway, I sat next to this babe and just chatted away. After some teasing banter to challenge her, I lightly touched her leg and arm and she reciprocated. I went for the kiss after about five minutes. Then I led her around the club - "Let's go get a drink. Let's dance. Let's sit down." We got quite hot and heavy, then I just got up, took her hand and said, "Let's go." She started walking with

me, but asked, "Where?" I said, "Somewhere else," and walked her out of the club to my house. I let her sit on my bed (there was nowhere else to sit in my room!) and went to get some wine. When I came back we chatted, drank, and then I moved in for some more kissing. I took the glass off of her and laid her down on the bed. I was lying on top and kissing her, but didn't really know how to escalate past that. My actions weren't very decisive and it took me a long time to get her top off. If she wasn't completely up for it, I think I would have blown it by not taking the initiative. Maybe she thought it was nice to have such long foreplay! An hour later we were naked in the bed, and finally getting it on. She left early in the morning to get back home, and I was buzzing. I'd met an attractive girl, and within a few hours had persuaded her I was good enough for her to sleep with me. I guess it's a form of validation. We have unconditional love from our family, and over time people can develop a fondness, but it's a nice compliment for a stranger to fall for us.

I thought she could become my girlfriend, but I met her for a date on another day and the attraction had vanished. I didn't like that she smoked; I didn't like her accent; I didn't like her shoes or the way she walked. We went to the cinema and she took her shoes off, then smelled her feet. Yuk! We watched a scary film and she was sweating, with sweaty palms. Double yuk! After all these little things

I wasn't attracted to her anymore, and she equally went off me. I felt like Jerry Seinfeld when he dumps the girl for silly reasons, but I didn't call her again and she didn't call me. Over the next month or so I got plenty of kisses and slept with a few more girls. I took about four salsa classes. I didn't pick up any girls in the class, because they were generally not up to standard - but I did devise my 'salsa escalation', where I go and ask the girl if she can salsa and then dance my way into a kiss.

During the same time, I was still studying the theory and going out to refine my technique. Bit by bit, I was gaining confidence and adding more skills to my repertoire. I kissed a Serbian chick in one minute with my salsa escalation; she was six feet tall, toned and tanned, blonde with blue eyes. It took seven hours before she slept with me, and then she was my girl for about a month.

During my time with the Serbian girl, I think I only kiss-closed one other girl, and that was when I trained with Brent (a renowned American pick-up artist). He came to the UK in May, and I decided that I'd either learn a lot from him or maybe make a resolution to become a trainer too. I paid \$1000 plus expenses for one evening from 7pm to 2am. He was good looking, confident and cool, but the training was a letdown. He didn't demo anything cool. He couldn't entertain two girls after I engaged their cute friend (they quickly

dragged her away). He only said I should talk louder and escalate faster. That was his only advice. Very nice guy though. Maybe my level was already high. Anyhow, I pulled a nice girl that night.

This was the first time I was disappointed with the skills of a well-known guru. There were many more to come over the next few months! Now, when I meet famous pick-up gurus, my attitude is, "Hey, if they are great I'll learn something - and if they aren't, it'll make me more confident." Win-win!

Over the next few months I improved my game, gained more confidence, had more hot girls and met various influential characters - most importantly Steve Jabba and Anthony P, who were introduced to me in a bar by one of the weird guys I hung out with when I first moved to London. These two were naturals who had found out about the pick-up arts after they were already successful with women. We went out a lot and gamed together.

In June I had started Puatraining.com and began by doing one-on-ones. I was a skilled teacher, could communicate clearly and was able to analyse a person's strengths and weaknesses very quickly to give them practical advice. Through teaching, I perfected my stuff and was forced to game way more tightly. I learned how to control

my state, instead of only being able to game when I felt like it.

In July I went travelling through eleven countries for two months with my friend Steve. During this holiday, my skills in kino, non-verbal pick-up, dance-floor game and other areas all got a huge boost. I came back comfortable and confident in nightclubs. Steve is a legend, and few people have seen his skills when he is at the top of his game. I saw him do things on holiday that gave me the shivers! It was next-level game.

Fast forward to today. I am going to parties with celebrities to learn how to game in that environment. I'm working with the guys at PUATRaining.com to further refine the system. And I'm travelling to different countries to test my game internationally. How do I pick up girls now? I have a routine stack that can be successful every day of the week, one that uses an unbreakable opener followed by calculated responses, built-in emotional spikes, seductive language patterns and a host of psychological tricks. But you know what? I don't use this stuff! I want to be able to game naturally. I don't want to know what I'm going to say next. I like to test my intelligence and exercise my mental muscles. I want to make a better self, instead of constructing a character that I can step in and out of.

Success? I'm now completely satisfied with my love life. I meet very high-value girls who are in the top zero point one percent of the population in terms of their desirability, and I feel like, if I'm ever single, I'll be able to find a girlfriend without too much trouble. I've dated strippers, fashion models, FHM and Maxim models. Put simply, I now have choice with women. I prefer a real relationship to a casual one, but this is what choice means - I will only be single when I want to; I will have the kind of women I want in my life and won't have to settle for someone that isn't quite right for me. Mainly, it means I won't ever lie in bed at night wondering if I'll ever get a date!

The Natural Evolution That You Will Have

IF YOU HAVE NEVER approached a girl before, you will be nervous, expect that. You will also be very focused on your body language, your voice, what you are saying and what you'll say next. This means that you are paying little attention to anyone else and aren't listening as hard as you could to what she says. Think about when you are on the phone to someone but watching TV or surfing online at the same time, you pick out just enough info to say "aha" and "oh really" and "why's that?" at the right times but wouldn't be able to answer if they said "what do you think?" That is because your attention is only 10% on them. When you are in a pick up and you are thinking about all the other stuff, this is what you are doing.

This means that you are going to have some shitty conversations. Guys say "I don't know what to say", "I run out of things to say" etc. This is because their focus is very much internal, they are focused on all the things going on in their head and their body. That is why we give you openers and routines. Now I'm a natural, I don't use any of it, but it was a natural part of my progression to use this stuff. When you have an opener, and transition in your mind and especially when you have used it a few times, what happens is that you no longer need to dedicate focus to this area, you can put that focus on your body language, your voice tone, or even better - **ON THE GIRL!** So, you start to be able to learn

to see IOIs, notice when they are about to go and dance, when they are getting bored, to notice things about their body language and make observations about their appearance. Think of it like a CPU on the computer, the more programs you are running, the less processing power can be dedicated to any one process. You are spread too thin when you have a lot to worry about.

Women don't have this problem. They don't have to approach, they don't have to be interesting or funny or confident, they can just stand there with no pressure on them and be as boring, dull, unfunny as they like and they will **STILL** get asked for their number at the end of it. They aren't nervous so aren't focusing on all the crap that we do, so they have 100% of their resources analysing us! That is the reason why women are often said to be more sensitive, perceptive, and whatever else - they get lots of great practice. The average guy doesn't have 20 interactions a night, but the average hot girl does!

So, the next thing that happens is that you start to free up some resources by not focusing so much on all the other stuff - your body language, what you say, etc and these resources can be used on reading the situation and potentially responding dynamically. It's like when you first drive, you have too much to think about, but soon

after you don't even think about that stuff at all and have spare resources to use the radio, make phone calls, or whatever else.

So at this stage you are a routine guy, but are comfortable. It is then possible to take the next step up and become natural. You are more attractive - you are comfortable and confident in set. It's come from experience and desensitisation and hopefully some level of success. You are also hopefully more comfortable socially and better verbally. What you can do is then put yourself in the situation where you have a rough framework but no content. The content will be made up on the fly depending on what she gives you. You go in and open and your attention is 100% on the girl. She says something and you react in one of the best possible ways and then direct the conversation towards the goal, making micro-adjustments, ticking the boxes that you think are necessary in this situation, and dealing with any specific challenges that this pick up presents.

You've moved away from "okay so if he punches here I block, but what if he does a flying elbow" to the Jeet Kune Do approach which is "whatever he does, I'll be ready for it and roll with it". You have the basic structure and an understanding of the things that she needs to feel and what you need to show her, communicate to her, and subcommunicate to her and you can see what stage she is at

and what she needs more of. When you get to this level, it is not a numbers game, you can pick her up regardless, it's not a one-size fits all approach to women. Women are not machines and that simply won't work. There is no magic routine that can pick up ANY woman. But, you have the ability to develop the skills to pick up ANY woman, you just need to be aware enough and skilled enough to generate a unique "routine" just for her on the fly.

The Science of Attraction

WHAT IS IT THAT a woman actually looks for in a man? What are the elements that make him the one she wants, as opposed to all the other men?

LOOKS: MEN vs. WOMEN

Lots of men think they need to be very good looking in order to get more women. That is because looks are a major consideration for men. Beautiful women require a man that is 'good looking enough', someone that isn't objectionable, but they don't have to be gorgeous. In fact, so many women have told me that it is better if the guy is not super-handsome, because it means he is less likely to cheat or to look for someone better. She wants to be the best looking one in the relationship! Over time, a woman will find your physical imperfections 'cute' and, as she falls more in love with you, her attraction to your particular looks will grow. If you are an average looking man reading this, then yes, you can have a beautiful woman who is attracted to you. Sometimes a girl will tell me that one of my friends who is great with women is handsome. Technically, he usually isn't. What she is actually saying is that she is attracted to this man, and she assumes it is because he is handsome. In fact, she is attracted to his other qualities:

- His alpha maleness.
- His unreactiveness.
- His powerful frame.

- His leadership.
- His sexual confidence.
- His calmness.

I've gone out with students who have gotten bad reactions, and girls have found them unattractive. After some work on their confidence, and after they have gotten some success, the same girls are saying, "Wow, he looks really good!" and wondering if he has new clothes, has been working out, or has whitened his teeth. In reality he has done none of this, but is projecting a new self-image. If you have no self-belief, if you think you are useless, you project an ugly self-image. If you think you are the main man, you project an attractive self image and actually become more attractive. I've seen this in hundreds of students, and it made me realise that a huge element of attractiveness stems from your state of mind.

ATTRACTION PROCESS: MEN vs. WOMEN

If you had one hundred men in a room and a beautiful woman came in, how many of those men would sleep with her right there and then based on her looks? I'd estimate around ninety percent. If you reverse the situation, with one hundred women in a room as an attractive man comes in, how many would sleep with him right there and then? I'm thinking twenty percent or less.

Men make a huge commitment to the woman before they have even spoken to her, based solely on her looks. They would commit to buying a girl a drink, spending the night with her, buying her dinner, going away for the weekend with her, and maybe more - all based solely on her looks. Because of this, it means that when we see an attractive woman we come in too hot, we show her that she can't do much wrong, that we've already made our mind up. That is why women say that men are only after one thing, it's because they have seen the way men look at them as they approach. They put on a smile, and the man has already made up his mind that he wants her, she can't 'lose' him during the conversation, he's still going to ask for her number. If a man gets a girlfriend, generally he loses attraction after a certain point and is drawn to other women, especially those with the opposites physical looks or character to the one he is with. If he is with a brunette, he will check out blondes more.

A woman's attraction process is different; she becomes more attracted to a man over time. His imperfections become cute, she gets comfortable with him and his looks become the standard against which she measures what she likes. If you ask a girl to describe what she admires in terms of looks, she'll often describe the last man she was really fond of. I'll meet girls who will tell me that I'm not their type, but give it some time and

they start describing me as their ideal man and regarding men in the street as attractive because they look like me. The woman's attraction process is why most relationships happen via the social circle (see below).

PROBLEMS WITH RELATIONSHIPS – MEN vs. WOMEN

The amount of people that are unsatisfied with their love lives is high. We know lots of single people and lots in relationships they aren't completely happy with. It is rare if we have within our social circle one example of a truly solid relationship.

This book is for men to become better; the reason it can't be for both sexes is because men and women have their problems at different stages of male-female interaction. A man's most common failing is that he can't even pluck up the courage to start a conversation, and, if he can, he finds it difficult to evolve that to a date, and eventually to a relationship. Even if he is very attractive, he won't get approached very often at all. The man is still expected to make the first moves, to start the conversation, to ask for the woman's number, to ask her for a date, to go for the kiss etc. There is much more of a requirement for him to be active in starting the relationship.

An attractive woman can go to a busy nightclub, and she is almost guaranteed to

be approached over and over again. All she has to do is decide if she will talk to the guy, if she will give her number, if she will meet for a date, and if she wants to let the guy kiss her. In most cases, the man has decided that he wants her before he has spoken to her, and there is not much she can say or do to make him change his mind. She doesn't need to be funny, confident or fascinating.

But it's not all easy for a woman. Her problem comes later in separating the good guys from the bad guys. Her logical mind wants a nice guy who is reliable, who she can introduce to her parents and who will always be there. However, her emotional mind wants to tame the wild guy, to meet someone who is unpredictable and surprising, someone she has to work for, that she could lose at any moment.

The nice guy usually gets dumped and the bad guy normally breaks a lot of hearts. For a while I thought I'd need to become 'the jerk that women love', and be an asshole in order to get more women and avoid having girls dump me - but then I realised it's actually possible to stay a nice guy while introducing some of the characteristics of the bad guy, without actually being bad. (See the subsection on 'Frame of Mind in a Relationship'.)

This is the way society works at the moment.

But, although this book is for men, I hope it will help women indirectly!

HOW MOST PEOPLE GET TOGETHER – SOCIAL CIRCLE

Most people in relationships have got together through their social circle. They worked together, went to school together, or at least are friends of friends. It's a powerful factor when you meet someone who is part of your social circle (even if we loosely define 'social circle' as having an acquaintance in common):

- They know you are not an axe murderer.
- You can immediately add the friend-in-common's value to your own - the years she has known them, how much she likes them etc.
- Comfort is built in - all that is required is attraction.
- You can work the seduction over a longer period of time.
- Your mutual friends will usually help get you together.

This is why it's easier to chat up women at a birthday party as opposed to a bar. At the party, even if you don't know the woman but approach her with, "How do you know Bob?" there is some element of trust, and also some obligation for social courtesy, which helps smooth an interaction.

Safety (from being a part of your group) and

exposure to the person over a long period of time are two powerful factors. It's not really a matter of choice, or real desire, but of convenience - almost settling for something. It can still be good, but if everyone felt they had complete choice they'd make much better decisions.

HOW TO HAVE COMPLETE CHOICE – THE HARDEST SKILL: THE COLD APPROACH

This is what this book is all about. You will see benefits to all your social interactions, but the skill of someone who is amazing with women is the ability to progress an interaction with a stranger all the way. You might have women you like in your social circle - but how much do you really like them, how much of their attraction is due to the time you have spent with them, and how attainable they are?

Complete choice with women means we can get any woman we want. It means that if we see a girl in Starbucks we can approach her, and if the situation is right we can have some kind of relationship with her. It means we don't just see the women we work with, or friends of friends, as potential partners, but the women in bars, clubs, supermarkets, even in a women's clothes shop or walking down the street.

Are Johnny Depp and Brad Pitt amazing with women? They might not be! They are in a position where they have everyone is in

their social circle, they aren't ever going to be treated like an anonymous stranger. They also have an incredibly high status and social value. But there is a rumour that Brad Pitt was terrible with women when he first moved to Hollywood. The man who is best with women is not a celebrity - a celebrity can be lazy and still get all the women he wants. The best in the world is a man who no one knows, who can approach a woman in any situation and get whatever he wants from that situation. People can buy a model agency, or engineer a life which guarantees hot women - think Peter Stringfellow and Hugh Hefner - but wouldn't it be better to be able to get these girls without social advantages, without any promise of them working for you, when they are attracted to you and your qualities rather than what you can offer?

Pre-Game

YOUR FIRST IMPRESSION – PAVING THE WAY

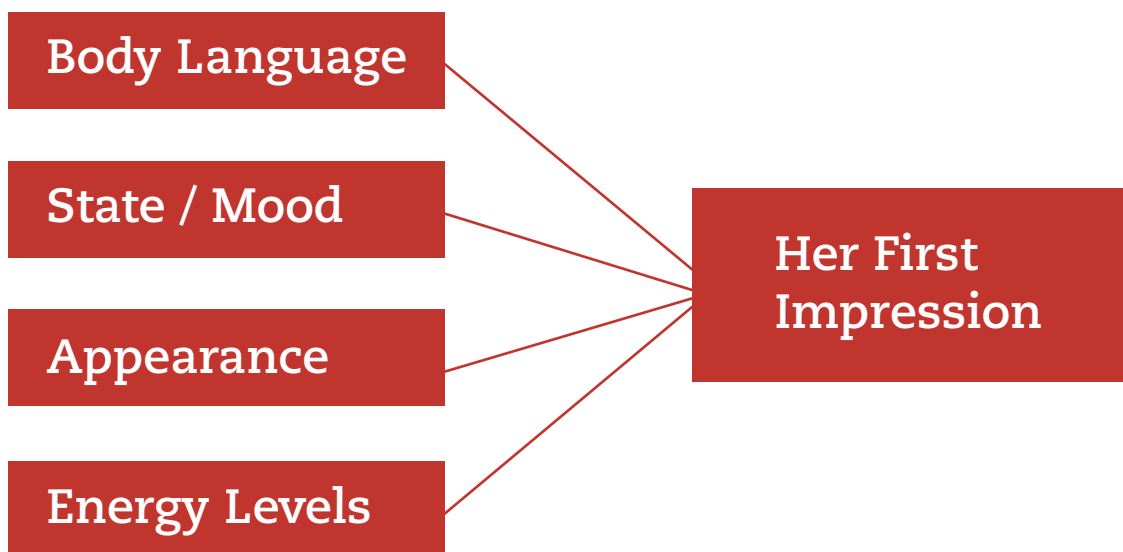
A woman's first impression of you is not formed when you first open your mouth to speak to her; it's formed when she first catches a glimpse of you out of the corner of her eye.

A few years ago, a woman would have been able to tell I was insecure, unhappy, unconfident, unfashionable, low-energy, unsociable, non-sexual and shy just from looking at me. Why would she want to talk to me? How would she feel if I approached her?

I guess I knew this, and that is why I didn't even bother trying to talk to girls. But it's

frustrating; you know you are a nice guy, nicer than the guy she is with, nicer than your friends who are in relationships. You know you'd be good for her, but she isn't in the slightest bit interested. The good news is that you can retain your good qualities, learn some new things, and become a man that naturally attracts women.

It's difficult to know how you look to others, because you don't have a video camera following you around all the time. However, we can work to make the best possible first impression by being aware of the necessary components. There are various elements that affect a woman's initial perception of you:



ENERGY LEVELS

I'll go through each of these and break down into easy-to-follow steps how you can make the improvements that allow a great first impression. Most of the examples I use will be



Now this example is bad in so many ways: It is very locked in; the stance is statue-like; the head is the furthest part forward of the body. The woman will feel very uncomfortable if this is your body language on a cold approach. If this is how you are standing when you first open your mouth, then what you say will have to be pretty incredible!

based on being in bars, pubs or clubs, since these are where most people socialise, and also where the mistakes that guys make are most obviously on display.

PRE-OPENING BODY LANGUAGE: STANDING-OUT POSITIVELY

When I did go to bars and clubs, I remember that I felt very uncomfortable just standing around; I'd need to go and get a drink, nervously sip it, walk around a bit, go to the toilet, get another drink. I was never relaxed in that environment. Now when I'm in a club, I'm as comfortable as if I were in my house. It is a process of desensitisation, and also of being aware of how you look at all times, whilst having some techniques to fake it until you make it.

THE WRONG WAY

Most guys in bars and clubs don't look happy; they get drinks and stand shoulder to shoulder, checking out the girls. This immediately creates a negative first impression. They see a guy that is:

- On the pull.
- Not interesting to his friend.
- Not happy.
- Not enjoying the music or the atmosphere.
- On his way to being drunk.

Of course, these guys are doing one thing right - they are out of their house! I was

literally scared of being in a club, even if I wasn't approaching any girls. Getting comfortable in the environment is step one for anyone. I remember one of my customers who couldn't hold eye contact, felt people were laughing at him, and had all kinds of self-esteem issues. The first two times we went out, we just hung out in a club to get him comfortable in the environment. That's always got to be the first step.

THE RIGHT WAY: ALPHA-MALE BODY LANGUAGE

So how do you stand out positively from all the other guys in a bar/club? The first thing to do is to look like you're having fun and are happy to be there. When you're with your friends, face them and engage them. If you're standing face to face, you can each cover one hundred and eighty degrees of the location and check out all the girls you want, over each other's shoulders. Women are subtle, and this is what they usually do. When I started going out in London to meet women, I saw a huge difference in the success and attention we got depending on how much I enjoyed the other guys' company. When I had fun with my friend and it showed, women were more attracted to us. A woman looks at a guy having a good time and, on some level, wants to be part of the fun. When we were simply out looking for women, Terminator-style, we didn't get this positive attention. Your mood will also affect your results; you will do much better when



So what does this communicate? It's not scary or creepy, but it is very weak. Look how an attractive man can be made to look very unattractive with awful body language. Hands in pockets, an approval-seeking tilt of the head and an unsure posture all communicate weakness. This is not the pose of a comfortable, confident man.

you feel good and are having fun.

If you must walk around trying to find the hot girls, do the "Where's Bob?" face and look as if you're looking for someone. This subtle difference allows you to check out everyone

in the whole place without having the pick-up guy vibe. Something funny happens to me sometimes: I actually get more attention from doing "Where's Bob?", because if I'm doing it whilst standing next to very hot girls, they wonder why I'm not looking at them. When you're speaking, facial animation and gestures draw attention and make it look



Here we have a better posture; it's open and more confident. There is eye contact, but it is lessened by the head being in line with the body and by the use of gestures. One foot is pointing away, which makes it feel less locked in and more casual.

like you're having fun. Someone who seems like a fun-loving, sociable guy is someone a woman wants to speak to. Someone who is not having much fun with their friends, and only wants to check women out, will not get a good reaction when he approaches. I never used to find gesturing or moving around natural, but now it is. When you incorporate a new form of behaviour, it will feel unnatural at first. A good way to feel comfortable in gesturing is to bend your arms at the elbows and clasp your hands in front of you when you are talking. Throw out the occasional gesture from this position and it will become a habit in no time. Get your hands out of your pockets, and make sure the gesture doesn't come from your side - which is just weird! People who naturally gesture can easily work in some casual touching - the upper arm, back, etc. People that have barely any movement in them will find it hard to touch the woman in conversation. Most guys stand there fidgeting, shifting their weight, moving their feet, moving their hands, nervously taking sips of their drink. To stand out from all these guys, incorporate the following alpha-male behaviour:

Legs: Stand with your feet slightly wider apart than is natural. It will feel strange at first but you'll also feel completely rooted, like a tree. You'll no longer constantly change position or shift your weight.

Arms: Most people I train have a problem with fidgeting; they move their hands around, play with things, put their hands in their pockets and just can't stay still. This is a sign of a lack of confidence, and women will pick up on this immediately. Here's a trick to get over this: put your thumb against your index and middle fingers and let your hands fall to your sides. This removes the natural tendency for the fingers to find something to do. You can stay in this position comfortably for hours without moving. Importantly, don't touch your face.

Eyes: Don't look down! It conveys weakness. Be confident, hold eye contact with people. But remember, it isn't a staring match; soft, natural eye contact is what you need.

Head: Move your head slowly, it conveys high status. Quick head movements make you look nervous.

Space: Take up lots of space. When sitting, spread yourself out. When standing, have a wide, confident stance or use gestures. When



The low-pressure way to open is with the feet pointing away from the target and only the face pointing towards. This looks very impermanent and is very comfortable for the girl. It also seems more spontaneous.

MISSION ONE

Practice the alpha stance in your house, see how it looks in the mirror. Next time you're in a bar, observe other people's body language based on the rules above. See who has good and bad body language. Be very aware of your own and try to click into the alpha body-language mode.

dancing, move around the dance-floor a lot and use big arm movements (though be careful not to knock people over). In the past, I always used to get barged out the way and my toes trodden on; since I started using alpha body language, people give me more space and this never happens. You'll know when you are doing things right when the

same happens to you.

REVIEW

Your first impression is very important, and because so many guys create a bad first



You probably haven't had this happen since school, but someone standing over you will put you on guard immediately. If you approach from a standing position, sit down within ten seconds. You can use a time-constraint – "I need to go soon, but just wanted to ask you . . ." – to avoid making her feel uncomfortable by sitting with someone she has just met.

impression it makes it easy to stand out in a positive way. Breaking old habits is a process of first becoming aware of what you are doing wrong, then noticing when you are doing it, stopping it and eventually replacing this behaviour. If I train someone I can tell them all the things that no one else will ever tell them about their nervous tics, their ugly mannerisms, the things that negatively affect their first impression. I used to laugh nervously and touch my face, and it took my brutally honest cousin to point this out. I often videotape students to show them how they look; it's usually a big surprise.

A good way to become aware, if you don't have someone who will be completely honest, is to see how your behaviour looks in other people. Watch guys talking to girls, watch guys standing in the bar; see who looks cool and who doesn't, who looks needy and who doesn't. Notice other people doing things you do, and see how they look.

MODELLING ACTORS: LEARNING FROM THE BEST

Hollywood actors are not natural. They have calculated poses, body language and voices. Look at the faces they pull in pictures and in films; they are not poses that normal people assume. That's because they are manipulating their facial muscles in particular ways: Tom Cruise's smile, Brad Pitt's eyes, Colin Farrell's sexual badboy look, George Clooney's voice,

are all manufactured. You can model a look based on celebrities that stands out as much as theirs do.

I imitated the looks I saw in films and magazines in front of the mirror. Some people



If there are no spare chairs, or you would need to ask her to move to make space for you, you should start off in a position like this so that you are on her level. But don't stay like this for too long as it becomes weird. Quickly ask her to move over, or sit on the arm of the chair, or even share her chair with her.

might find that embarrassing, but believe me, Hollywood actors have done the same thing. I felt like a bit of an idiot watching *The Last Samurai*, *Meet Joe Black* and *24* in front of the mirror, copying their facial expressions, but that feeling went away the first time a girl said I looked like a model! Models have calculated poses, so if you work on your poses just like they have, you will look more like a model! Knowing how you look at all times, and manipulating your look to achieve particular effects, is very powerful. Knowing how to turn on a sexy and seductive look at the right time will make a girl melt. So don't copy Mr. Bean, choose a man with broad appeal!

BODY LANGUAGE

There are two ways to make a cold approach. One is the cold walk-up where you directly approach a girl and engage her. The second is a more casual, seemingly spontaneous way to open: your target is a step or two away, and you casually turn around, or step over, and open. In both instances, there are steps you can take to create a favourable first impression.

BAD BODY LANGUAGE

Most men walk up and get in the girl's face. Do this to someone you know and it's bad enough. Ask someone to do this to you to see how it feels. It creates a reflex response of wanting to step back and put your hands up. This is putting a lot of pressure on

an interaction before it has even begun. Unless the girl is obviously interested in you, it's a bad move. This type of face-to-face interaction also feels like it could go on forever. Both people look locked in, and the only way for the interaction to end is if someone turns one hundred and eighty degrees. In the event of a blow-out, everyone around you has seen what has happened so you're putting even more pressure on yourself. Once you understand body language and can read women's reactions, you will see how bad at this most men are. This is the kind of knowledge that will boost confidence, because you know that you know how to do things better than other men.

GOOD BODY LANGUAGE

Here's what you do: when opening, your feet should be pointing away from the target and only your face should be pointing towards her. By doing this, you can comfortably get close enough to kino, but the interaction isn't as locked in and you aren't invading her personal space. To eject from the group, you'd just have to turn your head and not face her any more. I think most people respond well to being opened this way, because they have had many short, innocent interactions like this in the past with people who are on their way somewhere.

APPROACHING A SEATED GROUP

When you approach a seated group, you want

to quickly get down to the same level as the target. It's very difficult to close when you're standing over them.

The above is the essence of indirect body language. Direct game (showing interest straight away) obviously requires that you put more pressure on an interaction earlier on, so making the girl feel comfortable and minimising your chances of getting rejected are not so much of an issue. Direct body language is all about presenting a sexual vibe, touching quickly and escalating sexually.

FASHION

Women notice your appearance. They judge it instantly and, unlike your friends, they can tell if something doesn't match, is out of place or just plain ugly. Good fashion advice is difficult to find, and most guys don't feel a need to concentrate on this area. I used to wear sports clothes, baggy jeans, and clothing that never got complimented. I dressed for guys, not for girls, I wore what my friends at school would think was cool. I was comfortable, sure, but I didn't convey positivity through my dress. I got my first compliments about my clothes when I switched from trainers to shoes, bought a suede jacket and ditched the sportswear.

A fashion makeover takes a long time if you are getting everything wrong, and it isn't as simple as buying a new pair of shoes. The shoes won't work with your existing trousers

and top, so you'll need new ones, and then your jacket will look strange, etc. A few simple rules will make a huge difference:

1. DON'T DRESS GENERICALLY

If your clothes are so plain that they couldn't be commented on by a woman, even if she was trying hard to find something to say, then you're generic. If you're wearing drab colours with standard cuts, and generally blend into the background, you're not making the most of personal style. Look around at other men and see how much you can say about their dress sense. If their jeans have details and funky touches, they are better than standard Levis. If the shirt or t-shirt has a tailored cut, a slogan, cool detailing, funky colours or a picture, it's something outside of the generic and reflects your personality in a better way.

2. SPEND MONEY ON THE RIGHT THINGS

An expensive shirt or jeans is wasted if your shoes are ugly. Spend a lot of money on a couple of good pairs of shoes (one black, one brown). You can mix cheap jeans and shirts with great shoes and it will make you look like you're wearing an expensive outfit. After nice shoes, the jacket is the second most important thing (in winter). Next is the shirt or T-shirt, and last are the jeans or trousers. A few great outfits are better than lots of average ones.

3. MATCH CLOTHES CORRECTLY

Blue jeans and brown shoes is better than

blue and black. Don't wear more than three colours. Skinny trousers with a baggy jumper is wrong, the fits should all match. More than one bold colour probably means a clash. Sports shoes have no place, but designer trainers are okay.

4. ACCESSORISE

A funky bracelet is worth more in terms of female attention than a \$15,000 solid white gold watch. Find accessories like rings, bracelets, necklaces that work for you.

5. GET THE BEST HAIRCUT POSSIBLE

If you're not getting comments on your haircut, it could be better. Go to an expensive salon for a free consultation, find out what would be the best cut for your face shape and hair type, and then get it done in a cheaper place!

6. LOOK LIKE YOU ARE SUCCESSFUL

WITH WOMEN

Unbutton your top buttons. Look around and copy sexual styles. Looking like you're successful with women is something you can't do with generic clothes. Think Colin Farrell!



How I Fixed My Fashion

WE NOW HAVE A full-time fashion and image consultant at PUATraining because I realise how important fashion is to most guys. Guys can go from not getting noticed to getting opened by women. Here's how I improved my fashion. I was wearing:



Nike polo shirts (I had 5 or more) with white t-shirt underneath (always visible), baggy jeans, and Nike Trainers. At the height of this fashion, I also had an Avirex leather jacket in 2XL (see next picture, it could fit two people inside and still be done up!)

Girls universally disliked my fashion. I didn't realise! I spent next to nothing on clothes, everything I had was from years ago. Things changed for a couple of reasons:

1. I was older, had a job, and was more of



professional, and my street thug image didn't really suit my new status.

