

Real World Seduction

The Official Underground Book Of Dating Secrets Most Women Don't Want You To Know

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In the last few years several books have been written, audio courses made, and seminars given for increasing a man's success with women. Some of these books and audio courses have some great ideas, however, a lot of what they say is coming from the wrong frame (guys, we will talk about what frames are and their significance later on).

This book is different in that you will not only have more success with women, you will learn how to be the PRIZE and make beautiful women chase you.

Now being the PRIZE and making beautiful women chase you is deeper than just getting laid more (if your goal is just to get laid more, go to Tai Land and fuck a dozen hookers). However, if you have a desire to not only sleep with hot women, but also to master the skills for making beautiful women see you as a PRIZE they want to chase, then read on.

I am sure some of you have heard other dating experts and gurus talk about the importance of believing you are the PRIZE. The problem is that many of these same experts are only teaching guys how to GAME women--game women in the sense of the man being a hunter who must entrap the PRIZE (the hot beautiful woman of value). This definition implies that men must court, pursue, and win over the approval of beautiful women. But trying to win a woman over assumes that she is the PRIZE in the interaction, not the other way around. So, how can a man both believe and convey he is the PRIZE, if he does things that assume she is the PRIZE? He can't.

What is the answer? The answer is to stop GAMING women and start PRIZING them.

PRIZING is getting a woman so emotionally charged, she is compelled to GAME, COURT, CHASE, and PURSUE you.

In a nutshell, this is exactly what this book is about.
Okay let's get started!

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Okay, now that we got that out of the way, let's get started.

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Part 1: Becoming the Prize

The first part of this book is going to impart you with some very powerful beliefs, attitudes, and frames for being the sort of man hot women pursue. I know some of you are going to feel tempted to skip over this section and go straight to the sections on PRIZABILITY and PRIZING.

However, fight against this temptation.

The reason is that the beliefs, attitudes, and frames I have included in this section are essential for mastering the arts of both PRIZABILITY and PRIZING.

If you consider yourself well motivated and want optimal results, read this section twice.

Chapter I: My Story

Ever since I was a kid I was fascinated by the art of picking up and seducing women. I still have vivid memories from being a kid of going to the mall with buddies and trying to GAME chicks--we would usually fail miserably because we were still GAMING, but in time this all changed.

When I was in Junior high school I was a total nerd. So, before I entered high school I made a conscious effort to change myself: I read a couple of books on dating, changed my dress and got a cool haircut. Did this make a difference? You bet your ass it did. By high school I had a few girls as consistent booty calls, and had a couple hot girlfriends. This was nothing to write home about, but at least I was getting laid.

Then I went off to college and my sex life plummeted. One time after not getting laid for several months, I went to a frat party and fucked a total warpig ("warpig" is slang for fat chick with a mustache). When I woke up the next morning, I was half suffocated by her thick torso wrapped around me, and half depressed that I had stooped to an all time low. I knew that I had to do something about this area of my life. Some people told me that dwelling on this was superficial. I thought: they might be right, nonetheless, getting this area of my life out of the way seems damn significant to me.

So, at that moment I made a conscious effort to seriously start improving my skills with women.

At first I studied videos, books, and tapes on the subject -- I even studied hypnosis and NLP. I did have some success after studying all of this material. However, looking back, a lot of the success I had was probably due to both me having something to say and my confidence in the material I had studied (look, if you say anything with confidence that isn't totally offensive, a certain amount of women are going to be into it just

because you are giving them attention. The problem is this: these women are usually not the women we desire).

As time went on, I stopped trying to GAME or win over the women I desired, and started PRIZING them. This resulted in me not only bedding more, but bedding hotter girls.

Much of what I was doing to PRIZE these women had little to do with the original material I had studied.

Even weirder was this: during this time I had a chance to meet and befriend many of the so-called pickup gurus. Many of the things that made them successful had almost nothing to do with what they taught.

I think a big problem was not that these guys were consciously secretive about this skill set, but that they were not conscious of having it. Some of these guys taught me a lot.

However, it was only once I put a valiant effort into befriending, talking to, analyzing, and sleeping with women, that I really begun to understand how to PRIZE.

The reasoning for this is twofold. Firstly, most women, unlike men, intuitively understand how to PRIZE: get men chasing them. So, by spending most of my time with, not men, but women, I learned how to PRIZE. Secondly, you have to know the nature of the beast, to compel it to chase you. Put in other words, I learned how to make women tic by being around them.

Moving forward.

Chapter II: Attributes of men who are the PRIZE

When I was younger I was always under the impression that women assessed a man's worth by the value of the things he possessed: his looks, his clothes, his car, his house, etc. But then in college I came into contact with a man who had none of these things: he was old, ugly, bald, poor, and neither owned a car nor a house. However, hot women were always befriending him, flirting with him, calling him, and sleeping with him. This was not just something he told me. I saw with my own eyes hot women dashing up to him and embracing him with giant bear hugs, lustfully admiring him, and then begging him to go on a date with them. Often times, he would slowly look them directly in the eyes and calmly utter, "No". Then they would try to persuade him why he should go out with them. Once again, he would slowly look into their eyes, cock one eyebrow, and calmly utter, "No". This really frustrated women, but was fascinating to watch. At first I did not understand what was going on. I even contemplated him being a drug dealer. But what I did not realize at the time was that he was doing certain things that conveyed to women that he was the PRIZE. Since then, I have encountered several

men who also have certain attributes or do certain things conveying that they are the PRIZE to women. Let's take a look at some of these attributes.

Taking a Strong Lead:

These men are not afraid to take a strong lead. Most hot women are turned on by a strong dominant male lead. Women will often times try to take control of the lead to test how sure of himself a man is. If they discover that he is unsure of himself or has a weak sense of self, they will often times run the other way or walk all over him. Nonetheless, this is a sure way to loose a woman. When we talk about frames, we will explore techniques for keeping in control of the lead.

Having high standards:

This is a big part of what makes these sorts of men the PRIZE. I think these men are doing two things to convey to women that they have high standards. Firstly, they are conveying through their attitudes and behaviours to women the belief that most women already want to sleep with them. Secondly, they are letting women know that they will not sleep with them if they fall short of their expectations, standards, and rules.

Will some women think these sorts of men are arrogant, demanding, and snobby?

Yes, but there is a part deep down inside most women that love when men act this way. However, few will ever admit that it exists.

I think the reason most women love when a man acts this way is that it conveys to them that he is used to being treated as the PRIZE. Put in other words, it makes them think that he is used to being courted, gamed, and chased by women.

Making her come into their world:

When most men are interested in a woman they make the mistake of coming into her world. Let me give you an all too familiar example of this. Imagine that there is a guy who tries to invite a girl out with him, and the girl counters by saying that she already has plans to go to her friend's party, but that she would love for him to tag along. When the guy arrives at the party, he knows no one and the girl is surrounded by both guys and girls giving her lots of attention.

The problem with this scenario is that unless the guy is very skilled at PRIZING, the girl will end up taking the lead, which, as we have learned, is a bad thing because women are attracted to men who take a strong lead, not the other way around.

Plus, this guy has extra work cut out for himself: he must prove himself to her friends. Thus, this is not the ideal environment for bringing out his most PRIZABLE attributes.

So, if you want her to see you as the PRIZE, make sure you take her into your world. Take her around people who already love and admire you. In these social situations you will not have to try hard to prove yourself to others because they already love you. This will allow the most PRIZABLE attributes of your personality to flourish. Also, your friends loving and admiring you will validate in her eyes that you are the PRIZE.

So remember, men who are the PRIZE do not go into her world but make her come into their world. In other words, they make her play on their battlefield (note: this only applies to the first couple times these guys hang out with a girl. If they have been seeing a girl for a while, and refuse to ever go into her world, she will perceive them as being insecure--bad thing!).

Making her accommodate them:

Most women that I know have told me that they are turned off by men who try too hard at accommodating them. I think what happens when a man does this is that he comes across as desperate and approval seeking. Many of us know of guys who when out with a woman will become very self-conscious about things such as: whether or not she likes the music they are playing in their cars, or whether or not she likes the way they dress. The problem is that when guys spend lots energy either caring about what a woman thinks of them, or trying to accommodate her, she will pick up on it. Women have some weird intuitive ability for picking up on men's insecurities. Even if a man acts confident, but is dwelling on accommodating her and caring about what she thinks of him, she will smell his insecurities a mile away.

As we already know, being insecure, desperate, and approval seeking, is not the best way to get women to see you as the PRIZE.

So, what is my suggestion: stop caring so much about accommodating women.

Emulate the actions of men who are the PRIZE by making women accommodate you. Put in better words, do things that make women court, pursue, and chase you. If you are thinking to yourself, "this all sounds great, but how do I 'actually' get a woman chasing me?" don't worry because you are in luck: showing you the exact steps to getting a woman to chase you is exactly what this book is about.

Being Challenging:

Almost all hot women like a man who can challenge them in the right way. Challenging a woman combines taking a strong lead, having standards, taking her into your world, keeping her toes, taking her on an emotional roller coaster, and making her accommodate you (we will spend quite a bit of time on the art of challenging later on).

Having a sense of humor:

In Iceberg Slim's book 'Pimp' he says, "A Pimp is happy when his whores giggle. He knows they are asleep".

Now just to let you know, I do not endorse being a pimp, and I do not view women as whores.

However, I think Slim's point is a powerful one. Whenever, a man gets a woman laughing, she feels comfortable. What this means is that she stops judging and analyzing every move he is making, and her defenses go down. This makes it much easier to take a strong lead, get what you want, and make her chase you.

Humor also shows that you neither take yourself nor the interaction too seriously; and seriousness is the death of good PRIZING.

Furthermore, one of the sexiest nonphysical qualities women find in men is humor. In fact, there are numerous examples of women falling hard for men who they physically were not attracted to, yet found their sense of humor to be irresistible.

So, if you can learn to do what I teach in a way that gets women laughing, you are more than on your way to becoming the sort of man women try to win over.

Being vulnerable:

If a person comes across as too perfect, women will often times loath him. Maybe this is because he makes women feel insecure? Maybe this is because, since humans are fallible by nature, he comes across as fake and disingenuous? I don't know.

Nonetheless, I have found it useful to reveal some vulnerability or weakness within the first few hours of meeting a woman. What I like to do when PRIZING a woman is to tell her a couple of things about myself, which reveal a weak or vulnerable side of me.

Displaying costly signals:

Recently I was reading a book authored by the Israeli evolutionary biologist Amotz Zahavi called "The handicap principal". In the book he argues that the alpha males of many species of animals advertise or give off certain signals to females letting them know that they are fit for survival, and, thus, worthy of being a mating partner. But according to Zahavi, many of these signals are not the advertising of characteristics that are conducive to survival. Instead, they are signals that are the advertising of characteristics, which hinder one from surviving. But, the message to females is: despite having these characteristics I can still survive.

So, how does this apply to PRIZING women?

Well, as male humans, mating is an essential part of our genetic survival. This is probably why males typically exploit every opportunity to mate with attractive females. Likewise, the less opportunities a male has to mate, the more needy he becomes about mating when an opportunity comes along.

However, the man who is indifferent or turns down a possible opportunity to mate with an attractive women, is putting out the signal: Despite the fact that I am not mating with you, my genes will still survive because I have so many other opportunities to mate with other attractive women.

In my experience giving off this vibe to women is extremely powerful and a big part of conveying the message of being the PRIZE.

They are comfortable with themselves:

Women like men who are comfortable in there own skin.
Some suggestions.

One is that you should get really comfortable around hot women.
I know many guys who only spend time with women they are sleeping with.
The problem with this is that unless a guy is really good at PRIZING, he is not going to be hanging around many hot women, meaning he is probably not going to be comfortable with himself around them.
So, what I suggest you guys do is befriend five hot women.
Do not hit on them; just be friends with them.
These women will teach you more about meeting women than any course you take or book you read on the subject--not from what they tell you, but from analyzing the subtext of their communication, and from observing their behavioural patterns.

Being a Dandy:

In Robert Green's excellent book, *Art of Seduction*, he talks about how women find dandy's--men who have a feminine charm--to be irresistible.

I think he is right about this.

Almost every person I know who is good with women, is very masculine, yet has a certain feminine charm.

Now before you guys go out and buy a skirt (although this might work; glam rockers used to get laid quite a bit doing this), let me be more specific.

Women find men irresistible who have a feminine sense of style and humor, are attentive to details that only women notice, and judge women in the way that women judge men. Now if this is not completely clear yet, don't worry. We are going to chat more about this and how to manifest these traits later on. If you want some examples of Dandy's in show biz, look at Prince or Rudolf Valentino (they are/were feminine, yet have/had a very masculine side to them).

Being a coquette:

Face it boys: Most women love drama. If they didn't, most soap operas would have been canceled long ago--men just don't watch these awful shows, unless they're gay. But by 'drama' I do not mean that women pride themselves on having all of the horrible things happen to them that happen in the soap operas. What I am saying is that women enjoy being around people--and especially men--who take them on an emotional roller coaster. This means being with a man who can both, make them feel an array of different emotions--sadness, happiness, excitement, etc.--and can, like a good roller coaster, be unpredictable and keep them in suspense.