2. I had a friend called Joe who dressed well, he wore designer clothes and always looked good.
3. A couple of times I tried to get into clubs with my ex-girlfriend and they wouldn't let me in because I was wearing trainers.

So, the first thing I did was buy some mid-priced shoes that would enable me to get into clubs. The problem when I did this was that they didn't go with anything else I had - my jeans, my jacket, it just looked kind of weird. I'd already received lots of complaints about my hip hop jacket and so I was happy when my cousin bought me a new black suede jacket for christmas (still size XL, but that was a lot better than 2XL!). I also got some

less baggy jeans and bought some other types of tops (other than nike polo tops). I got some cheap jumpers. Around that time, this is what I looked like:



So, I was wearing better fitting trousers, I was wearing shoes, I had a shirt (Armani Jeans, size M). On the downside, my hair was terrible, my jacket too big (baggy body, long sleeves) and I still had the white t-shirt underneath.

The next step was to start buying designer clothes. I bought a lot on ebay. I focused on the brands I had heard of or seen others wear. This meant Versace Jeans Couture and Armani Jeans. One of my favourite tops in early days was this fake Versace polo.

Which I used to wear any time I wanted to



The "Versace" Polo. Again, notice the white t-shirt underneath!

look my best. Over a few months, I bought much more and learnt what size I really was. I was buying this stuff on ebay generally. The first suit I bought was a 42R/52R, the first overcoat, the same size. Now I actually wear a 38/48 although it is somewhat fitted. When I took my overcoat to be tailored, they said it needed 12 inches taken off! It took a while but I figured out what looked good on me. I found out about other brands. Over a year, I became educated in fashion and started to favour:

- Versace trousers.
- Zegna sweaters.
- Armani Jeans shirts (casual).
- Armani Black Label shirts (smart).

- Hugo Boss Baldessarini suits and suit jackets.
- Armani suits.
- Ralph Lauren Purple Label leather and suede jackets.
- Prada and Gucci shoes.
- Cheaper Uni Qlo jumpers and trousers.

- Had electrolosys to remove the hair between my eyebrows.
- Got less spots, I believe it was psychological.

Here are some in-between shots as I brought in the new items:



Armani black label shirt, Versace jeans couture trousers, t-shirt underneath! This is my first girlfriend by the way!

My fashion was getting sorted, next was the rest of my appearance. I:

- Whitened my teeth.



Armani Collezioni top, Ralph Lauren Purple Label leather jacket, Versace jeans couture trousers, \$20 umbrella. I still wear many of the clothes from this time and at the time of writing haven't bought much new stuff in the intervening years. You can check out what I look like now on the website in the various galleries and video clips.

I still needed to work on my hair style. Here is the evolution of my hair and facial hair:



January 2005



December 2005



March 2005



March 2006



August 2005



June 2006



December 2006

So there is my evolution. Wasn't as easy as it could have been because the effort was unguided. I only had a rough idea of where I wanted to get to.

If you want to add 4 points to your attractiveness like I did, see if you can do some of the stuff I did!

PEACOCKING GONE WRONG

Peacocking is the technique of wearing clothes and accessories, or just generally adopting a style, that attracts attention. There is a right and a wrong way to do it. Many wannabe ladies' men will copy the clothes and accessories of guys that are famously good with women, rock stars that have unique styles, etc. I see these guys around, and the problem with them is that they look incongruent - like they are wearing something because they think they should wear it. It doesn't suit them; it's not a style that represents their character. These guys will get attention, but subconsciously the woman will find it strange. They look weird and stand out in a bad way. If you peacock, wear things that you would like to wear because you think it works for your personality.

One night I wore a cowboy hat to Chinawhite, which is one of London's famous posh clubs. It was very effective! Compared to a normal night where no girl would come and talk to me, I had five or more girls coming up to me, taking my hat, trying it on, complimenting it. One girl who was a model tried it on, we got chatting, and at the end of it I got her number. I probably wouldn't have had the guts at the time to approach a girl like that. I'd love to say the story ended well, but I called her, didn't manage to arrange a date, then lost the phone along with her number! When you start

getting lots of numbers, remember this rule: back them up!

STATE CONTROL: BEING 'IN THE ZONE' ANYTIME

'State' is how you feel at any particular moment. Everyone has had times when they feel 'in the zone', and times when they feel useless. State control is about trying to take the 'in the zone' feeling and generating it at will. It's something I didn't learn until I started training other men. Prior to that, my own state fluctuated based on the vibe of a place, my mood that day, my friends' mood, the quality of the girls around and my first interactions. When I started training people one-on-one and spending up to twelve hours focused on one person, I needed to always be 'on', not sometimes in-state and sometimes not. I developed a system for getting myself into state consistently and on-demand. Neuro-linguistic programming teaches anchoring, which is basically a method of linking a state to a body movement. I took things a step further because anchoring wasn't enough for me. Here is my proven system for getting into state:

I have affirmations (I'll explain these in more detail later), which I read to myself. At the same time, I play music that has very positive associations for me and gets me pumped up; I click my fingers and move my body to generate energy. After doing this a number

of times, each thing is associated with the others. Before I train I do all three, but while I'm out the music, the finger-clicking or the affirmations alone will be enough to get me in state.

When I'm in state, I feel completely confident, able to approach anybody. I feel like the most attractive and powerful person in any situation. This belief means that I am able to blow groups of girls wide open at will. I am able to generate high energy for high-energy groups of girls, but can obviously calibrate and tone it down for low-energy groups. In the past, high-energy groups would intimidate me, so I'd only approach lower energy groups.

In the early days of training, if I didn't have a connection with the student whilst teaching and I felt tired, my interactions might not go as well. Now I can sense when my state isn't good enough, and generate it instantly.

STATE CONTROL TOOLS:

- Small MP3 player for taking your music (and recorded affirmations) anywhere.
- A sheet of paper with affirmations.
- Associate a body movement.

My state control was put to the test by a one-on-one customer. We'd set up weekly meetings of three hours each time. The first time, I got to know him and taught him some

theory. The second time, I took him out and demoed, did lots of approaches, got some numbers and impressed him. The third time I took him out, he said that he was going to do all the work and that I could observe, feedback and adjust him. That was great, because that night I was tired and not up to doing any gaming myself. When I met him, he told me he felt tired and off-form, so he wanted me to open some girls. He even pointed out a table of five girls and said, "There you go." I was completely unprepared and not in the mood; I didn't have the energy to hold the attention of five women, so I snapped my fingers, got in state and, three seconds later, walked over with enough energy to hold their attention completely.

I open them with an opinion opener (life coaching, see openers section). He doesn't come in and help, instead he just stands there watching, leaving me to do the hard work. For ten minutes I hold their attention; it's like spinning plates, constantly watching who is losing interest and bringing them back in by directing energy or conversation their way.

Finally, they ask me who I'm with and I call him over; we each take a girl and the others talk amongst themselves. If I didn't have state control, those girls would have much rather carried on their conversation than listened to some low-energy, uninterested, tired guy.

RELAXED STATE CONTROL

I also have a relaxed state. This is very similar to the above, except I have associated a body and hand position (from Pranayama, which is a branch of yoga dedicated to breathing) to a state of mind, with very relaxing classical music or self-hypnosis audio. Now just the hand position on its own is enough to relax me, or even lower my heart rate. Pranayama yoga is one of the coolest things I've done; anyone who would like to be more relaxed and peaceful should check it out. When I did my first lesson I could hold my breath for one minute and forty-five seconds, which is about a minute more than usual, just by being so relaxed and using my lungs properly. I use the relaxed state to calm myself before any kind of stressful event, and then snap into the high-energy, confident state a few minutes before it's time for action.

ENERGY LEVELS AND HOLDING ATTENTION

Your energy levels are a tool you can use

MISSION TWO

Write some affirmations (check 'Inner Game' subsection on affirmations); collect all the music tracks that get you pumped up in one place. Play the music, read the affirmations out loud and associate a body movement. Do this before you go out. Do it just ten times and you should notice you are able to snap into this state when you are out.

to better manage the reaction you get. You should be aware of the energy levels in a location, and also those of the groups you're going to open. You should aim to stand out in terms of your energy level. If you are someplace where all the men are trying to look cool, then you would be better served by standing out as the fun-loving, sociable guy. If you're in a very high-energy environment, you should be the James Bond guy that moves slowly and smoothly and stands out in that way.

Look around a location and see the energy of the various groups. As a rule, you should aim to come in with higher energy than the group you're approaching. You need to be more interesting than what they were doing before you showed up, to maximise your chances of connecting. All sets have an energy level, even on the street. A big crowd in a bar who are drunk, laughing and joking will take more energy to open than a woman on her own reading a paper in the coffee shop. Don't open them in the same way! If you are too high energy you will shock the woman reading the paper and she will be very uncomfortable. If you open the big group with a low energy you are going to be blown out because you will be taking their energy away and that isn't what they want. In the street, a tourist strolling aimlessly looking at things can be stopped very simply. A woman on her lunch break, rushing through the crowds will brush

you off unless you hit her with enough energy on the open. Look at the group, feel their energy level and then amp up yours to the level necessary to open them - it needs to be slightly higher!

This is an area where many guys have problems. Natural extroverts and good storytellers share an ability to hold the attention of a whole group. I've seen guys with nothing to say command attention just by looking interesting, and very interesting guys get blown out because they can't hold the group's attention. This was a big problem for me initially because of my naturally quiet and shy nature. However, it's a necessary skill in pick-up. When you're interrupting people you need to be interesting. The words you use are only a small part of that. The statistic that only seven percent of communication is verbal is more relevant here than anywhere else. How do you learn to be more interesting? I've broken down the core components. As a natural introvert with none of these skills I've been able to apply them effectively, and you can do the same. So what are the actual elements that affect your energy levels?

GESTURES

Use hand gestures, they are necessary to hold the attention of larger groups. If you get used to gesturing, you'll find it easier to progress to touching and it'll seem more natural to

the girl. At first, gesturing feels forced when you're not used to it, but it quickly becomes second nature. To get used to gesturing, bend your arms at the elbow and clasp your hands. Make this your new default position when in-set, and put gestures out from this position. A gesture or touch coming from hands by the side always looks strange - see the difference in other people.

VOICE TONE VARIATION

Another aspect that adds interest and draws people's attention. Listen to broadcasters: you don't need to go that far, but you need some kind of variation in your tone. Some people will just try to go up and down at random, but the real way to vary your tone is to speak with passion and emotion. Listen to the popular motivational coach Tony Robbins, he is able to draw you in and hold your attention for hours at a time by speaking with passion and emotion all the time.

BODY MOVEMENT

For larger groups, your feet shouldn't be rooted; you should be moving around. Shifting weight is bad when it's done because of nervousness, but in this case you want to keep moving around. Leaning, stepping and shifting weight are the main components here. The reason we gesture and move our bodies is because the eye is drawn to movement. If we are completely still whilst in-set, and we are in a venue with movement

in the background, the women's eyes will be drawn to that movement. When you lose eye contact with someone, they are paying less attention. Their eyes wander, they notice other things, and then their mind wanders.

FACIAL ANIMATION

People will be drawn into what you say if you're more facially animated. Be expressive. Study others who do this well, and practice. Let's take an opener and look at how the face can be animated. Imagine it delivered flat and then with the expressions noted: "Hey guys, (curious) do you guys think the rock star David Bowie is hot? (emphatic) 'Cause get this, my niece just bought a poster of him and it's this big, she stuck it on her ceiling and that's an old man, (accusing) do you guys like old men?"

EYE CONTACT

To hold attention, spread your eye contact around the group; if you're losing one person, give them more attention. If you are holding eye contact with someone, and they are giving it back, they have to focus on you and what you are saying. If you don't look at them, they can look around the room, their attention will wander and you will lose connection. If you hold eye contact, even if they look around the room, they will feel drawn back to you because of it. If you find holding eye contact difficult, you can do what I did: I spent weeks making sure that, when I

made eye contact in the street, coffee shop or on public transport, I wasn't the first to break it.

Energy levels can also be dynamically managed during an interaction. This is a more advanced use of energy levels, but what you're doing here is bringing up your energy levels when you notice that you're losing the attention of the group or individual members. You direct your gestures and eye contact towards the people in the set that are not paying as much attention, and bring them back in.

Dynamically manage energy levels to keep the set hooked. Most useful for large sets (three+). The energy (eye contact, gestures) can be directed to the members of the set that are losing interest.

Interest

Energy
Levels

Content (words)

Eye Content

Facial Animation

Voice Variation

Gestures

Body Movement

The 3 Characters of a Seduction

IT DOESN'T GET MUCH simpler than this. Here are the steps you can use to immediately get better results. I could string out this chapter and make into a book - but just because I have made it as succinct as possible, don't underestimate the importance! These are the three characters you can assume during every interaction with women. No, it doesn't mean acting, it just means being aware of how you are presenting yourself at different stages of an interaction. We all have different ways of behaving - with our parents, our girlfriend, our friends. What we do here is use our different ways of behaving to consciously progress an interaction - or even an existing relationship - to the next level. The three characters provide a structure to a pick up from a cold approach to a kiss close. It is a very simple to follow formula, and by knowing at what point you are failing (hooking sets, connecting, seduction) and by looking at the character attributes, you will be able to easily see which areas you need to work on.

MR. SOCIABLE, MR. COMFORT AND THE SEDUCER

Most guys have one character all the way through a seduction. For a fun-loving extrovert, it will be 'Mr. Sociable', the person that likes being the centre of attention and is comfortable in social situations. For most men, it will be 'Mr. Comfort', the nice guy who might be interesting once you get talking to him, but isn't particularly fun, sexual or

outgoing. The third is the sexual guy who goes in directly with a strong sexual vibe. These guys will get some results, but they won't be consistent. Once described in this way, it's pretty easy to see that you need a bit of each to be successful in any situation. I was always Mr. Comfort. I found it hard to start the interactions, to make people laugh and to have fun with light banter. Once I was more comfortable in a conversation, I was good at making a strong connection with the girl - but unfortunately, I was also missing any kind of sexual vibe and had no idea how to escalate. I'd talk in this way for a while, and be thinking about going in for a kiss; the problem would be that the conversation had no sexual tension, so it would have been awkward and I'd have probably been rejected. Guys who also have this problem will be the oft mentioned 'nice guy who finishes last', who the girls just want to be friends with. At work, I sometimes went with the team for lunch; they were all women, and they'd openly talk about sex and relationships in front of me. They did this because I was in no way sexual. They saw me as similar to the gay best friend, and could probably have got changed in front of me as if I were one of their girlfriends.

There is a point in an interaction where a woman makes the choice between seeing you as a friend or as a possible romantic interest. You need to be able to spice things up at this point to avoid going down the friend route.

Over time and without any pre-planning, I developed my other two characters, Mr. Sociable and the Seducer, and my success rate with women increased hugely. You can think of it in NLP terms - it's like pacing and leading. First you grab their attention, it's like a James Bond film which always has the action scene at the beginning. Next you lead them into a more normal interaction which is like the plot and character development part of the film. Finally you lead them into the seductive vibe. If you watch a James Bond film, you can't start with the conversation, it will be boring and won't get you invested in the movie, but this part is not sexy, this is not the part where the girl you are with wants to make out with you. It's loud and fast moving. The seductive scene is slow, smooth and soft.

MISSION THREE

Pick a long opener and deliver it either on video or in the mirror. First deliver it with no eye contact or movement, then do it again and this time look at yourself or the lens. Next add in some gestures and hand movements to mark out the words. Now do it again with some more movement in your body. Now add some facial animation – maybe a curious face if it's a question or whatever the applicable emotion is. Finally work on your verbal delivery by recording yourself and repeating the opener until you have perfect pacing, no errs and umms, and sound like you mean it!

You can lead her through a mini-adventure by applying the Three Characters. To increase your success rate, you need to use the three characters as follows:

I. MR SOCIABLE

This is the guy that makes a great first impression; he has high energy levels (see subsection on energy levels), is animated, and makes people feel comfortable. He will be able to get in with any group, make them laugh and generally brighten up their evening. We are glad this person is around because there will be no awkward silences, he'll keep the conversation going.

Someone who is naturally Mr Comfort might think too much about what he says; he thinks he's being considerate, but people relax a lot more when the person they are with is relaxed himself. Mr. Sociable personifies because he is obviously being very natural, and saying what comes to mind. Because he is comfortable, people will relax around him. On the other hand, he will be very good for the first few minutes but might find it hard to connect with the person, or to seduce them, simply because he is too high-energy and his conversational topics are too light and shallow. After a while women will probably become tired of talking to him, because he can't be serious or deep. We've all been in situations with someone who constantly tries to crack jokes; it's good for a few minutes but

quickly becomes tiresome. Use this character for the first few minutes until you're into a comfortable two-way conversation and they want you to stick around. Extroverts will find it easier to step into this character, whereas introverts will find it harder. I knew for a long time that I needed to be more sociable, outgoing, funny, and interesting - but how do you do that? Everyone can think of someone who is the archetypal Mr. Sociable, and to be him yourself you need to:

- Be high energy. Remember: voice tone variation, body movement, eye contact, gestures, facial animation. If you are not hooking your sets, if you are not getting their attention, this is what you can work on. Make sure you have each of the 5 elements, and work on it until you do. Film yourself, practice delivering openers in the mirror, do whatever it takes to get it handled.
 - Be positive. People in England are generally less positive than our American cousins. We like to moan about the weather, how stressed we are, how bad the food is, and whatever else. Although we can connect with people by talking about negative stuff, people would much prefer to be surrounded by those who make them feel good. Find the positive aspects, and if someone starts a negative conversational thread try to switch it as soon as possible. I'm not talking about being 'happy clappy';
- you can be realistic, but if you have the choice of talking about something negative or positive, accentuate the positive.
- Enjoy yourself. Enjoy the music, the company, the venue, the drinks, the food. Most people don't seem to enjoy themselves much, but we are always drawn towards people that look like they are having fun. Enthusiasm, passion and happiness are contagious. You will make people want to be part of your life if you look like you are enjoying yourself. One man might be a billionaire with the perfect life, but look bored and uninterested; another might be average in every regard, but have a real passion for life - women will want to be with him subconsciously, because this person can make them feel good.
 - Smile. You'll already stand out, as most people don't smile!
 - Do most of the talking. Ask few questions. Keep the conversation light and situational.
 - To develop this character, there are a few active steps and exercises you can undertake:
 - Do something that involves public speaking and being the centre of attention - toastmasters club, TEFL course, stand-up comedy class, acting.
 - Try this acting exercise with a friend: one-word impro. The way it works is that you

try and make a story one word at a time: you say a word ('I') and then your friend says a word ('will') and you continue like this. (Go. And. See. My. Friends. At. The. Beach. And. Build. A. Sandcastle. Then...) When you come to a full-stop, you use words like 'next', 'afterwards' and 'then' to carry it on. You try to increase the speed and, when you get good at this, it should translate directly into natural conversation.

You can see this character at work in actors like Owen Wilson and Vince Vaughn in *Wedding Crashers*. I'd imagine that quick-witted TV hosts also could have the Mr. Sociable character down pat.

2. MR COMFORT

After you've integrated into a group, you can bring out Mr. Comfort. When you first approach strangers, they are usually in a 'wait and see' mode. It might happen quickly, or might take a while, but soon they should open up to you and commit to the interaction. How do you know when this has happened? Non-verbally: they will stop looking at each other, or around the room, and will be focused on you and what you say. Verbally: they will start to commit more to the conversation, giving longer answers and asking you questions.

Mr. Comfort is interested and interesting. He listens fifty percent of the time, doesn't

talk too much about himself and tries to understand women, find common interests and build rapport. He should stick around until you've a connection with a girl, at which point he should start to bring in some elements of the next character, the Seducer. Usually, Mr. Comfort cannot start conversations very well and is not very seductive, so it will be awkward when he goes in for the kiss. Being Mr. Comfort was always my strong point. Most introverts will be at home in this mode. The problem is getting stuck in it! Ninety percent of the time, when guys tell me they have been put into the 'friend zone' by a woman, it's due to being Mr. Comfort for too long. Having no sexual vibe, no matter how good you are conversationally, means you're no more use than her girlfriends or gay best friend!

In this stage you can also use attraction builders if you sense that the interaction is lacking a spark. You can dip back into The Fun Sociable guy if you sense their attention is waning. The connection, and rapport skills that can be used in this stage are described in the Rapport, Deep Rapport and Skills of the Natural chapters.

3. THE SEDUCER

The Seducer, coming in after Mr. Sociable and Mr. Comfort, will be very effective. The Seducer is creating sexual tension. He is creating a situation that will slip a girl into a sexual state. Even if she wasn't even

attracted before hand, it will be possible to make her want to kiss you by creating sexual tension in the right way. The following are behavioural traits of the Seducer:

- He looks at a woman in a way that tells her he wants her.

There is a difference in eye contact between you when you are having a normal conversation and when you are attracted to someone. Let your desire show through in the way you look at her. Don't break eye contact or hide your feelings. Seeing this is one of the things that will slip her into a sexual state.

- He speaks more slowly, with a deeper voice.

Imagine the crazy high energy guy, he's interesting, sure. But is he sexy? Does the girl look at him and want to kiss him? A seduction has a rhythm, and it is a slow one. Slow down and deepen your voice, speak from the diaphragm.

- He touches her in increasingly sensual ways.

This is an optional element, you can actually have sexual tension without kino escalation! But if you do touch her, it should linger more, be softer and smoother and caressing.

- He holds her hand when he talks.
- He holds eye contact.

This is the 100% essential element of the seductive character. His eye contact needs to be constant and comfortable. It is IMPOSSIBLE to seduce a girl if you are not holding eye contact with her. Think of the Hollywood moment, the part right before a first kiss. They are gazing into each others' eyes, they aren't speaking, they slowly get closer and then there is the kiss. Imagine that working without the eye contact! In fact, imagine any seduction without eye contact!

- He is comfortable with pauses in the conversation and uses them purposefully.

The basic definition of sexual tension = eye contact + a pause. This is the second most important part. Sexual tension is created by eye contact + a pause and there are two ways to release the sexual tension (something you don't want to do!): The first is to break the eye contact and the second is to blurt something out. Keep it there, sense the receptiveness of the girl and smoothly go in for the kiss. If she blurts something out, or if she has a micro-reaction of moving her head back, then it might not be the right time. The best thing however is that you haven't made a big play. You haven't grabbed her, asked if you could kiss her or done anything where she could say "hey, what are you doing?" It's

nice and smooth, but devastatingly effective.

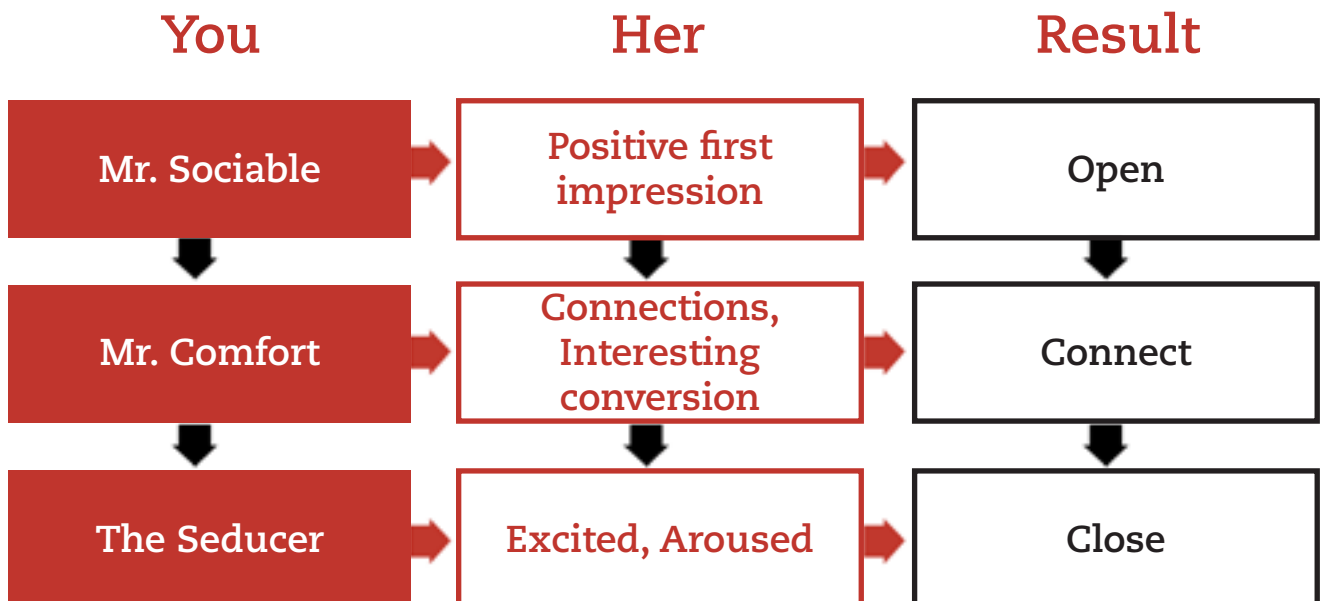
The Seducer should smoothly emerge from Mr. Comfort as you find out more about the woman and become more attracted. When he is there from the start, it looks like you're just into her for her looks. By matching the way a woman becomes attracted to a man (generally, they warm up to a man over time), you'll separate yourself from other guys and she'll feel a deeper connection.

Learn the three characters of the seduction and you'll smoothly move from starting conversations to getting intimate. It's one of the most useful skills that you will learn.

MISSION FOUR

You might be good at one or two of the characters, but need to work on the others. Sorry, but the best way is to use a mirror! You can also watch films, and see the transition in play. The woman is never going to feel turned on in the action scenes, just as she isn't with Mr. Sociable. She isn't going to feel turned on by the coffee-shop conversation, that's Mr. Comfort. Watching how actors escalate the mood by looking at her differently, and speaking in a seductive way, it's easy to see how this can apply in the real world! Become aware of yourself and practice your seductive looks in the mirror.

The Three Characters In Action



Making Things Easier

AFTER MONTHS OF GOING out, I realised that there were ways to make my job of attracting women much easier. I could cold-approach a seated group of five, isolate one of them, go off somewhere and go for the close. However, I learned that by only considering cold approaches I was missing out on a lot of much easier opportunities. I also realised that I could do certain things to increase my success rate on cold approaches, by increasing my value within a location first. The easiest approach is a warm approach; the second easiest is a cold approach in a location where you already have a lot of value. Here's how you make your approaches easier and maximise the chances of success:

OPENING COLD VS. OPENING WARM

A cold approach is when you open a girl and are unsure of the response you'll get. She has not shown interest in you and may not have even noticed you. A warm approach is one where you think the response will be at least somewhat positive because you've made eye contact or received some sign of interest. Obviously, if all our approaches could be warm approaches, the results would be a lot more successful. There are ways of increasing the ratio of warm to cold approaches and these are:

STANDING OUT IN A POSITIVE WAY

Being Mr. Sociable and talking to people other than the hottest women will disarm them.

They'll see you having fun with people, and by the time you get near them they will be a lot more open and receptive. This is easier than trying to stand out in a club by being super-cool, since many other guys are trying to do the same.

SKILL OF THE NATURAL - FORCING IOIS

Most guys deal with eye contact from a girl in one of three ways. What do you do? Do you:

1. Nervously look away?
2. Hold eye contact until she looks away?
3. Force a smile?

These are all pretty bad and I'm sure you've done at least two of the above. You can still wonder why a girl was looking at you and use the uncertainty as an excuse not to approach. Maybe she was looking at someone else; maybe you have a spot on your nose; maybe she was just daydreaming. In ninety percent of cases, she is looking at you and would welcome your approach, but there is always the other ten percent and that is enough to discourage most guys from ever approaching! Here's what to do: force her interest! When you've got eye contact with the girl, provoke a response from her by doing something like: pointing at her; waving; raising your glass; making a cheeky face; poking your tongue out. Personally, I do my trademark point; I guess it looks like something Joey from

Friends would do. The girl is compelled to respond. The number of responses she can give is limited. She can:

- Mirror your action.
- Smile.
- Smile and look away, embarrassed.
- Look away in disgust.
- Turn up her lip as if to say, "What the hell is he doing?"

If you get a positive reaction, you can approach straight away and don't need to think of anything clever to say. If you get a negative reaction, you probably won't get a good one when you open. Many of my girlfriends were initially approached after forcing their interest. It's one of my best skills and makes my life a lot easier. It should become a reflex action, as if you had studied kung fu and you move without thinking when someone attacks you. It requires a lot less confidence to force a girl's interest than to approach cold.

APPROACHING AFTER AN INDICATION OF INTEREST

If she gave you a sign of interest, it's doubtful that she's not attracted, so go for it! I usually use, "Hey, how's it going?" Longer or indirect openers (like asking for an opinion) will kill tension. Just be bold, direct, and assume attraction.

MAXIMISING INTERACTIONS – TAKING EVERY OPPORTUNITY

In a club or bar environment, if you limit yourself to cold walk-ups you're making things difficult for yourself. There are plenty of opportunities around you at all times to help create interactions:

Women stepping on your foot: "Hey, watch it punk! (squaring up with a smirk) Let's take this outside, let me see what you've got!" Flex pose and point for her to do likewise - then feel the muscle.

Women squeezing past with drinks: "Cheers."

Women pushing past rudely: "No my dear, do it like this: (demo polite way to move past) 'Excuse me, sir.'"

All these will allow you to get into interactions without the pressure and effort of a cold approach.

WORKING THE ROOM

Working the room in pick-up involves talking to all the groups you're interested, as well as some other people in the room, all the time staying very indirect. At the end of a short interaction, the key is to make as if to leave and then, as if an afterthought, get the girl's name. What you'll be able to do in a short amount of time is:

- Meet and find the names of all the girls you are attracted to.
- Create a positive, safe, non-threatening, impression in their heads - you are not so

desperate that you have to stick in there until they tell you to go away.

- Establish yourself as Mr. Sociable.

After you've done this, you'll be able to re-open any of these groups at any time during the night. You'll also notice a big increase in interest from girls that you've already opened. Getting the name is the key factor. I found out by chance that re-opening with the name is much more effective, as the girl will actually treat you like someone she has known for a long time.

This technique is best used in smaller places, early on in the evening. That way, as the night progresses and people open up, your options will continue to increase. Plus you won't have the problem of opening when it gets noisier.

I used to work the room in a small Covent Garden club I went to regularly. One time I arranged to meet a friend there, but picked up a girl on the way to the club and brought her with me. Now I was in the difficult position of being with a girl I wanted to spend time with, but also having to leave my poor friend on his own. I told her to wait for a minute, and I went with my friend around the whole club, said 'hi' to everyone, took their name, chatted for thirty seconds, introduced my friend and then went on to the next group. I did this to everyone in the club and, on the way back, literally every girl in the place was

staring at me. I'd warmed up the whole club, and my friend could easily re-open any of the girls there. He used us as a base in the club, coming back between interactions, but was easily able to get a lot of numbers because he already had huge social proof as a fun-loving, sociable guy who seemed to know everyone. If he forgot a name, he could come back and ask me because I'd memorised all of them.

MISSION FIVE

Go to a bar, buy a drink (or get a tap water!) and go around 'cheers-ing' everyone. You will find that people will always 'cheers' you back, and that afterwards you get a lot of attention from girls wondering why you didn't try and pick them up. It's an easy way to work the room, and removes the need to think of anything to say!