So what sort of man does this? This is the sort of man who at one minute shows interest in a woman and the next minute acts as if he doesn't know her. This is the sort of man who at one moment makes her feel sad and the next moment has her rolling on the floor laughing. Put simply, this is about being a coquette. This is about Pushing & Pulling, which will be discussed in the third section of this book.

Being a Rake:

The word 'rake' is derived from the word 'rakehell', which means the person who rakes the coals of hell. So, it is not surprising that the type of seducer 'rake' is someone who offers women adventure and danger. Like the coquette, he is a master at creating an emotional roller coaster for a woman in that she can never tell what he is going to do next: he keeps her on her toes, and in suspense. So, if you are a woman reading this, I am talking about the 'bad boy': the guy who is a little unstable, unpredictable, and yet, you find him strangely arousing.

Furthermore, he presents women with a paradox. He is committed to pleasuring women (albeit, he is not committed to pleasuring or loving any woman in particular). This can simultaneously be both alluring and confusing to a woman because he is sending mixed signals. We will discuss the power of mixed signals in the chapter on Pushing & Pulling.

Chapter review:

Some of the qualities of men who are the PRIZE are:

1. Taking a strong lead
2. Having Standards
3. Making her come into your world
4. Making her accommodate you
5. Being challenging
6. Having a sense of humor
7. Being vulnerable
8. Displaying costly signals
9. Being comfortable with yourself
10. Being a Dandy
11. Being a Rake

12. Being a Coquette

Homework:

Pick two of these qualities. Spend the next week really internalizing them. Then write down in a journal how differently people are reacting to you. Then after this, pick two more qualities, internalize them, and then write down in your journal how people are reacting to you differently, and so on. At the end of six weeks, you will notice how much better you have become at conveying to women that you are the PRIZE.

Also, start paying attention to what men, who are good women, do. Put your defensive insecurities aside, and instead of telling yourself that they are good because they have things that you don't have--for example, looks and money--ask yourself the question: What is it about the way they act that makes women see them as the PRIZE?

Chapter III: Attributes women loath

Men who seek women's validation:

Women hate men who need their acceptance or validation. I used to be this sort of man. I used to worry about getting validation from a woman--'is she going to like the place I am taking her?' etc.

This is a huge women repeller.

Instead, women enjoy a man strong enough to get validation in other ways besides through her.

Men who have a weak sense of reality:

This is similar to men who seek validation from women. This is a man who is unsure of himself, and unsure in his beliefs about the world. So if you are the sort of man who does not have a sense of what acceptable behaviour from women is, or does not have his own sense of what is important to him, or does not have his own sense of what is cool and uncool, you are in trouble. Furthermore, if you are the sort of man who has a sense of these things but feels intimidated to assert them to women, you are in trouble.

If a man is weak and let's a woman or other people define these things for him, she will loose interest.

Put simply, women are attracted to men who can think for themselves and are assertive about what they think and like. And not being able to think for yourself or be assertive is a huge women repeller.

So if this is a problem for you, you need to start working on being the sort of man who has standards, has his own take on the world, knows what he likes, and has the guts to let other people know what these things are.

Homework:

Pick one attribute or behaviour of yours that conveys to women that you are not the PRIZE--we all have them, so pick one. Now replace it with an attribute or behaviour that conveys that you are the PRIZE. Instead of getting over zealous, pick only one negative attribute per week to work on. The reason is that if you really focus on getting rid of a single behaviour or attribute a week the change will be more permanent than if you were focusing on changing ten attributes or behaviours a week.

Also spend some time observing men who women seem to walk all over. Instead of jumping to the conclusion that women are walking all over a man because he is fat or ugly, ask yourself the question: What is it about the way he is acting that is conveying to women that he is not the PRIZE? If you find similarities between how you and this man act, you might want to work on getting rid of these behaviours.

Okay, moving forward.

Chapter IV: Beliefs

"I have the belief that I am better looking than I actually am. I know that I am not as good looking as some men, and better looking than others. But I know that I can walk into a room and walk out with another man's girlfriend"

Sex, Money, and Kiss by Gene Simmons

Now that's an empowering belief. Having this belief alone, sets a great precedence for PRIZING women. I am going to give you a whole bunch of beliefs that are conducive for PRIZING women. Having these beliefs are absolutely essential for being able to PRIZE women.

Let's look at the reasons why beliefs are important.

Why Beliefs are important:

There are two main reasons.

One is that beliefs set the groundwork for setting strong frames (we will talk about frames and their importance in the next two chapters), which will enable you to PRIZE women.

The second is that what you believe becomes your reality. Or put in Robert Anton Wilson's words, "What the thinker thinks, the prover proves". What this means is that our mind is designed to focus its attention on finding real world

evidence of our beliefs. The weird thing is, no matter how far fetched a belief is, the mind is always able to find evidence in the world to back it up.

Let me give you an example of how this works: I want you to become aware of all of the red things in your environment. Now close your eyes. How many red things can you remember? Good. Now keeping your eyes closed, I want you to remember all of things in your environment that were yellow. Hm...I bet you remembered more red things. Why? Your focus or direction of attention was on things that were red, not yellow.

The same thing holds true with beliefs. So, for example, when you have beliefs that you are the PRIZE--such as, 'women just want to use me for sex', or 'women just treat me like I am a big sausage with feet'--your mind begins to find evidence of this in the real world.

And the more evidence your mind finds of your beliefs, the stronger they become, and the stronger they become, the more convincing you will come off to women. Not a bad deal.

Let's take a look at some important beliefs to have when PRIZING women (Some of these beliefs are my *own*, while others I have gotten from some of my friends who are *naturals* with women).

Important beliefs for PRIZING:

1. No matter how psychotic it seems, most men that I know, who are good with women, have the unwavering belief that they are the PRIZE. Furthermore, they are good at conveying this unwavering belief to women (we will talk about conveying this belief to women when we talk about frames and PRIZING).
2. They have the unwavering belief that women are wonderful creatures who both love sex and want to please. Having this belief will stop you from being bitter. Being bitter is a sure way to prevent you from being able to PRIZE women. Definitely a bad thing!
3. Many of my friends have the belief that they know a woman and her body better than she does. This belief will come in handy when we talk about PRIZING women.
4. No matter what the woman's reaction to you is there is always something beneficial to learn. This is actually one of my beliefs. I found that when I started viewing negative reactions I got from some women not as personal attacks on my character, but as opportunities to learn something useful, my ability to PRIZE women skyrocketed.
5. Whenever a woman tells you that she does not like something about you or that you are doing, it is her own issue, not yours (This applies to when you first meet women).

6. No matter what her current reaction to you (or her current situation) is, she still wants (or will sleep with) you. All you need to do is structure the right context to let it happen. This will come in handy when we talk about frames and reframes.
7. You do not need validation from her, yet she is trying to get validation from you. Having this belief is yet another aspect of believing and being the PRIZE—very powerful indeed.
8. Every woman on some level wants you. The question is: Do you want them? Do they live up to your standards and expectations? This will come in handy when we talk about frames, and Qualifying & Challenging. So, keep this belief in your back pocket.
9. Since she is courting you—trying to win you over—you get to DECIDE whether or not the both of you will sleep together. This is a big part of establishing the frame of her chasing you.

Review:

Beliefs are important in two ways. One is that they set the groundwork for setting strong frames (we will talk more about this in the next chapter). Two is that what you believe becomes your reality. What this means is that our mind is designed to focus its attention on finding real world evidence of our beliefs. Thus, a big part of having women see you as the PRIZE is about you believing that you are the PRIZE.

Homework:

Guys, I have given you eight beliefs to start with--soon you will come up with some of your own. You should rehearse them out loud twice a day: for example, when you wake up in the morning and right before you go to bed. Treat them as affirmations.

Remember: the more you rehearse these beliefs the more your mind will find evidence in the world of *you* being the PRIZE. And the more evidence you have of being the PRIZE, the stronger the beliefs of being the PRIZE will become.

Chapter V: Introduction to Frames & Meta-Frames:

I have already mentioned frames several times. And I am sure many of you have some idea of what I mean by "frame", but are seeking a clear definition. A "frame" is a general focus or direction that provides an overall guidance for thoughts and actions during an interaction. Put in layman's terms a frame

determines the underlying meaning of behaviours and actions. On the other hand, a meta-frame determines the overall underlying meaning of the interaction. So, think of the meta-frame as a giant frame which all of the other frames fit inside of.

Let's look at an example. Imagine a guy goes up to a girl in a bar and says, "You are so beautiful" and the girl rudely responds, "Yea yea...now go buy me a drink". He responds by saying, "sure, anything you want sweetheart".

Now imagine another guy going up to a girl and chatting her up. After a few minutes the girl says, "buy me a drink" to which the guy chuckles and says, "Is that your best pick up line? You struck me as someone more creative than that".

I would put some big money on the first guy not shagging the girl. However, the second guy has a pretty good chance.

You might be wondering, why this is the case? Or, what is different about these two examples? Or, what exactly is going on here?

The difference is that in the first example, by the guy responding to the rude woman's request--for him to buy her a drink--he is allowing the following frames to be set:

1. That he is a pushover, since he is rewarding her rude behaviour.
2. That he must be the one who is interested in her, not necessarily the other way around.
3. That he is trying to get her to stay and talk with him.

Put in other words, this is how he is allowing the underlying meanings of his behaviours and actions to be defined. Unfortunately, the frames he has set both imply and fit inside her meta-frame: that she is the PRIZE, that he is trying to win her over, and etc. This meta-frame is unlikely to lead to this guy getting laid.

Some of you might be thinking that this whole talk of frames is silly because a person cannot really change the underlying meaning of an interaction; it is just objective reality.

But I am here to tell you that this is bullshit because underlying meanings and frames are not objective reality. They only exist inside the skulls of human beings. So, when a woman says something rude to you and you buy into it being true, you are in her frame. When you say something to a woman, and she buys into it, she is in your frame. But none of this is objective reality. It is just what a person accepts as their subjective reality. Put in other words, frames, meta-frames, and underlying meanings are not real.

So let's look at why the second guy has a much better chance of shagging the girl. The reason is that he is sticking to his guns and not falling into her meta-frame: namely, that she is the PRIZE and that if he wants to talk to her he has to buy her a drink.

Instead of doing this, he flips it around on her and maintains the belief that he is the PRIZE in the interaction. Now she may or may not fall into his meta-frame. But even if she doesn't, he is conveying the message that he is unwilling to buy into her meta-frame.

Did you get that? This is very very important.

Review:

A frame determines the underlying meaning of behaviours, and actions. And a meta-frame determines the overall underlying meaning of interactions. Frames and meta-frames only exist inside the skulls of human beings, not in objective reality. Put in other words, frames and meta-frames are just what a person accepts as their subjective reality. A man is always best off maintaining the meta-frame that he is the PRIZE in an interaction. A woman may or may not buy into his frame, but at least by maintaining the meta-frame he is not buying into her being the PRIZE in the interaction.

Homework:

Go out to a busy coffee shop or bar. Find a seat where everyone in the place is visible to you. Then, observe all of the male/female interactions. While observing each individual interaction, try to determine what the meta-frame (the overall underlying meaning) of the interaction is. Then try to figure out who is defining this overall underlying meaning.

Chapter VI: Controlling the Meta-Frame:

By now you should have, at the very least, some idea of what frames and meta-frames are. You might even be able to recognize certain frames and meta-frames in male/female interactions. But you might be wondering how to actually set, maintain, and control these frames and meta-frames. I know I used to. I can remember being in situations with women knowing that they were either controlling the meta-frame or taking control of it from me, yet feeling powerless to do anything about it. If you have been there before, don't worry. I am about to teach you a powerful four-step method for controlling the meta-frame.

Step 1: Defining the meta-frame:

The first step to controlling the meta-frame is to set the meta-frame.

This is defining the overall underlying meaning of the interaction.

If you do not set the meta-frame--define the overall underlying meaning of the interaction--the woman will define it for you. In my experience, letting a woman be the one to define the overall underlying meaning of your interaction

with her (letting her set the meta-frame), will drastically decrease your chances of sleeping with her (note: I am not saying that one has to be controlling. What I am saying is that one needs to be in control and conscious of how this underlying meaning is defined).

Here is an example, I personally use, of defining the overall underlying meaning of the interaction:

1. You are the PRIZE.
2. She is trying to get you to like her or trying to win you over--whether it be in the sense of attraction, acceptance or validation.
3. She wants you so bad that she is trying to make you sleep with her.
4. The both of you are going to sleep together, but only if she lives up to your standards and expectations.

Step 2: Assume the meta-frame in advance

A big part of setting frames is assuming the meta-frame with a woman before you even talk to her. This means that if I am in a bar and spot a really beautiful woman, before even approaching her I will tell myself that no matter how she reacts to me I know that the underlying meaning of our interaction is going to be this:

1. I am the PRIZE.
2. She is trying to get me to like her or trying to win me over--whether it be in the sense of attraction, acceptance or validation.
3. That she wants me so bad that she is trying to make me sleep with her.
4. The both of us are going to sleep together, but only if she lives up to my standards and expectations.