SOCIAL CIRCLE BUILDING

In London there are probably over a thousand guys who are into "Game". These are guys that post on forums and go out and try to pick up women. The problem is that these guys generally have a pretty weird situation going on. They only hang out with other wannabe PUAs and they only interact with women when they are trying to pick them up. I found myself in a similar situation as recently as March 2007. I'd come to London with no friends, and although things were good, they were slightly weird. Every guy that I knew

or was friends with was related to PUA in some way. Every girl that I knew I'd gamed at some point. This didn't feel right for me, so I decided that I was going to make "normal" friends and I went out for a while with that purpose. What happened surprised me...

Within a short amount of time, I built a social circle of great non-PU guys who I enjoyed spending time with and could go out with without talking about IOIs and sets. The second part was female social circle. I stopped only "gaming" girls and started making friends with them too. If a girl was good but for some reason the time or situation wasn't right to game her (she had a boyfriend, I was too busy, she wasn't quite right for me, she wasn't quite hot enough) I'd still make friends with her. Most guys will only take a number off a girl if the situation is exactly right - they are always in a pick up frame. The stupid thing is that these girls could be fun to hang out with, if they are nice then their friends probably are too (and they might be hot). If you can make friends with girls and hang out with them and have fun, you'll be more on a wave-length with women when you actually go to pick them up. If you spend all your time plotting and scheming on "how to get them" and talking to guys, it won't be as natural when you speak to a girl as it would if you are constantly surrounded by them. Think how many female friends you could have if you considered them as possible

friends as well as possible f-closes!

We all know that social circle game is the easiest way to get women. But what if you don't have a social circle? Build one using game! As I write this in November 2007, I have about 50 female friends and acquaintances. All of them are attractive and 30% of them are very hot. If I have a party, I can fill the room with girls. I often invite these girls out with me, it'll be me, my non-PU guy friends and 30 girls! We all have fun together, and it means that if I didn't want to, I'd never need to do a cold approach again. Many other PUAs seem weird, they have mental problems, they aren't normal. This is a risk when you get too deep into this stuff, when you lose perspective. I felt it happening to me, I didn't want to end up like Mystery so I did something about it. The result is now that I live a normal life in terms of social circle but I use my extraordinary skills to make the most of it.

Oh, by the way, by making friends with so many non-PU people, I have amazing connections in London - I can breeze into any of the top clubs and get free drinks all night. You are going to be meeting a lot of people, make the most of it and don't limit yourself!

DIRECT OR INDIRECT? BOTH!

There are two very distinct schools of seduction, direct or indirect, and most

MISSION SIX

Go out and close 5 girls that you find interesting or fun in some way and make friends with them. Don't be sexual, don't use attraction builders, just friend-close them.

methods will fall into one of them. This system takes both into account and I suggest that you use them both.

DIRECT GAME

Direct game involves approaching, immediately conveying interest, then rapidly intensifying the interaction with words and kino-escalation. An example of direct game is to approach a girl, tell her you think she is beautiful then take her by the hands and increase physical contact. You're basically approaching in seduction mode (see The Three Characters of a Seduction). The benefit of a direct approach is its efficiency. It allows you to quickly test a girl's interest. Who wants to wait hours to kiss if they don't have to? Who wants to chat for an hour before finding out the girl is unavailable?

The drawbacks of direct game are that:

- It requires a high degree of personal and sexual confidence in order to be successful.
- It generates more approach anxiety

by putting you on the line and adding pressure to the interaction.

- You may be rejected from a group that would have been receptive to a more subtly slow approach.
- Women generally need more time to warm up to a guy, and consider the initial first impression as less important than a man does.

INDIRECT GAME

Indirect game is basically coming in under the radar, getting the girl comfortable with you and slowly introducing the sexual vibe. The benefits of an indirect approach are:

- Less approach anxiety by minimising the chance of getting blown out.
- Easier with an all-girl or mixed group.
- More and longer interactions, which allow you to get comfortable talking to women and to practice your conversation skills.

The drawbacks of an indirect approach are:

- Sometimes she wants you and you lose her because she doesn't think you're interested.
- You can waste time on a girl who you have no chance with (she'll never find you attractive, she is engaged, she is a lesbian), and you don't find out because she thinks you're just being friendly.

I suggest you use direct game when you're getting a clear sign of interest. If you're not quite sure, take the indirect route. I also suggest that your approaches remain indirect until you have a lot of experience reading situations and have overcome any approach anxiety. If I have a customer who has a huge fear of talking to women, I'll ensure his first few approaches are spent doing things like asking for directions - this is as indirect as you can get.

The System – From Open to Close

THE IMPORTANT THING ABOUT writing this book is not that I can say my method of seduction is better than any other, or that this is the method for attracting women. What is important is that I think it's necessary to have the structure of a seduction in your head any time you're in an interaction with a woman you like. This allows you to be aware of what you're doing and what it is that you need to do next. I have designed my system with the intention of it being simple enough to learn and understand in less than an hour, and from then on it can be remembered or recalled at a moment's notice.

'The System' refers to a somewhat indirect approach in a day or night-time environment. It involves an opener and a transition from the opener. You should have these two prepared when you are starting out. Next, use 'Skills of the Natural' until you reach a point where she has opened up enough to give more to the conversation. This could be immediately, but you may need to do most of the talking until she is comfortable enough to have a conversation with you. At this point you can ask more questions and go into the rapport stage.

There is a goal at every step. Initially, the goal is to get them committed to the interaction. You know when you've hooked them because the girls will do one or more of the following:

- Open up their body language to you.
- Stop looking at each other and focus on you.
- Ask you questions or make other attempts to extend the interaction.
- Give fuller responses to what you say.

Once the 'hook point' has been reached we switch to the next goal, which is to use rapport to find common interests and to find out their current situation. Achieving this will put us in a better position in order to number close.

Next comes the rapport stage, which puts you in a better position to get a close. During deep rapport, you need to get a strong connection with the girl and make her see you're someone who understands her. Kino-escalation is necessary to have some sexual tension so that you avoid being a 'friend'. It allows you to test the water by gradually increasing the intimacy of the touch leading up to the kiss.

Understanding the System and following it from open to close will greatly increase your success rate, because you'll be constantly focused on the goals you will need to achieve step by step.

THE THREE CHARACTERS OF A SEDUCTION AND THE SYSTEM

How do you apply the three characters within

the System? Mr. Sociable should be used until you reach the hook point. Mr. Comfort should start to come in at this point, especially if you and she are all alone. The Seducer can come in after some connections have been made in preparation for a physical close. Don't think of the transitions as 'on' and 'off' switches, but as sliders that allow you to smoothly flow from one to another.

THE FIRST MINUTE

The first minute of a pick-up is the most important. In this time, you will have identified a target, gotten into state, overcome any approach anxiety, positioned yourself, opened and hopefully achieved a hook point. Normally, by the end of the first minute you know how receptive the target is, and whether or not you have a realistic chance of success. If you aren't opening at all, you need to work on eliminating your approach anxiety. If you are trying to open but not getting any response or not reaching the hook point, you need to work on the first character.

THE POWER OF 'HEY' AS A PRE-OPENER

Why do all openers start with 'Hey'? This is an important point that needs to be explained. If you deliver an opener to a woman or a group, most of the time you're interrupting them. They will likely be in conversation already, or at least thinking about something with a conversation going on inside their head. When

you start talking, you're breaking that state and their response will be, "What?" They will say, "What?" even if they heard what you've said. Think about how you do this in your own life. I only learned this properly when I started as a trainer and watched students open without saying "Hey" - the girls would say, "What?" and the interaction always seemed to go badly after that. It got them off on the wrong foot from the beginning. The 'Hey' is followed by a pause, to ensure that you have the attention of the group before you deliver your opener. It's "Hey!" (Pause. Group looks at you.) "Do you guys . . ." The pre-opener can be anything that gets the attention of the group: "Hey!" "Oi!" "Yo!" "Howdy!" or even something non-verbal, like a finger click, an expression or some other action that makes them stop what they are doing and look at you.

OPENING AND TRANSITIONING

Friends are always asking me what are the best openers, but what they don't realise is that the transition is actually more important than the opener. The most important thing is what you follow the opener with. That's why, until you can freestyle using 'Skills of the Natural', you need to know your opener and also the transition before you start an interaction. If you open with, "Hey, should I dye my hair blond?" and they say, "Yes," and you say, "OK, thanks, bye," that's not too good. You need to know what you'll follow

it up with. So you can use that opener and then your transition is, "Cool, because my hairdresser tells me every time I go there that I'd look great with blond hair, he's a great hairdresser. But he's gay, so I really wasn't sure on this one. Actually, I say he's gay because I just think he is, but he tries to talk about women. He just looks gay. Do you think you can tell when a man is gay?" If you go in with that much prepared, you have enough to get to the hook point in the majority of cases. If you just have the opener ready you'll be putting a lot more pressure on yourself.

Personally I don't think the opener is that important, and I prove this with students by asking for the lamest opener possible and still showing that I can hook or close. An example would be, "My elbow hurts," which was one given to me by a one-on-one student who just didn't believe that the opener wasn't important. I went into a seated pair of girls without knowing what I'd come up with as a transition, and actually used, "I was testing the theory that you can use anything to start a conversation." They were initially very negative, but even after this opener they opened up after a minute or so; I stayed for fifteen minutes and number-closed one of them. I could also have used, "I'm taking acting classes and wanted to see if I could make you believe my elbow actually hurt."

The transition also needs to be as solid as

possible. If it's weak it shouldn't be dwelt on, change subjects quickly.

Opening

THE OPENER IS THE first thing you say during an interaction. The best openers make her laugh, make you look cool, and are much more interesting than whatever the girls were discussing before you came along. There are various types of openers. An indirect opener is one that doesn't immediately convey your interest in her, and doesn't put much pressure into the interaction. If you say, "You're hot and I want you," that would be very direct and would put a lot of pressure on her; if you say, "When does it get busy here?" there is no pressure. Opinion openers work very well in bars and quiet clubs; time and time again I've seen them successfully hook a group.

INDIRECT

Here are some indirect openers and how they might be used. Different people feel comfortable saying different things. You can pick a few from below, modify one and later make up your own. You don't need hundreds. A couple of solid tried and tested openers are enough.

OH, THERE IS A GUY OVER THERE WHO IS SO PERFECT FOR YOU!

This opener involves approaching a woman, pointing to a guy you think is 'perfect' for her, and trying to take her over to meet him. Invariably she'll refuse, and then you can say how she should trust you because you're a great matchmaker. It leads nicely into conversation on dating and relationships. Her

objection is projected onto the other guy, so you've less chance of getting rejected. It also provides a false disqualifier for you, ultimately making it easier to hook a group.

YOU ARE SO . . . IN MY WAY.

If you've a situation where you're walking and a girl blocks your path, put your hand up as if to gesture her to stop. Look at her seriously and deliver the line. The key is the pause; it makes her think you're going to say "You are so beautiful" or some other clichéd statement. If you do it right, it guarantees a laugh. I used to use it when I first started, and they'd laugh but still carry on walking afterwards - so you should quickly introduce yourself to extend the opening.

ARE YOU GUYS SOCIABLE/FRIENDLY?

Standard opener, can be delivered with a sceptical face. Be ready for a yes or no answer and have a follow-up ready.

ARE YOU GUYS SUPER-SHY OR WHAT? I'VE BEEN HERE FOR TEN MINUTES AND YOU HAVEN'T OFFERED TO BUY ME A DRINK OR EVEN SAID HELLO.

This one puts them on the spot slightly and then releases the tension; they will laugh if it's delivered right.

ARE YOU POSH GIRLS, ARE YOU RICH?

This allows the funny follow-up, "I'm looking for a rich posh girl who can buy me stuff."

I used this successfully, but, as with all the other one-liners, don't expect it to be a magic bullet. You still need to work a bit more to reach the hook point.

DID YOU INVITE ALL THESE PEOPLE? I THOUGHT IT'D JUST BE US.

This is a semi-direct approach.

I KNOW YOU PROBABLY GET NO ATTENTION FROM GUYS WHATSOEVER, SO I THOUGHT I'D COME AND MAKE SOME CONVERSATION WITH YOU.

This one should get a laugh. You'll be on the spot after this, so have something to follow it up with.

(CLOTHING PRIMP) WHAT'S YOUR NAME?

This one is good for a girl with a hat or some other kind of accessory. You look at her, double-take, look at the item and screw your face up as if something is wrong. Hold out a finger to say "wait", adjust the item then study her again and make a thumbs-up. Don't let the opener end there, otherwise that'll be it. Follow it up with something like:

You: What's your name?

Her: Tanya.

You: Tanya, I've just made you thirty-eight percent- more attractive, you owe me!

HEY, I'M OUT MEETING PEOPLE TONIGHT, WHAT'S YOUR NAME?

Standard, pretty low-risk opener that fits a

Mr. Sociable frame.

IS THIS AREA OF FLOOR TAKEN?

This is a funny play on "Is this chair taken?" Other variations include (park) "Is this area of grass taken?"

"GET READY!" "HUH?" "WE ARE GOING TO CHAT YOU UP."

What you do here is tell the girls that you're going to chat them up. You can add something like, "I don't know how many times you've been chatted up but this is going to be the best ever, you should really be sitting down!" You then do a little bit of whispering and come in with the lamest chat-up line ever - something like, "Is God missing an angel because you're here?" Deliver it with a horridly unconfident delivery. Letting them reject that version of you gets past their bitch-shield and offsets their objections. You can then start talking about meeting girls in bars, picking up and dating in general. Ask questions about what the best and worst approach ever was.

ARE YOU UNDRESSING ME WITH YOUR EYES?

If a girl is making eye contact with you, this is a good opener to use. Accusing them of stalking you, checking you out, etc is a very good technique.

MY GIRLFRIEND THINKS YOU'RE HOT.

Uses fake social proof to make it easier to open. Point to some random hot girl as your 'girlfriend'. Later it can be revealed that she is just a female friend, and you're in fact single - although you're friends with lots of girls.

ARE YOU GUYS MAKING MISCHIEF OVER HERE?

This is a funny one, and the delivery is important: suspicion mixed with playfulness works well. Say they look shifty, like they are going to steal something. This is another one I used successfully on a number of occasions.

MY FRIEND WANTS TO KNOW IF YOU THINK I'M HOT.

A fairly direct opener that offsets the direct question by asking it from a friend's point of view.

I KNOW THAT LOOK, ARE YOU GUYS MALE-BASHING?

When you see women talking seriously, you can open with this. Chances are they are talking about men, and so will laugh. If not, they'll still probably laugh because they know that they often are male-bashing.

I SAW YOU CHECKING ME OUT. I KNEW THAT IF I DIDN'T CONFRONT YOU, YOU'D BE FOLLOWING ME AROUND ALL NIGHT AND TRYING TO FOLLOW ME HOME . . . I DON'T NEED ANOTHER STALKER.

HOW'S IT GOING? WE'RE OUT PICKING UP CHICKS.

WHY DIDN'T YOU CALL ME?

(SUSPICIOUS) YOU LOOK FAMILIAR, DID WE HAVE SEX?

This one is very funny, but more for the guy delivering it than the girl. I like it a lot, but there are much more effective lines.

ARE YOU LISTENING TO OUR CONVERSATION? THEN WHY ARE YOU ACTING SO NERVOUS?

This is a good way to open a group who are standing near you. You can follow up with, "So what do you think?"

"About what?"

"About what we were talking about."

"We weren't listening!"

"Okay, well, we were talking about whether..."

Into an opinion opener.

WHICH OF YOU GUYS GETS HIT ON THE MOST?

This is a pretty good opener on two attractive girls that look kind of different from each other.

ARE YOU CONFIDENT ENOUGH TO ACCEPT A SINCERE COMPLIMENT? GOOD, SO AM I, YOU GO FIRST.

This is a classic, it will usually make them laugh. However, it can sometimes fall

flat after they do, so make sure you have something ready to follow up with.

ARE YOU SINGLE? SO WHEN ARE YOU ASKING ME OUT? ARE YOU NERVOUS?

This one works very well because it puts the girl on the spot and gets her frustrated. You can then release it by nudging her and laughing or saying, "Wow, you're really cute when you're mad." You want to fire the questions in quick succession without giving her much time to think or answer fully.

IF I DIDN'T HAVE A GIRLFRIEND AND WASN'T GAY, YOU'D SO BE MINE.

This is a variation on saying you're either gay or have a girlfriend. I think this one is better, because most people do not want to mislead a girl into thinking they are gay or have a girlfriend. It's also confusing, but her subconscious will get it that you're actually saying, "Be mine."

(BIG TABLE) "HEY, SORRY I'M LATE."

How the hell do you approach a big group who are waiting in the street, or sitting at a table in a bar/club? In this way: Talk about how the traffic was terrible; you're Paul's cousin/Bob's nephew/whatever. It's funny. When you get caught out, don't dwell on it, ask some names and find out what's going on, then proceed as normal.

WHICH OF YOU GIRLS IS THE TOUGHEST?

YOU HAVE VERY THOUGHTFUL EYES. I THINK YOU HAVE A LOT GOING ON INSIDE HERE (TOUCH HEAD).

This is a good direct line to use on a girl who looks bored. Most guys go in with, "You look bored." That's never going to work, but this is a nice direct compliment.

HEY, I HAVE A POLICY OF MEETING THE HOTTEST GIRL IN THE CLUB WHEN I GO OUT. MY NAME'S RICH (SHAKE HANDS).

Nice opener that has proved successful for me consistently.

HEY, I HAVE A POLICY OF MEETING THE HOTTEST GIRL IN THE CLUB WHEN I GO OUT. MY NAME'S RICH (SHAKE HANDS). SO, DO YOU KNOW HER? (POINT AT ANOTHER HOT GIRL)

Cheekier, funnier. Some girls won't get it.

OPINION OPENERS

Opinion openers are the easiest way for a newbie to open in a quiet bar/club. They are good in that they can get a long conversation started pretty easily. A well-crafted opinion opener can guarantee you a few minutes of conversation. The way to deliver it is to either make it seem spontaneous or to 'root' it. A spontaneous one comes from reacting to something your friend supposedly said and asking whoever is nearest, who just happen to be a pair of hot chicks! Rooting the opener means that you need to tell them the reason

you're asking, so that they know why they are spending their time giving you their advice.

HOW SOON IS TOO SOON TO GET ENGAGED?

"You look like you can help me with this. My friend is coming in an hour and he needs my advice. He has known his girlfriend for three months and he is going to ask her to marry him, tomorrow. He says he wants my advice, but I think he has already made his mind up. I think it's too soon, but if I tell him that he might disown me. But if I say it's a good idea and it doesn't work out, I'll feel responsible. So what do you guys think, how soon is too soon to get engaged?" This is a fantastic opener that leads straight into relationship talk and has a lot of drama built in. It should hook very well.

JEALOUS GIRLFRIEND ROUTINE

You: Hey guys, let me get your opinion on something. I'm trying to give my friend over there advice, but we're just a bunch of guys and not qualified to comment on these matters. Okay, well, my friend has been dating a girl for three months. And she just moved in with him. Now, this is a two-part question. So, imagine you've been dating someone for three months. And he is still friends with his old girlfriend from college. How do you feel about that?

Hot Chicks: Answer.

You: Yes, they're just friends. There's nothing else going on. They talk like once a week at

most.

HCs: I think it's fine/I don't think they should be talking/whatever.

You: Okay, now let's say that he has a drawer in his apartment. And in that drawer he keeps all of his old photographs and letters. Now, some of those letters happen to be from exes and some of the photographs happen to be with ex'es.

HCs: blah blah blah - concerned comment
- blah blah blah - question

You: It's not like he ever looks at them.

They are just there, like old souvenirs and memories of his past.

HCs: I think it's fine/I think he should put them away in a closet/ destroy them/
whatever.

You: Okay, the reason I'm asking is because my friend's girlfriend says she doesn't want him to talk to his ex from college at all. She wants him to cut it off completely. And she wants him to destroy all of his old photos and letters from exes. She says it's just holding onto the past and he should let go of it now. Personally, I thought it was extreme and a bit insecure. But what do I know. I'm a guy. And, as we all know, guys think differently from girls . . .

PIERCINGS

I deliver this one as follows: "Guys, what do you think of piercings? Because my ex-girlfriend was a bit of a rock chick and she always used to say (pinching eyebrow to

show where it would go), 'You should get a piercing.' I'm not going out with her anymore, but I'm still kinda considering it. Do you think piercings are sexy?" This one goes into different areas of male attractiveness and exactly what they consider attractive in a man.

DO I LOOK GAY?

This one is a killer. It never seems to fail. The root is that a guy just tried to pick you up, or your friend said you look gay in those shoes/that shirt. An alternative follow-up is to say that you were at the bar (doesn't even have to be that night) and that you got chatted up. They will laugh, and it just works a charm. The first time I tried this was on a Scottish girl and her mum(!); it was a great approach and they opened up very easily. Since then I've used it very successfully, as have loads of my students.

DO YOU THINK DERREN BROWN/DAVID BLAINE IS SEXY?

The follow-up is to say that you've been studying magic/psychic stuff/ESP or whatever, and that you wondered whether it was their looks or their abilities that made them sexy to some women. It leads into any skill you profess to have, or any routine you can perform, in these areas.

DO YOU BELIEVE IN PALM READING/HANDWRITING ANALYSIS?

Follow with "Me too," or "I didn't either, but

then . . ." and go into a story about a relative who does it for a living and showed you some stuff. "I was sceptical, but I brought my friend along and they got everything right. I'm not entirely sold, but I've been learning it a bit and want to see if it's a way to get to know people better, more quickly." This is a nice way to open and lead into one of these areas in a smooth way.

MY FRIEND'S GIRLFRIEND DELETED ALL THE PICS OF THEM KISSING FROM HIS DIGITAL CAMERA, YOU THINK THAT MEANS ANYTHING?

I'd further classify opinion openers into 'spontaneous seeming' and 'walk-up strength'. If you have three girls sitting in the corner and need to go to them to make an approach, it'd seem strange to go out of your way only to ask if they think you look gay. However, using "How soon is too soon...?" will work very well. Generally, you need a more serious opener for a walk-up.

DIRECT OPENERS

It took a while before I had the confidence to deliver a direct opener. You need internal confidence; you have to believe in what you say and put yourself on the line. You have to have complete authority. If there is a hint of weakness and she picks up on it, the opener will fall flat. When you have confidence from your success with other openers, or if you're confident because you can tell the

girl is attracted to you, bring out the direct opener and it'll be fantastic. You will receive super-fast results and women will think you're incredible because of your boldness. With a direct opener, if she doesn't respond negatively take the direct route and escalate quickly. Here are some examples:

I KNOW THIS IS KIND OF RANDOM, BUT I HAD TO TELL YOU THAT YOU'RE JUST TOO CUTE.

DO YOU KNOW WHO YOU REMIND ME OF? SOMEONE I WANT TO MEET.

I SAW YOU AND I KNEW THAT IF I DIDN'T COME AND INTRODUCE MYSELF, I'D NEVER GET TO MEET YOU, MY NAME'S...

I LIKE YOU/YOU'RE BEAUTIFUL. AND I'M GOING TO GET TO KNOW YOU.

For more openers, check out the [PUATraining Blog](#).

SKILLS OF THE NATURAL – SITUATIONAL OPENERS

These are what I mainly use now at the time of writing. A situational opener is taking something about the current situation and using that to start the interaction. It could be noticing something about her, it could be a Seinfeld-esque "What's the deal with that guy?" Usually it's noticing something about

the environment and saying the first question that comes to mind: "How can they eat ice cream in the winter?" "Would you wear that?" "Which one do you think is healthier?" I know when I have used a situational opener, because when I try to remember which opener used, I can't. It's so natural and unconscious and uncalculated that it slips my mind.

Leave this section until you are comfortable approaching and using the canned material and then come back and practice developing this natural skill.

I believe that the best opener to use in a given situation is a spontaneous and situational one. A canned opener is often effective because it is designed to be interesting but there are a few problems with canned openers:

- When you are delivering your canned opener, you will find it more difficult to switch from remembering things to say to feeding off hooks and being spontaneous. It's a mental shift. It is easier to have a spontaneous mid-game if you aren't using canned material for the first few minutes.
- Using canned material means you aren't exercising the mental muscle that is spontaneous, interesting, different, and funny.
- It is inherently insincere and unless you

are a very good actor, she will pick up on that on some level. Don't get me wrong, you can still take things all the way, but you are basically lying.

If you took the same opener were able to see the difference between it being performed as a canned opener and as a genuine spontaneous thought, you'd see that the reactions were 10x better when it was the latter. The reason is simply because people can pick up on genuineness, it might not be consciously but they will pick up on it on some level.

To develop your skills at delivering situational openers, I suggest you do the following exercises:

1. When in conversations with your friends, see how you could turn the current topic or question into a spontaneous opener. For example, you are talking about day-game, and you might wonder how well it works, so turn it into a female opinion opener "I was talking to my friend, and I wanted your opinion on this, we always meet girls in night clubs and bars, never in the day-time, but would you think it is alright for a guy to chat you up in the day-time? ... Right and did you meet any of your ex boyfriends in the day-time?" Notice these moments, and if there is a girl around, open her, if not, file it away

because at least it is something you are genuinely curious about and your own creation.

2. When in any environment, whether in the street or in a bar, look at the environment and try and imagine what you'd use to open a woman in this particular situation. I live on Leicester Sq in London, and if I walk around, I might see the films at the cinema and craft an opener about what film to watch, I might use the famous actor's hand-prints to ask whether she was in X film, or I might use the theatre ticket booth to ask an opinion on a particular show. There are hundreds of situational openers in any environment.
3. In any environment, you can also look at all the women, and think of observational openers. Things like complimenting her on the way her nail colour matches her top and her hair band, or asking whether an unusual piece of jewellery was from Africa. Look at every woman and see what jumps out at you. Generally men wear drab clothes that there isn't much to say about, but women have bags, accessories, jewellery and more colourful and interesting clothes. There is something that jumps out at you in 90% of cases.
4. When you do this, you'll also find that you become more observant, and more externally focused which is another skill of the natural.
5. Get into the habit of saying the first

thing that comes to mind when you are in conversation. Blurt things out as you think them. By saying what you think as you think it, you are more likely to be spontaneously funny or to take the conversation down a unique path. This is what you do with friends and family. You don't filter or censor or double-check your speech, you don't change your mind thinking something will be too boring. The outcome of doing this is hugely better conversations and much more interesting interactions.

6. Use my method of forcing yourself to develop this muscle and become more natural - see the girl, start walking towards her, and then decide what to say, or just say "hi" and roll with whatever comes to mind! Have an open mind and you are more likely to say something interesting and particularly relevant to her and the situation.

MISSION SEVEN

Write down three openers you like, then go out and open ten sets. Your goal is just to open and stay as long as you are comfortable, make an excuse to leave, get their name, and eject. This is to help you get comfortable with opening sets. You will notice that, as you become more comfortable, the interactions naturally last longer.

Mid-Game

SO YOU'VE OPENED AND started the conversation, next you need to progress things to the point where you can number close. A key element here will be 'Skills of the Natural', improving your small talk to the point where you give the woman a unique conversational experience.

SKILLS OF THE NATURAL – OPENER TO HOOK POINT TO RAPPORT

After the opener, we can purely use skills of the natural to get to the point of a number close. A number close requires a certain amount of rapport and connection. For anyone that wants to become a natural with women, and feels like they've always had that innate ability, this is the section to pay attention to.

I used to be a terrible conversationalist. I was boring on dates, useless in groups, a terrible public speaker and unable to hold people's attention. Now I game like a natural. This means that I'm able to break down exactly what's necessary to be a naturally good conversationalist and to generate attraction. I can also give you exercises to practice this skill.

During the first minute of an interaction, you need to do most of the talking. Anything that puts the conversational pressure on her is something that she could use as an excuse to end the interaction. When she is comfortable

and committed to the interaction (which could be instantly, but generally takes longer from a cold approach), you can start putting some of the conversational burden on her.

THE ART OF SMALL TALK

Women are sick of boring conversations with men. They have had the same ones over and over and over. If you can be different, you'll stand out hugely and quickly generate attraction. But first, what shouldn't you do if you're a good conversationalist?

HAIRDRESSER CONVERSATION.

What kind of conversation do you have with a hairdresser, a person in line at the post office, or your aunt who you see once every six months? It's probably boring and shallow, what I like to call 'conversation on rails'. We have the conversation but we aren't really listening, we don't really care, and it is entirely unmemorable. When we meet someone new they say, "What do you do?" "Where are you from?" "Do you like films?" blah blah blah. We hate answering these questions over and over, yet we ask them of others. For attractive women who get approached regularly, it's even more of an issue.

INTERVIEWING HER

Many women are approached and immediately put on the spot to answer a series of questions. The man's only response

to her answers is usually, "Oh really, so . . ." This quickly gets boring, and any woman who puts up with this for long must either be really attracted to you or very, very polite. Don't ask a series of questions. Ask one and connect on that point, then ask another. For advanced level skills, try to elicit the answer without asking the boring question - make an assumption or guess about what she does, where she is from, or what food she likes. You get the same information but it's more interesting for her.

STATING THE OBVIOUS

If a girl has pretty eyes, she has probably been told that five hundred times. Find something more specific to her, preferably not about her appearance. Or don't compliment her at all. It's fine to give an obvious compliment with feeling when you're already together, but in the early stages it's not what she wants.

All the above methods of eliciting information may either put conversational pressure on the girl or else they're boring.

HOOK ELICITATION

Here's what you should be doing instead. The following are some ways to elicit the standard information without asking boring questions.

ASK LEADING QUESTIONS

Instead of asking, "Where are you from?"

say, "Are you Swedish?" Make some kind of personal guess that shows you're paying attention to her.

MAKE ASSUMPTIONS AND FUNNY GUESSES

Instead of asking what she is doing, say, "Okay, so you're waiting to meet Steve, he is a guy you chatted up on the internet and you've no idea what he looks like, but he is going to be wearing a red shirt." She'll laugh, and then tell you what she is actually doing - or even better, she'll play along with it and you'll have a fun moment. Make up a silly scenario: What is she going to do with her friend? Why is she in London?

Another example would be: "Okay, so you've been shopping all day, bought loads of stuff and now your feet are killing you, so you're going for a coffee together." This kind of thing also gets you in the habit of focusing on women, making observations and cold reads. Over time, this skill develops and you can usually guess correctly!

CONNECTING ON THE HOOKS

After speaking to lots of girls about PU (lots work for me at our events, or even as trainers), I have found out that they really don't get why men are scared about approaching them. They think that the men approaching them in these ways are naturally unfunny, uncharismatic, lack charm, have no confidence, etc. The thing is, the guy probably has lots of qualities, and he shows them to

friends and family - people he is comfortable with. They don't understand that all of this goes out the window when an attractive female is in front of them. It took me a while to get to the point where I stopped worrying about how I was looking, how I was sounding, what I was going to say next, and was able to focus one hundred percent on her. When this happened, I developed many of the theories and techniques you find here. One of the most important things that happens when you can focus on her is that you start using the hooks.

A 'hook' is something given to you that you can use to extend the interaction without starting a new, unrelated topic. Every time a woman opens her mouth she is giving you a hook. It might be her accent, the words she uses, or the information she gives you. If she tells you she is Brazilian and studying English in London for three weeks, you have three hooks that you can feed off (Brazil, studying English, here for three weeks). The way to feed off a hook is to relate the point to them for a little while, which establishes a connection, and only then to ask another question or elicit another hook.

Your goal with each hook should be to connect in a positive way about the point. The best way to do this is to talk positively about her. The less effective way is to relate the point to your own experience, to be clichéd or negative. Let's look at the three levels of evolution in this area:

1. THE HIGH-PRESSURE INTERVIEW

You: "What do you do?"