Put another way, I assume before even talking to her that the underlying meaning of all of her behaviours and actions when I do talk to her will fit into my meta-frame.

What I recommend you doing is rehearsing our definition of the meta-frame, in the same way that you would rehearse affirmations. This way you will condition yourself to automatically assume the meta-frame before even interacting with a woman.

Okay...Onward

STEP 3: THE ART OF NOT CHOOSING HER

Deep down most somewhat to really attractive women ASSUME that most men would sleep with them in a second if they had the opportunity. They

assume in most cases that they are choosing (or better yet, accepting) the guy, and that he is just going along for the ride.

There are several cases of human courtship that both exemplify and make it easy for women to assume this:

- 1). The man traditionally asks the woman to dance. She can either accept or reject the offer.
- 2). The man traditionally asks the woman out on a date. She can either accept or reject the offer.
- 3). The man traditionally asks the woman for her hand in marriage. She can either accept or reject the offer.

Perhaps this is why women who are interested in a guy, usually don't try to win the guy over.

Instead they attempt to get the guy to win them over.

For example, when many beautiful women find themselves attracted to a man, instead of approaching him, they will do things to get him to notice them, hoping that he will approach them.

This is a brilliant frame because even though they were the ones who were originally interested in the guy, they turn it around by making it up to the guy to try to win them over.

This is powerful because not only does it ASSUME that the man likes them, it assumes that he is trying to be chosen or accepted by them. When we think about it like this, it makes men seem like approval seeking puppy dogs, doesn't it?

Women knowing that they are the ones who usually do the choosing is a double-edged sword. On one edge they have this great power of knowing that most men will easily buy into the frame that women are the PRIZE. But this leads the other edge of the sword abound with insecurities.

For one, women often times have a gnawing fear that a man is only sleeping with them because they chose or accepted him--and that maybe, he does not even really like them.

For two, often times if a man views a woman too much as the PRIZE and is willing to jump through a bazillion hoops for her in hopes of winning her over, she will begin to see him as having little value and self-worth. She will begin to think to herself, why does he feel the need to do all of these things for me? Thoughts will begin racing through her mind such as, do I really want to be with a self-worthless needy desperate man? Many women refer to what I am talking about as "trying too hard".

For these reasons, it is my feeling that when a man first meets a woman, one of the best things he can do is to not choose (or only tentatively choose or accept) her, before she has a chance to decide if she is going to choose him. This is one of the best ways to set our meta-frame:

1. That you are the PRIZE.
2. That she is trying to get you to like her or trying to win you over--whether it be in the sense of attraction, acceptance or validation.
3. That she wants you so bad that she is trying to make you sleep with her.
4. The both of you are going to sleep together, but only if she lives up to your standards and expectations.

Furthermore, even if she does not buy into your meta-frame right away, "not choosing her" preempts her from not choosing you.

Perhaps this sheds light on why many women are attracted to guys who are assholes. Often times when a man ignores women and acts like an asshole, they think: why doesn't he accept me, what is wrong with me, how can I get him to accept me?

We will talk more about how to do this in proceeding chapters (especially the chapters in the third part of this book, which relate to the art of coquetting).

Guys, this took me years to figure out. But seriously, it is so powerful.

Okay...moving forward....

Step 4: Setting frames that implicate the Meta-Frame

Do you remember what frames are? They are the underlying meaning of behaviours and actions. You might also remember that frames implicate the meta-frame.

Put in other words, the way in which the underlying meanings of peoples'--whether it be yours' or the girl's or both--behaviours and actions get defined, implicates an overall underlying meaning of the interaction.

What this means is that you need to be conscious of how you set frames: that is, how you define the underlying meaning of the behaviours and actions of both you and the woman you are interacting with.

There are probably countless frames or ways of defining the underlying meaning of behaviours and actions that imply or fit inside of our meta-frame.

Here are some of the ones that I use:

1. Framing one or more of her actions, behaviours, or things about her as meaning that she is not good enough for me or cannot handle me (this implicates that I am the PRIZE, and that I might not go for her because she falls short of my standards and expectations).

2. Framing one or more of her actions as her being interested or trying to pursue me (this implicates that I am the PRIZE, that she is trying to win me over, that she wants to sleep with me, and etc.).
3. Framing one or more of her behaviours or actions as her being a little crazy (when a woman is trying to get you to buy into a frame and you view it as her saying something really out there, or as something that has no place in objective reality, it inoculates the frame and let's her know that you are unwilling to buy into it).
4. When framing her behaviours, actions, or something about her as meaning that she lacks class, it implicates many great things, one of which is that I am the one who is the PRIZE in the interaction.
5. Framing her behaviours, actions, or something about her, as meaning that she is a goober (slang for someone who is socially inept), implicates lots of good stuff. One is that since I am cool and she is a goober, I get to judge her behaviours but, since she is a goober, she is ill fit to judge mine. Two is that it sets me up as being the one who is the PRIZE in the interaction.
6. Accusing her of not really living the life that she wants to live (or accusing her of being envious of me). Both of these are great ways of implicating that I am the one who is the PRIZE.
7. Framing some of her behaviours, actions or things about her as meaning that she is a little creepy (girls often times call guys creepy and there is nothing that messes with a girl worse than me letting her know that I think she is a little creepy. God I love this one). This one can be used to implicate that she wants me but that I would never go for her because she falls short of my standards and expectations.
8. Framing some of her behaviours, actions, or things about her as meaning that she is a sleaze ball (this is another great way to implicate that she wants me but that I am not so sure if she will live up to my standards and expectations).
9. Framing her behaviours and actions as being rude or insensitive (this implicates that she is not living up to my standards and expectations).

Damn this is good; I am getting excited just writing about it.

Notice that many of these frames are the frames that women set with guys. So, I am taking many of the frames they use to turn guys into frustrated pathetic beggars, on them. This is extremely powerful--specially if you can get them to laugh while you are doing this. As I mentioned earlier, when they are laughing, their guard is down meaning that they are more apt to go along with the frames you are setting.

Onward!

Review:

There are four steps to setting the meta-frame. The first one is to set the meta-frame: define the overall underlying meaning of the interaction. The way

I define it (and you are welcome to custom tweak it) is this: That I am the PRIZE, that she is trying to get me to like her, that she wants me so bad that she is trying to make me sleep with her, and that we both know that we are going to sleep together, but only if she lives up to my standards and expectations. The second step is to assume what the underlying meaning is before even interacting with the woman. The third step is to not choose or only tentatively choose her. The fourth step is to set frames that fit inside of or imply the meta-frame.

Homework:

At least once a day rehearse the definition of the meta-frame out loud. This will help you internalize it to the point that you will become conditioned to assume it even before you begin an interaction with a woman.

Also, after interacting with a woman, write down things you could have done to frame some of their behaviours as implicating our meta-frame.

At least once a week, record an interaction between you and a woman, so you can review it and see where you began losing control of the meta-frame.

Part 2: Prizability

In the last section we discussed the attributes, beliefs and frames needed to be the PRIZE. In this section I am going to give you specific techniques for increasing your PRIZABILITY.

PRIZABILITY refers to both a man's ability to make women see him as the PRIZE, and the extent to which women see him as the PRIZE.

Put in other words, PRIZABILITY is both a man's ability to make women want him and the extent to which they want him.

PRIZABILITY is very important because if a woman does not see you as the PRIZE--or at least PRIZE worthy--it will be difficult to engage her in PRIZING.

And when it comes to PRIZABILITY, I won't deny that looks can help. But looks are not as important as you might think.

For example, I have a friend of mine who is a writer. She recently told me a story about Brad Pitt, which at first dumbfounded me a bit. She told me that when Brad Pitt first moved to LA, he failed miserably at picking up women in bars. Now some of you might doubt if this story is true. However, I would guess that it is true. And, even if it isn't, it still demonstrates an interesting point: If you plan on PRIZING lots of beautiful women, you are going to need more than Brad Pitt good looks. You are going to have to learn how to become PRIZABLE in women's eyes.

So the bad news is that most of us do not know plastic surgeons that can transform our faces into Brad Pitt's over night. However, the good news is that most of us can improve our PRIZABILITY: ability to make women want us.

And the even better news is that most men have bad PRIZABILITY. This means that if you get really good at having women see you as the PRIZE, you will have a huge advantage over other men.

Displaying vs. Parading:

There are some guys who try to make women see them as being the PRIZE by parading their positive assets. Typical examples of this are guys who brag about what they do for a living and what kind of car they drive.

Oddly enough, in many cases these guys end up putting on display to women that they are not the PRIZE.

What is going on here? Why wouldn't a woman be impressed, for example, by a man's material possessions?

It is not that women are not impressed by men's positive assets, but that they see men who have the need to constantly parade--or brag about--their positive assets as being insecure. I think that the old female joke about men who drive sports cars compensating for certain shortcomings, says it all.

When men try to impress beautiful women through parading (overt bragging about) all of their positive assets they oftentimes come across to women as insecure, and compensating for something they don't have. Women often times refer to this as "trying too hard".

Furthermore, parading all of your positive assets sets the frame that you are trying to impress a woman. This implicates the meta-frame: she is the PRIZE you are trying to win over.

It is much more effective to learn how to display to women your positive assets in a way that does not come across as you parading them: you trying to impress the woman. If you display to a woman your positive assets in a way that does not come across as you trying to impress her, she will see you as the PRIZE, and might even start bragging about her own positive assets to try and win you over.

Displaying your positive assets without parading them, is a challenging task, but the rewards are well worth the effort. And I am going to teach you everything you need to know to display PRIZABILITY in a way that you will not come across as trying to impress women.

Okay, lets get started and increase our PRIZABILITY.

Chapter VII: A few words on style:

I think being considered "good looking" is important and a part of PRIZABILITY.

Why?

Because, if a woman considers you good looking, you gain immediate PRIZABILITY: ability to make her see you as a PRIZE.

The good news is that if you are not "good looking" there is something you can do about it.

The reason you can do something about it is that being "good looking" to most women has little to do with being conventionally good looking. Instead, it has more to do with finding a look that works for you (well, and being well groomed, but we will get to that in a second). Women find many different types of guys attractive, yet the one thing most of these guys have in common is that they all have a look that works for them.

Let's take myself for example: I am a little on the short side, fairly well built, and look like I am of Middle Eastern or South American decent.

This is not at all the archetype of what is conventionally considered good looking in my country (I am from the U.S.).

However, most women consider me to be an above average looking guy.

Why?

I have a look that works for me. Likewise, I have friends who are fat and bald, yet women find them attractive.

Why?

They have a look that works for them.

Homework:

There is an online site called "Rate Yourself". On the site you can put a picture of yourself up and over the course of a week, women will rate your looks.

Now the interesting thing is this: after a couple of weeks, you will notice that certain styles get you higher ratings.

So, your homework is to go to the site (www.rateyourself.com), and put a picture of yourself up for a week. Then the next week, put up a picture of yourself with a completely different look, and so on. Whatever, "look" gets you the highest rating, is the "look" you want to have when meeting women.

Chapter VIII: How to meet women:

Have you ever noticed how some guys are able to approach a complete female stranger and within a few minutes have her laughing and having a great time? Now the weird thing is that some of these guys are fat, poor, bald, and old.

On other end of the spectrum there are guys who do not yet have the ability to approach a complete female stranger and have her laughing within a few minutes (don't worry if you fall into this second category--I know I used to). The funny thing is that many of the guys who fall into this category are rich, young, and handsome. For some of these guys the idea of approach a complete female stranger is scarier than swimming in tank full of sharks. For others, they are able to approach women, yet always seem to reap a negative response from them.

One thing that is obvious is that looks, money, and success do not solely determine how a woman is going to react to a man when he approaches her. I think that the majority of what it comes down to is skill. This skill is so damn important because women will judge and test how PRIZABLE you are by how you go about meeting them. Thus, knowing how to approach women is a huge part of PRIZABILITY.

When I talk about "meeting women" I am talking about doing cold approaches. This means approaching women who you have never met before and have not been introduced to you through a mutual friend. There are really two parts to cold approaches: initiating and conversational opening.

Initiating:

Initiating is not opening up a conversation with a woman but getting her attention.

Nothing else.

Now some guys will initiate contact with a woman by saying something like:
"You are so beautiful. What's your name?"

This is bad and displays lack of PRIZABILITY.
Let's look at the reasons "why".

One is that by calling the girl "beautiful" you are assuming the frame that she is the PRIZE (remember, we want to do the opposite of this).

Two is that by asking the girl her name, you are showing interest in her and thereby assuming that she is the PRIZE (general rule: when first meeting a girl it is always best to not ask questions. Just talk and she will start asking questions. Questions assume that she is interested in you and what you have to say. Put in other words, it assumes that you are more PRIZABLE than her. However, once she begins asking you questions it can be powerful to start asking her questions we will talk more about this when we get to the chapter on rapport).

A good initiator DISPLAYS all of the right things and does not give her control of the meta-frame: It does not send out the messages that she is the PRIZE, you want her acceptance, and that you are willing to work really hard to get her in the sack.

Here is one of my favorite initiators, which is very money indeed.

"You hurt me" initiator:

When I am at a bar I have been known to stick out my elbow really far. This makes it likely that a girl will mistakenly graze my elbow. When this happens I say in a whiny voice: "Ow, you hurt me". Usually they will start laughing. Once in a while you will get a slow one who will profusely apologize. In this case, I say: "I hope you have a good lawyer because I am suing you". They usually will bust up laughing and say, "stop" while lightly hitting you or pushing you. In this case you should follow up with: "You are quite touchy, I think I am also going to have to sue you for sexual harassment". At this point they will be laughing really hard.

This works because you are conveying that you do not need her acceptance. Instead, you are demonstrating in a funny way that you care less about the outcome. Parading that you care less about the outcome or what the woman thinks of you is one of the best ways to display to a woman that you are the PRIZE.

"Did he call yet" initiator:

Cell phones have become so popular that it is quite common to see hot women checking their cell phones in bars. A great thing to do that catches women by surprise, is as they are checking their cell phones say to them: "Did he call yet?"

This always reaps a good laugh and frames her behaviours as being a bit needy. This implicates our meta-frame:

1. That you are the PRIZE.
2. That she is trying to get you to like her or trying to win you over--whether it be in the sense of attraction, acceptance or validation.
3. That she wants you so bad that she is trying to make you sleep with her.
4. The both of you are going to sleep together, but only if she lives up to your standards and expectations.

Just think, within in a few seconds of talking to a woman, you can already begin to set the meta-frame with her.

Converstational Openers:

Conversational opening means opening up a conversation with a woman (or group of women). I have found that one of the easiest ways to open up conversations with women is to get their opinion on something (now I told you that it is usually bad to ask questions within the first few minutes of meeting a woman. And I still maintain this. But this is the one exception. I say this because this is a fantastic method of opening and initiating conversations with women).

By the way, conversational openers can also be used as initiators.

To really make conversational openers work you need to convey, at first, that all you want is her opinion, and that you have no interest in even being friends with her. So be aware of your body language. If your body language is conveying that you really want to be liked and accepted, women will pick up this. Women are in tune with this stuff.

Okay, onto some great opinion conversational openers to use on women.

The cheating roommate opinion:

Say to a woman (or women): "I want your opinion on something...a friend of mine was suspicious that her roommate was sleeping with her boyfriend. So, she went through her roommates diary...and low and behold, she was right...her roommate was sleeping with her boyfriend...So, the question is...should she confront her roommate or not?"

This conversational opener is great because women, as we know, love gossip and drama. Once you get them started on this, they will not shut up.

The pug/beagle opinion:

I started using this opener a few months ago. This is probably my favorite opener because people always get really excited about it. So, her it is.

Say to woman (or women): "How well do you guys know eighties pop music? (If they look young, ask them how well they know nineties pop music)...good, because my friend just got a pug and a beagle dog...the pug is a boy and the beagle is a girl. She wants to name them after an eighties pop duo...So, I am trying to come up with names? I was thinking Sonny and Cher because Sonny looks like a pug and Share looks like a beagle but they were in the seventies...Or how bout Prince and Carmen Electra? No, that won't work because Prince looks more like a Chihuahua than a Pug. So, girls, I need some names for the dogs."

I don't know why but this conversational opener is pure gold. I guess part of the reason is that women love both pets and music--go figure.

Review:

Women will judge you on how you go about approaching them. For this reason, approaching is a big part of PRIZABILITY. There are two parts to the approach: initiating and conversationally opening. Initiating is getting a woman's attention. Conversational opening is getting into a conversation with a woman.

Homework:

This exercise is more intended for men who are just starting out. If you do not have difficulty when it comes to approaching women, feel free to skip this homework.

Go to a bar or some place where there is lots of women. Try both the initiators and the conversational openers. See if you can use these twelve times in one night. It is okay to go up to women, do the initiator or conversational opener, and then eject. Reason being, the point of the exercise is only to do the initiator or conversational opener. If you find yourself in a conversation with a woman, good for you. But if you don't, don't worry.

After you feel comfortable doing twelve conversational openers in one night, you are ready to sit down and come up with your own initiators and conversational openers. Some of the best material you will find for conversational openers is in women's magazines, such as, Cosmo. So, when you are ready to start coming up with your own openers, go out and buy a few women's magazines.

Chapter IX: Using Cold Reading

I have some friends who arrogantly claim to know women better than women know themselves. Furthermore, they are really good at convincing women of this. But here is the weird thing: Women love it!

Reason being, many women love the idea of being with a man who knows them mentally and physically better than they do--it makes them wet in their panties.

Cold reading is an extremely powerful tool for doing this.

Some of you might be wondering what the hell "cold reading" is. Cold reading is reading people without having any prior information about them. This is what psychics and palm readers do.

Do you have to be endowed with psychic powers to use this stuff? Hell no. If you needed to have real psychic powers to do this stuff, then the psychic network would be out of business.

So how does a person learn to cold read?

The nuts and bolts of cold reading:

The first step is to realize that although women would like to think that they are unique from one another--and I do think they are unique in some aspects--they all share many similarities.

Once I began to realize that women share many similarities, I realized that I could use generalizations to describe a woman's inner psyche. Now the weird thing was this: Not only did women think I was accurate with my cold reading when I used these generalizations, but they rarely ever pegged me as using generalizations. In fact, they labeled me as someone who had powerful psychic abilities for pointing out the unique person they thought they were. I think the reason this works is that people's vanity about being unique prevents them from realizing that you are using generalizations.

But there are a couple other tricks to making truisms and generalizations come across as unique to the woman you are talking to.

One of these tricks is being vague. Now you might be thinking: If I am vague, aren't people going to be on to me? Or, Aren't they going to know what I am up to?

But this is not usually the case. In fact, most people find vague things more profound.

Also, when you are vague, people will fill in the details on their own. Albeit, their minds will assume it was you who told them all of the details. I guess being vague is the lazy man's way to cold reading people: you make them do all the work.

A powerful way of being vague is talking in terms of parts or sides of a woman. Let's look at some different ways to do this.

1. Talk about how there is a side of them that is one way, but there is another side of them that is its opposite. For example, here is one I love to

use on girls: "You have such a little girl's smile; it is so innocent. But I can tell from your eyes that you have a sinister side to you".

2. Talk about how at times they can be one way, while at others they can be the contrary way. For example, I sometimes say to chicks: "I can tell that you are someone who at times does not take chances, and sometimes you want to shoot yourself in the foot because you did not have the courage to try something new...But other times you are adventurous and do take chances...And this is when you have the best time because this is the real you".
3. Talk about how on the outside they're one way, while of the inside they are another way. So, for example, I have said to chicks: "You know what: You put on this whole act of being tough, but on the inside, you are really sensitive". If the woman puts up a tough exterior, she probably is sensitive. Many people--and especially girls--who act tough on the outside are really sensitive. If it's true about them, follow it up by telling them that you can relate because you are that way too. This builds comfort, rapport, and a bond between you and her. Now you might want to solidify the bond by telling her a story about why you are this way too (In the next chapter—the one on storytelling—I will share my story about my grandmother who taught me how to be a man. This story is a great follow up to this cold read).
4. Talk about how they appear one way but in fact they really are the opposite way. For example, I might say: "I bet a lot of people think you are really mature, but I know better. I can tell from (say eyes...or because of some expression she makes) that you are really just a little girl".

Also, always substantiate or tie in your reading to a reason. So the formula you want to follow is: you X because you Y.

Now what I like to do is tie the reading to something about their current body language, or about the way they dress, or about something they say, or about an expression they make.

So, for example, I might say to a woman: "You have great energy but there is a part of you that is emotionally closed and I know this because you are standing with your arms crossed making sure no one gets emotionally inside of you".

Another thing I love to say to women who are a slightly closed off, have their arms crossed, and are not really in the moment, is this: "there are really two types of people in this world: observers and actors. And I can tell by the way you carry yourself that you are an observer. You might even be one of those people watchers...and I know this because your arms are crossed and you are slightly leaning back. But I will tell you something...I bet you are truly happy when you can just let go and be in the moment...right?"

If you do this in the right way and it is true about her, she will really enjoy this observation and she will think of you as having some unusual powers (can we

say PRIZABILITY?). In reality you knew this because you made some simple observations.

This leads into another important point: really start observing people. Don't just say the same things to every girl. If you really do observe them a bit, they will think you are a fucking psychic.

So my advice is to always have lots of canned cold reading material in your back pocket to pull out at any time. This does not mean that you will use it on every woman you talk to. Instead it will enable you to observe and pick up on when this is true about the specific woman you are talking to.

A few words on gimmicks:

There are more than a few ways to set an appropriate context for a cold reading. One of these ways is by using a gimmick. For example, some guys like to use palmistry for cold reading. Although I personally have never really gotten into palmistry, I think it is great because you are touching the woman--you are holding her hand. And when you touch a woman in this way it often times assumes rapport. Also you are getting her comfortable with your touch--not a bad thing!

I also have friends of mine who have had great success using things like tarot cards and ruin caste stones.

However, I generally don't use these things because I do not like having to carry something around with me. This is probably due to me being the sort of person that often times loses stuff.

Also, I personally don't like using visible props because I risk coming across to women as both using a crutch and trying too hard--both not good

This is why, if I must use a gimmick, I usually will use visualization games (these are games that entail you asking a person to visualize a bunch of stuff. The way they visualize it, reveals stuff about their personality very powerful indeed!).

I like these games--although I think over using them can be a crutch too--because they set a context for cold reading without you having to carry around a palpable crutch. If you are interested in visualization games, one book I highly recommend is "Secrets of the Cube" by Annie Gottlib.

However, I must say that I am to the point now where I rarely feel the need to use any sort of gimmick when it comes to cold reading. After talking to a woman for as little as a few minutes, I can successfully cold read her without using any gimmicks. After a while, you will probably get to the same point. Also, don't become obsessed with cold reading. It is just one piece of the puzzle and, in and of itself, won't get you laid. So, although cold reading is powerful, it is more powerful to use it sparingly, than over doing it (this is actually good advice with anything: if you do it to much, you risk coming across as parading or trying too hard--bad thing!).

Also, you do not want women to view you as their own personal psychic, therapist, or circus monkey.

So, just do enough to start building rapport and PRIZABILITY. When you start to sense that she thinks that you really know her--possibly more than she knows herself--or that she wants you to tell her more, take it away. This will make her view you as being even more powerful (we will talk more about this when we get to the chapter on Open loops & Take-aways).

Review:

Cold reading is reading a person without having any prior knowledge of them. Although women are unique in certain aspects, they share many similarities. This is why truisms and generalities can be applied to most women. The reason few women will realize you are using truisms and generalities is because their own vanity makes them think that what you are saying is unique to only them.

Also be vague. This makes you sound more profound, and leads to the woman asking you question, which is actually a sign that she is intrigued. You can be vague by talking about parts and sides of her. For example, you could say, "You look innocent but there is a part you that is very mischievous".

Always tie your cold reading into a reason. For example, you can say, "I can tell that you are the sort of person that likes to observe what is going on because you have your arms crossed and you are leaning back".

Gimmicks give you a nice context to cold read. However, it is always best to cold read without gimmicks.

Homework:

Get out a piece of paper and write down a list of things that are true about most women. Then review them several times. Now guys, as I have noted, I am not an advocate of men spouting a memorized list of things to a woman--this is certainly not what cold reading is about. Furthermore, I have witnessed men trying to do this to no avail. But when you rehearse a list of generalities and truisms, and then you go out and make an effort to really observe women, you will find yourself genuinely noticing women having certain traits from the list you rehearsed (in the same way that if you bought a red car, you would start noticing all of the other red cars on the road). If you do this, you will come across to women as a man who genuinely observes and reads women. However, I should note that the only way to get really good at cold reading women is start interacting with lots of them. This means setting aside time for getting away from your computer to go out and meet women.

Chapter X: Storytelling

In my opinion, being able to tell entertaining stories that hold people's attention is not only an important tool for increasing your PRIZABILITY with women; it is essential to having good social skills--it is right up there with having a sense of humor.

Furthermore, I think it is important because it just does so many of the right things: such as, demonstrating rapport and understanding, making them comfortable, holding court, taking a dominant strong lead, and putting on display your positive assets, which will very likely increase your PRIZABILITY with women.

But I am not talking about just any kind of storytelling. I am talking about a very special type of storytelling--a type that is light and entertaining and uses lots of girl humor (that's right: not only do girls have their own language, they have their own humor too). When you get good at telling these types of stories, people will remember them for months. For example, I was at this party the other night and some people there remembered me from a bar I was at about a month ago. They were so excited to see me and still vividly remembered several of my stories.