Her: "I'm an artist."

You: "Cool, so . . . Where are you from?"

Her: "Switzerland."

You: "That's nice, what do you do in your spare time?"

Her: "I like going to the cinema."

Put yourself in the girl's position here. She is constantly under pressure, the spotlight is always on her and she is being asked to contribute a lot of information whilst getting nothing in return. Regardless of her answer, you are straight on to the next question. This is because you are thinking about the next question as she answers, instead of trying to use what she gives you in a unique way depending on her response. This is how most guys try to connect with girls.

2. SELF-OBSSESSED RELATING

You: "What do you do?"

Her: "I'm an artist."

You: "Cool, my brother is an artist, he makes these sculptures out of Plasticine, he made one the other day of a fish, it's really cool Where are you from?"

Her: "Switzerland."

You: "Oh great, I have a Swiss watch and I like Swiss chocolates. My friend went to Switzerland on holiday, said it was great. What do you do in your spare time?"

Her: "I like going to the cinema."

You: "Oh I love watching films, I saw that new Johnny Depp film, that was cool . . . I want to watch that new one coming out next week, forgot the name . . ."

What is going on here is that the person is using the hook, taking the pressure off the girl, so it's better than the interview. However, they are not making a connection, they are putting up a barrier. They are saying, "Anything you say I will relate to my reality and I won't try and understand yours." When someone is talking about themselves, it's less interesting than when they are talking about you. In this kind of conversation, the girl will not want to give more to the interaction because you have not shown empathy or understanding. At this level it takes a lot longer to get rapport and solid closes. Sure, it will work sometimes, especially if you have other talents that shine through when you're talking - humour being the one that can save the day. But to get fast rapport and connection, you need to do it like this:

3. TAKING THINGS DEEPER

You: "What do you do?"

Her: "I'm an artist."

You: "Interesting, I like that, I imagine you must see the world in a different way to most people; you must be able to appreciate beauty in more things. Where are you from?"

Her: "Switzerland"

You: "You don't look like it, but I heard that people from Switzerland are quite

conventional and really stick to rules and things. You look more like a bit of a rebel, just look at that hairstyle! What's a hobby of yours?"

Her: "I like watching films."

You: "I guess that, being a creative person, you must enjoy seeing other people's creativity. But when you look at art I guess you always see the technical aspects as well, so it must be nice to go to the cinema and just enjoy the experience."

The above are snippets from real conversations, but in the actual conversations I didn't jump around the topics in that way, because I was talking about her. It naturally flowed more deeply into those areas; because I was both making an attempt to understand her and to get things right, she opened up more, jumping in and expanding things, and the conversation got deep very quickly. By giving examples of the most boring questions possible and seeing how they become acceptable, you can see how this is a very powerful technique.

She would tell me more about her art and natural questions arose from imagining what it was like to be her. If I am imagining being an artist, I can talk generally about it, before wondering what kind of art. Then I'll ask her and have more information which I can use to imagine her more deeply, and so connect more deeply. This process continues

usually until the topic naturally morphs into something else rather, than the staccato style in examples one and two.

Elicit Hook – Connect – Deeper Question

OF COURSE, YOU CAN relate things to yourself if they are particularly relevant and you have something interesting to say. But try to connect with her on the hook first, that way she'll be ten times more interested in what you have to say. It invokes the law of reciprocity - someone is interested in me, I'll be interested in them! If you purely talk about them, you'll even find that they sometimes have a little dialogue going on in their head that says, "Wow this person is really great to talk to . . . Hang on! I don't know much about them," and then they start asking you loads of questions. When I connect I'm doing it by being empathetic, imagining what it's like to be her. I build up a picture, describe it, and get more information to fill in the blanks.

Another kind of hook is an observational hook. This is something that you observe about her - her shopping bags, her clothes, her makeup, her nails, her body language, the expression on her face. These are all things you can use to create new conversational threads.

SKILLS OF THE NATURAL - CONVERSATION SKILLS AND EVOLUTION OF COMFORTABLE CONVERSATION

When I do a 2on1, which is where I analyse a guy as he talks to a girl and refine his technique, it follows through various stages...

STEP 1 - THE ESSENTIAL

First I will correct the eye contact, most guys either break eye contact nearly all the time, or break it at exactly the time when they should NEVER break it.

A small number of guys have a creepy, weird, or otherwise bad eye contact that would make a woman uncomfortable. Instead of just never holding eye contact, these guys need to work on the problem with their eye contact. A few things dictate how your eye contact will feel to another person:

1. Whether you blink the usual amount of time. (You should!)
2. Whether your head is pushed forward and is the furthest forward part of your body at all times (it shouldn't be).
3. Whether your eyes are opened more than is natural - like you might when surprised. If you are TRYING to hold eye contact, you will be staring and this might happen.
4. Your intent! If you hate women and just want to fuck them, some of this will come through in your eyes and women won't like you. If that is you, you don't need PUA Training, you need a psychotherapist. Your intent should be as healthy as possible.

If a guy has generally good eye contact, he will still likely break it in the following way:

"Hey, do you like pizza?" - No - <breaks eye

contact> <2 second pause> “ermmm” <looks back> “right, so what food do you like?”

This might look fine but imagine the situation. We are trying to do various important things including:

1. HOLDING THEIR ATTENTION

Try this, have someone look at your foot and talk to you. Then YOU look away and see how it feels.

Then make them hold eye contact and talk. Look away again.

The first time, when you look away, notice that you do not feel drawn back to them. The second time, you are aware that they are holding your eye contact so you feel drawn back to them.

If someone who you are talking to looks away, their eyes are noticing things, they will start to think and their attention will wander. Next thing you know, they aren't listening as fully (like when you are typing emails whilst talking on the phone - you can still respond but you aren't really listening), and they will become bored and want to leave.

2. BUILDING A CONNECTION AND BUILDING ATTRACTION

Our eyes are the most beautiful parts of our faces, and arguably our bodies. They are like precious gems, of different colours, and they are attraction builders. Imagine these two

scenarios. The first has a couple on a first date that are not talking to each other and are not looking at each other, they are looking around the room, and looking at other people. The second situation has them not talking but looking into each others eyes. Do you have experience of the second situation? It is a dramatic moment, connection and attraction are being built without words. The eyes reveal all.

So, when you are talking you are achieving 1 and 2 to some extent. If you are holding eye contact but not talking you are also achieving 1 and 2 to some extent. So at all times, you either need to be talking or holding eye contact.

Often, guys who run out of things to say or complain that they

“Hey, do you like pizza?” - No - <2 second pause> “right, so what food do you like?”

Simply by replacing the eye contact break, and the erm, with a pause that maintained the eye contact, the connection is maintained and their attention is being held.

If you feel the need to break eye contact you should do it when you are talking and they are looking at you.

In a multi-person set, you spread the eye

contact evenly but direct it to one person in particular if they start to break eye contact and look away.

STEP 2 - SELF-AWARENESS

Next I will focus on removing nervous ticks (tapping, touching face, playing with watch, etc). For you to do this for yourself, you need to either be completely aware of your body when you are in a stressful situation, video yourself, or have someone brutally honest tell you what you do. I've had all three over the years and have gone through the process of:
-Becoming aware of the nervous tick (touching face, tapping foot, and certain facial gestures were mine).

- Catching yourself doing it.
- Stop yourself as you do it.
- Stop doing it.

STEP 3 - HAVING A COMFORTABLE CONVERSATION

Next we have to work with the actual conversation.

If you have silence, the first step is to say something, this will usually be either a statement or a question. Most people won't say "you are wearing red", they will ask a question "What do you do?"

So when I watch a guy who has had no training talk to a girl who is behaving naturally, the conversation will normally

MISSION EIGHT

Walk down the street and hold eye contact with women. It will be easier to hold it because you know it will naturally break once they pass you. Go to a busy street and do this until it becomes comfortable. In the beginning, if you break eye contact, make sure you break it to the side and not downwards.

follow a pattern as follows.

Guy asks question. Girl responds. Guy says "cool" or "right" or "okay" and then asks another question. If there is more detail required, the question will be on the same subject: "What do you do?" - study "Cool, what do you study?" Psychology "Oh right, what year are you in?"

If there isn't much detail to gather, then he will normally um and err, and then switch threads:

"Do you have any pets?" - No - <pause>
"Ermmm, have you been on holiday recently"

There are many problems with this structure:

- All the pressure is on her, it is easier to ask a question than answer it.
- She is being asked to reveal information before she feels invested in the interaction, she often won't want to and will give as little as possible.
- When she does give you some information,

MISSION NINE

Practice step 3 with friends, family, co-workers and women – all of the people that you next interact with. Catch yourself wanting to ask an immediate question following a response, and change the habit.

she doesn't feel rewarded because all you say is "cool" and then ask another question.

- You are not connecting with her at all. You could have emailed her your questions before-hand and then picked up the answers later.
- Generally the conversation doesn't deviate based on her answers, they follow a predictable pre-scripted sequence.
- She has had this conversation hundreds of times before.

So, what we need to do is:

- take some of the pressure off.
- reward her for giving us information.
- make an attempt to connect with her on as many points as possible.

What you should in fact do, elicit, connect, deeper. Every time you get a piece of information, it's called a hook, you can use it to extend the interaction by making a statement. Every response she gives is a hook. You need to be able to make a

statement or observation, if possible in the 2nd or 3rd person about what she has just said and then follow it with a question:

Me speaking: 90% statements, 10% questions.

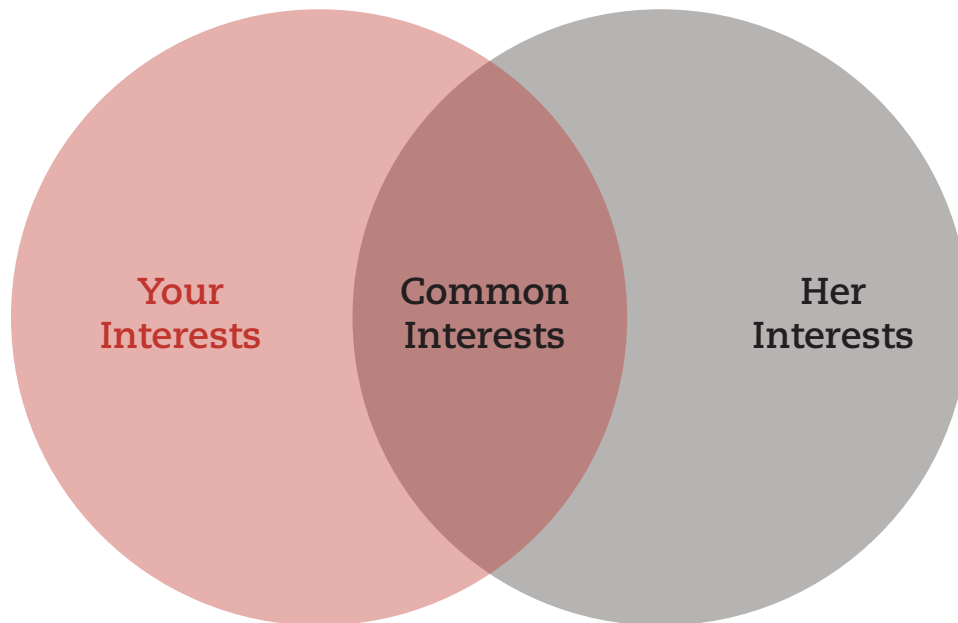
STEP 4 - MAKING THAT CONVERSATION INTERESTING

Keeping things interesting and not running out of stuff to say.

This is a problem for most people. Generally they run out of stuff to say and hit a blank in the following case. He might ask: "Have you been to France?" She says "Yeah years ago when I was a kid", he says "oh because I might go there soon" and she says "aha cool". Then that thread has gone dry and he needs to switch subjects. So we have a pause and he has "run out of stuff to say". It has happened because he has used the lowest possible level of connection and the least interesting speech - talking about yourself in an area that she doesn't have much to say about.

If he kept the conversation in the best area - 2nd and 3rd person connecting with her, he would have gotten much more response from her, had more to say, and if he did run out of things to say he would have two options - dropping down to a lower level (talking about himself), or switching threads.

Area Of Conversation



Levels of interest



Talking about them "I have an intuition about you...".
Talking about them in the 3rd person "I usually find that artists...".
"Did you see that article in the paper the other day?"
"I went shopping yesterday...".
"My friend likes to play golf".

STORY-TELLING

I don't like story-telling as a tool in pick up. I believe that a story doesn't allow for connection and therefore doesn't help a close. Women can get great stories in books and films. They don't need to hear our stories. What they miss in books and films is a sense of connection and understanding. That stuff might be interesting, but most interesting

of all is meeting someone who you feel completely connected with and understood by. All you can achieve through story-telling is ticking less important boxes of being interesting or cool, which lots of guys can tick.

It's worth noting here, that talking about yourself is fine once there is a connection or

attraction. A girl could sit and listen to Brad Pitt talk about himself all day and she'd like it, because attraction and interest is already there. Also when someone feels connected with you, they naturally want to find out more about you. So this is mainly talking about the early stages, before a connection is built. You'll be able to sense and notice when their interest increases enough for you to talk about yourself.

STEP 5 - LEADING THE CONVERSATION TO SOLIDIFY THE CLOSE.

You should always know what you are doing. There are two goals when leading the conversation. The first is leading towards a natural close. This is easily achieved by finding things in common and finding an activity that you can do together or reason to see each other again. A simple one is that you both go out to clubs so can go to the same one. A deeper one is that you both fed the ducks in the park when you were young and can do that again. Once you have some of these you can easily close at any point by suggesting you do this together.

The second way that a conversation should be directed is to make your conversation stand out from other guys. I try to cover the following areas:

- Character Traits
- Motivations
- Emotions

I like to elicit character traits. Is she an introvert or extravert? Leader or follower? Party girl or quite girl. Hard-working or lazy. Loads of acquaintances or few close friends. Living in the present or always planning for the future. Independent modern career woman or old-fashioned family type. Most of these things are 50/50 and they tell me a lot about her and also tell me how compatible we can be. Most subjects have a character trait as a root.

When you are talking to a girl, you generally want to lead the conversation. This means that you have a conscious idea of how to direct the conversation. There are bad areas to focus on:

Talking about yourself all the time.
Generalities - the weather, television, shallow talk about work.

If you talk about shallow subjects, the best you can achieve is to have her think of you as: Comfortable, confident, interesting, and maybe funny.

This is great, sure, but she can find guys that have those qualities.

To take it to the next level, you need to connect with her.

STEP 6 - SWITCHING THREADS AND KEEPING THINGS FRESH

Guys often get stuck in useless areas and

don't know how to change threads smoothly or to dig out the good stuff from a thread that seems boring on the surface. Draw a flow chart of a conversation you have had with a girl. It might go: where she lives - travel - shopping - skiing - family - dancing - clubbing - food - relationships. For each area, think about how well you connected and whether that part was interesting or not. If it wasn't, draw lines off and think of how you might have changed the thread or made it more interesting. For example:

POLITICS - DEMOCRATS - ENVIRONMENT - TRAVEL AND NATURE

Politics is not often a great subject, so lets say you want to switch threads, the democratic party care more about the environment, which leads onto a natural thread shift into natural and travel. For example, "I try to do my thing for the environment, are you a city girl or country girl? If you could wake up anywhere in the world tomorrow where would it be?"

And another example: Shopping - fashion and style - expression of self through clothes - mens fashion - type of clothes she likes guys to wear - type of man she is looking for.

It's like when you use her hooks in step 3, you are using your own hooks in this step to take things deeper.

MISSION TEN

Analyse your conversations or visualise one. Map out the conversation in the manner described in step 6 and look at all the ways in which you could have better explored the thread to take things deeper and how you might have switched threads.

STEP 7 - BUILDING ATTRACTION AND STANDING OUT

So now you are doing almost everything. You are having an interesting, unique conversation, and you are connecting with her. The only thing missing are the attraction builders, the things that dial up the tension and get her to chase you and want you.

ATTRACTION BUILDING - MAKING HER CONVERSATIONAL THREADS MORE INTERESTING

At some point she is going to want to contribute to the conversation and she will start to ask you questions. The danger here is that they are so super boring they kill any kind of interesting stuff you have going on. Here's how to be ready for this:

HAVE INTERESTING ANSWERS TO STANDARD QUESTIONS

There are certain questions and conversational paths that occur again and again for each person. Think about what yours are and make your input more interesting. If

a conversation gets boring because the girl starts asking boring questions, she won't remember it was her fault - she'll just know she is bored! The obvious one is, "What do you do?" Either make your job interesting or describe it with passion; if it is dull, be brief and switch it to something more interesting, like a hobby - "But anyway, that's work, what I really like to do is . . ."

STAY AWAY FROM TOPICS LIKE:

- Disgusting stuff
- Religion
- Contentious political issues
- Violence
- Bad past relationships
- Negative things

TALK WITH PASSION

If you can talk with passion about things you care about, it draws people in. If you enjoy something, let it show, be expressive, use visual and emotive language. People get caught up in it and start to feel good too. When they feel good, they will want to talk to you more. Use storytelling skills here.

CHALLENGES

Challenges are ways to establish that you're the selector, the high-value one in the interaction. You choose her, not the other way around. Most guys will passively let themselves be selected, so if you can challenge her it'll be uniquely attractive. You

need to have earned some value before she'll respond and try to meet your challenges. The time to start challenging is when you have reached the point where she is no longer likely to leave at any second, it's when you feel she is comfortable and maybe even getting a little too comfortable.

The first time I used challenges was a big moment for me. I noticed that things changed. I was no longer doing all the work, trying and trying to convince this woman to like me. I was putting pressure on her and turning the tables and she had to respond by working for me and looking for my approval. It'll be a big moment in your game when you start to employ challenges to build attraction and have more interesting conversations.

Some examples are:

- "If everyone looked the same, how would you stand out?"
- "Can you cook?"
- "Are you rich?"
- "Beauty is common, so what do you have to make me more and more attracted as I get to know you?"
- "There are three things I look for in a woman. The first is (insert quality, e.g. confidence), the second is (passion) and the third is . . . no, I'm not telling you." "Why?" "You might fake it."

The above examples communicate that you're

picky and won't date just any girl - looks are not enough. This makes you more attractive because you're subconsciously telling her you're high-value. This is the outer-game way to challenge a girl. The problem is that, if the thoughts in your mind are about how much you want her and how you'd do anything for her, there will be conflict between your non-verbal and verbal communication. Women are sensitive and will pick up on things subconsciously; they might not mention them or even consciously know that they have noticed, but it will affect your chances if you use this shallow means of challenging. For a challenge to be truly effective, it has to be congruent and you have to care whether she passes the test or not. The problem with using "canned challenges" is that you don't care that much so you won't get such a strong response from her. The best way to challenge a woman is to follow mission eleven.

If you have this in mind, when you meet a

MISSION ELEVEN

Get a pen and describe your ideal woman. What character attributes would she have? Would she smoke? Does she keep fit? Can she dance? Can she sing? Is she sharp? Is she educated? Does she read poetry or OK! magazine? Does she like Disney films or action films? Does she like sushi? Is she well travelled? Does she watch Sex and the City?

woman you won't give her as much credit for her looks, and if you can work these questions into the interaction you will flip the dynamic. She will have to start qualifying herself to you. You are positioning yourself as the selector, and seeing if she matches up to your requirements. Ninety-nine percent of men don't do this, and you'll see how women start chasing you if you do.

CHALLENGES WITH A HINT OF NLP

These are statements that get her to agree to your preferred behaviour. They can include subtle language and cues that link the behaviour to being with you. (You can decide what you want and make your own.) Check out the NLP section for more info on using it in a pick-up. The following are examples:

- Are you decisive? Do you know what you want when it's right in front of you? (Point at yourself as you say this to trigger her subconscious.) Imagine what it would be like to get it and then go for it without hesitation. Or do you let opportunities slip away? (Lean back as you say the last part, to show her she could lose you; it subtly affects her subconscious mind.)
- Can you be crazy and spontaneous? Do you ever do something that you know will be an amazing experience that might not be logical, or what other people would approve of, but is what your heart is telling you to do? With me, I think those kinds of

actions lead to (point to self to indicate she should go with you) the happiest memories and all kinds of possibilities. We have to live more in the moment, follow our feelings and enjoy things when the opportunities present themselves.

When you first start using challenges, you should notice that they start to work harder. They realise that they might lose you and step up their game. They ask more questions, and they try to demonstrate their value. An example would be if you ask a girl whether she smokes with an inquisitive look. She senses she could say something wrong and she says "yes, but I'm trying to quit" and later she tells you "oh I just passed my driving test". It's pretty funny when this role reversal happens!

Challenges work on a deep level, the reason is that most guys decide that they are going to ask for a woman's number as soon as they look at her. She can't lose. She can't do anything wrong. Think about it, imagine you are in her shoes. Would you like to think that the man that is talking to you would also go for anyone that was as good or better looking? Would it be nice for her to think that you would also nod, agree with, and be pleasant to, and number close her identical twin who was completely different in character? When you have a woman would you like to think that any man that

approached her when you did could have got her? No, you want her to love you for your unique qualities. How do you give a woman this experience? How do you stand out from all the other guys? Now you know, you use challenges, and not just canned challenges, but real ones. You can also break rapport...

BREAKING RAPPORT

Along with challenges, breaking rapport is one of the most powerful things you can do to build attraction. I include it in the optional and advanced techniques because I was able to achieve good results without them. However, when you add these to your game you'll see another dramatic improvement.

Breaking rapport is disagreeing with her on a point or expressing a contrary view. It can be very powerful. To exemplify its importance, imagine being a hot woman for a moment. You are being approached by smiling, nodding men, and feel you can't do or say anything wrong. You could say you love cats, and they will say they love cats; you can say you like torturing cats and they'll say, "Cool." Okay, maybe that's going too far, but we all know that the natural thing to do when with a beautiful woman is to go into 'me too' mode, where you agree with her on everything and try to connect. The point is that you think similarities will bring you closer. This might generally be true, however, but this is what ninety-nine percent of men do, and what

you've probably realised from reading this book is that it's what ninety-nine percent of men don't do that brings you success.

Imagine being that beautiful woman again. Men will agree with you on everything and think everything you do is just great. You know there are things they shouldn't like about you, but they don't express it. This means you won't fully trust them, you'll think they are only after one thing and their compliments won't be worth as much.

The answer to this is to break rapport, but you mustn't do it on big things that have an emotional connection for her. Don't call her passion for painting lame, but you can break it on casual interests like Harry Potter books, Hugh Grant films, etc. When you say that something she likes sucks, it makes it twice as powerful when you later say that you appreciate something about her.

If you say, "Oh I love Harry Potter too," "Oh yes, I love musicals," and then say, "I have a good feeling about you, we should meet again," you come off as fake. Better to say, "Harry Potter - I couldn't even get halfway through the first book," "I caught The Lion King but wouldn't see another musical anytime soon," and then, "I love your laugh." The compliment has much stronger effect, because you have shown that you only say what you mean and mean what you say.

WHEN TO BREAK RAPPORT

Do it after the hook point, just enough to show that she can do something wrong and lose you. The point is not to lower her self-esteem or make her feel stupid, it's just to show that you can disagree and that you have your own views and opinions. If you break rapport, the best thing to do is quickly change subject to avoid turning it into an argument.

Don't be afraid to tell the truth, it actually increases trust and connection as well as dialling up attraction. Trust and honesty are keys to gaining people's respect. This is a way to be honest without hurting people's feelings. If you notice yourself me-tooing and not getting as much attraction as you'd like after the hook point, try breaking rapport combined with genuine compliments - and also try challenges.

So, let's put it all together with an example of the natural and situational observational opener. The following interaction was a real demonstration for a student. Location: Leicester Square, London, 3:30pm. I recorded it on MP3 and the transcript runs below. There are many techniques used which you can continue to refer to; you'll see more each time you look.

A girl stands alone with arms crossed, looking pretty unfriendly.

Me: Hi, you're crossing your arms and I study body language, so I could say that's because you're closed or in a bad mood; but I was noticing a lot of people standing like this recently, and either people are more closed at this time of year or more people are cold! (laughs) So are you in a bad mood or are you just cold?

Hot Chick: I'm cold.

(I'm bantering without putting conversational pressure on her. This is necessary because I have no indication of interest and she looks unapproachable.)

Me: See, people take this body language stuff too seriously, they need to put more disclaimers in these books. People crossing their arms are closed, unless they also might be cold. People stroking their hair fancy you, unless their hair is in their face and they can't see anything. (Laughs) You look like you're waiting for someone?

HC: Yeah, I'm waiting for my friend.

(At this point I don't immediately ask another question, like "Who?", "What time were they meant to be here?", "What are you doing together?" This would be natural but it's not very interesting. She has given me another hook which I can feed off, so I should use it. Her body language is opening up and she is receptive to the interaction.)

Me: I hate waiting for people here, you can't call them because they are on the underground, and there are so many people so you keep thinking, "Is that them? Is that them?" The time goes way slower than when you're waiting somewhere less hectic. So let me guess, it's your old school friend and you're meeting for the ten-year reunion dinner?

HC: (laughs) Well, it's my friend from university but we are going for a coffee. What's your name?

(This is a big sign of interest. She is asking a question of me. It isn't related to the topic and it's personal, which means she wants to know more about me and extend the interaction.)

Me: Richard, and you?

HC: I'm Anna

Both: Nice to meet you. (shake hands)

Me: Wow, your hands are cold. (takes other hand too, squeezes them)

(I've quickly done a quite intimate thing that jumpstarts a sexual frame.)

Me: So is your friend cute?

HC: (laughs) She is, actually.

Me: Cool, so we can all go to coffee together,

but we can't stay long, we need to be somewhere. Tell her I'm your fiancé, that we met last week, it was a whirlwind romance, and that we flew to Vegas, got married by Elvis and came back yesterday.
(laughs)

natural pretty much ended there, as we moved into a more two-way conversation and rapport. The interaction went on in more relaxed style, she started giving fifty percent of the conversation and asking a lot of questions. It wasn't as interesting because it didn't need to be. Her friend turned up (who was hot too) and we went for coffee together after persuading her friend it was cool. Number closed and ended the interaction after thirty minutes. Went to bed with her at the next meeting and she later became a girlfriend.

The key for the students on day game is this: there is no way to conversationally block an interaction unless she is being directly rude. Stay in there and learn something as you stretch yourself to come up with things to say; stay attentive to her and use the hooks.

You now have a series of 6 steps to become a fantastic conversationalist, all naturally. This means that you can have interesting conversations with women that are also unique! If you still think it's better to be using the "who lies more" opener into "best

MISSION TWELVE

Practice your new conversation skills on your social circle. See if you can make them feel good and get a deeper level of connection than you normally do. You'll notice that you get a much better reaction from people and can even use these skills at work.

friends test", you need help! This should be your ultimate goal, to develop your skills and abilities so that the girl is attracted to you and who you are with no pre-planned or pre-scripted content. If she likes you she likes YOU, not your routines! It's not as easy as memorising a line, but it is far more rewarding. A guy that gets The Skills of the Natural down will have ultimate game. Good luck with it!

THE HOOK POINT AND INDICATORS OF INTEREST, HOW TO TELL IF SHE IS ATTRACTED TO YOU

The hook point is when a girl shows interest in extending the interaction. She is happy for you to stick around and talk more. You can tell you've reached the hook point when:

- She asks you questions.
- She asks your name.
- She gives extended answers to your questions.
- Her body language changes and becomes

more open.

Once you've reached the hook point, you should look for indicators of sexual interest.

If she is sexually attracted to you:

- She strokes her neck when in conversation with you.
- She looks at your mouth.
- She tilts her head to the side when speaking to you.
- Her pupils dilate.
- She laughs too much at your jokes, even when they aren't funny.
- She is happy listening to you, even when you're talking rubbish.
- She holds eye contact with you and doesn't look around the room, or at her friends. Note: if she is nervous, and it's just not in her character to hold strong eye contact, she could still be interested.
- She is comfortable with you touching her and invading her space.
- She shows willingness to leave her friends and stay with you.
- She laughs and hits you on the shoulder when you tease her.
- She looks at you in a dreamy kind of way.
- She asks if you're single.
- She is comfortable with pauses in the conversation.
- She says your name in conversation.
- She leans into you.

MISSION ELEVEN

Open sets, get past the hook point and use a couple of the above questions and follow the process of getting a connection.

The above are some examples only. There is no 100% way to tell. That's why we lead the interaction and force a stronger response. If we put pressure on her or create sexual tension we are forcing a clear response as to whether she is attracted to us or not. Think of it like this:

If a guy approached you in a bar and asked about the football results and then had a general chat with you, you'd be happy interacting with him and he wouldn't get a clear sign that you weren't gay. So if he had the goal of kissing you, it wouldn't be a good strategy to employ since he won't be able to tell if you are gay or not.

If he approached you and started creating sexual tension, you'd break eye contact, make an excuse to leave or otherwise very clearly show you were not gay. You wouldn't just stand there being pleasant.

This is what we do with women, we lead and push slightly and see how they respond. If they are cool with it, we carry on, if not, we back off. If we wait for a signal to come out of nowhere, it might never come!

Check out the kiss-closing section later in the book for more on the application of this.

RAPPORT

In 'Skills of the Natural', I talked about how to make connections with the girl. I'm going to look at this in more detail. The goal here has become to find a reason to see her again, and to discover mutual interests. You know the process of connecting, but how do you elicit the desired result?

1. BE OBSERVANT

Notice things about her appearance (clothes, accessories, hair, nails, jewellery). Women usually put a lot of time and effort into the way they look; her bag might be chosen to match her shoes, belt, earrings and dress. Most people don't notice, so she will be happy if you do. Jewellery and accessories also often have a story behind them, or may mean something to the girl.

2. TALK ABOUT THINGS THAT EVOKE PASSION AND FEELING

What is she very passionate about? It might be anything from friends and family to travel or ballet. Connect on these points by showing you understand why she feels that way.

RAPPORT AND COMFORT-BUILDING QUESTIONS

I've told you to avoid asking the usual boring questions. So what kind of things would it be

okay to ask? The best questions build comfort and create a connection that elicits emotion. The following offer some good examples:

DO YOU REMEMBER YOUR FIRST DAY AT SCHOOL?

This is something that she probably won't have talked about for a long time, but it has strong emotions attached to it. It can also age-regress the girl (a hypnosis term). Do not be surprised if she suddenly starts acting very childishly. To ask a question like this, you can't just say, "Where are you from? What do you do? Do you remember your first day at school?" The first thing you need to do is to root the question. This means that you need to lead into it smoothly. You could do this by saying, "You know, I was walking down the street this morning and I passed a bakery and smelled the freshly baked apple pie. It immediately took me back to when I was six years old, and I spent the next thirty minutes walking around like a kid with a silly expression on my face because I was remembering my childhood so vividly. What about you, do you remember your first day at school?"

Any question like this should be rooted correctly, and there are many ways to do that. After she has given her response, you should connect on it. You could say, "I can just imagine you with your My Little Pony lunchbox, skipping to school." Next, you

should relate your own story. If you can connect like this on a few emotional topics, then you've built a deep connection in a short amount of time. You'll already have talked about stuff that's not normally talked about until you've dated a girl for three months or so.

IF YOU COULD WAKE UP TOMORROW ANYWHERE IN THE WORLD, WHERE WOULD IT BE?