The stories I tell--at least when first meeting a woman--are not deep profound philosophical revelations. Usually the overall tone of my stories is light, shallow, and childish. Moreover, the subject matter usually varies from deceased pets to bunny rabbits, to people living in cardboard boxes, to boxing grandmothers, to midgets on golf carts.

Rythm & Flow:

Another important element of successful stories is rhythm and flow. The humor in a successful story has a certain rhythm and flow to it. Let me give you an example of a great story that women really love.

The Girl George story:

"Isn't it creepy how some people sit around and watch videos of their deceased loved ones? For example, I knew this lady who named her golden retriever after the eighties pop star "Boy George". But since it was a girl dog, she called it "Girl George". Now the dog kept getting knocked up. Maybe it got laid a lot because of its celebrity name, I don't know? Anyways, my friend decided it was time to get her dog fixed. This was a bad move. George's hormones

went haywire. For one, she got really mean and would even attack small children. For two, she got so fat she could hardly walk and developed diabetes. And soon after this, poor Gorgy died. Actually, we were all glad the fat bitch was dead. But my friend wasn't glad, she was so sad. "She sits around and watches videos of the dead dog. Fuckin freak. I guess that's why I am not friends with her anymore".

Now this is a strange little story. But it is not so strange that it creeps girls out. Let me explain to you guys how some of the humor in this story works. When I talk about George dying of diabetes, I am acting serious and a little sad. But immediately proceeding this, I undermine my sadness by saying: "Actually, we were all glad the fat bitch was dead." Now this is fucking funny--especially to girls.

Transitioning:

Another important skill to making storytelling work is transitioning. There are a couple of ways to do this.

“You remind me of...”

Tell them that they remind you of someone or something and then transition into your story.

So, for example, I might say to a woman: "Oh my god...when you make that expression, you remind me of Buggy."
Then I transition into my Buggy story.

Buggy:

"When I was a kid I had a bunny rabbit named Buggy. I loved him very much and then one day my sister murdered him by snapping his neck. My mom decided to go to an animal shelter to replace the dead bunny in hopes that I would not notice a difference. However, the new bunny looked nothing like Buggy: it was an ugly wild bunny that was irritable around humans, and would try and bite you if you tried to pet it. So, when I came home from school to play with Buggy, I noticed that he looked and acted different: instead of being a sweet cuddly rabbit, he was mangy and tried to bite me. As my eyes swelled up with tears I said to my mom: What happened to Buggy? My mom responded with, 'life's a bitch honey' and 'that's what happens when you get older'." (This is also a great story because it displays a vulnerable side to you. And like I said earlier, vulnerability is one of the traits of men who are the PRIZE).

The "you remind me of..." technique works well because people's natural narcissistic and self-centered tendencies make them curious to find out more about who you think they remind you of. This sets the stage for having a woman's undivided attention.

Transitioning with a philosophical point:

Another great technique for transitioning into a story is to either make a philosophical point, say something cliché, or strongly state your opinion on something. Then tell a story that completely satirizes or makes fun of your previous statement. This is great fun and works amazing.

Let's look at some stories that start with either a philosophical point, some cliché, or an opinion about something.

Cardboard box story:

"Money isn't everything, but I think wealth can bring people confidence. For example, a couple days ago my buddy and I went to a nightclub in downtown. After the nightclub we couldn't find the freeway and inadvertently ended up wandering into skid row. What we noticed was that there were people who could only afford single cardboard box homes. These people obviously seemed to have low self-esteem due to their unfortunate circumstances.

However, a block over was a whole different story. These people lived in spacious two and three cardboard box homes. And I swear they carried themselves with so much more confidence than the people who lived in the single box homes. They were almost elitists in comparison."

My grandmother the boxer:

"I think it is important for boys to have a father figure. But that father figure does not have to be male. For example, my father was not around much due work. And, so, it was my grandmother who taught me how to be a man. She looks like a little Jewish Italian woman on the outside. But once you get to know her you realize that she is one tough lady: not only does she have a mouth on her, she has a world-class left hook. She not only taught me how to stand up for myself, she taught me how to fight. Did she hit me? Yes, however, she was not a grandson abuser. In fact we would hit each other, and we would tease each other. But this was our way of showing affection to each other."

The Israeli perverts in Prague:

"God, girls are so forward I swear: I remember when I in Prague I met these Israeli girls. I told them I that I was Jewish. They kept telling me that they didn't believe me, and, thus, kept trying to feel my penis and pull down my pants to see if I was circumcised. But I knew that this was a hoax. I knew that this really was their lame excuse to get into my pants. I genuinely felt bad that they were treating me like a sausage with feet. I swear girls are such perverts."

This is also a great story for setting the meta-frame: that women court men, you are the PRIZE, and they are horny perverts--talk about good frame setting.

Displaying instead of parading Prizability:

Most men fuck up when telling stories because they come across as bragging, which many women view as trying too hard. As I said earlier, women view this as men parading aspects of themselves in the hopes that the woman will be impressed. Put in other words, this is a form of courting or trying to get women to like them.

Very bad!

What we want to do is display in our stories aspects of ourselves, which potentially will increase our PRIZABILITY to women. But we want to do this without parading--overt bragging--or only parading very little.

The way to do this is to never make it obvious to a girl that the goal of your story is to parade--or overtly brag about something. Instead make it seem like the point of your stories is to talk about things that are trivial, silly, and childish. Then you can incorporate into your stories, in a subtle way, things that might increase your PRIZABILITY with her.

Now she will not always bite the bait so to speak. But that's no loss, because even if the thing you incorporated into your story does not increase your PRIZABILITY in her eyes, it will not decrease it. Reason being, she will still not be able to peg you as someone who was parading or trying to impress her.

This really works great, and you will almost never be pegged as bragging or trying too hard.

One of my favourite stories for displaying PRIZABILITY is this one.

Adventures in train travel in Europe:

"Sometimes we think we are not going to like something, but end up loving it. For example, I took a train from Holland to Prague. When I got into Czech, the border police came by to check my passport. Then a currency exchange guy asked me if I wanted to exchange my Euros for crowns--the currency in Czech. I told him, 'no'--reason being, ATM's have the best exchange rate. So, a few minutes later, the border police came back. They asked to see my passport again. I gave it to them. Then I began to get a bit worried when they refused to give it back to me. Since they did not speak English, they signalled me to come with them. They took me to the back of the train and started searching me. They kept talking Czech to me, but I did not understand. So, they brought the currency exchange guy over and he explained to me that the border police has decided that I had committed some sort of crime but he did not know how to say it in English. He told me that would need to pay him nine crowns, and that they would not accept Euros or American Dollars. Thus, I was forced to exchange my money into crowns. At this point I was thinking: this country is run by a bunch of Mafia Anarchists--I am going to hate my stay in Czech. But I was wrong. My stay in Czech ended up being one of the most memorable times in my life."

Now in this story I am subtly displaying that I have travelled the world without overtly parading it.

Review:

Storytelling is an important skill for displaying PRIZABILITY. When telling stories, always keep the tone light, shallow, and childish. Always use lots of girl humor. Humor in these types of stories always have certain rhythm and flow to them. It is important to know how to transition into stories. Two great ways to transition are by telling the girl that she reminds you of someone or by making a philosophical point. When telling stories always be sure to display PRIZABILITY without parading it.

Homework:

Don't memorize my stories. This is a lot work and defeats the purpose. Instead, think of funny things that have happened to you. Then write out your stories using a similar structure to mine. Once you come up with a few stories, think of some unique ways you can transition into them: for example, maybe come up with a philosophical point to transition into one of your stories. Next, record yourself telling your stories. When you listen to it, you will start getting a sense of what needs to be improved. Then go out and start practicing on real live women--sorry guys, blow up dolls don't constitute live women and neither do sheep.

Chapter XI: Rapport

I am using the word "rapport" loosely here to encompass understanding, comfort and connection. Also, rapport is a subset of PRIZABILITY. However, getting rapport is usually only beneficial with women that you already have some PRIZABILITY with. In fact, I find that men whom try to get rapport with women they have no PRIZABILITY with, often times end up inadvertently setting the frame that they are needy, desperate, and in general, trying too hard.

This implicates the meta-frame that the woman is the PRIZE, and that the man is trying to win her over. Contrary to this, I find that women will often times try to get rapport with men they see as having PRIZABILITY. Furthermore, doing things, which force a woman to get rapport with you, builds a lot of PRIZABILITY in her eyes. The reason for this is that her trying to get rapport with you implies the frame that she is at the very least interested in connecting with you, and that you have at least some PRIZABILITY in her eyes. Furthermore, this frame implicates--or at least partially implicates--the meta-frame 'you are the PRIZE and she is trying to win you over'.

So make sure you already have some PRIZABILITY before trying to get rapport with a woman. Even better, if you are really skilled, nix trying to get rapport with her, and do things to force her to get rapport with you (albeit, this is not to say that once she has made a valiant effort to get rapport with you, you should not get rapport with her. What I am saying is, unless you have a lot PRIZABILITY, it is best to do things that force her to get rapport with you first).

Let's look at some examples of getting rapport or forcing them to get rapport with us.

Commonalities:

When you can find things that you and a woman have in common--such as likes, dislikes, experiences and personality traits--it builds instant rapport.

Shared experiences:

One great way of doing this is discovering experiences, which you both have had. However, instead of pummelling a woman with a bunch of questions and then pretending to have the same experiences, talk about your experiences and life in an interesting, intriguing, value ridden way. For example, when I tell a woman one of my pet stories they will often times respond by telling me a story about their pets. This is her trying to relate her own experiences to mine. Put in other words, she is trying to get rapport with me. As I have already said, the more effort they put out trying to get rapport or relate to you, the stronger the meta-frame is being set that you are the PRIZE.

Generating commonalities through cold reading:

One of my favorite ways to generate several commonalities between a woman and I within the first few minutes of meeting her is through using cold reading.

Let's look at an example. I might say to a woman, "I can tell that you are an observer because your arms are crossed and you are leaning back. I would even go so far to say you are eaves dropper". If she agrees with you, continue with, "And I know this because I am the same way". Then I might--if we are at a bar for example--analyze with her the social dynamic of some man trying to pick up on some woman. But it doesn't really matter: I have established a commonality between her and I, and have thus, gotten rapport--or at least started to get rapport.

Making her relate to what you want:

One thing that I have already touched on is that once a girl sees you as having PRIZABILITY, she will often try to get rapport with you. One thing that I like to do is let the girl know exactly what I like in life, relationships, and other people in general. I let her know my standards, expectations and rules I have with the people in my life.

One thing I have noticed is that women will often times try and relate to what I want. So, for example, if I tell a reserved girl that I like people who are adventurous, she will often times proceed to tell me either how adventurous she is or proceed to tell me that she likes people who are adventurous as well (we will talk more about this when we get to the chapter on Qualifying & Challenging).

Now this tactic works best when you already have a good amount of PRIZABILITY with the girl.

You knowing better than she knows herself:

Another great way to get rapport is to demonstrate that you know her better than she knows herself. This is about showing that you understand her. But some of you might not be thinking about what I am saying in the right way, so, let me clarify.

I am not talking about demonstrating that you are a good listener of what she verbally tells you. What I am talking about is being a good observer of what unconsciously motivates her. This is about breaking down 'who she is', and having her agree with your analysis, despite her never having thought about these things before. The best tool for doing this is cold reading.

Review:

"Rapport" the way I am using it is an all-encompassing term for comfort, connection, and understanding. It is a subset of PRIZABILITY, although you

usually have to have some PRIZABILITY with a woman for it to be beneficial to get rapport with her. If you are skilled, do things that force her to try and get rapport with you before trying to get rapport with her. This builds PRIZABILITY in her eyes. Two ways of getting rapport with a woman are by finding commonalities between you and her, and by displaying that you know her better than she knows herself. Two great ways of getting her to try to get rapport with you first are making her relate to your experiences, and making her relate to what you want.

Homework:

The next time you go out, instead of pummelling women with boring questions, such as, 'What's your name?', practice talking about some interesting things that have happened to you in an entertaining way. One thing you will notice is that women will start trying to relate their own experiences to yours--congratulations; you have forced her to get rapport with you. Also, practice generating commonalities between you and women by using cold reading. When you can tell that a woman is really buying a cold read, tell her (if it is true about you) that you are the same way. Mastering both these skills will lead to you getting the sort of rapport needed to sleep with hot women consistently.

Part 3: Prizing (the art of coquetting):

You guys have now learned the ins and outs of making women see you as the PRIZE. Knowing how to do this will give you a huge advantage over other men.

But everything we have done so far has only set the groundwork for PRIZING: the art of getting a woman so emotionally charged that she is compelled to court, pursue, and chase you. PRIZING is where the fun really begins because this is where you begin to hook them on an emotional level.

But why do we need to hook them on an emotional level? I think that a big part of the reason is that people's--and especially women's--actions, decisions and behaviours are largely determined not by logic but emotions. Think back to the last time you really fell hard for a girl. Did you make a rational decision to chase her or did you feel emotionally compelled to chase her? It was the latter. Maybe this is why people ranging from salesmen to politicians almost always appeal not to reason but emotion.