This is another good question, and replaces boring questions such as "Do you like travel?" and "Did you go on holiday this year?" This one doesn't need so much rooting; it could simply be, "I need a holiday - let me ask you, if you could wake up anywhere in the world tomorrow, where would it be?" Connect on her answer - "Yeah, lying on the beach, with the sun beating down, the sound of the ocean . . ." - then relate your own in vivid detail. This is a good one for trance-state visualisation, evoking feelings of comfort and relaxation which she'll later relate to being with you.

ARE YOUR FRIENDS MOSTLY MEN OR WOMEN?

This tells you something about her character and also gets her talking about people she cares about.

WHAT'S THE ONE THING YOU CAN'T SAY NO TO?

This is a good way to find out something she

really enjoys. It could be chocolate. Perhaps fresh orange juice. It should make her eyes light up. You can then describe how good it is to eat that chocolate, how it feels when you put it in your mouth and taste it as it melts. Do this and watch how you can lead her into a desiring state.

WHAT TALENTS DO YOU HAVE THAT WOULD SURPRISE ME?

This is a great question and a challenge. Early on in an interaction, she won't feel any need to answer challenging questions. By the rapport stage, she will feel some pressure to respond to a question like this to prove herself to you. Remember that she is likely to ask the same back to you, so have something ready.

HAVE YOU EVER BEEN IN LOVE?

Root it, and dig a bit deeper about the times she has been in love. Don't ask what happened - this would focus on the break-up! Make her want those feelings again; since she is with a cool guy, she'll probably be imagining them with you. This is a great one for a number of reasons: firstly, it brings out the emotion and memories connected with love; secondly, it starts her imagining a relationship with you.

Think of your own questions too, and follow the process of:

- Rooting

- Asking
- Connecting
- Answering

When you've done this, you'll already have a deep connection with the girl. On numerous occasions, girls have told me after just a few hours that they feel like they have known me for three months. The reason is:

- I am completely comfortable, open and relaxed with them.
- I am making them as comfortable as they normally feel after three months.
- She is feeling things that she would normally only feel within a committed relationship.
- She is talking about things she would only normally talk about with very close friends, family or the long-term boyfriend.

USING HOOKS AND CONNECTING

When you find out something about the person, it's a hook that you should try to use: where they are from; where they went on holiday; a passion; an interest; something with emotional content; a future dream. You want to connect with it in a positive way. There are seven ways to deal with a hook. Let's use the example of discovering the person wants to go to New York: "I'd really love to go to New York. I've never been there." The seven ways this can be dealt with are:

1. "Cool, I'd like to go to Barbados," OR "Oooh, New York? I don't like big cities (rejection, BAD)."
2. "Yeah, me too (try-hard connecting, BAD)."
3. "Cool, my brother just got back from there (semi-rejection relating to self, NEUTRAL)."
4. "Cool, the shopping is great and you can go watch a Broadway show (positive logical connection, OKAY)."
5. "Oooh, the people there are supposed to be rude and it's very busy and crowded (negative logical connection, BAD)."
6. "Wow, New York. So you can walk around and imagine you're on a movie set, with the yellow cabs, the hustle and bustle, the lights in Times Square and a stroll through Central Park. That's a great holiday (positive connection, affirming their choice with visualisation, emotional connection, GOOD)."
7. "Yeah you seem like that kind of person, I think you'd love the energy there, you'll feel right at home in the busy streets, people watching, taking things in (purely emotional connecting, cold-reading, GOOD)."

This is a very powerful tool for making a connection. You are making her feel good about herself and her interests and you are showing understanding of them. The dynamite comes later in deep rapport.

ISOLATING

To close a girl, in most cases, you need to isolate her. Have you ever noticed that conversations with large groups are very lightly topical, compared to a one-on-one interaction where it can go very deep? Which conversation is more likely to bring out emotions, to help you get to know someone better and form a bond? That's why we need to isolate.

My definition of isolation is not that you're the only people in the location, but that the two of you are the only people in the conversation. Her friends could be one metre away, as long as they are not involved. For me, the easiest way to isolate a girl is to turn her away from her group. She doesn't need to leave them completely and walk away with you, just as long as she isn't looking at them. A student once asked me to open a girl who was part of a group of six. I might have opened the whole group, bantered for a while, won them over, and then tried to isolate her from there. But there are two reasons why I don't like doing this:

Firstly, I don't always want to bust out enough energy to entertain a huge group in a noisy location. Secondly, my problem in the past has been that if I show too much coolness to the group they all want to talk to me, and isolating one girl becomes difficult - she feels social pressure as well because all eyes are

on her. So I wanted to come up with a way to isolate her 'under the radar'. What I did in this case was notice that the group had pretty much split in half. I approached, quickly established physical contact (I turned her around by the shoulder before saying a word), introduced myself and - lo and behold - we were isolated as she turned away from her two friends.

With a pair of girls, isolation is very difficult. Generally speaking you need a wing in this situation. For a group of three, my simple isolation strategy would be to open everyone, reach the hook point and then deliver a personal statement to the girl I like (example: observation about her jewellery). The key here is to speak at a lower volume and break eye contact with the others. They should engage each other. The eye contact and attention you're paying the target should ensure she continues it with you. You next sidestep slightly around the target and away from the obstacles, so she has to turn to face you. You're now isolated. Wasn't that easy?

LEADING TO ISOLATE

You generally want to be leading the girl at all times. "Let's go dance," "let's sit down," "let's go get a drink" are all ways to lead and isolate. Others include "come over into the light" - to do a proper palm reading, and see her eye colour - or, "Let's go over there, it's less crowded/noisy/smoky."

DEEP RAPPORT

Use this technique with caution. I call the closes I can get with this 'GF-closes', girlfriend closes. I can almost make a girl fall in love with me using my rapport skills. I am careful to only do this with girls I genuinely feel something for. It's immoral to use it on those I would only consider for a casual relationship. Deep rapport is a way to get a soulmate-level connection with the girl and go beyond anything she has ever felt before. It's a simple two-stage process. Once mastered, it can be done on the fly with any girl. The steps are:

1. Elicit emotional content
2. Feedback and connect

First I'll explain the process and then give an example. These subjects have emotions attached to them:

- Passions and interests
- Memories (e.g. childhood)
- Future ambitions and dreams
- People close to us

Let's use the example of passions, but remember it applies to all of the above. Your goal should be to get down to this deep emotional level and connect. Every person has things they are passionate about. These aren't critical 'must do' activities, but provide a sense of joy, achievement or 'being alive'.

Some examples could be:

- Dancing
- Theatre
- Museums
- Art
- Playing an instrument
- Reading fiction
- Fishing
- Golf
- Poetry
- Collecting something

These all share common elements. They are ways that the person chooses to spend their time - you have passions, I have passions, and the girls you meet will have passions. Let's look at the typical ways they are dealt with in conversation:

Girl: Actually I do ballet, I've done it for ten years.

Guy: Cool, you must be very flexible.

Or

Guy: Cool, I saw Swan Lake.

Or

Guy: Oh, my mum made me do it when I was a kid, I hated it.

Or

Guy: I'd like to see you in your tutu.

Or

Guy: Me too.

Or

Guy: Cool, I like football.

Or

Mystery Method Guy: Oh my God, I can't talk to you anymore. You're a ballet dancer? Oh my god, this girl at school was a ballet dancer and she bullied me . . .

This pretty much covers all the possible responses to ballet or any other passion. Let's think about this for a second. The girl has revealed to you something that she is very passionate about. She has done it for ten years, purely out of a personal sense of commitment. In the above examples, her offer to you has been rejected. You might as well have asked if she likes oranges, because you've treated her passion in a superficial way. If you're going to do this, you might as well stay on superficial subjects.

Don't dismiss her passion in any of the above ways. Connect with her on it. You could lie and say how much you love ballet. I don't like to lie, so I wouldn't do this. What you can do is be empathetic. Imagine why she loves ballet, what she feels when she dances. I show that I understand why she loves ballet without saying that I love it. It's something she has never heard before and it establishes the soulmate connection. My answer would be made up on the spot following the guideline of seeking to empathise as to why she might love ballet:

"Wow, that's so cool, you must be very

dedicated to have kept it up for ten years, I mean when you're young it's easy, but as you get older you get more and more commitments." (This is standard connection for any long-term committed passion).

"So you must really love dancing. Most people have their nine-to-five jobs and come home and watch TV. It's refreshing to find someone with a passion that's expressive and artistic." (This is standard for any artistic or creative passion)

"People might think that dancing is just learning steps and performing them, but I think that dance is something that brings out the soul in someone; you can dance robotically by perfectly learning the steps, but it's when you really feel them that you become great. I also imagine that it's a way of expressing your feelings through the movement of your body, like an artist does on canvas or a musician does through their instrument. When you're in the moment, you're expressing yourself through the way you move. It must go back to before we communicated with speech and used dance and ritual to express our emotions. I'd love to see you perform."

Now you can see why this is so powerful. It can be applied to any passion, whether you empathise with it or not.

Examples:

Fishing is about being with nature, serenity (being alone with your thoughts) mixed with anticipation mixed with excitement, when you catch something.

Stamp collecting is about a sense of achievement. Each stamp has a memory attached because it's from a different time in your life. Your stamp book is like a book of memories.

Going out and getting drunk on a Friday night is about how you've been stressed at work all week, and that moment when you're with your friends, have been drinking and are just completely in the moment. Just feeling the enjoyment without a care in the world. That sense of release from it all.

KINO-ESCALATION

This was my sticking point for a while. I missed the whole thing where people started hugging when they met. I didn't get the whole double-cheek kiss thing. I wasn't comfortable touching people. But the fact is, most people like to be touched. Hugs feel good. Someone touching your arm when they offer their emotional support feels better. A lot of guys have problems with touching because they are scared of being perceived as creepy. Yes, women hate being grabbed by the drunk guys at the bar, but if they are talking to someone that they like they want to be touched by them!

Kino-escalation is the process of going all the way from incidental touches to sex. Obviously the first time you touch a girl generally can't be when you kiss her; that'd be weird. You need to get her comfortable with your touching, and there are lots of ways to do this. Some key points on kino:

- **Intent:** Women can sense the intent behind kino. An arm on the shoulder from someone thinking, "Okay, now I'm going to escalate by putting my arm on her shoulder," will make her feel weird. She'll subconsciously know the difference between creepy touching and nice touching because she has been touched by a lot of men! The average woman has been touched by eighteen thousand, four hundred and seventy-two men in her life.* When she is attracted to you, you can get away with anything you like, but until that point the intent should be pure. When you touch her, make it part of your natural movements, touch her in the same way you would touch a friend and keep the intent behind it positive and natural. Don't think sleazy thoughts! When you have attraction, you can have a sexual intent behind your kino that will be completely cool.
- **Speed:** The faster the kino the more you can get away, because it becomes harder to object to. The brain doesn't have time to register the hand on the shoulder if

it's just there for a second. If you gesture a lot, build in some rapid kino and it will allow you escalate more quickly and smoothly than usual.

- Eye contact: Do not look at the part of her that you're touching, it draws attention and feels 'icky' to women. When you go to escalate kino in a major way, maybe by putting your arm around her, eye contact will make it an intensely high-pressure moment. If you're looking away when you make this move, it's much more comfortable and acceptable. Use the looking-away trick when taking her hand, or anything else that seems too intimate at the time.

* I love making up statistics!

EXCUSES TO TOUCH

During an approach I did the other day, I used some methods I made up on the spot to advance kino leading up to a kiss close. I normally date girls a few years younger than me, and was genuinely surprised to find a girl my age (twenty-six) who looked really young. I said, "You must use good moisturiser," and stroked her face with the back of my index finger. If she flinched in the slightest, the kiss close wouldn't have been on. I also touched her hair and asked if she ever wore it up. The kiss was on at this point, and we both knew it. I did a couple things to dial up the tension even more, then finally kissed her.

I'm still wondering about whether there is any benefit to delaying the kiss to build more tension, as opposed to going for it as soon as it's on. Having excuses to touch solves the problem of kino-escalation for anyone not used to touching strangers in conversation. Below are some ways to kino-escalate:

- Don't shake her hand when introduced, hold it for about three seconds. It's long enough to notice, but not long enough to object to.
- Use high-fives when you find something cool about her.
- If she goes to the gym, exercises, looks tough or whatever, it's an excuse to feel her muscles. Flex your arm and point at her to do the same.
- Check out her jewellery. Hold her hand to see her rings or bracelets. Move her hair back to check out her earrings. You can use many excuses to check out her hair. "Ever wear it up?" "Is that your natural colour?" "Ever had it long/short?"
- Take her pulse.
- Ask if she salsas, or does any other dance, and dance with her. Don't ask if she wants to, just lead.
- If she gives you any shit, you can take her hand, put it on your chest and say, "Oh, you're breaking my heart!"
- Palmistry.
- Arm-in-arm leading.
- Teasing - poking, prodding, tickling, play-

fighting, barging, nudging - all great playful ways to kino-escalate.

SEXUAL ESCALATION TECHNIQUES

There are more of these in the 'Sexual Spikes' subsection. These are purely physical (the others are verbal, or a combination of both):

- **Finger playing:** when you're holding hands, play with her fingers and see if she reciprocates: this is surprisingly sexy and a great test.
- **Hand Squeeze:** squeeze her hand and see if she squeezes back. This is a great indicator that the kiss close is definitely on.
- **Triangular gazing:** this is a method of making her think in a sexual way. Look at her left eye, then the right, then the lips. One second on each. Repeat.
- **Slow blink:** blink slowly; this is very sexy.

PLAYFUL ESCALATION AND SEXUAL ESCALATION

You can escalate kino in two ways, sexually and playfully. The best way to escalate with a friend or a girl from your social circle is to playfully test out her receptiveness, instead of making a high-pressure move to sexually escalate. Sexual escalation has a sexual intent behind it. Playful escalation seems more safe to them because it's what brothers and sisters do. But it's also what boyfriends and girlfriends in a comfortable relationship do,

so it's a great way to escalate and trigger enjoyable feelings of sexual tension.

KINO-ESCALATION PROCESS

All of these steps can sometimes be skipped and you can go straight for a kiss. It might work sometimes. But to smoothly lead into it, you're ramping up the kino bit by bit. The process below is a smooth path from nothing to kissing. You can also combine it with some verbal sexual escalation (see 'Sexual Spikes'):

1. Touch shoulder
2. Take hand (use excuse)
3. Dance
4. Hold hand
5. Squeeze hand
6. Touch hair (use excuse)
7. Touch face
8. Kiss

I tend not to use any of these excuses to touch anymore, but they are a good way to get started. As soon as you are comfortable, you should switch to sexual state projection and sexual tension as a way to lead into a kiss. Kino-escalation combined with that will be incredibly effective.

Closing

NUMBER CLOSING

Going for a number is a high-pressure moment for most guy - they don't know when to do it, and they don't know whether the girl will accept or reject them. Even after getting a number, it can be difficult to convert it into a date or another meeting. I used to have pretty good conversations and then not ask for the number, either because I'd feel bad about revealing that it was indeed a pick-up attempt, or I'd be afraid she'd say no. I figured out that it becomes easy if you do it smoothly. Here's what to do!

CONVERSATION LEADING TO A NUMBER CLOSE

Most guys make the mistake of making small talk for a period of time and then just coming out and asking for a number. This is wrong. A connection can be (but usually isn't) built on small talk, but it takes a lot longer. Instead the conversation needs to be directed towards the goal at all times. A conversation aimed at getting a number needs to be based around connections and common interests:

- What does she do when she isn't working? How does she spend her time?
- What food does she like? What places does she like to go to in the evening? Is she a party girl? Does she like the arts? Is there something she would like to do but hasn't yet (e.g. salsa class)?

These are basic common interest questions that lead to a possible connection. Think of your own; there are hundreds of possible permutations. Taking two opposite examples, let me show you how to lead into a number close from a general conversation:

You: What places do you like to go in the evening?

Her: I like club/bar X.

You: Cool, it's good there. Have you ever been to club Y?

Her: Yeah/no.

You: Well, me and some friends are going there on X day, you should come.

Her: Yeah/okay.

You: Excellent. What's your number?

Or

You: What do you like to do when you're not working?

Her: I like to go to the theatre/exhibitions/museums/ballet.

You: Have you been to that new show/exhibition/whatever?

Her: No.

You: Me neither, we should go.

Her: Okay sure.

You: Great, give me your number.

(You never ask for a number directly, it should flow naturally. The close should be assumed.)

How about if you can't find a connection, don't have time to, or for some other reason just don't have a conversation like the above?

You can use the universal:

You: You're cool/It's interesting talking to you, we should hang out.

Her: Yeah.

You: (hands her the phone) What are you doing on Thursday?

FINALLY, MOST GUYS GET NUMBERS THAT FLAKE. SO MINIMISE FLAKEAGE:

Enter your number in her phone too. Have a connection or something you can do together, as described above. And most importantly, arrange a date there and then. If you've already arranged a date, she can be thinking about it when you call. Apply these tips and all your good interactions should end in solid number closes.

Now is a good time to mention dealing with future objections. This subject is almost big enough to warrant its own section, so pay attention! The situation: She is tipsy, you meet in a bar, you have a great time. Easy to see her again? Not always. The problem is, she is going to go home, talk to her friends and be distracted by all the other guys chasing her. You can easily turn into "the dude I met when I was drunk," even though you might have made the most incredible connection of all time. You can be thinking she'll fall in love with you, but she'll flake! The way you deal with this is by making statements that put the potential objection out there before she thinks of it later: "I know we are drunk, but I can tell that we'll

get along great. It'll be excellent to meet up somewhere more quiet and really get to know each other."

"I can't believe we've met in a club, I didn't expect to meet a great girl in a nightclub. We might go home and think that it was just an amazing connection because of the environment. That might be the case, but I'd love to find out by getting to know you better in a more chilled-out location."

By doing this, she can remain focused on meeting you again and not dwell on the potential problems. This is especially important if you escalated kino pretty hard; you'll also have to deal with, "Maybe he's a player," and, "If we meet again, he'll be all over me straight away." You can use the same method to deal with these issues too. leaving one the following happened . . .

TRANSCRIPT

Situation: Friday night, leaving a bar at 10pm with one friend. We leave because there are no hot babes. I hear another door opening behind me as I walk along the street and see one gorgeous Italian and her less attractive friend from Croatia come out of the same bar we were in. How we didn't see them inside, I don't know. I let them catch up, walk in step as if we are together and then say:

Richard: So where are we going now?

Because that place was pretty lame.

Croatia: I don't know.

Richard: There's a place over there that's pretty good, called Digress; let's try that.

Croatia: Okay.

At this point, the Italian girl is cold, and doesn't make eye contact. Her Croatian friend sees we are friendly people and is probably thinking free drinks!

Richard: This way! (as Italian girl goes the wrong way)

We lead them across the road. We slightly separate at the bar to let the girls buy their own drinks (I might buy a girl a drink, but never this soon, and never her friends too). We chat, come back to them. I talk to the Croatian girl (Dubravka) because I wanted my friend to try his luck with Eva. I connect well with Dubravka, exchange some light banter, but try not to generate too much attraction since I'm not interested in her. My friend isn't progressing things with the Italian girl, and goes to the bar. I engage them both and then switch to Eva when he comes back, leaving him to wing her friend. I ask some boring questions but connect well.

Richard: Do you like London?

Eva: Yes, I love London.

Richard: London's a great city, it has a pretty unique feel; it's very mixed culturally and even has a mix of historical and modern . . . What's your profession?

Eva: I'm a scientist.

Richard: Wow, a sexy scientist, that's cool. (smiles) What's your area?

Eva: Cancer.

Richard: You must be very passionate about helping people and making a difference. I like that - most people work just for money, it's nice to meet someone who does something for the good of mankind. That is why you do it, right?

Eva: Yes, I love what I do. I couldn't do anything else. What do you do?

Richard: I'm a life coach.

Eva: So you help people too?

Richard: Yeah, I guess so; I wouldn't like to say it is as important, or that I do it just because I'm a good person. (I sense some connection so want to dial it up a bit.) What compliment do guys normally give you?

Eva: Usually about my eyes.

Richard: Your eyes are nice, but mainly because you always seem to be smiling with your eyes. I love your hair! What actress do people say you look like?

Eva: Monica Bellucci.

Richard: Hmm, I don't know, maybe, but to me, you look more like Sandra Bullock or Eva Longoria. Who do I look like?

Eva: You look like Ethan Hawke.

Richard: Ethan Hawke? Do you like Ethan Hawke (with smirk)?

Eva: Yes

Richard: I like Sandra Bullock (seductive face).

First verbal one-on-one: I decide at this point to bring them along to the club we were planning to go to. I call the club and add the two girls to the guest list. The attraction is there, there is some sexual tension. I find that when I create tension the girl will enjoy the wait for the kiss, rather than wondering, "When is this idiot going to kiss me?"

On the way to the club, my friend is bantering; we make some jokes, he teases Dubravka. This mixes up the mood a bit, which is good. We give a little demonstration of value by

breezing in to the club for free without queuing. I ask if they'd like to share a bottle of wine. They say yes, we buy it and collect half the money from them.

Crystal is a club where, in order to sit down, you need to get a table, and to get a table you need to spend hundreds or thousands on bottles of champagne or vodka. I managed to work the staff and get us on a table for twelve. We were the only ones with a £20 bottle of wine, everyone else at the tables was a big spender.

We take our seat and, unfortunately, I make a little mistake because I don't pay attention, and she sits adjacent to me instead of next to me. I'm still close enough to touch, but it's not as intimate as I'd like. I decide to leave things as they are instead of asking people to move around. I also work to nullify any future objections:

Richard: I'm glad we met in the street and not in a club. I don't like to meet girls in bars. It was amazing how we met, because if either of us left the bar just ten seconds earlier or later, we never would have seen each other. We could go back further about the decision to go to that particular place, or even further, about how our parents met (connecting and deepening the connection, suggesting fate). When are you going back?

Eva: In two days.

Richard: Well, we better not fall in love tonight then (gazes into her eyes). How many times have you been in love?

Eva: Twice. You?

Richard: Definitely once, maybe twice. You seem like an independent woman, so you probably want a man that also has clear goals and a vision so that together you can be more. I think because you're independent you don't feel a desperate need to find a man, but you would like the right one. A relationship where together you're worth more than apart. I don't think you'd like to be tied down or to just be lazy. I think you've so many things that you want to do and barely enough time to do them. (She is nodding away, very attracted.) Are your friends mostly men or women?

Eva: Men. I get on better with men.

Richard: My friends are mostly women, male friends can get jealous and it's rare to find one who would be truly happy for me if really good things happened. There is always some competitiveness. My female friends would all be happy for me if something good happened.

Eva: What kind of girl do you like?

Richard: I look for a girl who has her life

together, who is content with what she has, that doesn't need a man, but wants one who will make her happier. A relationship where together we equal more than if we're apart. Do you smoke?

Eva: No.

Richard: Good. What colour are your eyes?

Eva: Brown. (We get close and look into each others eyes.) Yours are green. (I stop talking, smile, look at her lips.)

Richard: If you were in kissing school, what grade would you get?

Eva: Definitely an 'A'.

Richard: An 'A'? No way! Only a small percentage can get an 'A'.

She knows I know I can kiss her, but I lean in a bit, then come back out and make her wait a bit more. I'm trying out a new thing, building up loads of sexual tension. Also I liked this girl, so I don't want to use the cheesy kissing school close.

Eva: How old are you?

Richard: Twenty-six, I don't normally date girls over twenty-four! You tricked me, you look young, you must have good moisturiser

(strokes face with back of index finger).
Notice I'm in a qualifying phase, where I keep challenging her in a way that shows I have high standards and certain requirements that need to be met.

Richard: You're a good girl, but I think you know how to have fun!

Eva: Yes I do.

Richard: (I lean in as I speak and get the kiss.)
Hmmm, nice, B+ with room for improvement.
Can you dance?

Eva: Yes.

I take her to dance by the table; the dancing gets sexy, then I lead her to dance on the back of the seats in the middle of the club. We stand out and it's pretty crazy, it gets us lots of attention. I'm kissing her, grinding, and when the song 'Smack That' comes on I'm smacking her ass. It escalates a lot. The club is too noisy now to talk; I kiss her neck, touch the back of her hair, I'm going for sensual over sexual.

Richard: How tall are you?

Eva: One hundred and seventy-three centimetres (look of semi-approval).

The other two look a bit tired and bored; it's

getting late so I suggest we leave. We come out of the club and it turns out that their bus home goes from very near my house, so I make like we are leading them to the bus. When we are right near my house, I say:

Richard: Let's go for a drink somewhere else.

Eva: Okay, where?

Richard: I live just there, I have some nice wine (I would normally have to work harder but think that in this case it was on already.)

My friend tells the other girl we are going to 'Club Rich'. We take them to the house. Inside, we sit in the kitchen; I give her some time to relax and get comfortable, then I say I'll put some music on and tell her, "Come and choose." She comes to my room, we put the music on, I close the door. I like this girl a lot, so I'm happy to take my time and escalate pretty slowly, keeping the tension there and letting her know that I'm in control. We have sex. Her friend is still in the kitchen and is pretty pissed off. Our friends don't really want each other that much, even though they kissed in the club. I say it's a shame she can't stay; we could talk more and have a nice breakfast.

Richard: I wish I had another hour to talk to you, there's lots more we need to know about each other.

We walk them to their bus and say goodbye.

She leaves in two days; I don't see her again in London because she needs to make it up to her poor best friend. I get a text when she gets back home to Italy, asking me to come and visit. I'm planning to go when disaster strikes. I get a text that reads, "I could have fallen for the boy that wanted to be a teacher, but not Gambler, someone who seduces women for an experiment."

I was with a friend when I read this and I was crushed; he thought it was pretty funny. I felt sick; we had made the most fantastic connection and it had been ruined. I felt like crying. She'd googled me and found the PUAttraining.com website. The way I'm presented on this website is not really how I am. For marketing reasons, it needs to be sold like 'Get Laid Today!' In reality, what I teach is pretty wholesome; ex-girlfriends work for me on the event, we have a female trainer. I love women and never mistreat them, or try to trick them into bed.

I went home and called her; she answered. I spent about forty minutes trying to tell her that the emotion we had was genuine, that she can think about it and see that I didn't use any tricks or gimmicks on her, that it was natural and spontaneous.

Over the next few days I gradually turn her

around. She wants to believe that it was real, and it was; my impression on the night was so strong that she still wants to see me, and says she loves me. I book my flight a couple of days after the initial text message. I visit her in Milan, we have a pretty good time, but it just isn't as good as it was in London. She has a fantastic body, a pretty face, she's intelligent, but I think there is one thing missing. She lacked passion, and was a bit unemotional or repressed. It's important to me that the girl expresses her emotions and passions in the way she looks at me, the way she speaks, what she says, and, of course, in bed. We have a good weekend and plan to meet again in the future, but it is obviously not something that is going to the next level.

DIFFERENT DIFFICULTY LEVEL NUMBER CLOSES

This applies both when you are in-set or on the phone but applies to your reason for closing and your proposition for the first date or meeting after getting the number.

If you are with a girl and asking her to meet you for an intimate romantic dinner and then come back to your house for wine, you are putting a lot of pressure on. She better like you a lot. If you are suggesting that she come out to the club that you own with all her friends, there isn't much pressure. Bare in mind what you are asking the girl to do. If you meet her for 10 minutes and then say that

“you should go on a date”, “go for dinner”, “go to the movies”, or “meet for a drink”, she will go home, think about it, talk to her friends, and could easily change her mind and flake. Would it pass the friends test is a good guideline to use when suggesting a meet-up. Would her friend say:

“What? You met some guy for 5 minutes in Starbucks and you are meeting him ALONE in a bar? He’ll probably spike your drink and rape you”.

If she might have this interaction with a friend, that might not be a great way to close, you’ll need a lot of connection so that she is sure enough of you, feels safe enough around you and is also attracted and intrigued.

The easiest possible number close is to invite the girls to a nice club or party with their friends. That would even pass this test: “So you met some guy and he invited you to a club with him?”

“Yeah but he seemed okay and you guys will be there. Plus I wanted to go to that club anyway.”

Use more low pressure closes when you aren’t so sure about the solidness of the set. Use higher pressure closes when it is really on and you don’t want to beat around the bush and neither does she. The personality type of the

girl will also be a factor, if she is indecisive and easily lead by her friends then she is much more flakey and low-pressure closing will work better.

KISS CLOSING

This is a sticking point for lots of guys. Going for the kiss is another point where you’re putting yourself in a position to get rejected. The way to remove the pressure from this moment is to work up to it smoothly with a variety of escalation techniques, and by using tests to see if the girl is ready. If you’re not in the seductive character at the time of the kiss, she might not feel in the mood! Remember that all of this is unnecessary if you can master the third character - The Seducer. However, here is the technique way to lead to a kiss close:

1. Touch her in increasingly more sensual ways leading up to the kiss:
 - Touch her arm for emphasis when you’re talking.
 - Touch her hand. Looking at jewellery is a good excuse.
 - Touch her hair. Asking if it’s her natural colour/if she ever wears it up/has ever cut it short/used to have it long/or even when she washed it is a good excuse. If she is comfortable with you touching her hair and doesn’t recoil at all, then she is kissable. You can go for it here.

- Smell her hair.
- Take her hand and hold it as you talk.
If you've done the above, it will be acceptable at this point. Don't look at her hand or draw attention to it, just do it.
- Squeeze her hand and see if she squeezes back; this is another kissability indicator. No girl ever squeezes back if she isn't ready to kiss.
- Stop talking, pause, tilt your head and look at her. See if she is comfortable. If she is, you can kiss.
- What if she turns her face when you try to kiss? Kiss her cheek and then her neck! She'll turn around and kiss you. This is not a rejection, but most guys assume it to be and back away. Do this and you can turn her on even more. It's only a rejection if she recoils - backs off and away.

So now you know how to touch her, but it will still not be a hundred percent smooth if you're still in the same character as when talking to your hairdresser - i.e. acting like a friend instead of a lover. Remember 'The Three Characters of a Seduction'? It's time for the Seducer . . .

2. Establish a sexual vibe as you escalate the physical contact. You do this by:

- More intense eye contact
- Slower, smoother, deeper voice.
- Look at her in a sexual way, start to look at

her lips as well as her eyes and see if she reciprocates. If she does, she is imagining kissing you.

- Use of pauses combined with eye contact to build sexual tension.
3. Sometimes, even with no work on your part, she'll want you. When a girl wants to kiss you:
- She squeezes your hand.
 - She looks at your lips.
 - She touches your chest instead of your arm.
 - She is comfortable with hard eye contact even when no one is speaking.

Once you master the third character and create sexual tension, you can go for the kiss even more smoothly and not worry about kino or verbal escalation. You simply introduce lots of pauses, look at her like you want her, and slow down and smooth out your delivery and movement. If she is neutral to positive in response, she is into you (remember the gay guy scenario - would you just stand there if a dude created sexual tension with you?). If she backs away slightly breaks eye contact, raises the energy etc, then it is not on and you can smoothly switch back to a more neutral interaction.

SAME-NIGHT LAY

I believe that every girl is persuadable! I'm

not going to use the term 'one-night stand', but I will say 'same-night sex'. This means sleeping with the girl the night you meet her, but you may well see her again. I always try to sleep with the girl as quickly as possible, even if I'm aiming for a relationship, because it just makes things so much easier once it's out of the way.

WHY GO FOR SAME-NIGHT SEX?