Some of the powerful tools I am going to give you to amp up women's emotions in a way that makes them compelled to chase you are open loops, Pushing & Pulling, and Qualifying & Challenging.

Okay, let's get started.

Chapter XII: Open loops and take aways: a powerful way to build intrigue:

The first type of PRIZING or coquetting we are going to discuss is the art of building interest in a person, and then amplifying that interest by taking away the very thing that interested her in the first place.

Some of you guys might be familiar with the hypnotic technique of fractionation: For example, getting a woman interested in something and then taking it away, and then getting her more interested by giving it back. I am doing this, but I am also doing more.

I am also building massive interest just in virtue of taking away the very thing that interests her. This hooks her on an EMOTIONAL level.

I guess this is the art of giving the gift of not giving or maybe this should be called "advanced techniques in being an Indian giver".

One of my favourite techniques for doing this is called 'open loops' (this is something that--whether they are aware of it or not--almost every guy I know who is good with women uses).

So what is an open loop?

An open loop is anything that is an unfinished thought, story, emotion, or feeling. Let me give you an example: Have you ever been watching a movie, and just when you were about to find out what happened the movie ended, insinuating that if you wanted to find out what happened you were going to have to wait for the sequel to come out?

Annoying huh.

But I bet that most of you saw the sequel. Why? Because by not finishing the story, not telling you what happened, your interest--at the very least: finding out what happened--grew exponentially. On a rational, intellectual level, you knew that whether or not you found out what happened, did not really matter. But on an emotional, irrational level, you were compelled to find out what happened.

So, open loops are a form of PRIZING because they can emotionally charge a woman to the point that she is chasing us.

Okay, let's get started.

Conversational open loops:

This is the most straightforward type of open loop and quite powerful. Let me give you an example, and then we will break down what is going on: Imagine that a woman asks you a trite question, such as, "how are you today?" Now you could respond by saying "good" but this would probably not generate much interest. Why? Because it is a complete thought (side note: forget everything your teachers ever taught you about making complete thoughts--at least in the world of seduction and persuasion. It is more powerful to make incomplete thoughts and leave people hanging).

If you recently returned from travelling, a better response to her question might be, "bad". She would probably respond by saying, "Why?" which you could respond by saying, "well I just got back to the States" (note: I am from the States, but you could say you got back to wherever it is that you are from). From here she will probably ask where you were travelling. I would say something like, "I was in Europe" (notice I am not specific about where I was in Europe because I want her to keep asking me questions: such as, 'where were you travelling in Europe?'). Then I might just start talking about travelling in Europe. Moreover she will listen intently. Why?

Well, one reason is that by refraining from answering her question in a complete way--I am only answering her question in a partial or vague way--I am exponentially increasing her emotional interest making her compelled to ask me more questions. This is a form of PRIZING or her emotionally chasing me.

AND

Two is that (listen closely: this is important) I am utilizing the psychological principle, which Robert Cialdini calls "commitment and consistency": that is,

whatever a person commits to, they will usually be consistent with. So, when you get a person to ask you a question about something, they are verbally committing--to both themselves and to you--to being interested in what you are saying. Put in other words, by asking you questions, they are inadvertently buying into the frame that you have something interesting they want to know about. Even if I tell them stories about Europe that are genuinely boring, they are likely going to find them interesting because they have already bought into the frame that my stories are interesting. Likewise, if I did not set the frame of my stories being interesting, and just launched into a fascinating story, they might get bored quickly.

"Something about them" open loops:

Women—or people for this matter love hearing about themselves. But what is the one thing that is even more emotionally intriguing to a woman? When someone knows something about them and refrains from telling them what it is. Now telling a woman that you know something about her, and then refraining from telling what it is, is one of the quickest ways of getting a woman so emotional that she begins to chase you. Not only is this a form of PRIZING a woman, but also is a way of making her buy into the meta-frame that you are the one who is the PRIZE in the interaction. This is very powerful and drives women crazy.

What I like to do is while telling a woman a story I will say something like: 'I bet you like attention', or 'I bet you were a daddy's girl' (Here I am using some of the stuff I talked about in the chapter on cold reading). Then I will resume my story. Now if I have peaked their interest, they will interrupt me. If I haven't, I will just keep making comments like this until they bite the bait. When they bite the bait, they will be thinking to themselves: what does he mean by that? (This is great because it gets them interested on an EMOTIONAL level). When they bite the bait, they will interrupt me with, "What do you mean by that?"

I usually will retort with something like, "didn't your mom teach you any manners: it's rude to interrupt someone while they are speaking. But I know this because you remind me of my...well I will tell you later" and then I resume telling the rest of my story. This builds so much interest it is not even funny. This is PRIZING at its best.

She wants to tell you something interesting open loop:

Sometimes it can be quite effective to defer a woman from telling you something. Sometimes when I am on the phone with a woman and she wants to tell me something I will say, "I am busy right now, why don't you tell me when we get together". This is very effective and has the same power as the other types of open loops. But with this type of open loop, by refraining from listening to what she wants to tell you, you are building her emotional desire to want to tell you. The stronger the emotional desire becomes, the more she will be compelled to try to tell you.

Also, by you deferring her from telling you something, you are partially invalidating her. Emotionally this makes her more compelled to revalidate herself by telling you. This implicates the meta-frame: that you are the PRIZE and that she is trying to win you over--in the sense of trying to get your validation.

This is a very powerful form of PRIZING--indeed!

Numerical open loops:

Tell a girl there are three things that you look (or don't look) for in another girl. Only tell her two. When she asks for the third tell her she is impatient and that she needs patients. Now she will think to herself: Is it that I need patient or is it that "patients" is the third thing he is looking for. By being ambiguous she begins to emotionally dwell on if she fits your standards. Without even knowing it she is buying into our meta-frame.

Silent loop:

Have you ever been trying tell someone about something or explain something to someone, and instead of them asking questions, they just were completely impassive and silent? Did you feel a bit confused to whether they agreed with you or not, or whether they understood you or not? Maybe this has happened to you, maybe it hasn't. But the fact is that most people feel this way when a person does this to them. Often times this confusion has a powerful emotional affect that compels them to try to explain themselves further, try and get the other person to agree with, and try to get the other person's approval.

This can be very powerful to do to women because when you make a woman emotionally compelled to explain herself further, try to get you to agree with her or get your approval she is chasing you. Put in other words, you are PRIZING her.

Getting them to say “what”:

This is one of my all time favorites. When you are talking to them, respond to something they say by saying, "you're such a girl".

Chicks will almost always respond with "what?".

Of course the right response to this is to make smirk and then turn your head away from them.

This can emotionally frustrate girls, but in a good way. It's the kind of emotional frustration that can lead to them chasing us.

Review:

A powerful form of PRIZING is building interest in a person, and then amplifying that interest by taking away the very thing that interested her in the first place.

One way to do this is to use open loops. Open loops are great tools for both getting women so emotionally charged that they chase us, and getting them to buy into our meta-frame.

Homework:

Over the next week, pick two of the open loops and incorporate them into your interactions with women. Also, think of how you can incorporate open loops into stories you have come up with on your own.

Chapter XIII: Pushing & Pulling (the art of sending mixed signals):

Imagine there are three guys in a bar attempting to pick up this really hot stuck up looking woman.

The first guy approaches her and says, "Excuse me...but you are so beautiful and I would really love to take you out some time."

The second guy approaches her and says, "Hey! I will give you a quarter if you suck my dick".

The third guy approaches her and says, "You seem like fun...maybe we will hang...but only if you have hot girlfriends to introduce me to".

The first two guys are likely to get turned down by the woman. She might do things that range from being cold and aloof to throwing her drink on them.

But she will probably be interested in continuing to talk to the third guy.

Why? What is going on here?

Well, with the first guy, he is trying way too hard to pull the girl into him (we will talk more about this later on).

With the second guy, he is only pushing the girl away from him.

But the third guy is doing something very different than these first two guys. He is alternating between Pushing the girl away from him and Pulling her back into him. If the third guy continues to alternate between Pushing her away

from him and then Pulling her back into him, he will get her so emotionally charged that she will feel compelled to chase him.

In this chapter we are going to discuss exactly how to do this. So, first off, where did I get the words "Pushing & Pulling"? The first time I saw them was while reading Robert Green's excellent book, *The Art of Seduction*. But when I talk about Pushing & Pulling, I mean something slightly different than him.

So what do I mean by "Pushing & Pulling"?

Pushing is to push the girl away from you.

Pulling is to pull the girl into you.

Pushing is closer to pain, while Pulling is closer to pleasure.

Pushing is at least, if not more, as important as Pulling. This is because, as Robert Greene has taught me, every time you use Pushing you create a space to use Pulling. Often times, the larger the space that you create from Pushing, the more emotionally intense and pleasurable it will be when you are Pulling her back into you. To understand this better: think about how good it is to drink water after a long hot workout at the gym, or think about how good pizza is after a long strict diet, or think about how good praise feels from someone who was critical of you. In each of these cases, the Pull was emotionally intense because there was a Push that preceded it.

A metaphor to think about Pushing & Pulling is the concept of yin and yang. All yin has a little bit of yang in it and all yang has a little bit of yin in it. Likewise, all Pulling should be about twenty percent Pushing, and all Pushing should be about twenty percent Pulling.

Put in even better words, all Pulling should psychologically flow into Pushing and all Pushing should psychologically flow into Pulling.

When Pushing & Pulling is executed correctly, it will have a powerful twofold psychological effect on women. Firstly, it will get them so emotionally charged that they will be compelled to chase you. This can range from them wanting your validation to them sexually trying to pursue you. Two is that Pushing & Pulling is a form of sending mixed signals. Put in other words, by Pushing a woman away from you, and then Pulling her back in, you keep her guessing about what her status is with you, and what you are going to do next. This is unpredictable and keeps her in suspense (notice how these are some of the attributes, which I talked about in chapter IV, of men who are the PRIZE). If done correctly, women will find this to be very attractive and exciting.

My view on Pulling: compliments, flattery, and praising:

Pulling should never be about you ogling over a girl, or about you showing her that you are in awe of her--well, at least not in the beginning (this would be validating her as the PRIZE completely). Instead Pulling should be about saying or do things that (1) hint at the possibility of acceptance or validation (hint at choosing her), (2) tentatively accepting or validating her (tentatively choosing her), and/or (3) validating or accepting a side or part of her (choosing a part of her).

So, to reiterate: it is not a full pull, just a partial pull.

My view on Pushing:

Pushing should never be about you flat out insulting a girl, or about you becoming defensive with her or about you slamming the door in her face completely (this would be disqualifying her completely). Instead Pushing should be about saying or do things that (1) hint at the possibility of rejection (hint at you not choosing her), (2) tentatively rejecting or disqualifying her (tentatively not choosing her), and/or (3) rejecting or disqualifying a side or part or behaviour of hers (you not choosing a part of her).

Now that you guys have an understanding of Pushing & Pulling let's take a look at five different kinds of Pushing & Pulling: guilty conscience, emotional roller coaster, revealing & concealing, good cop/bad cop, and intentional undermining.

Guilty conscience:

Let me ask you guys a question. Have you ever had a girl dick tease you: Get you really turned on and make you think that she was interested in you, and then once you made a move on her, she freaked out, accusing you of being some sort of pervert? Now I am sure on a rational level you were thinking, I am never going to talk to this girl again. But on an emotional level you were frustrated as hell. And her Pushing you away only made you want her more, right?

So what was going on?

She was Pulling you in by provoking you to make a move on her.

Then she Pushed you away by making you feel guilty for making a move on her.

Now the great news is that we can use this exact tactic on women because it is just as powerful when we use it on them--and oddly enough, most women love it when we do this.

So the basic idea is to Pull them in by making them feel an emotion or do an action, and then Push them away by making them feel guilty about it.

So, since some girls are so good at using the 'guilty conscience' tactic, let's look at some examples of some of the things they do.

One, which we already went over that they use all the time, is making a guy think that they are interested in hooking up and then accusing him of being too forward. This really makes men frustrated, yet often times gets them so emotionally charged that they will try even harder. Put in other words, they begin to chase the woman.

Another one that some women use is making a guy think that they are interested in a 'more than friends' relationship with them. The guy will often times end up taking the girl out to fancy restaurants, buying her presents, and overall, spending lots of money on her. Then when the guy starts to hint at wanting something with the girl, she might giggle and say, "how cute, you thought there was something between us...you know we are just friends, but I have the perfect girl to set you up with...you guys are going to make the cutest couple". Or they might say, "You are like my little brother...please don't talk that way to me...I am starting to get creeped out".

Another thing that some women have been known to do is to willingly have sex with a guy, and then afterwards, make him think that he used her or forced her into it and that he owes her something in return.

These examples are very powerful and great food for thought. By now you should have some ideas on how to use the 'guilty conscience' tactic on women.

Let's look at some examples we can use on women.

Guilty pursuer:

I will imply to a woman that we should get together. If she bites the bait, so to speak, and suggests that her and I should get together, I might say something such as: 'I hope you don't think there is anything between us. I wouldn't want it to hurt our friendship.' or 'slow down there turbo, we just met and you are already trying to ask me out, that's a little creepy'.

This is great because here I am provoking them to react in a certain way, and then making them feel guilty about it (evil, yes, but very powerful).
Moving on.

The guilty kiss:

Another great thing to do when a girl is into you is to grab her really close to you like you are about to kiss her and then say, "I hope you weren't trying to kiss me. You are like my little sister, and I am hoping that you are not trying to get all incest on me"...Then after she thinks you are serious, grab her close to

you and kiss her. Since the kiss will be preceded by you creating a space in virtue of Pushing her away (finding reason not to kiss her), the kiss will be intensified. Guys, this is a great way of making a woman so emotional that she is compelled to chase you. Also, women love this because it is unpredictable, and keeps them in suspense.

Making them feel guilty about saying “what”:

Another version of this which I talked about in the chapter on open loops is hinting that you know something about her, and then when they ask you "what" you respond with something that makes them feel guilty about asking. For example, I like to respond in an overly dramatized tone with, "God...your poor parents. I hope your weren't this demanding as a child".

The guilty laugh:

Let's look at one more powerful way to utilize this tactic. One thing that I love doing is talking about a really messed up situation in a really funny way. When a woman starts laughing, get really serious and start giving her a hard time about laughing at another person's misfortune--maybe saying something such as: "you shouldn't be laughing; that could bring you bad Karma and could happen to you." Then when they think you are serious, say, "It might be fucked up but I agree, it is fucking funny".

So, for example, if you see some big fat women sporting a pair of hot pants and a camel toe, you might comment on how gross you find frontal wedgies. If the girl you are talking to starts laughing, get all serious and say, "You know what: that wasn't funny. If you keep talking that way, you are going to get bad Karma and turn into that woman in a few years". Then when she thinks you are serious, bust up laughing and say, "Actually it is pretty funny. And, anyways, that women should know better than to wear spandex in public". Then she will start laughing. Then give her a hard time about being insensitive towards fat people. Next, bust up laughing again and say that spandex should be outlawed. And so on.

Another variation of this is to make fun of something about her in a really funny way and then tell her that it is very sad that she is laughing at herself. And then start laughing by telling her that it actually is really funny.

Let me give you an example of this. One thing I love to tease girls about is how they need to meet a nice man...on the Internet. Most of the time they will bust up laughing. I will retort with, in a serious tone, "you shouldn't be laughing, it is very sad that you have to find a date on the Internet". Then, just at the point that they think I am serious--timing is everything--I bust up laughing and say, "even though it is fucked up it is pretty funny that you have to find a date on the Internet." Alright, moving forward.

Emotional roller coaster:

Another type of Pushing & Pulling is what I call the "emotional roller coaster". This is when you pull a woman into you by making her feel a certain emotion towards something or some situation. Then you push her away by making her feel the exact opposite emotion towards that same thing or situation. And then you pull her back into you by making her feel that original emotion again towards that thing. This is like putting women's intrigue on Steroid--very powerful!

To get an idea of this, think of soap operas, which women love. They use this exact psychological mechanism to keep women intrigued year after year. That's why these stupid soap operas are still on the air. In the soaps there is always the girl that seems nice and innocent who everyone begins to feel sorry for, and just at the point that everyone feels sorry for her, the truth comes out: she is a heartless vixen. Or there is the really hard working handsome guy who has been through many hardships. Just when all of the female watchers begin to think he is a really good guy, they find out that he is a womanizer and a wife beater.

The point is that these soap opera writers have a deep understanding of this psychological principle and are aware of women's need for drama and suspense. Put in other words, if done in the right way, women enjoy being taken on an emotional roller coaster.

So, let's take a look at how we can use this to PRIZE women. A great example of this is my Girl George story, which I mentioned earlier. Let's take a look at it again.

"Isn't it creepy how some people sit around and watch videos of their deceased loved ones? For example, I knew this lady who named her golden retriever after the eighties pop star "Boy George". But since it was a girl dog, she called it "Girl George". Now the dog kept getting knocked up. Maybe it got laid a lot because of its celebrity name, I don't know? Anyways, my friend decided it was time to get her dog fixed. This was a bad move. George's hormones

went haywire. For one, she got really mean and would even attack small children. For two, she got so fat she could hardly walk and developed diabetes. (When saying this next line, show signs of despair) And soon after this, poor George died. Actually, we were all glad the fat bitch was dead. But friend wasn't glad, she was so sad. To this day she still sits around and watches video of old George. Fucking freak, that's why I am not friends with her anymore"

So what is going on here?

Why is this Pushing & Pulling?

When I talk about the dog dying, I am Pulling the girl into feeling sad. I mean it is messed up: the poor dog is dead. But then I am Pushing her away from

feeling sad by saying, "Actually we were glad the bitch was dead." Most women will laugh at this point. And if they do, you have succeeded in Pushing them away from feeling sad. But then I pull them into feeling sad again by making them empathize with how sad my friend was that her dog was dead. And then I push her away from feeling sad when I make my friend out to be a nut case by saying: "She sits around and watches videos of the dead dog. Fuckin freak. I guess that's why I am not friends with her anymore".

This is so powerful to do with women because it keeps them on their toes, puts them in suspense, and takes them on an emotional roller coaster. Notice how this has all of the elements of a good soap opera.

Revealing & Concealing:

In Kierkegaard's book, *The seducer's diary*, the main character, Johannes, set out to seduce a young woman named Cordelia. He sensed that Cordelia was intrigued with the deep and philosophical. So, one tactic he used to PRIZE her was when talking to her he would occasionally talk about things, such as literature, which revealed a deep and philosophical side to him. This made her feel like he not only understood her world, but that he even understood this world that she lived in better than she did (Notice how this has two rapport elements in it: her becoming aware that they have the shared experience or more precisely, knowing her world--better than she herself knows it. This made her want to get rapport with him).

But then, after a short while, he would conceal this part of him by changing the subject to mundane matters. Put in other words, he would push her away by refraining from getting rapport with her on literature and philosophy. This frustrated Cordelia, but it also made her want him and made her want to connect with him.

What Johannes was doing was using a form of Pushing & Pulling that I call "Revealing & Concealing". Not only does this make a woman want you and chase you more, it often times makes her want to get rapport with you. So, Revealing & Concealing is also a powerful way of gaining rapport through refraining from getting rapport. Furthermore, we could also classify it as an open loop.

Let's look at an example of how we can use Revealing & Concealing on women.

One thing I did recently, which I will tell you more about in the final chapter of this book, was telling a woman several stories about me being Europe. Now the points of my stories were stupid and silly. But the underlying message I was conveying in these stories was that I was a world traveler (this is displaying PRIZABILITY without parading it).

The woman that I was PRIZING was really impressed. She even gave me an opportunity to brag more by saying: "I travel a lot, not as much as you but I do travel a lot. I really like people who travel...I mean people who travel are so much more worldly and know so much more...that's why I want to travel more".

But instead of taking her up on the opportunity to brag more, I downplayed (or concealed) my PRIZABILITY by telling her: "the real reason I am into travelling is that I love Mc Donald's ice cream. And my goal is to have a Mc Donald's ice cream in every country in the world." Then I changed the subject to the mundane topic of ice cream. Then just about the time she stopped thinking about how much she wanted to hear about my travels, I started showing her friend pictures of me in Europe. When she noticed this, she wanted to see the pictures. But at first I did not show them to her. I just changed the subject to something mundane, and then just about the time that started to forget how much she wanted to see them, I showed them to her. So what was going on here?

What I was doing was indirectly revealing a little bit and then concealing it, and then revealing a little more and then concealing it. This resulted in me gaining lots of PRIZABILITY in her eyes, and her chasing me really hard. Also, since she had done a bit of travelling herself, she wanted to get rapport with me on this level through seeing my pictures and hearing my stories. But by me refraining from getting rapport with her, her desire to get rapport with me increased.

Another one I have used, which is similar to this is to quote literature in stories without mentioning the author's name. So, if the girl is a literature buff, maybe in one of your stories you might mention a well-known quote from James Joyce. If she says, "Oh my god, you read Joyce too?", you can respond by saying, "Who is Joyce? I got that Garfield." Then say in a dramatic tone "ah...I guess you don't read Garfield, you are so uncool, I just can't talk to you anymore". Then turn your back on her as if you are a snob and cannot associate yourself with her. This does so many things on so many levels. One is that you have gained PRIZABILITY in her eyes by your knowledge of Joyce, but when she gives you the opportunity to parade more knowledge of Joyce, you turn her down. This in itself is very impressive to women. Two is that she knows that you know your Joyce, but by you denying any knowledge of this, by you refraining from getting rapport with her on this, it makes her more determined to get rapport with you on this level.

Guys, this is also a great example of how to DISPLAY PRIZABILITY without PARADING PRIZABILITY.

Onward...

Good cop/bad cop:

Have you ever known someone who had a really hot girl act bitchy to him or not give him the time of day? I know I have. And the weird thing was, instead

of blowing her off, he wanted her more. And the even weirder thing was that once in a blue moon she was nice to him. You know what: this planted a seed in his mind that she might actually accept him and he began to desire her to want him and accept him. He also became fearful of displeasing her.

Poor poor bastard.

Well I think most of us at some point in our career with women not only have known someone like this, but also have first hand experience with this. Let's face it: most of us, to some degree, have been in this position before. So, most of us on some level know how powerful this can be.

I call this tactic 'good cop/bad cop' because you are oscillating between being harsh and warm towards her. Like all Pushing & Pulling, your harshness or coldness must lead into being warm, and being warm must lead into being harsh or cold.

Okay, Onward.

Let's look at some examples of how girls use this tactic on men:

One thing that a girl might tell a guy is, "I don't like the way you chew your food: it is so nasty how you chew with your mouth open. But at least you are a nice guy who is buying me dinner". Then she might proceed to point out other flaws she finds in him. Before you know it, the guy will be doing tons of things to try and get her validation--very sad.

Another one that I have seen girls do to guys is say something such as: "you are such nerd, but at least you are nice". And then the guy will try to prove himself to the girl: Get her approval. This is another sad case.

God, I am getting depressed just thinking about these. Let's move onto something less depressing.

Let's look at some examples of the 'good cop/bad cop' tactic that we can use on women.

One wickedly evil thing I love doing to a woman, is when doing a cold reading, I will say: "You know, you come off as a warm person, but you really have a hard time letting people in, maybe even trusting people. I bet sometimes you feel like you don't really connect with people. And for the most part I don't like girls like yourself, but you have a friendly smile, so, maybe you will get to hang out with me. I am going to have to think about if I am going to make an exception for you. I don't want my other friends to think I hang out with people who are creepy".

Women at this point will often times do all sorts of things to try to prove themselves and get acceptance and validation from you. When she starts doing this, you are really starting to get her to chase you on an emotional level.

Let's look at another example:

Another great example, which I will come back to when we discuss 'chick tests' is when a woman asks you what you do for a living, just look at her kind of confused and say, "No I am not the guy who used to work with you at McDonalds. And if we hang out, there better be no talking about your career path at McDonalds--I don't want you embarrassing me in front of my friends. But you do seem like you would be a cool girl to hang out with--in private that is".

All right guys...
Onward.

Intentional undermining:

What I am about to talk about is very very powerful. Some of you might even think it is evil. I think the power behind it is that it doesn't make any logical sense. So, what the hell am I talking about? I am talking about the art of doing or saying one thing, and then doing another thing to completely undermine the first thing. Let me repeat what I just said:

THIS IS THE ART OF DOING OR SAYING ONE THING AND THEN DOING ANOTHER THING TO COMPLETELY UNDERMINE THE FIRST THING.

Now to make this work you are going to have to gain total control of your emotions. You have to become an absolute master at being able to appear genuine at the right time, and insincere at the right time. Both are essential for intentional undermining. Where most guys think they falter is in being too genuine or too insincere. But in most cases, they falter because they do not have control over their emotions and they have bad timing.

This technique is not easy to get. However, even if this technique takes a while for you to master, don't give up: this is one of the most powerful tools for PRIZING.

Moving forward:

The undermining compliment:

One version of this technique that I love to do is to, in a genuine way, compliment a girl. Now you must really sound like you mean it or it will not work. This is most powerful if your compliment is appeasing something that they are seeking validation for. Also, as long as you are sincere with your compliment, it is okay to exaggerate a bit. Then follow this up by saying something that completely undermines the compliment.

Let's look at an example. Let's say a girl asks me if I like the way she kisses my neck and I genuinely do like the way she kisses my neck. I might say to her: "When you kiss my neck, I get so turned on, you are the best."

Now guys, as you have probably realized, this is the Pulling in Pushing & Pulling.