Sometimes you meet and feel a huge sexual vibe. If you took her number to meet another time, it might be gone. I'm able to get a very strong connection with a girl very quickly from my conversations; I can generate attraction on a lot of levels. Anyway, I've had my best experiences when things seem just perfect on the same night I meet a girl. If you want a casual relationship, sleeping with them before they know you well enough to become emotionally attached is the right policy. If you want something deeper, sleeping with them quickly so that you can both become more relaxed with each other is also the right policy.

Remember, I'm a pick-up artist, I'm not grabbing ugly, drunk girls off the dance-floor at 2am. I'm meeting a beautiful girl, usually the best in the club, at 10pm and getting to know her, then taking her home later (usually!). This means we can create a romantic, intimate, passionate experience. I love romance, those Hollywood moments; I

don't like sex in the bathroom. And I think you can get this on the same night if you're both pretty sober and have more than a physical connection. I've done everything from twenty minutes street-to-house with a super hot model (the hottest girl I ever slept with) to a ten-hour marathon of objections from a virgin. (I wasn't being a bastard, she became my GF!) There are different types of same-night sex and it generally depends on the girl.

EASY

You have girls that have lots of one-night stands and are open to it, they want it. What appeals to them is a dominant man who looks like he can take care of them sexually. He should make all the outward displays of confidence, approach directly and escalate smoothly from touching to kissing to grinding, telling her what he wants to do with her, etc. With this girl, you can simply lead her out of the club and there won't be any questions asked about what is going on. "Where's your jacket? Let's get out of here!"

MEDIUM

There are other girls that have maybe tried it once, but it isn't something they look for. They are not sluts and don't want to be considered as such, but they still enjoy sex and aren't prudish. These girls need more than the physical, and will reject you if that is all that's on offer. You can give them a taste, but should also slowing down to show you have self-

control and to take the time to get to know each other.

She needs to feel that Hollywood moment, like she has met a fantastic guy. It's then okay to do it with you, because you're special and tonight is special. Stare into her eyes in a loving way, find out stuff about her and connect on it. Then show how you become more and more attracted to her as you find out more about her. You need to connect on emotions, to show your emotional side as a modern man. However, underneath there is sexual tension in the way you look at her. In summary, turn her on logically, emotionally and physically.

You'll need a reason for this girl to come home with you - hearing you play a song, seeing some pictures, or your cute dog. You should tell her, "Let's go somewhere else," and then, when she asks where, you can say, "I want to show you something," and just take her to your place. You'll meet objections on the way if she finds out where you are taking her. You can say, "Well you can't stay long, I need to wake up early," and then quickly change the subject. **DO NOT ENGAGE IN LOGICAL DEBATE.** Keep leading her and change the subject.

If she objects to you verbally but still consents physically (i.e. she says she shouldn't go back with you but is still walking

hand in hand), it's a token objection and can be quickly dealt with.

If she objects to you physically and verbally, stop what you're doing, she is not going to come home with you or do anything with you. Respect her and stop it there! Learn this important point. Women sometimes like to object and wrestle with you, if they want to be controlled. This can make it difficult for the man because of the very real problem of rape. By following this simple rule, you will be sure that you are respecting her.

If she only objects to you physically but looks like she is enjoying it, wants you to hold her down and isn't making any verbal complaint, she is just turning herself on. You can continue. But make sure you judge it right! If you're hurting her rather than just controlling her physically, in my opinion that's also going too far - even if she likes it!

ADVANCED

The third type of girl is the one that's not very sexual and will always react in horror at the thought of a 'dirty' one-night stand, or sleeping with a guy so quickly. Connect with her on an emotional level. Have a tiny bit of sexual tension, just enough to generate attraction and avoid being thought of as a friend.

Getting her back to the house won't be too

difficult, because you'll generate trust and you won't kiss her before you get there. You connect on all levels, then make the excuse to go somewhere more quiet, more comfortable, where the drinks are cheaper, to chat some more. You need to talk about future plans with this girl, things you can do together. If there are any objections, you should manage to get around them with, "I want to show you where I live. Anyway . . ." Get to the house. Sit her on your bed. Get the wine out. Give her time to get comfortable. After five minutes, go in for the kiss. Remember that you could have kissed earlier because you have comfort, trust, connection and attraction, but you waited to avoid the "Oh, I'm horny now, let's go to my place" vibe. The kiss has been 'on' for a while so it's easy.

You kiss, you brush your hand over her breast. You escalate very slowly and smoothly. You undo her bra before taking her top off. You touch her boobs. You touch her pussy via the back of her pants before taking them off. You put her hand on your penis because she won't do it herself. Any time you sense discomfort on her part, take a step back, keep it there and then re-escalate. Have an excuse to get in the bed (it's more comfortable); have an excuse to take clothes off (it's hot), all while physically escalating. It's got to be like it happened by accident. Once she is naked, it has passed the point of no return and should be plain sailing.

Girls will be much more likely to go home with you if you do not directly imply they're coming back to have sex with you. Of course, they will know it on some level, but a much higher percentage of girls will sleep with you just from the subtle substitution of "Want to go back and have sex with me?" with "Want to come for coffee?", which makes it slightly more likely. "Want to go someplace more comfortable?" and "Let's go somewhere else," make it more likely still.

The difference is that you're leading, not asking. People feel more comfortable in simply following rather than making a commitment to follow. For example, "Let's go dance," always works better than "Would you like to dance?"

TIPS

Dirty dancing is generally good for getting in the mood, getting her comfortable with you physically, etc. You need to be confident and comfortable so that she feels that vibe, too. Treat her like your girlfriend. Touch her with familiarity. Awkwardness won't fly.

LOGISTICS

Is she able to leave her friends, is she driving them home or does she have other commitments? Is your place/her place close by? (It helps a lot if it is.)

GETTING PHYSICAL QUICKLY IN CLUBS

- SOLID CLOSES, BUYERS REMORSE, ETC

When you are getting on well with a girl in a club and there is the potential for things to get very physical, there are different ways to play it. You might have heard of something called buyer's remorse or a fool's mate, which is where you escalate the physical stuff too quickly with a girl and then she regrets it and doesn't want to see you again. I can illustrate this with an example of what happened to me: I approached a hot girl in a club and very quickly we were kissing and touching very sexually, almost to the point of getting thrown out. I decided to slow things down a bit and so stopped, took her hand and lead her to go and sit down. On the way my friend stopped me for a picture and I got engaged with him, she went to her friends. She ended up leaving the club without me talking to her again, and she was very very tough to get to commit to another date. That is because she had kissed a guy that she didn't know or have a connection with. If I wanted to see her again, I didn't know her well, so it would be purely about her looks and purely for sex. This is what she was thinking. If I had managed to sit down with her, and spend 20 minutes talking with her and finding things I like about her, we would have been able to very easily arrange a date. The other option would have been to go all the way, take her home and then do the comfort building over breakfast or in bed.

So basically, you have to do a couple of things

if you are getting physical with a girl you'd like to see again: If there is no chance of you sleeping with her that night (because she has to drive friends home or whatever) and you really like her, don't spend the whole night kissing her, back off and talk, then kiss a bit more, then talk a bit. Mix it up.

If you can sleep with her that night, go for it and spend some quality time afterwards.

True Story: Rapid Escalation Remorse + Long Delay Text Game

Natural Game 3rd Edition update - Guys, I texted the girl in the above story 9 months after this event. We recently started dating. So here's the scoop - I called soon after this night and she wouldn't meet me for coffee. Now that we are dating, she told me that she actually left the club after what happened because she felt bad for going too far too fast. She also told me that she might have met me 2 weeks later, but not so soon. She also said that if the last thing we did that night was have a conversation and we'd calmed down, that would have been fine. By the way, here was the text message I sent:

"Hey, sorry I missed our one year anniversary! How have you been?"

She wrote back: "I don't think it's been a year. I'm good, how are you?"

Not in a mood to mess around since I thought it was a lost cause and wasn't attached to the outcome:

"Let's meet tomorrow"

She wrote "okay"

And we set it up.

TEXT GAME PRINCIPLES

Here are my text message rules. They are the things that I have in mind when I am following up with girls. I used to break them all and it caused a high number of flakes, now I rarely get flakes and it is because I present an alpha, high status position not just in person but by text too.

- Only one question mark per message.
- Your messages unless canned should be shorter than hers.
- Use a "fire-and-forget" strategy - send the message, put the phone down and do other things. If she messages you back, take your time, don't rush right over to the phone, take at least as long as she does.
- When you write a message, leave it for 10 minutes, then go back and read it again and make sure it wasn't embarrassing!
- If she asks a question to which you can only give a boring response - what did you do today, how are you, etc, you don't have to answer it. If she asks multiple

questions, don't answer them all.

- The best time to send a text message is when you are busy or on your way somewhere. It shouldn't look like you spent too long thinking about it. That's why short is best.
- Don't use X's or smileys, even if she does.
- Never send two in a row within 48 hours. If she doesn't reply, wait at least 5 days before trying again.
- Don't try and arrange the date on the first text, this is usually instant death!

For a bigger guide on text game, including work by my friends at PUATraining and example messages, check out this guide: <http://www.bristollair.com/outer-game/techniques/specifcifs/number-closing/ultimate-guide-to-text-game.html>

PHONE GAME

Okay so you've got the number and need to convert it into a date. We don't want to be rescuing situations here - it's just a lot tougher when you aren't face to face so the initial close needs to be as solid as possible.

SENSING RECEPTIVITY

If you call after a number close, she can either answer enthusiastically or not. If she answers enthusiastically, it's on. A couple of minutes chat and you can probably set up a meeting pretty easily. If you call and she is a bit cold or uninterested, try and be as interesting as

possible, tell a story, talk about cool things going on and then end the call before she does. Don't try and arrange a date. Leave it a few days and call again. Keep doing this until when you call she is very receptive. She'll wonder why you haven't asked her out and just keep telling her cool stuff that you are doing or interesting stories.

PHONE GAME RULES

If you call and get a voicemail, usually better to hang up and send a text.

Always end the call first.

If you plan on calling her back in 3 days, don't tell her "I'll call you in 3 days" or "I'll call you on Thursday", just say "okay talk to you soon" and leave her wondering when and if.

The best time to call is when you are on your way to a date, when you are on a high after a successful day at work or have just had some good results gaming. You will naturally then subcommunicate attractive qualities (busy, good energy, has choice, not needy, not outcome dependent) which are very tough to fake.

Don't plan the call for 3 hours and do it from your bedroom in silence, better to be walking down a street or on your way somewhere.

If you sense she is about to wind up the call, you jump in and say that you better go.

PHONE GAME STRUCTURE

Here is how you should structure your phone game. Once she is receptive, you want to try and do a few of the following:

- Re-establish initial connection - use call back humour, or show her you remember things she told you and ask about them (how was the trip to the zoo with your nephew?).
- Get her into a positive state and comfortable (a first phone call after a night time number close is not immediately comfortable).
- Figure out her plans for the next week.
- Suggest something you can do together.
- Arrange the logistics and settle the date.
- Talk for a little longer and then end the call first.

SKILL OF THE NATURAL – DAY 2 F-CLOSE

Most guys meet girls for dates after a number close and see the attraction completely fizzle out; or, at a minimum, they take a number of dates to get into a position where they can take things physical. Meeting her for lunch or in a coffee shop in the daytime are mistakes. There is a way to close eighty percent-plus of girls on a first date, even from a five-minute number close.

You need a set pattern to these dates. It's in your interest to sleep with a girl quickly.

Whether you only want something casual with her, or you want her for your girlfriend, either way you should sleep with her quickly. If you want a casual relationship, you'll achieve your goal quickly; if you want a girlfriend, it makes things a whole lot less complicated. So how do you do it? There are a few essential elements. Meet at night. There is more of a sexual vibe at night, so you can establish it straight away. Meet somewhere near where you live, preferably within walking distance. I arrange this with a girl by saying, "Let's meet in Covent Garden, when's good for you, 8 or 9pm?" The question offers illusory choice on a point that's irrelevant to me in terms of the result.

When you meet her, the most important thing to do is immediately treat her as if she's your girlfriend. Kiss her on the cheek, take her hand or put your arm around her, and lead her off to the location of your date. Remember that, if she meets you for a date, she is attracted to you. By treating her as your girlfriend, you're basically triggering all the feelings within her associated with guys she has dated for years. You're touching her like her ex-boyfriends. You're comfortable and she'll be comfortable. When you're uncomfortable and nervous, she'll be the same.

When you arrive at your destination, let her sit first and then sit next to her. You'll be in

danger of losing the sexual vibe if you sit opposite her. In terms of conversation, mix playfulness, teasing, the sexual vibe and comfort-building. For my date, I take her to a spot that closes at 11pm, so it's natural to leave and then just lead her to my house. If you don't have a place like that, you can say, "Let's go somewhere else," and lead her. When you're walking down the road, don't talk about where you're going. If they ask directly, you can say, "We are going somewhere more comfortable where the drinks are cheaper," or even "I'm going to show you where I live." You can also have an excuse to take her home, like Juggler's "Come and see my cat do back-flips."

The key thing here is to immediately distract her; ask or talk about something else. "So, did you watch that new film? . . ." Then continue leading her and walking. If she objects to you verbally but is still walking with you, do not engage in logical debate. Remember that a woman has both a logical and an emotional mind. Her emotional mind is expressed through her body and her logical mind through her speech. Distract her logical mind. When you get back to the house, sit her down (on your bed if possible!) and give her some space. Do not get in her face straight away. You're doing some crucial things here, like showing that you have self-control. This generates trust, and she'll feel more comfortable with you.

After a few minutes, go into the seductive character again and build some tension before you kiss her; that will make the kiss more passionate and will turn her on. Kiss for a bit, then lie her down. If she isn't in your bedroom, give her the tour; have something in your room that you can look at together, and do it sitting on the bed. Slowly escalate. Kiss her neck and nibble her ear. Touch her boobs first by stroking your hand from her shoulder down to her waist, touching them incidentally. Undo her bra without taking her top off. Touch her boobs under her shirt, then take both your tops off. Touch her ass down the back of her trousers and her pussy in the same way. When she is hot and horny, unbutton her trousers and get them off. From there it should be plain sailing.

If you get an objection or sense one coming, go back a step and turn her on some more - then go for it smoothly again.

Day Game

DAY GAME AND NIGHT game are different, and you'll probably prefer one or the other. There are benefits and drawbacks to each. Day game means game outside of bars and clubs. It covers street game, shops, gym, public transport etc, and has a lot of benefits and differences compared to night game. Day game allows you to approach girls who are on their own (they probably won't be at night!) and not used to getting hit on in these situations, so they don't have bitch-shields.

You'll be getting the real person; most people have a persona that they adopt in a club. Because you're both sober and being yourselves, any number you get in the daytime is a lot more solid. Girls often flake on club numbers because they were drunk and don't like the idea of meeting a guy in a bar. Daytime approaches are the opposite, they are actually romantic, and telling her friends she is meeting "the guy that chatted me up in the post office" is much better than "the guy I met in a bar on Friday night." There are also lots of attractive girls that avoid going out at night because they don't like nasty men groping them, don't like loud music, or just prefer to do other things. If you want to meet a nice girlfriend who won't cheat on you and isn't a party girl who likes getting drunk, day game is the way to go.

The problem with day game is that the girls you approach will be more difficult to hook.

Girls in the day time are doing something; they are on their way somewhere, waiting for someone, buying something or doing their workout. You can open any group standing around in a bar, and holding them for a minute shouldn't be too much of a problem. A girl walking in the street will only stop for you if you've a very good reason to stop her (asking if you should dye your hair generally won't cut it!), and it will take a lot for you to distract her from whatever she's doing.

Day game is a more advanced skill because it works best when you can use something spontaneous and situational to start the conversation. Canned material, opinion openers, routines and magic tricks just seem a little weird in the day. Day game is really more about your natural conversational skills and personality, and one drawback is that it's difficult to kino-escalate. A one-minute kiss close in the daytime is an advanced-level skill.

When you start day-game, expect it to be tougher to get a good response straight off the opener. Remember, these women are doing things, they are in their lunch break, they are catching a train, they are shopping. It's not like in a bar where at best they are having a conversation with friends. It's not a sociable environment, they are not hoping or expecting to get picked up. In a big city, they are being bothered by charity workers, beggars, people handing out flyers, and they

are used to rejecting all these people.

I remember one day walking back home when some guy said “£50 for a 30 minute survey” and I waved him away. Then I walked on and thought hang on a minute, I should have at least asked him what it was. I was so in the habit of saying “no thanks” as soon as anyone opened their mouth that I rejected a potentially good offer. Anthony P and I once tried to give an envelope with over \$5000 in it to passers by, we only tried for 30 seconds but they all refused it.

So, expect that you will not be greeted with a big happy smiling face when you open your mouth, you might well have to work for a few minutes to warm things up and get them to commit to the interaction. It doesn't mean they are rude, you'd do the same thing if you were them.

In the day-time you will encounter sets of varying difficulty. You have girls waiting for someone, girls walking somewhere, girls shopping, etc. On a girl that is standing, it is fine to use even an opinion opener, it is easier to hook, and harder to get blown out. If you are stopping a moving set, it's tough because they are doing something.

Here's how you stop a moving set, the hardest day-game skill of all:

When she is a few metres away, you need to telegraph your intent, you do this by:

- making eye contact with her.
- having a curious face as if you are going to ask her something.
- lifting your hand palm towards her slightly above waist height to subtly show her the “stop” sign.

If you wait until she is within one metre, she will not stop. You need to deliver your opener when she is further away to give her time to stop before she passes you. Further tips:

- You need the pre-opener. Use “Hey” or something similar and not “excuse me” because you don't want her to think you want something from her like all the street workers. Don't go too quickly into your opener.
- If possible, get her to stop walking as you say “Hey....I need to ask you a quick question”. If you go quickly into your opener, it is more likely they'll keep walking as they listen and then throw you a quick answer over their shoulder.
- If your sets aren't stopping, you need more energy (look at section on energy levels) and you need to open them when they are further away.
- If your sets aren't hooking, you need to do most of the talking after the opener, and transition either to another question,

an observation or something situational. Once they commit to the interaction, you can take things more personal and lead towards a close.

- Not getting to the close (leaving early)
- Asking too many questions.
- Taking things personal straight away.

STRUCTURE OF A DAY-GAME PICK-UP

A day-game pick up is different in a number of ways from a night game one as already stated. The first thing that is different is that the structure is a lot more simple. It is this:

OPEN - HOOK - CONNECT - CLOSE

Your opener is the first thing you say and counts if you get a response. Hooking means that she stops walking or whatever she is doing and stops to talk to you. Connecting means getting to the point where she wants to see you again. In day-game, this just requires that she feel comfortable with you and enjoys the interaction. Sexual tension, kino, attraction builders, etc are actually optional. Having a nice interaction in the day-time with a stranger is rare enough that you don't need to work as hard to get a solid close. Closing in the day-time requires one simple thing - a reason to see each other again.

The below diagram illustrates how a day game interaction should be structured. It follows an indirect opening method.

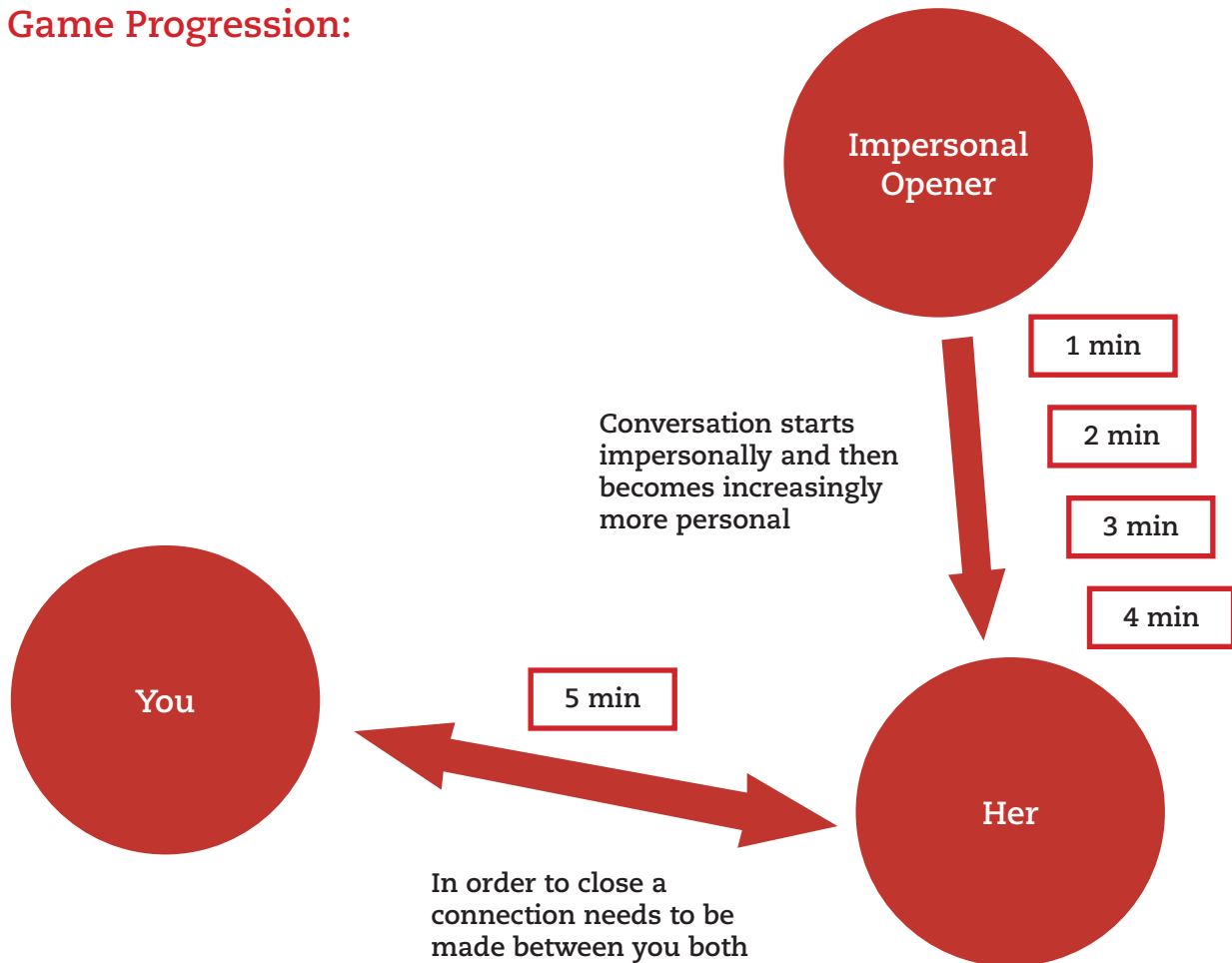
It starts with an opener which is generally impersonal. Whether it is asking for directions or a recommendation for a present for your niece, it is something that is separated from her so is more comfortable to engage in with a stranger. The opener will do best if it is rooted and if it is engaging.

DAY GAME STRUCTURE & PURPOSE

Day Game is pretty different to night game. A lot of guys make mistakes, for example:

- Staying on the opening subject too long.

Day Game Progression:



After the opener, the goal is that you fill the first minute with statement based elaboration on the opener or other similar subjects and then take the interaction increasingly more personal. Staying on the opening subject for too long after this will make the interaction go stale and it will get harder and harder to keep things interesting and to transition. As soon as you have got her committed to the interaction, it's time to get off the opening subject.

As she is now invested in the interaction, it is time to take it increasingly more personal. This could be done by introducing yourself, asking what she is up to today, and asking questions to elicit information about her. This part of the conversation should still be structured correctly so that there is an attempt to connect rather than asking question after question. The next job is to go for the number close and the way we do this is to connect you and her

with an activity. Some examples:

You: Do you like dancing?

Her: Yes

You: Have you tried Salsa

Her: No, I want to though.

You: Oh well I go to this great Salsa class on Wednesdays, you should come!

Her: Yeah sounds good.

You: Okay give me your number and I'll text you the details.

You: What do you like doing when you aren't working?

Her: I like visiting art galleries and museums.

You: That's cool, have you been to the Michelangelo exhibition at the National Gallery?

Her: Not yet, but I've been meaning to go.

You: Well, I was going to check it out sometime soon too, let's go together.

Her: Alright, great.

You: I could do Tuesday or Friday afternoon, is that any good for you?

Her: I'm free on Friday.

You: Cool, let's do it, what's the best way to get in touch with you?

Her: I'll give you my number.

You: Do you go out to clubs?

Her: Yeah sometimes.

You: I get invited to some really good parties, you should come out with us sometime, bring your friends too.

Her: Yeah okay.

You: Cool, well give me your number and I'll be in touch closer to the weekend.

You: What are you up to?

Her: I'm shopping

You: Do you know your stuff when it comes to fashion?

Her: Definitely!

You: Well I was hanging out with a fashion consultant and they gave me some great ideas. Next time you are out shopping, I could join you for an hour and you can help me get some new clothes.

Her: Alright.

You: Cool, let me take your number and we can arrange it.

Sometimes, it might not happen so smoothly that the close arises from the conversation naturally and sometimes you might use a hook from earlier to close later. For example, you could find out that she likes shopping, art galleries, and sushi in the first 2 minutes. And then 5 minutes later, you can use any of these things to lead smoothly in to the close. The intervening time spent developing a stronger connection or just increasing her comfort and the solidness of the coming number close.

EXAMPLE COMPLETE DAY GAME PICKUP

The following is an example of a day-game pick-up from open to close with the various possible answers covered. Remember that this is a guideline and ideally there will be room for banter or for the conversation to go in a different direction. This is more an example of structure and fact that regardless of what they say in response to your opener, you can still continue the pick up and close.

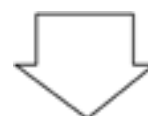
Hey do you know where Trafalgar Square is?

| Yes, it's there | No |
|--|---|
| <p>Are you sure? Because I've been sent this way and that way (point) and have been walking around for half an hour. Well, I can actually tell if someone is lying, so look at me and let me ask you again, where is Trafalgar Sq?</p> | <p>Oh really, are you tourists?</p> <p>Yes.</p> <p>Hmm, you look Swedish, am I right?</p> |
| <p>It's that way.</p> | <p>Yes/No.</p> |
| <p>Okay cool, I can tell you are telling the truth. Since you know where you are going, I should definitely hire you as my tour guide. And you can help me with something else...I'm meeting my friend in a little while, is there somewhere round here where they do nice Italian home-style cooking? It all seems to be tourist restaurants.</p> | <p>(Use country hook to connect if possible to make a statement).</p> <p>What's the best thing you've done so far in London?</p> <p>Blah blah.</p> |
| <p>Blah blah. (At this point, we hopefully have hooked the set and they are comfortable talking to us. The next stage is to take things personal and lead towards a close).</p> | <p>Oh I've done that/not done that. It's funny when you live somewhere you never do all the tourist stuff.</p> <p>How long are you here?</p> |
| <p>What are you guys up to?</p> | <p>Blah blah.</p> |

Blah blah blah.

My name's Richard BTW, you are?

⋮
⋮
⋮
⋮
⋮
⋮



Do you guys like to go to clubs?

Okay cool, well I'm meeting my friend later and I think we are going to a party someplace. I'm not sure where it is but it sounded cool when he told me, you should definitely come.

(At this point, sense receptivity, are they up for coming or not, if they are...)

Cool, well give me your number and I'll text you the details after I meet him.

DAY GAME NUMBER CLOSING

A lot of guys ask me things like "how long should I stay in set?" and "how do you number close in the day-time.

The first question should answer itself. You stay in set until you feel you have enough connection/attraction to be confident that she'll want to see you again. The idea is that you open and as soon as she commits to the interaction, you switch into the mode of connecting and moving towards the number close.

An important point is that the point at which you can get a number close is not the same as the point where you can get a date with

this girl. She might willingly give you her number, but then flake on the date. There are different levels you can get to in-set:

Hook point: She is comfortable talking to you and commits to doing so for at least a short time.

Email close point: She doesn't feel comfortable giving her number but is happy for you to have her email. She could also take your number when you suggest taking hers.

Number Close point: You are able to have her respond positively to the number close suggestion.

Date close point: this is where she is enthusiastic about meeting you for a date, is chasing after you and trying to close you, or is showing a lot of IOIs.

What you'll see from the above is that if you get to the number close point, it doesn't necessarily mean you can get on a date with her. Some guys only convert their numbers at 10%, some convert them at close to 100%. When you are going for a close, there is a checklist of things that will show you how likely it will be to convert into a date:

- ✓ You arrange the date/next meeting there and then so that you have arranged to meet each other again to do a specific activity on a specific day.
- ✓ She takes your number after you take hers or calls herself from your phone.
- ✓ There is some attraction/IOIs on her side.
- ✓ She asks if you always do this (picking up women in street), if you are single, or other verbal IOI.
- ✓ You can predict that when she is challenged by her friends to tell them about you, she knows some things about you and can paint you in a positive light. She is sure enough about you to back you up if they say it is a bad idea to meet. This means time and connection.

If you can tick all of these boxes, you are in a very solid position and the likelihood that

she will flake is very low. To minimise it even further, you can make sure that your follow-up game is as solid as possible.

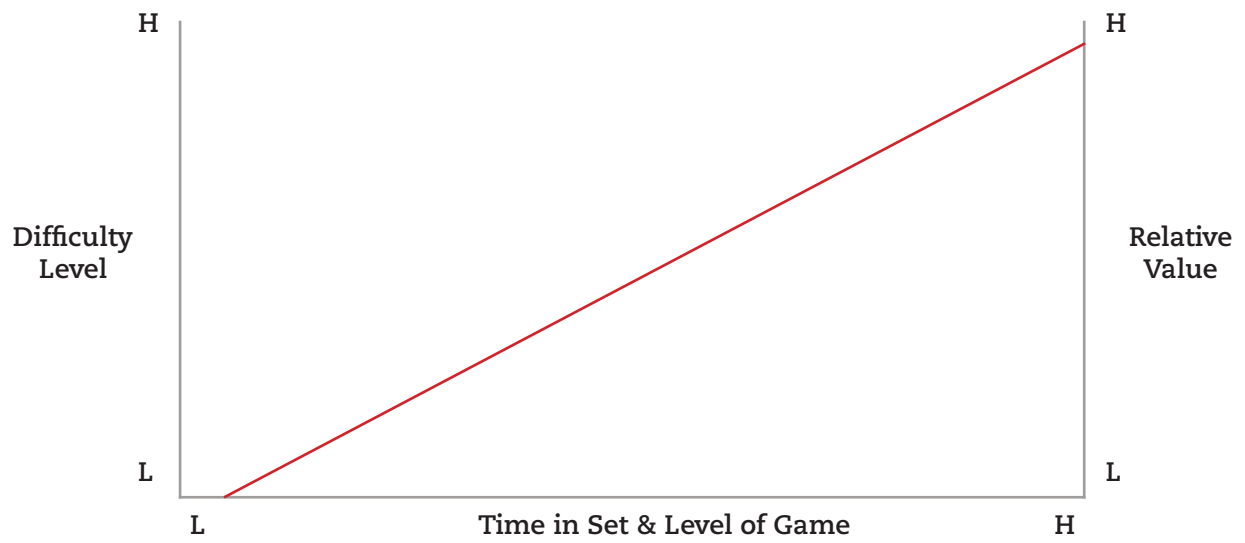
Something that will help your success rate is to understand the below diagram. There are different levels of close and this is a massive variable in the success rate you'll have.

Asking a girl to meet you for dinner is much much higher pressure than inviting her out to a party with her friends (high vs low difficulty level of close). Therefore, you'll need to put in a lot less work and even need less game to get a close to convert if you are just trying to get them to a party.

The filter you can apply is this: when she is sitting at home with her friends and you text her, how happy is she going to be to receive that text, and what will her friends say about the date? If you have just spent 5 minutes with her, the chance that she will meet you 1on1 is slimmer than going to a party with you and her friends. If you have instant dated her, and spent an hour with her, then the 1on1 is a lot more likely.

There is no benefit to rushing the close, and the number doesn't mean very much if it isn't solid.

Day Game Closing:



Optional and Advanced Techniques

WINGING

Winging is when you're working together with a friend to meet more girls. It can greatly increase your chances. If you're alone you can approach lone girls, and you can approach groups to try to isolate your target girl. But it can sometimes be tricky, especially when starting out. If you've a wing, when you approach a pair of girls you can isolate almost immediately, and don't need the ability to hold a large group for a long time. Together you should achieve more. Sometimes one of you will have to talk to girls you're not attracted to, but it all balances out. There are various ways to wing together, some of the best approaches are:

1. You stand near the girls, have fun together and react to what each other says, then open the girls seemingly spontaneously: " (to friend) No way! Hey guys, do I look gay? He just said I look gay in this shirt!"
2. One of you approaches and opens the whole group; the other friend wanders in once the group is hooked. If it's a pair of girls, you can both isolate. With a bigger group, one guy should take out the rest while one has the target isolated. This could be the guy who opened or the one who comes in.
3. With a mixed group, I find it's best to open the guys first and make friends with them. While this is going on, the wing comes in and takes the target. The guy that opens

the group is doing the harder work - he should have first choice over which girl he wants!

Other things that wings can do include:

Accomplishment intros: "This is my friend, he has the coolest job - he lives at the bottom of the sea!" What you're doing is making your friend sound cool in some way. If he did it himself, it would be bragging, but if you do it it's fine.

Where's Michelle?: A pick-up artist called Toecutter came up with this one. The wing will come into the group and ask if you've seen Michelle. You say you think she is over there. He turns to leave; if you want him in the interaction, you pull him back in and introduce him. If not, you let him go.

Code words: You can work out code words with your wing: for example, for location changing ("I like this song"), taking the girls home ("want some gum?"), identifying your target ("this one is trouble"), etc.

The importance of having fun with your wings in a non-club environment:

Do competitive fun activities - sports, games, the arcade, bowling. Harness upbeat high-energy. If your only connection is skulking around looking for chicks, it won't be as

interesting. Find some stories to tell, have loads of fun and then bring the party to the location.

STRUCTURE OF DANCE FLOOR GAME

I have been trying to structure different areas of pick up with a loose framework so that no matter what your style you can still adopt a structure without becoming robotic. You can see this in my day-game structure above. It can apply to 90%+ of day-game situations so is as close as we'll get to a universal structure whilst remaining very simple. I've watched guys attempt dance floor game and in teaching it I've come up with a similar structure for dance floor game.

Guys make a few different mistakes on the dancefloor, sometimes they attempt to talk to the girl and be too verbal and that doesn't often work. Sometimes they end up dancing opposite her and don't escalate from there and she walks off. Here is the process for a dancefloor escalation to kiss:

1. Non-verbally open (hip bump/eye contact/gesture/other non-verbal acknowledgement)
2. Dance opposite each other for 20 seconds or so maintaining eye contact at 90%+
3. Step in and introduce yourself and have a very brief verbal exchange (20 seconds max). This will tell her that you are now

in an interaction and she won't just leave, she knows you are confident enough to talk to her.

4. Dance opposite her again and after a short time offer your hands and proceed to dance holding her hands in a push-pull fashion and introduce spins etc if you like at this point. Maintain eye contact
5. So now we have some progress but to get to the kiss close we need to slow things down. Clubs do not play music that has a seductive rhythm, it's much too fast. That doesn't need to stop you. You are leading the dance at a certain speed so you can gradually slow it down, get a little closer, maintain 100% eye contact.
6. To escalate from this position to the kiss is easy since 90% of the work is done. It requires only a step or two more. You can try putting your fingers through her hair, or kissing her on the cheek and then moving on to the lips, or if you can see that she is ready just go directly for the kiss.

AMOGING AND DISARMING – DEALING WITH OTHER GUYS

AMOGing is the process of putting another male in a lower position than you. (AMOG stands for Alpha Male Of Group.) You assert your 'alpha-ness' over the other man to make yourself look better. Obviously, the leader of men is more attractive to women, so this increases your chances of picking up. You

need to have higher status than the other males. I don't endorse these tactics, but it's good to be aware of them so that you can see when guys try them on you:

- Backslapping and putting your arm around him are two ways to physically AMOG a guy.
- The alpha handshake - when you shake hands, come in high with your hand pointing downwards, shake her hand and turn to put it in the lower position, palm up. As an added insult, take their elbow as you shake and then slap them on the back afterwards.
- Use Tyler Durden's "Hey, that's a great shirt - look at those cool stripes, my mum bought me one of those in high school," and similar variations.
- Don't answer a question he asks you.
- Ignore him and carry on talking to the girls if he tries to say something.
- Get between him and the girl(s) and turn your back to him.
- He might ask you a question about your job, your clothes, whether you work out, or something else with the goal of saying, "I'm richer than you," or, "I'm tougher than you." If he does this, you should say, "Oooh no, it's really cheap," or, "Oh, you're much stronger than me." He won't know what to say and will look stupid.
- If the guy talks about how great he is, agree and say something like, "Wow, you

must be really proud of yourself!"

- If he looks really cool and alpha, say, "Girls look how cool this guy is - look at how he stands with his legs wide apart and has that cool James Bond look on his face." He'll become self-conscious and lose the plot.

DISARMING

Disarming is the process of befriending a male in a group, or otherwise taking away the threat of him ruining the interaction for you. It is a much better tactic than AMOG. To disarm, you can open the guy first, pay him lots of compliments and make him feel good, then ask how he knows the girls, get introduced and work your way round to them. Guys rarely get compliments, so it's pretty easy to do this and make them like you. Gaming guys is easier than gaming girls!

If a guy is coming into an interaction, you should immediately introduce yourself, make him like you and then find out who he is in relation to the girls. If he is the boyfriend of the target and you want to leave the group, it's always good to ask how long they have been going out. Make them feel good before you leave. You don't ever want to be the guy that leaves just as soon as he finds out the girl isn't single.

INTENSE SEXUAL ESCALATION – SENSING A WOMAN'S RESPONSIVENESS

How do you have a super-rapid sexual escalation, the kind that blows people's minds? By getting a kiss in the daytime within two minutes, or in the club after ten seconds? So how do you take a girl home after five minutes? The answer is intense sexual escalation.

Most guys go for the kiss or for sex when it's obvious. They wait until it's as plain as day. Let's say a girl is ready to kiss after three minutes; then I will kiss her dead on three minutes. Other guys wait six, ten, twenty minutes, or never kiss her. By pushing the boundary, you learn exactly where it is. Sometimes you'll be too early, but that's the only way to learn. All the guys that play it safe miss the point at which the switch flips in her brain. To feel it, you have to know at which point she is open to the next stage in the escalation. Otherwise it's all guesswork or waiting for something very blatant. The side benefit is that you'll even learn how to force the signal that she is ready, because you know what you've done in the past to trigger it. In the end, it all becomes intuitive and helps you project an energy.

Objection Management and the Boyfriend
In your mission to attract, you're going to get plenty of objections from girls. How you deal

with these is very important. Many objections are just tests to see if you're enough of a man. It's more a case of presenting an attitude than learning lines. But by looking at these examples, you can develop the right mental frame to come up with your own objection responses.

THE BOYFRIEND

HC: "I have a boyfriend."

PUA: "Cool, he can make us breakfast in bed."

or

PUA: "You've a bore-friend?" or

PUA: "Good, it'll give you something to do when I'm busy." or

PUA: "Excellent, he can hang out with my girlfriend when we are together." or

PUA: "Nice. Anyway . . . (continue seduction)."

I should add the disclaimer here that you shouldn't mess up people's relationships lightly. You'll be treading on dangerous ground. I personally haven't messed up a good relationship, and there are no girls out there that hate me for breaking their heart. My morals mean I get laid less than I might otherwise, but I can genuinely say I love women and don't want to hurt them unnecessarily. Having said that, there are a few types of girls with boyfriends:

The first type of girl acts like she is single! You might ask if she has a boyfriend and she says yes. However, she is grinding on

you, expressing interest, and showing no compunction whatsoever about flirting. She is obviously not in a relationship that she cares about.

The second type still shows signs of interest but is kind of torn, and will often act nervous and unpredictable because she wants you but doesn't really want to cheat. This girl is not in an amazing relationship, but likes the guy and has morals. She can easily be persuaded by slowly building comfort and staying far away from the subject. If you take this girl, you need to consider whether you're doing the right thing because, unlike girl number one, she probably wouldn't cheat with just any guy.

The third type is the rarest of them all. It took me a few hundred approaches before I encountered this kind of girl. She has fun with you, laughs and you have a great interaction. But there is absolutely no sexual tension or indicators of interest. She is not looking at you in that way at all, you might as well be gay or a girl. The reason she can do this is that she is in a very solid relationship. She knows that no man can show her more in thirty minutes than her boyfriend has in the months or years that they have been together. Even if you're better looking, funnier, and tick every box, she is just not thinking along those lines at all. This is a very nice girl, you want one like this for yourself when you develop a proper relationship. They

are rare and you won't find many in clubs.

I have an intuition about these three types now. I can usually tell how long a girl has been in a relationship, how solid it is, and give very accurate cold reads on their relationship. I remember an approach I was making when she told me she had a boyfriend. I said, "And I have a girlfriend, she isn't here"; then I said, "Come here," and kissed her. She slapped me lightly, told me I was bad, then came and kissed me again.

Another time, I was with a girl who was showing lots of interest but seemed really nervous. It didn't make sense, and then it hit me - she had a BF, but wanted me! I gave her a great cold read: "Two-month relationship, likes him, but not that much; when she is with him she enjoys herself, but she isn't really thinking about him much now." It was spot on, and we hooked up too.

Once I was talking to a very hot girl; I ran amazing game, was getting lots of positive response, but there was no sexual element there at all. I just said, "You have a boyfriend, don't you?" and I was spot on. Students have seen me steal a girl from a date in a club as a demo, but in a situation like this I won't rock any boats unless she is my dream girl.

RUDE RESPONSES

If the girl is completely rude, blanks you, or

maybe her friends are very aggressive, there are only two ways to deal with the situation. You can defuse it with a comment like, "Wow, you're so cute when you're mad," or, "Whoa, is she your bodyguard? You should take her to one of these places with all big rugby guys and get her to harshly reject all of them," or, "Wow, that was so cool, the way you blew me out. Do it again. Look, I'm gonna do my best chat-up line this time. I wasn't bringing my A-game before!" Or you can just be silent and leave. I would never advocate being rude or insulting a girl, whatever she does. A girl has a right not to want to speak to you. She even has a right to be in a bad mood sometimes, or to hate men. It's better to give her this right than to hate her for it. Love women, enjoy the good interactions, and don't let the bad ones bother you.

SEXUAL SPIKES

Often, you can just physically escalate the kino to get her primed for the kiss close. But you can also use verbal escalation to get her in the mood and bring in some sexual tension. Most guys won't do it, or at least won't do it smoothly. Here are some routines and lines that can be used:

- "Cool, you're my new girlfriend."
- "You look like you're imagining kissing me." This is a good one, because it isn't asking if she wants to kiss you, but if she responds positively the kiss is on. If she

wasn't imagining kissing you already, she will after this. Watch her look at your lips! Then you could say, "Okay, now you are."

- "(take pulse) I knew it, you are attracted to me."
- When you're having a conversation, stop, look at her boobs. Check them out blatantly. When she asks, "What are you doing?" or calls you on it, put a finger up to signal 'wait', then look up and say, "Okay, carry on." It's very funny.
- "What is your favourite fruit? Wow, I have never eaten (strawberries) off a naked woman before!"
- "The other day, I heard the craziest chat-up line, a guy said, 'Imagine me going down on you all night,' now I don't know about you, but . . ."
- "How much would you like to kiss me?"
- "On a scale of one to ten, how dirty is your mind?"
- "If you were in kissing school, what grade would you get? Let's find out!"

NLP FOR SEDUCTION

Using NLP in the seduction involves using language in particular ways to generate attraction, create a connection, evoke feelings in the girl and attach them to you.

ELICITING EMOTIONS

The key to using speed seduction effectively is eliciting emotions from the girl. A girl that doesn't feel anything when she is with you

will not easily be won over. The quickest way to make her feel something is to bring out past memories which have strong emotions connected to them. Doing this is simpler than creating them from scratch. So what might you do? Ask questions like:

- Do you remember the last time you were in love?
- Have you ever felt completely comfortable with a man who you trust?
- Could you imagine what it would be like to have someone love you completely and totally?
- When was the last time you had really amazing sex?
- When was the last time you felt amazingly aroused?

ANCHORING

Anchoring is the act of linking something, usually a touch, to a particular feeling in the girl. The theory is that you can trigger the anchored feeling at a future time by re-firing the anchor. When the girl is feeling the peak of that particular emotion, touch her in a certain place, for example her elbow, and remember that when you re-fire it you'll need to touch the same place with the same pressure.

MATCHING AND MIRRORING

When you're with your close friends, you'll do things like use the same buzzwords, make the

same gestures and speak at a similar pace. By spending time with these people you have gotten into sync with them. Maybe you were drawn to them in the first place because of their similarity to you. You can create this artificially with a stranger, making them feel closer to you and more comfortable with you. To achieve this, match/mirror:

- Voice speed - speak at the same speed as them.
- Voice tone - match voice tone.
- Posture - match the way they sit or stand.
- Gestures - emulate gestures
- Common words - if they say 'fantastic' a lot, make it part of your vocabulary.
- Match their rate of breathing.

PACING AND LEADING

This is the art of matching a mood or state, and then leading into another one. If someone is tired and you approach with guns blazing, they'll be resistant. It's better to match their low-energy mood for a while, then slowly and smoothly lift your own state and they will follow. Besides low-energy people, pacing and leading can be used to subtly take a hyper girl down a few notches, or relax someone who is stressed.

EMBEDDED COMMANDS

Embedded commands involve the use of sentences within sentences that act on the subconscious mind and direct the girl

towards a particular goal. The words are emphasised with a subtle change in tonality, and an example would be, "Do you ever feel completely relaxed, now and then I find that . . ." This sentence will command the girl to "feel completely relaxed" and will not be rejected because it is hidden within a longer sentence.

PATTERNS

Seduction patterns are scripted pieces of speech which are designed to lead a girl in a particular direction, and usually combine all of the above elements to produce a powerful effect. An example of a pattern would be: "Have you ever just met someone and almost immediately you start to feel incredibly comfortable, like you've known this person forever and then, as you just let the barriers drop and you let them more inside, you start to naturally feel a sense of rightness, like this is meant to be?"

NLP patterns can be used effectively in almost any interaction, but are best suited for a quiet environment with few distractions, or when you're already in a comfortable one-on-one situation with a girl.

COLD READING

This is a powerful technique. Everyone loves being told about themselves. Women are especially susceptible, and palm readers will tell you that a huge percentage of their

customers are female. Cold reading can be learned in five minutes, and women will go mad for it. It also builds good rapport, because you're showing understanding. A woman who thinks she has found someone who finally understands her will be very happy!

There are two methods I can use to cold read. You can either buy a bunch of books on the subject or just read this, practice, and then be better than most professional 'psychics'.

AGREEABLE STATEMENTS

The first thing I might do is use statements that pretty much anyone will agree with. Here are some examples:

- "You're generally liked by others and enjoy being around people you like. But at times, you feel the need to be alone with your thoughts and have time to yourself with no interruptions."
- "You can generally be trusted, and I'd say that perhaps you're a little more honest than most people."
- "You're generally content with the way things have worked out for you, but sometimes you wonder if you should take a chance and try something completely different, the kind of thing that would surprise people that have known you a long time."
- "You might feel you have a lot of unused

capacity. That people don't always give you full credit for your abilities. Some of your hopes and goals tend to be far off or unrealistic. You're independent and original. You don't just accept what people tell you to believe. You like to find your own reasons to support an action."

As you can see, these are things you can just trot out and most people will nod along to. Tailor them to your own method of speaking and vocabulary. You are supposed to be openly communicating, so don't make it sound rehearsed. Women are much more susceptible than men to this stuff, so even if you think it wouldn't work on you it'll probably work on a girl.

THE POWER OF 'BUT' AND 'AND'

The second method of cold reading is one that I prefer. It's using subjects that split people fifty-fifty to tell someone about themselves. You start with viewpoint A and, if it looks like you're wrong, you save it before they really notice and then tell them how much they are like B. and you expand on B so much that they forget you ever mentioned A. Let me give an example I used on a girl:

"I think you might be quite outgoing and like to meet new people (shows disapproval), but on the other hand you don't find this kind of thing easy. You prefer one-on-one interactions with close friends rather than a big group.

You enjoy really getting to know someone and having deep conversations, rather than the kind of casual stuff that happens when you put a big group together. I think you also enjoy time by yourself and like to be alone with your thoughts. You then come back refreshed, with a clear sense of what you're doing."

Okay, so in the above I start off with a fifty-fifty chance of success. In practice, other clues she gives you will greatly increase that. But assuming a fifty-fifty chance, you either get it right from the get-go or you make an initial mistake. If you make a mistake, you use the word 'but' or something similar and go the opposite way. It works well, because you then use 'and' to add more and more detail to that picture and then it seems like you're getting ninety-five percent right, but in fact each additional point is one that naturally follows from acceptance of the first.

SUBJECTS FOR COLD READING

You can split people down the middle on subjects like these:

- Introvert/extrovert.
- Politics - left/right.
- Likes exercising/doesn't.
- Sweet/savoury breakfast.
- Creative/logical.
- Emotional/logical.
- Trusting/untrusting.

- Belief in paranormal etc/scientific.

There are hundreds of others. Using the above and practicing it is the best way to learn. On a boot-camp, we can normally teach good cold reading skills in just twenty minutes.

PUSH PULL

Push pull is great because it accomplishes a couple of things:

- It establishes you as high-value - other guys wouldn't dare do this!
- It gives her an emotional rollercoaster ride, a necessary ingredient for a great pick-up.

Here are some examples of lines you can use for this effect:

- "You're like my bratty little sister."
- "Do you have hot friends?"
- "Would you like me to buy you a drink?"
- "You're too young/old for me."
- "Wow, you ask loads of questions, do you want my resume?"
- "You're a nice girl with bad girl mannerisms."
- "You're a bad girl with nice girl mannerisms."
- "Normally I'd be really attracted to you, but I think you're just acting cool so I'll buy you a drink."

- "Your first impression kind of sucked, but actually . . ."
- "You're the coolest girl I've talked to . . . in the last fifteen minutes!"
- "You're cool . . . you can help me pick up chicks."

DANCE-FLOOR GAME

Can you pick up girls on the dance-floor? If you don't, you're limiting yourself. There are a whole load of girls who love dancing that you won't be able to approach. My philosophy was that I wanted to be able to pick up a girl I was attracted to at any time, in any place and any situation. As someone with two left feet, I felt uncomfortable in clubs and was very self-conscious; dance-floor game didn't come easy.

Now I can dance a little bit - at least I'm on beat - but the main thing is that I am not self-conscious and I have fun dancing. I actually enjoy it!

There are a few ways to pick up a girl on the dance-floor. It will always be more of a numbers game because it's non-verbally direct. First you need to differentiate yourself from the other guys on the dance-floor. They are doing a couple of things that you should not do. They are either:

- Standing around the girls, checking them out while not dancing.

- Making a sad attempt to dance whilst not being into the music, just trying to get near the girls.
- Grinding on a girl's ass.

Here are some things you can do to pick-up on the dance floor:

- Have fun dancing around; don't try to get near the woman. Enjoy yourself, enjoy the music. When you're a man having fun on the dance-floor, you'll immediately stand out from all the other men. The women will move away from all the other guys and gather around you.
- You can then mirror the girls dancing in an exaggeratedly funny way, get eye contact and force interest, have a 'dance-off' with the girl where you gesture to her to watch your moves, bust a silly little move and then point at her expectantly.
- On the edge of the dance-floor with girls that are not quite dancing, you can say, "Do you like dancing?" If they say yes, say, "Do you salsa?" and, as you say it, take them and start salsaing. You need about four salsa lessons to be able to do the basic steps, which are all you need. You can quickly kino-escalate from the salsa opener.

The goal on the dance-floor is to dance with them, escalate kino a little and then extract to a quieter location where you can talk.

GETTING PAST THE VELVET ROPE – GUEST LIST TRICKS!

Okay, so you can get into the semi-exclusive clubs and you can get into the places where you know someone, but how do you get into stuff like the celebrity after parties? The first thing to know about these things is that there are some normal dudes in these places, they aren't only full of models, millionaires and celebrities. The owners and managers at the club will have some guest list power, and often so will important promoters. But, let's assume you know none of these people. How do you get in? Here are my four secret methods revealed:

1. The person with the clipboard is at the door, you approach and give her the name of Ben Harris +1. She checks her list and whilst she is doing that you look on the list. She says you aren't on it. You make a quick phone call and come back and tell her it is actually XX - the name you just saw on the list. This one will work in limited cases.
2. You are out of the queue, near the entrance, the clipboard person is facing the queue meaning she is at a 90 degree angle to the street. If you come to the door, you will be asked what you want or told to queue or move away. But, if you are on the phone, you will be able to get away with it. Get on the phone and time it

to come up to the door as she is checking people on the list. Spy some names and then get in the queue and use them.

3. Many clubs use marker pens to mark people who go and smoke. You can buy a UV pen or whatever they use at the club you want to get into on ebay. Hang around the entrance when people go and smoke (use the phone trick), figure out what mark they are putting on hands (it might be a letter). Go away and put the marks on your hand, hang around outside for a bit and then go in - this works best at peak time. If they are using a stamp, you can get someone to press their hand against yours to transfer the stamp.
4. Method four is the nastiest. You get in the queue. When you are about 3 minutes from going inside, you ask whoever you are with, or a friendly person in the queue to keep your place. You walk to the back of the queue whilst seeming to writing a text message. You pick a guy and look at him surprised "Hey Matt how you doing?!" "I'm not Matt" he says. "Really, what's your name, I'm sure I've met you!" "Bill" "Hmmm, Bill, maybe, what's your surname?" "Fraser". "You know what it'll come back to me, I definitely know you from someplace, I never forget a face, I'll see you inside". Finish your text, get back in the queue, when she asks your name, you are "Bill Fraser".

FACEBOOK GAME

Well, it's not exactly purely online gaming - I don't do that stuff, I think it is not the way to get good, it's staying within your comfort zone and it takes a surprising amount of time. I do use facebook though. When you number close a girl, there are different levels of connection:

1. It is so solid that you know you'll see her again.
2. You think you will but there is potential that it could flake.
3. You are not in a position to get a very solid close.

If you close the girl and then add her on Facebook something interesting will happen. First you need good profile pics, mine have pics of me all over the world, pics of me with hot girls, pics of me with a black belt martial arts outfit (my cousins), me flying a plane, a cute dog, etc. So, they are definitely going to look through all this when they add me. This builds some intrigue, connection, and value. Over a couple of weeks, they see when I add new pics, when I get other friends, etc. We are now almost SOCIAL CIRCLE. She sees my face every day when she logs in on her friend list, she knows what I'm up to, it's better than a daily text. So, after a few days, she is primed for some messages, and maybe even an invitation to a safe thing like a night out with a bunch of people. Often she will even

initiate contact. I have received noticeably different responses from girls that I have closed and added on Facebook.

ONLINE DATING PROFILE

I haven't put very much energy into online dating. I've only met one girl via the internet and would rather focus on live situations. I do get a lot of questions about online dating however, so I have taken the time to create a killer profile.

This profile employs many principles of game and is sure to draw women in. Here it is:

"She knows what she wants and isn't afraid to go for it, she likes her man to be a man but still be able to show his emotions. Balance is important to her, she works hard enough but it doesn't consume all her energy. She enjoys the nice things in life, but is also spiritual and doesn't get fully caught up in the quest for material goods. She wants a man in her life, but doesn't need one. Together she knows that her and her man will be worth more than apart. She enjoys the simple things in life but can also be spontaneous. She likes to travel to far off places, relax on sandy beaches under a hot sun and then cool off in the sea, but she also likes the hustle and bustle of a busy city, this contrast and balance is part of her character. She is centred and content, but being with people that she cares about is important to her. She is kind and considerate

and would like to be her naturally caring self with people that have earned her trust. She wants a man that understands her, who she doesn't need to tell what she wants, who just knows. A man that can be the closest person to her, to help her make decisions, and to always be there and offer her his strength when she needs it. She doesn't expect to find him straight away, but she will know when she does."

You'll see that it says nothing about you, there is no point because everyone will be saying the same thing so it is impossible to stand out. By talking about her, it is more engaging (as I say earlier, women are more interested in hearing about themselves than listening to your story). Next you are qualifying her, and challenging her all the way through. If she reaches the end and thinks she measures up, she'll want to claim her "prize" which can only mean contacting you.

My other dating profile was a lot shorter but still got lots of responses:

"Be careful, I'm trouble!"

SKILL OF THE NATURAL - INSTANT KISS CLOSING

How do you walk up to a girl in a club and kiss her instantly? I'm going to tell you... I started doing this about a year into my gaming. It took a long time for it to happen,

but I knew that naturals could do this. The funny thing is, it took me many more months to actually figure out what I was doing and be able to teach this to people. This is one skill that really is in the advanced section of this book for a reason - it's difficult and has certain pre-requisites, you can't run before you can walk and you can't instant k-close until you can:

- Force an IOI and go in direct following a positive response.
- Create sexual tension and escalate smoothly to the kiss in under 15 minutes

Once you can do the above, the process for the instant k-close is relatively straightforward. Here's what you do:

1. Identify the girl you are attracted to.
2. Make eye contact, look at her like you want her and walk directly towards her slowly and smoothly.
3. As you get right up close to her, take her hand, run your fingers through her hair and slowly and confidently move in for the kiss.

It works because you are creating sexual tension from a distance using sexual eye contact and by walking directly toward her so that she is forced to either accept (hold eye contact) or reject (break eye contact). You must be walking directly towards her

otherwise the fact that she holds eye contact doesn't tell you anything. You must do it slowly to create the sexual vibe - the rhythm of sexual tension is slower and smoother than normal movement.

SKILL OF THE NATURAL – MULTI-LEVEL COMMUNICATION ESCALATION

This is a newer and much more advanced technique of mine compared with others in this book and basically involves escalating faster than would normally be possible or doing things that would be socially unacceptable and getting away with it because you are not fully committing to the action.

Let me break this down a little further. Imagine two scenarios:

1. We are touching a girl on her ass, telling her how much we like it and looking at her with sexual eyes, showing that we are getting aroused by it.
2. We are touching a girl on her ass whilst talking to her with a plain face about the weather and whilst looking away and talking to other people in the group. We don't pay attention to the hand or the ass by looking at it, it's almost as if it's too different people interacting with her hence multi-level communication.

In scenario one, it is a full communication, telling the girl - I'm touching you, I'm paying attention to that and it is arousing me. I expect to escalate this even more and will probably not be able to control myself and will keep going until you say "no, stop".

In scenario two, it's a multi-level communication meaning that on the surface we are talking about the weather, but under the surface there is some intense sexual escalation. The fact that I am not fully committed means I'm telling the girl that it's not a big deal, I'm not going to become uncontrollably aroused, it's just a normal thing that you can safely enjoy, there is nothing to say "no" to.

The way we use this in set is to gradually escalate things in a playful fashion, maybe by hugging, playfighting, nudging, barging, teasing, etc. At a certain point you can start ramping it up by sexually caressing her back and neck or touching her ass or brushing past her boobs or stroking her thigh. This is in the advanced section because you need to be confident enough to genuinely do it without getting off on it too much or being nervous about it. The most that can leak out when you are doing this is a smirk.

I was able to do things with girls that would otherwise push my hand away, slap me, or whatever else. Some examples of using this

on girls that I hadn't even kissed:

- Lifting a bag strap up and rubbing it between her legs whilst looking away as if I didn't know what was happening.
- Sitting between two girls and putting my arm around one girl's neck and hand on her arm whilst slipping my thumb inside her top and bra and touching her nipple. The other girl I have my hand behind her back and touching her ass down the back of her jeans. This is in a crowded room but it was done in a way that no one could see what was going on but both girls are giggling and quietly enjoying themselves.
- Sitting squashed closely together with a group on a sofa in a club, talking to the person on my left whilst intimately stroking and caressing a girl's neck on my right.
- Standing in a group in a circle in a club and talking amongst each other whilst squeezing a girl's ass and then fingering her.

In all cases, the girls would 100% have rejected me if I'd overtly done this in a 100% committed fashion. But in all cases it was not mentioned by them at the time but MASSIVELY built attraction.

This kind of subtlety is what women love. They don't like to tell a guy explicitly that they are ready to be kissed or to have sex, they want the guy to lead. The problem when he

leads is that he is constantly pushing in a committed way which forces the woman to enforce her boundaries and either passively accept or actively reject what he is doing. This is fine because confident guys do it and women like this little game.

However a higher level skill is to use multi-level communication so that you can almost disown any action you are taking physically because the surface level is very safe. This circumvents any resistance or boundaries and allows you to go much further than would otherwise be possible which in itself is a massive turn on since you stand out from every other guy by making her feel something very exciting and powerful but also safe.

This is even more subtle and sophisticated because you are also communicating the general alpha qualities of: take it or leave it, indifference, outcome independence. Plus the quality that women love of subtlety and the ability to act without active acceptance of the escalation.

Some things you can do to fulfil the safe half of a multi-level communication are:

- Laughing and communicating a playful vibe, or what I have coined Sleazy Funny. This is what the gay guy does which makes it non-threatening. He isn't getting off

on it, it is not a full communication, it's a mixed message. It's only 50% sexual but is made acceptable by the safe 50%. The worry when a guy is getting off on it is that it is dirty, sleazy, slutty, socially unacceptable, etc. The fact that he is getting off on it paints it as forbidden fruit. If he isn't getting off on it and even is distracting away from this with a safe playful communication, it makes it entirely acceptable.

- Poker faced normal boring chat, maybe with a smirk.
- Looking the other way or talking to someone else. Try this - put your arm around a girl and look at her and feel the pressure. Second do it and look away, it's a lot more comfortable. The first is also usually unacceptable if done to a guy, the second is acceptable and comfortable. The same applies to touching her up and looking at her whilst you do it versus looking away.

Inner Game

FEELING GOOD ABOUT YOURSELF, STAYING MOTIVATED AND FOCUSED: TOOLS OF THE TRADE

The first thing anyone should do who wants to succeed in this area is to use a notebook. The notebook should contain various things and, if used properly, will allow you to feel good about yourself, have a clear understanding of what you're doing and keep you motivated and positive. It should also contain the following sections:

1. Affirmations (see next subsection).
2. Concise notes on everything you learn about attraction - whether from self-improvement books, other people or your own observations. Keep these concise. If you can't summarise the average self-help book in six lines, then you need to work on this.
3. A list of things you want to try out in the field that you tick off - openers, routines, whatever.
4. A breakdown of your interactions; what went well, what went badly, and what you should do next time to make it better. Even if you close, you could have probably closed earlier. It's possible to close while only doing it thirty percent right. Analysing your interactions will be a great way to improve quickly.
5. A month by month summary of your progress. Example: "July: Read The Natural Art of Seduction. Number closed

HC Spanish, HC Swedish, first k-close using game, 20 approaches every Friday. August: k-closed HC French, HC Anna, HC Emily, first day-game number close . . ."

This summary should be short; it's not like a diary, it's just a quick record of the interactions. What it does is allow you to look back and feel good about the progress you're making. As with anything, you'll have setbacks on a day-to-day basis, but you'll be able to recover from them if you can see a pattern of progress. It also forces you to judge your own progress instead of other people's. You can always find someone with more women, more money, more material possessions, but, as long as you judge only yourself and your own progress, you'll be satisfied. Keeping a record of it means you won't forget where you came from, and you can be proud of yourself every time you look back.

CRIB SHEET

In the early days, it helps to carry around something with summaries of everything you know. You can even refer to it when you get stuck, by going to the bathroom and then coming back with an idea of what you need to do. Mine contained:

1. My affirmations (for state).
2. A list of openers.
3. Demonstrations of higher value

4. Cocky or funny lines.
5. Seduction routines.

THE 3 CS OF CONFIDENCE

If you look in a book shop, you'll find plenty of books on confidence. Lots of people read them, but when it comes to it, how many people are actually perceived as confident by women in a pick up situation?

Let's take that perspective. We all know that women want a confident guy. That wasn't much help to me when I was growing up, I knew what they wanted but didn't know how to give it to them. It needed to be broken down in a little more detail. That's what I'm going to do right now. We are going to look at this from the perspective of an attractive woman in a bar or night club.

She is looking around the room and she is making a judgement of whether the guys look confident or not.

Who is she drawn to? Guys with good body language could be one answer. Guys who are attractive could be another. A better answer is: Guys who look confident. What determines if a guy looks confident in a night club. It's very easy...he looks COMFORTABLE. That is why the first C of Confidence is....

COMFORT IN THE ENVIRONMENT

It is impossible to look confident if you are

uncomfortable and it is impossible to look unconfident if you are comfortable. Therefore there is 100% overlap.

Examples: The barman, DJ, and bouncers and known to do very well with women. They are the most comfortable guys in the place because they are there every night and the environment can't phase them anymore. Let's get something clear - the barmen are not high status guys. The other guys in the club could be millionaire business men wearing \$10,000 suits and buying bottles of Crystal. The barmen earn very low wages, and are not successful high status guys in any way. It's purely that they look comfortable. There is no other secret to it.

How to get there: The pick up environment where you will normally show a lack of confidence at first glance is the club. People don't often feel nervous when they are walking down the street or shopping. However, in a club, the pressure is so much more intense, and this is even more of a problem with high-end venues. What we need to do in this case is simple de-sensitisation. Pick a club and a day of the week and go there. Go with friends or on your own. Your mission is not to talk to anyone or do any gaming, but purely to become comfortable in the environment. Learn the layout, start to see familiar faces, you can even have some casual conversations with staff or people that are close by.

The key thing to do is to get comfortable and start treating the place like you do your own house. Sit or stand comfortably in a low-energy, chilled-out way or genuinely enjoy the music and move around without caring what others think or being too much "in your head". Those are the only two modes of behaviour in the club. Nothing in between will look comfortable. If you are trying to look like you enjoy the music by tapping a foot out of rhythm or nodding your head because you think you should you won't look right. Refer to the body language section for more description on right and wrong.

When you first go, be very observant, notice the guys that look comfortable and the ones that don't. See things from the woman's point of view.

By removing the pressure of the need to pick up or talk to women, you can start to enjoy the environment and create positive associations with it, rather than viewing it as a high-pressure place where you MUST game. Now that you have the first C of confidence, we can move on to the second...

COMFORT INTERACTING WITH BEAUTIFUL WOMEN

So, she's seen you and judged you as confident from a distance. As long as you don't make any of the eye contact mistakes (breaking eye contact downwards or generally

being uncomfortable with it), you'll be fine all the way up to the actual approach. How does she decide if you are still a confident man when you are actually talking to her?

The next stage is appearing comfortable in conversation. Would a beautiful girl every be attracted to a man who isn't confident when he is interacting with her? How would this ever be attractive? Okay, well maybe in 2% of cases where she thinks you are "cute". But 2% of cases isn't any kind of game apart from the numbers game.

So, you need to be comfortable talking to women.

Example: Guys that own model agencies, work in strip clubs, or manage a restaurant with hot waitresses get laid. One of the major reasons is that they are desensitised to interacting with beautiful women and so are comfortable around them. Someone who has worked for a model agency for 2 years will not be shaking, sweating, breaking eye contact, or otherwise looking nervous and uncomfortable if he meets another beautiful woman. She will unconsciously or consciously know that her beauty doesn't phase him and this will mean he isn't viewed as a lower life form like the other guys that obviously are very affected by her looks.

How to get there: Go to places with a high

concentration of very beautiful girls. Places like strip clubs, exclusive department stores, high-end clubs, and countries like Latvia. In these situations set an achievable goal which will be to open and leave. Have your opener ready and your escape line ready (in the strip club this isn't necessary since they open you). Desensitise yourself to their looks, get comfortable holding eye contact, keep your composure. Gain experience and realise they aren't so different or difficult to talk to. What this will mean is that these women start seeing you as confident in the way you interact with them because you are comfortable which will greatly increase your chances of building attraction and closing them.

THE THIRD C... COMFORT IN YOUR OWN SKIN

So, you look confident from a distance (and most guys don't!), you seem confident when you are talking to her. So what does she do? She tests you out. She challenges you, she tests you, and sees how you will react. She might ask you why you are wearing those shoes, or if you are a player, or why you don't go to the gym. And the test to see if you are internally confident or comfortable in your own skin is how you react. This should start to happen once she is somewhat committed to the interaction and wants to find out if you are the man for her. This kind of testing will continue and to measure up you will need to display various types of confidence including

confidence physically escalating and sexual confidence.

Example: A guy who consistently gets with hot girls, and is comfortable with who he is will be un-reactive and unemotional in the face of tests. To get to this point you have to a bit of work. I have a theory that someone is shy because they are worried about exposing their weaknesses to others. They are scared of being seen as ugly, having a silly voice, being poor, or whatever else. So they say less and do less so that they aren't found out. Someone that is content will not be shy to put themselves out there and won't react as much if you test him.

How to get there: To get to this point, perform the following exercise:

Write down each of your weak points. The things about yourself that you are not happy with. Next to each, write an action you can take to help. It might fix the issue 100% or maybe just 20%, but the act of improving your situation and even having a plan for improving your situation will immediately impact your confidence and self-esteem positively. Earlier on in my book, I talk about how I did this and I can say that it was a massive factor in me becoming the confident person I am. Don't get me wrong, I still have things that I'm not entirely satisfied with but they are much smaller and fewer than they used to be.

REDUCE APPROACH ANXIETY, BE HIGHER STATUS AND ACHIEVE ACTUAL HIGHER VALUE

There's something out of whack about the way men and women think, and it makes for a strange situation when guys approach. He's looking at the hot girl in the club and he's thinking "wow, what a princess, I want to sleep with her, I want to hug her and hold hands and go to dinner and I want her to be my girlfriend, I'm sure she's a really great person and I really really want her". Whatever she is doing he will frame it positively "wow she is dancing around and having fun, I want a nice fun girl like that", or "oh she looks bored, she must be a nice quiet good girl who'd make a great girlfriend". When a woman looks around the club she isn't doing that, she's thinking "look at that unconfident loser who's not having any fun" or "oh look at him, Mr Cool, he thinks he's some kind of player". Women are right to be like this because most guys present a false image and lie to them and they are used to seeing men change over time and so learn not to trust this first impression too much. So what you have in the first few seconds is a mis-match, a woman is giving the guy very little value no matter how good he actually is, and the guy is giving the girl massive value in his mind no matter how good she really is.

THE PROBLEMS WITH THIS ARE:

- When you approach you will put more

pressure on yourself and have more Approach Anxiety because you have raised her value massively in your own mind. You've decided you already want her and so you have a possibility to fail and not get what you want.

- You are sub-communicating (no matter how you try to block it) that you consider her as awfully high value. This is picked up by her and she will consider you lower value just because of this.
- If you do get into a conversation you will force rapport and if you get into a relationship you will try and force things to work even though this girl might not be right for you at all. You do it because you've already made your mind up. This leads to hurt on both sides at a later date when the relationship inevitably goes wrong. At some point you stop working so hard to force something to work that isn't right and that's when you break up. This mis-match is responsible for all the times I got dumped when I was first learning game and for most problems in most relationships. The reason why two people split up is always there in the first few weeks if not the first few hours.

So here's what we need to do to enable you to approach more confidently, present a stronger frame, and even have more fulfilling long-term relationships...

YOUR VALUE + HER VALUE - THE VALUE OF THE INTERACTION - IN YOUR OWN HEAD

This limiting frame needs to be taken care of and there are three ways to do it. They involve your perceived value of yourself and the woman you are approaching. A neg is something that guys use to lower a woman's value in-set but better than that is to present a high value image from your behaviour to make negs completely unnecessary. There is a big difference in how men that are great with women frame an interaction with a beautiful girl and how guys that aren't do. The following will help you adopt that frame a lot more quickly.

INCREASE YOUR OWN VALUE BY THINKING ABOUT THE FOLLOWING:

Do you make a good boyfriend? If so, you are better than most men. Women say "all men are pigs" and are generally very unhappy with their relationships and disappointed in the quality of guys out there.

How many guys know game? The fact that you have read this and are out there practising again puts you in a powerful minority. You will still make mistakes but you'll know how to correct them, you've 'seen the light' and will continue to become a more attractive man as time goes by.

REDUCE HER VALUE IN YOUR MIND BY THINKING ABOUT THE FOLLOWING:

Here is this beautiful girl, this means she can

get by purely on her looks. She is more likely stupid than not. She probably spends hours preening each day whilst you spend that time learning and becoming a more interesting person. She is probably just looking for a rich guy to buy her drinks and handbags. She's in the club so she probably gets drunk a lot and sleeps with plenty of guys. That's the likely scenario, go in and find out if this turns out to be true or if you can be pleasantly surprised.

This is what women usually do - guilty until proven innocent.

REDUCE THE VALUE OF THE INTERACTION BY THINKING ABOUT THE FOLLOWING:

Most relationships don't work. Most women are not right for you. I'll take it step by step. I know she is pretty so I want to talk to her. I'll decide if I want to carry on talking to her once I find out a little more, and I'll find out if I want to escalate things if that goes well. If it works out and we get into some kind of relationship - whether she becomes my girlfriend or we just date for a bit, that's cool, maybe we'll make friends and she can come and party with us, or maybe I find out she's not worth spending any time with.

AFFIRMATIONS

This is what I recommend people use for both state control and long-term change. Affirmations are positive statements made about yourself that act on your subconscious

mind. Over time they affect your self-image, confidence and beliefs. You can test the effectiveness of affirmations by writing a list of all the things you like about yourself on one side of a piece of paper and all the things you don't like about yourself on the other side. Notice how your mood is affected differently when you read each side. By writing and using positive affirmations, you're counteracting the generally negative influences that other people, the media and society in general have on your self-esteem.

Some books suggest you read affirmations out loud in front of a mirror twice a day. I don't think you need to go that far; you can keep them in your notebook and read them before you go on a date, or any other time it suits you to be in a positive state. You can also record your affirmations onto an MP3 and play them on a loop for hours. That would be a sure-fire way to get them deep into your subconscious. It's important to follow these rules when writing your affirmations. Otherwise, they just won't be as effective:

1. A positive statement written in the present tense: "I am friendly." Not "I will be friendly."
2. No use of negative words: "I'm not an idiot," should be, "I'm clever." "I don't get rejected," should be, "All women love me." The subconscious doesn't understand negatives; that's why, if you generally use

phrases such as "not too good" instead of "bad", you'll be healthier in your outlook. The classic NLP example is to tell you to think of anything except a pink elephant. You have all just thought of a pink elephant, so saying, "I'm not a loser who gets rejected and everyone hates," is just as bad as saying, "I am a loser who gets rejected and everyone hates."

3. The affirmations should be based on how you picture your ideal self. The person you'd like to be. You at your best.
4. They should make you feel something when you say them. If they don't, change the language around or scrap it.

You can write affirmations as statements and in a paragraph form. Below are some sample examples. However, please be sure to make yours meaningful to yourself. I wrote my first affirmations in mid-2003 - they all came true within a couple of years! At the time they were outside the realm of possibility, but I believe my subconscious helped me make them a reality. Now I've written some next-level affirmations and I hope they come true, too.

Examples:

- I am friendly.
- I am fun-loving.
- I am approachable.
- I am interesting.
- I am clever.

- I am a leader.
- I am challenging.
- I am a success in all that I do.
- I can attract any woman I want.
- I know my purpose.
- I am confident about who I am.
- I am an attractive man.
- I have a powerful reality.
- I am cool, calm, collected.
- My world and my life are attractive and interesting.
- People like me, they want to meet me.
- I am very interested in other people.
- I want to meet fun, positive and interesting people.

UNIVERSAL FRAME

I AM HIGH-STATUS

Status is something that's often talked about in the pick-up community, but is rarely well-defined or presented in a practical manner. Yet it's very important. Whether it's with friends, at work or with a girl, one person is of higher status than the rest. This person is the decision maker, the one who's deferred to by the group. Are you the one who asks, "Think we should go to X place?" If so, you're low-status. You're handing over the decision-making power to someone else. If you say, "Let's go to X place," and everyone follows, you're the group's high-status person. If your friend always ends phone conversations first, he is of higher status than you. Examples of high status are all around us, and visible in

the media. A high-status person never gives away power to someone else. He never defers. He doesn't seek approval. He doesn't ask for permission.

The more beautiful the woman, the more she's used to being given all the status. A man will ask her to make decisions on everything, from whether it's okay to take her number and when she's available to meet, to where she would like to go, whether his clothes are okay and if the food is good. This is actually very unattractive. It's so common for men to give away all their power like this that the rare man who doesn't is prized.

Though I gave the example of status with your friends and work colleagues, there is no point in attempting to change the dynamic with these people. It might jeopardise these relationships. I am happy to play beta- and low-status with good friends. But with women, it's simply unattractive.

Status is mainly communicated through the choice of words. Use this combination with women: let your words be borderline rude while lovingly looking at her and touching her. This mix will allow you to avoid her thinking you're too cocky and will be very attractive. The rules for maintaining status when dealing with women are:

1. Don't ask lots of questions.

2. Don't give her the decision-making power. Only give her the option to accept your choices: "Where would you like to eat?" gives her the decision-making power, but, "Let's go to the Italian, yeah?" just gives her the chance to go along with your decision.
3. Don't seek approval: "Is this okay?" "Is that alright with you?" "How's my jacket look?"
4. Lead: "I'm hungry, let's go eat." "I'm thirsty, let's go get a drink."

FRAME OF MIND DURING AN INTERACTION

Here is an attractive mindset for interaction with women:

- I am the most important person in this relationship.
- What she says doesn't matter.
- Don't do anything that would make her think, "What a wuss!"
- All women want me.
- She is hitting on me.
- Everything she does is cute: "Wow, look at her face when she's mad, so cute!"
- I'm super hot and all women want me.
- She is hot. Okay, but what else does she have going for her?
- I'm a super-cool guy; can she see that or is she a dunce?
- Assume the close.
- Everything she does is a sign of interest.

FRAME OF MIND IN A RELATIONSHIP

How does an attractive man act once he is dating a girl or in a relationship? The following are some principles of attractive male behaviour:

1. Don't ask too many questions. An unattractive man is always wondering if things are okay and if the girl is happy; it conveys approval-seeking, weakness, neediness, all the bad stuff. An attractive man can still look for signs from the girl and adjust his behaviour accordingly; he's not rude, but he assumes things are fine and is generally comfortable.
2. Lead, make decisions and surprise her. This is very important. The man needs to be leading. Questions like this should be avoided: "Where would you like to go tonight?" "What would you like to do today?" "What film shall we watch?" "What do you want to do for your birthday?" Putting the decision-making power on the woman gives her higher status and takes away yours. It is not being nice, or polite, or equal; it is being boring and unattractive. Women love to be led around and to be surprised, so do it! Examples: "I'm hungry, let's go eat." "Let's go and watch a film." "Wear casual clothes, we are doing something active!"
3. Send mixed messages and make her work. This is about being less attainable and remaining a challenge. Don't have lots of

long phone conversations, call every day, text her all day long, send loads of emails or try to see her every day. When you are with her, give her your all. When you are apart, get on with your life. The attraction builds when you have stuff to do and she has to work for you. Again, it's not being rude, it's being a man. Don't chase her, and the frame of the relationship will change. As long as she has to work for you, she'll always be interested.

4. Don't change yourself for her. There are going to be things about you she doesn't like. Some she will have a good reason for. If she does, and you agree, change them. If she doesn't like your clothes, music, hobbies, friends, but you do, do not change for her. When a woman has changed a man into her ideal, she becomes bored and will look for the next project! It's part of why she wants the bad boy; she wonders if she could be the one who tames him.

INNER GAME LAWS

1. MAKE YOUR FRAME OF REFERENCE INTERNAL

A major source of unhappiness in most people's life is discontentment caused by comparing ourselves with others. We see the man with a Ferrari, beautiful girlfriend or great lifestyle and we feel envious. The fact is, if you compare yourself with other people, you'll always be unhappy. There is always someone with more money, more women,

better looks, whatever. I used to judge myself by other people, trying to beat them, and was never content. Now I can say that my frame of reference is pretty much internal and I am much happier for it. What this means is that you judge yourself by yourself only. Let's say you used to have no women at all, and now you can get numbers and dates. That's something to be proud of and happy about. Judged by yourself, you've made good progress. If you want to feel bad, you can look at the guy who sleeps with five women a week and still isn't happy.

In pick-up terms, the best way to make your frame of reference internal is to:

- Keep track of your progress - have a written record of where you're at each month so you can chart the progress. I do this, and any time I have a setback or want to judge myself by someone else, I can look at this. I'll see the great progress I've made and I'll be happy.
- Make plans for the future. Record your goals and each step necessary to get there. Make it happen. If you're uncertain and don't have direction, this allows you to focus on other people.
- Cut down on watching TV and unhealthy society influences. If you watch MTV all day, it's selling a life that's not real and that ninety-nine point ninety-nine percent of people can't have. You want to live

like Hugh Hefner? That will make you unsatisfied even if you have a beautiful girl - if you let it!

- Remember that everyone has strengths and weaknesses. Just because someone is richer doesn't mean they are happier; in fact, they probably are not. The guy with the Ferrari probably works twelve hours a day, or was born rich so he doesn't get satisfaction from having earned it. Most people will have something you could be envious of. But remember, if your goal is to be a well-rounded, contented human being, this shouldn't bother you.

2. ELIMINATE THE CONCEPT OF FAILURE

When you go out and start approaching women, you'll make mistakes. There is no way to fully prepare for every eventuality before you go out. Expect to make mistakes. What is important is how you deal with them. When you make a mistake, learn from it and know what you should do in the future. What you can say is: "I'm glad I made that mistake. Now that I've learned from it, I'll never mess up in that situation again." Most of the pain of failure is caused by the belief that you can fail like that again. If you write down what happened, what you should have done and how you'll avoid it happening again, then you'll immediately feel better. Remember that the average millionaire entrepreneur has a string of failed businesses behind him. The average PUA has hundreds of blow-outs

and rejections behind him. The guy that goes out and does a hundred approaches that day and gets blown out eighty times is still better than the guy who only does two but picks his shots. He will learn much more, losing his inhibitions and fear in the process. Plus he'll gain way more numbers, dates, kisses, sex, girlfriends, and whatever else he wants.

3. SURROUND YOURSELF WITH SUCCESS MODELS

It's useful to be influenced by people that have qualities you would like for yourself. For me, I needed to learn how to be a sociable extrovert. All my old friends are like me, so hanging out with them only reinforced my old habits. If you want to change, you need to hang around with people who have qualities that you lack. After I hung around extroverts for a while, I became more outgoing and gained the skills that made them good socially. Now, if I lack a quality, I know that the best way to get it is to find someone with it and learn from them. If you have trouble finding people that you admire, read books, watch videos and listen to audio by or about people like David Denagelo (dating advice) and Tony Robbins (self-help), who are great motivational figures. There are many examples of people who led amazing lives which can inspire you. You can read about them and it will motivate you to become the best that you can. My favourites:

- Nicolai Tesla, the genius inventor who was decades ahead of his time.
- Thomas Edison, who was told by a discouraged assistant, after having performed some 50,000 tests without success, "You must be pretty downhearted with the lack of progress." Edison replied, "Downhearted? We've made a lot of progress. At least we know 50,000 things that won't work!" In the end he developed a nickel-iron alkaline battery that became an industry standard, and is still used today - more than ninety years later!
- Sportspeople like Lance Armstrong, the cyclist who overcame cancer and won the Tour De France seven years in a row.

4. SURROUND YOURSELF WITH POSITIVE PEOPLE

When we are embarking on a period of change in our life, we will be moving away from our social circle and will begin acting differently and changing before our friends' eyes. This can cause a lot of problems. Most people stay the same and don't improve. These people will reinforce your bad habits and bad behaviour. It's like being a drug addict and being around other drug addicts. They reinforce your bad behaviour and will not encourage you to change. When you start to become good with women, your friends can hold you back. A big percentage of people are negative and will find problems with all your new ideas. Even if someone is a good friend, you need

to be careful about the effect they have on your mental state. The way to judge is this: if you spend an hour with this person, do you feel better or worse about things? If you feel worse, cut down the time spent. Similarly to the above, if you lack positive people you can bring them into your life by studying great role models throughout history.

5. USE THE TIME WHEN YOU'RE NOT PICKING UP - AWARENESS AND IDEAS

An important PUA skill is the ability to be aware. What is a sign of interest and what isn't? Who is a couple? Who is out looking for a man? When you're in a social situation, look around, make your best guess and then try to verify it. Over time, awareness of social situations allows you to know exactly where you stand in an interaction.

The second thing you can do is to be anywhere - supermarket, bookshop, train station - and imagine what you would use to open a transition. Don't wait until you see a beautiful woman to start thinking of things that you could say. Walk around and think of situational openers to exercise your mental muscles, even use them on normal women to practice being a spontaneous, sociable guy.

6. BALANCE LEARNING, PRACTISING AND REFINING

Some people spend twelve months going through the theory. There are enough ebooks,

videos and audio products for you to stay in your house forever and still think you're doing something useful. I actually made this mistake for a few months, I went through thousands of hours of study before I really tried anything in the field. Practising is the hardest part, that's why it's the most important thing to do now. I learned more from two weeks of going out than I did with my months of theory.

Some people just go out. They don't refine their approach and don't learn any new techniques. These people usually don't improve very rapidly. The best approach is to learn some theory (as you now have!) and go out and practice (like tonight!). Then come back, look at what you did, and refine it. Rinse, repeat. Now you have the best and most efficient method to improve quickly.

7. STOP IDEALISING WOMEN AND RELATIONSHIPS

Most men put women on a pedestal, they give them a lot of credit for their looks and would commit to a date, a relationship, or maybe even more, purely based on this. Most women are not right for you! Likewise, most relationships don't work! Adopting these as new beliefs will enable you to approach more confidently and be more circumspect.

8. ELIMINATE ALL NERVOUS TICS AND UNATTRACTIVE MANNERISMS

It is important to be aware of how you look at all times. Ask your friends to tell you about the things you do that are unattractive or stupid. I used to have a nervous laugh, bite my lip, touch my face and fidget, amongst other things.

9. LEARN HOW TO MAKE A CONVERSATION INTERESTING FOR A WOMAN

VISUALISATION TECHNIQUES

These are something that can be used very effectively to improve your pick-up skills. They allow you to field test openers and routines in a controlled environment. You need to be in a very relaxed state, because a fully conscious and aware state has too many distractions. Likewise, field-testing openers in a live situation is very good, but there are lots of things trying to grab your attention. Visualisation will allow you to come up with new material, to see what will or won't work, and practice your delivery. The process is as follows:

1. Get into a very relaxed state using self-hypnosis. If you've never tried self-hypnosis, what you need to do is to breathe deeply, take your focus of attention into your body and notice the sensations throughout. Close your eyes. A good time to do this is just before you sleep.
2. Think of an opener and transition that

you would like to field-test. Imagine an approach, and watch yourself deliver your opener. See their response. Watch how you'll respond to their response, and let the interaction flow.

OVERCOMING TRANSITION AND APPROACH ANXIETY

TRANSITION ANXIETY

When doing something outside your comfort zone, you'll naturally find it scary. Transition anxiety is best described as the feeling you get in your stomach at any time like this. Whether it's the thought of riding a scary rollercoaster, jumping out of a plane, signing up for a course, meeting new people at a party, taking a test, public speaking or approaching a woman: what all these things share in common is that they may give us butterflies in our stomach, to varying degrees.

This feeling is holding us back; it doesn't serve us well. Anything that's outside of our comfort zone, that we haven't done before, or that puts us in an uncertain situation that we don't feel equipped for, will cause some transition anxiety. That would be fine if the feeling was saving us from getting eaten by a lion or doing something hazardous, but it's actually only stopping us from improving, learning and changing.

We have a comfort zone within which we can

safely stay inside - a daily routine, people we know. However, remaining in this comfort zone makes it hard to make big changes or improvements to your life. If you look back and remember all the times you've felt transition anxiety and taken action anyway, you'll see that each time it has impacted your life in a positive way. Whether it was moving to a new area, changing job, taking a class, signing up for a course, they will likely be things that have benefited you greatly. A man who decides to get a handle on this area of his life will feel transition anxiety before he clicks the sign-up button on the website. Lots of others will feel it and never click the button. It's a fact!

So what about those crazy people that always try new things and never feel uncomfortable? If anything, they welcome uncertain new situations. They have changed that feeling in their stomach from something that holds them back to something that kicks them into action. This is what I have done. I used to be a complete scaredy cat when it came to almost anything that involved leaving my house! Now, any time I get that feeling, I know that I should take action and that, by the end of it, I'll be a better person. As a result, fewer and fewer things intimidate me and I feel like I can handle almost anything. Embrace transition anxiety and you'll be thanking me later. It will affect every area of your life and will make you a better person.

APPROACH ANXIETY

Approaching a woman you're attracted to is one of the scariest things a guy can do. You know it doesn't make sense, that you're as afraid to do this as you would be to fight someone who's trying to rob you. But, in one situation, the worst that can happen is that she says 'no'; in the second, the worst that can happen is serious physical injury. Over ninety-five percent of the people I work with have some degree of approach anxiety. Conquering it is not something that NLP or affirmations can provide a quick fix for. There is no easy way to get over it. However, I can tell you the most painless way possible. In my experience, thirty approaches will be enough to free you of crippling approach anxiety. You might still have some, but you'll be opening enough groups to get along.

First, let's take away some of the fear (or 'outcome dependency'). As long as you have a lot of approach anxiety, work on that first. In your first approaches, you're not 'opening to close', you're just opening and ejecting, practising opening. Just going up, asking, "What's the time?", thanking her and leaving is a lot easier than approaching with the intention of getting her back to your place. Have an "ejection line" that you can always use - "well it was nice talking to you I'm gonna get back to my friends." The next thing you can do is use indirect openers. These minimise the chance of

rejection and allow you to practice opening without caring whether she's attracted or has a boyfriend. Finally, it helps not to be too fussy. Practice opening and extending the interaction, but do it with any group. Don't try to conquer your fear or practice pick-up skills only with women you find super-hot. It will take too long. You need to be out there practising, opening twenty groups a day. You have to be focused on practising, not on closing. When I began, I opened twenty a night. Now I'm fussy, and only approach particular girls who meet my standards. But that's because my skills don't need much polishing or refinement. If I tried to improve by opening only one or two a night, it would have taken ten times longer!

'Missions' can also get you over approach anxiety. Give yourself missions each time you go out. Test openers or see how many groups you can engage. Go out with a friend and push each other into action. Find out what your motivation is and when you perform well. I perform well under pressure, so it's good to tell the guys I'll open any group they want me to. Other people might want to dare or bet each other. Find out what will make your approach happen. Some guys do better with a wing, so experiment.

FRAMING AN UNCOMFORTABLE SITUATION

Some situations just feel uncomfortable.

Approaching a girl you really fancy, and knowing you'll be crushed if she rejects because you haven't had sex in six months, is going to be uncomfortable. Going to a club on your own probably will too. However, most of the discomfort from these situations has to do with your mental frame. By framing a situation differently, you can actually be at ease. I have done this for self-conscious people on my one-on-one trainings. I get them to stand for one minute in a very busy street and look straight ahead, no fidgeting, no shifting around, no looking down. They inevitably feel uncomfortable, like everyone is looking at them. I then tell them to repeat the exercise, imagining that a friend of theirs is going to appear in the distance around the corner and that they're waiting to go have coffee with him. They do it again and it's usually completely comfortable for them.

Similarly, being alone in a club can be framed so that you're completely comfortable - you're waiting for a friend. You were meant to meet at the entrance, he texted to say he is running late and will be there in an hour. Now you can be more comfortable in the club on your own, though nothing has really changed. It's like method acting.

You can also apply this to approaching women. Instead of having a pick-up frame in your head, you should have, "I'm a fun, sociable guy, I'm going to talk to lots of

people, and if I happen to have a good interaction with a girl who I find attractive, closing will be natural." This is a much healthier frame and also removes a lot of the approach anxiety, outcome dependency and neediness. You should try and reframe any situation in which you feel uncomfortable.

Closing Thoughts

MY JOURNEY OVER THE past six years has been interesting, challenging and fun. I've felt almost as good on the way here as I do now, when I have achieved most of my goals. When you plan to do something, see the ultimate goal as within reach and, when you look back at your progress, it will make you happier immediately.

Being a PUA is not a good ultimate goal, just like having X amount of money isn't a healthy goal. Being good with women will enable you to have choice for the rest of your life. Your ultimate goal in terms of relationships will be in there somewhere. Money allows you to do things that can enrich your life - they are the ultimate goal, not the money. It's best to take a holistic approach to both.

Keep balance in your life. Enjoy the present as much as you can, but strive for more. When you start attaining some success, it's fine to be content and enjoy yourself. You only need that initial pain and discomfort to force you to take action.

The key to happiness throughout any long journey of self-improvement is keeping balance. At one time or another, one area of your life is going to be bad. You'll have setbacks. If you're too focused on PU, money, your job, your girlfriend, your studies, then they will have too much control over your mood. Bring balance to your life by working

on different areas at once. When one isn't going so well, you've others to compensate. There is no way to become great with women without suffering all kinds of pain on the way there. Dealing with this in the right way, learning from it and not letting it affect you too much, is what will make the difference. After a certain amount of discomfort, you'll come through the other side.

Use my inner-game techniques and you'll save yourself a lot of this pain. Get out there and apply the techniques in this book and you'll handle this area of your life. It really is in your hands now.

This book contains almost everything I know. I say almost because there are lots of other tiny titbits that wouldn't fit in. What I can tell you is that this book will give you the potential to be better with women than I am. I don't apply all the techniques in this book. If you do, and you have your own qualities as well, there's no telling how good you can be.

Thanks for reading. I'd welcome your thoughts/feedback/complaints!

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