Okay, let's take a look at the "Pushing" or the part where we undermine the compliment. This part is essential because, as already mentioned, we never want to fully pull her in or fully accept her. However, we never want to slam the door or fully undermine our compliment either. So, I might undermine my compliment on how amazing she is at kissing my neck by saying: "Well actually...(start counting on my fingers) four others were also really good too. I guess you are one of the best. Still, you are really good."

Now the girl might ask you who these girls are or ask if she is the best out of these girls. To this I might say: "you are such a girl" (some other great things you can say are: "I don't kiss and tell" or "there are certain doors we don't want to open up").

When she says, "what", don't answer her. Instead, use my open loop tactic of smirking and then turning your head away from her.

Let's look at one more variation of this tactic. This is one that can be used almost immediately after you meet a woman. Let's say I am in a bar and I start talking to a woman. At a certain point I might say to her: "Oh my God...you have like...the best smile...I have ever seen."

To this she will probably respond by saying, "thank you".

Then I might look down at my fingers, start counting then in whispers and say: "Actually I know four other people who also have really good smiles...So actually you have the fourth best smile...I am going to call you number four" (Although I came up with this tactic, it was my buddy Chris P. who taught me the art of calling girls by numbers).

Showing and then undermining your care for her:

Another really power thing to do is to ask a girl a question as if you genuinely care about knowing the answer. When she begins to answer the question, say something like: "I don't really want to know, I was just pretending like I cared".

Let me give you guys an example of this that is hilarious. Today, this girl that I am seeing called me. I told her that I could not talk because I had to go somewhere. She asked me, "where?" and I shot back with, "why do you want to know?" She said, "Because I care". So I told her where I was going.

But then I said to her that because I told her where I was going she has to tell me where she is going.

Right when she began to tell me I interrupted her and said, "I don't really care, I just wanted to see if you would tell me."

Then I said, "No, I am just kidding, I really do want to know"

Then as she was about to tell me again, I said, "You know what...I have heard enough".

The entire time I had her in suspense about what I was going to do next and she was chasing me by trying to tell me something.

This is an example of Pushing & Pulling at its best.

Intentionally undermining compassion & sincerity:

Yet another way to utilize "intentional undermining" is to demonstrate a compassionate genuine side to yourself, and then intentionally undermine it by showing an uncompassionate insincere side of you.

Let me give you an example. I might tell a girl this story as to display a compassionate side of me.

"I think human touch and affection is so important for us all to experience. And it is so sad when a person is disfigured or diseased in such a way that they are deprived of this human experience. However, it is so amazing how even the smallest amount of affection can make all the difference in these peoples' lives.

I remember when I was in massage school one of our assignments was to massage AIDS and cancer patients in the final stages. I have to admit that at first I was scared and selfish and didn't want to do it. But I did do it. And even though it was scary, it was eye opening for me. It was eye opening that by moving past my fears and judgmental ways, I was able to have such a positive impact on these peoples' lives".

Then I will follow this story with a story to undermine the compassion I have just demonstrated.

"I heard somewhere that you can get like a \$2000 ticket for throwing trash outside your car window. Ludicrous I tell you. I throw trash outside my window all the time. I mean littering is a positive thing: I am helping the economy by creating new jobs".

Undermining rapport:

This is when you point out a commonality between you and a woman. You give her the impression that you and her are so similar that the two of you are going to be friends. Then you completely undermine this by suggesting that the thing you have in common is the exact reason why you and her would never get along. Let's look at an example of this.

One thing I might do if a girl is a bit of a ball buster type is start with a cold read: "You know, at times you can be very sarcastic?" If she agrees (and these type of girls almost always agree because this is the way they want

others to see them), then I will tell her that she has to be careful not hurt other people's feelings, and that I know this because I am sarcastic too. This builds rapport because I am pointing a commonality between her and I. Then I might escalate the rapport by going into a story about why I am sarcastic (maybe, 'My grandmother the boxer' would be a good story in this context). Next I might say to her, "Its funny but sarcastic people have a weird appreciation for other sarcastic people...and that's why I like you. But...the both of us combined would be pure evil and together we would tear people to shreds, and that's why the two of us should never hang out".

One reason why this is so effective is that you are turning the very thing that pulled her into you--namely that you both are sarcastic--into a barrier to Push her away. This is a very very effective way of getting women to chase you.

Review:

Pushing & Pulling is the continuous process of Pushing a girl away from you and then Pulling her back into you. The idea is to never fully Push her away from you and never fully Pull her into you. The Pushing & Pulling techniques we went over were Guilty Conscience, Emotional Roller Coaster, Revealing & Concealing, Good cop/Bad cop, and Intentional Undermining.

Homework:

This week you should pick one Pushing & Pulling technique. Write down several situations in which you could use it with women. Then go out and experiment. Next, write down your results. Then go out and experiment more.

Here is another exercise. Next time you go out to meet women, pay attention to how women use Pushing & Pulling to get guys chasing them. Then when you come home, write down your findings. Then go out and try these things on other women. Interestingly, many of the things that women successfully use on men, also work quite well on them.

Chapter XIV: Qualifying & Challenging:

About a year ago, I worked for a guy selling private placements. What was interesting about this guy was that his selling strategy was different from anything I had ever seen.

In the past I had worked several sales jobs and my bosses had always told me that the key to getting someone to buy was getting the customer excited about the product, and then once the customer was excited about the product you would ask them a few qualifying questions and then try to seal the deal.

But this guy was different. He told me not to sell these people at all. Instead, he told me "You should brutally qualify them". I thought this was strange considering that I already knew that the people I was calling were qualified to buy.

But there was yet another facet to what he was doing. After they were qualified, he would set up even higher qualifications for them. Then he would test or challenge them to follow through on the things they had committed to. Strangely, this would often times lead to him sealing the deal.

But what I didn't know at the time was that asking someone qualifying questions does so much more than just finding out if they are qualified. It has some powerful psychological affect on people. So, I asked my boss at the time why this was so powerful. He told me, "it really is quite simple: Instead of trying to sell them, you are making them sell you".

So, I thought long and hard about what he had told me, and started wondering: if this sort of psychological technique could work so well at getting rich business men to shell out tons of money, then maybe it could be used to PRIZE women?

Well, my intuition served me well.

I was right.

Using Qualifying & Challenging with women is excellent for both establishing yourself as the PRIZE and getting women so emotionally charged that they are compelled to chase you.

So what exactly is Qualifying & Challenging women about?

Qualifying & Challenging is about challenging a woman to prove to you that she is qualified to meet all of your standards, expectations, and rules. I don't know why, but women respond quite well to this.

However, there is some preliminary stuff you have to do to make this work. So, before getting into the specifics of Qualifying & Challenging, we are going to go over some preliminary stuff.

Some preliminary stuff:

Step 1: Believing that you are the PRIZE

The next thing you must have is (and we have already mentioned this, but there is no harm in a little review) the belief that you are the PRIZE: that not only do you deserve to be with beautiful women but that if they want to have a chance with you they are going to have to prove themselves to you.

Step 2: Having enough PRIZABILITY

A girl does not have to think you are the greatest thing since sliced bread for you to qualify her. But, until you become skilled at Qualifying & Challenging, it is probably best to have at least some PRIZABILITY with her.

So, how do you know that you have enough PRIZABILITY to Qualify & Challenge her?

As long as you have the woman laughing, or asking you questions, or flirting with you, you are safe to move onto Qualifying & Challenging her. If she is not doing any of these things, you probably need to do a little bit more work.

Step 3: Having standards, expectations, and rules

One thing you must know before Qualifying & Challenging a woman is what you want, what you expect, and what you will not tolerate. Knowing these things in and of themselves, will help you cultivate some of the attributes of a man who is the PRIZE: such as, bringing them into your world, making them accommodate you, and taking a strong lead.

Here are some of the Standards & Expectations I have of women:

They must be:

ADVENTUROUS
SPONTANEOUS
STRONG
UP FOR A CHALLENGE
GOOD WIT (SARCASM)
SOPHISTICATION
OPTIMIST
NOT AFRAID TO TAKE CHANCES
CLASSY

These are my standards and expectations. You are free to use mine, but I suggest that you get a piece of paper and a pencil and come up with a list of your own standards and expectations.

It is also important to have rules or know what sorts of bad behaviours you refuse to tolerate. Here are some of my rules or things I refuse to tolerate.

DRAMA
NEEDINESS
DISHONESTY
DISRESPECT
FLAKINESS
TRASHINESS

So, write down a list of things you will not tolerate from women.

Okay, you with me so far? Good.

Having standards, rules, and expectations makes you look vulnerable in a positive way:

Not only does having standards, rules, and expectations work, it dispels any player vibe a woman might have about me because I am making myself vulnerable. In other words, I am telling a woman that I am a sucker for adventurous, spontaneous girls--I am telling her how to seduce me. But here's the catch: as soon as she does not play by my rules, I close up. So, I am a vulnerable guy as long as she is playing by my rules. As soon as she isn't, I become cold and aloof. Or even worse, I nix her completely.

It distinguishes you from other guys:

If you have nothing going for you except for having standards, you will still be distinguishing yourself from most other guys. The reason is that most guys will sleep with whatever woman chooses or accepts them. By having standards you are implying that for you to be with a woman she has to do more than

just choose or accept you. Put in other words, you are conveying the belief that you are the PRIZE. This can massively increase your PRIZABILITY with women.

Now we are ready to move onto the good stuff.

Qualifying & Challenging them:

What I am going to suggest is going to sound a bit odd to you but it absolutely works. And what I am going to suggest has worked wonders with girls ranging from hot club girls to conservative professionals. This is probably one of the most powerful techniques I have ever discovered.

Almost, as soon as I start getting any sign of PRIZABILITY from a woman, I begin qualifying her. Many times this is only minutes after meeting her.

For example, I might start by saying to them:

"You seem like you might be adventurous, are you?"

If they say "yes" (which they often times do, and if they don't, then I am not interested in them anyways), then I say:

"good because if you weren't I was going to walk away because I am only friends with adventurous people...And even though you might be adventurous, I don't know if this friendship is going to work out because I am not sure you can handle me."

They will usually respond by reaffirming that they are adventurous or saying, "I don't know if you can handle me?"

I usually will respond to this by saying: "What's the most adventurous thing you have done in the last year".

After they tell me, I might say something such as: "I was starting to think I was a little much for you...but maybe this will work out"

Then I might say: "Are you spontaneous?"

If they say yes, then I might shoot back with: "Good, then we can hang out. But I don't know how spontaneous you are yet, so I can't introduce you to my cool friends because they might think you are a square and I wouldn't want you to embarrass me in front of them" (the key is to do this in a kind of tongue and cheek way. If you are too intense about it, you risk scaring the girl away--especially if she is frigid).

Then challenge them by asking them either what makes them spontaneous or by asking them what the most spontaneous thing they have done in the last year is.

If they give me a sexual response to either being adventurous or spontaneous, then I can skip the next step. But if they don't give me a sexual response (this is actually kinda rare) I will ask them about the craziest place they ever had sex.

I am sure that some of you are thinking: how can he do this so early on in the conversation? The reason "I can" is that I have already gotten them to commit to being adventurous and spontaneous, so, through the principle of commitment and consistency, they have to be consistent with what they have committed to. If they act prudish, then I will accuse them of lying about being adventurous and spontaneous.

Once they tell you the craziest place they ever had sex, they will usually ask you the same question, to which you better come up with a story that is even more adventurous than theirs (Remember, the subtext you are trying to get across is that you are looking for an adventurous girl, but no matter how adventurous she is, she is not quite as adventurous as you.).

Then I might talk about kissing. Then I might say to her: if you were in kissing school, what grade would your teacher give you as a kisser? They usually will say an A (beautiful women want to sustain their value as beautiful women). Then I kiss them. Why does this work? This works because I am challenging three things she has committed to being true about who she is: How adventurous she is, how spontaneous she is, and how good of a kisser she is. If she does not live up to the challenge, she will come across as a liar--and women hate having the reputation of being a liar.

Qualifying & Challenging is one of the most powerful methods for getting women to buy into your meta-frame:

One aspect to what you are doing when Qualifying & Challenging is challenging a woman to live up to your standards, expectations, and rules. This is what we just talked about.

The other aspect to what you are doing is by firstly, validating a woman, and then by secondly, challenging her to prove to you that she qualifies as being

worthy of the validation you gave her, you are making her unknowingly buy into the meta-frame of her trying to get your validation. Let's look at an example.

When I say to women, "You seem adventurous, are you?" many of them will respond with, "yes". Is this because most women are adventurous? No, not at all. However, most women--or at least many of the women I interact with--want to be thought of as adventurous--I mean who wants to be thought of as boring? In fact, when I ask most women this, they take it as me validating how they want to be seen (this is what complimenting and praising are about).

Then I might say, "I am not sure how adventurous you really are, what makes you adventurous anyways?" Here I am challenging her to prove to me that she is qualified as being adventurous. Most women will be up for the challenge and here's why.

Firstly, as I have mentioned before, if they are not up for the challenge then they will come across as liars.

Secondly, by them not taking on the challenge of proving to me that they qualify as adventurous, all of the praise and validation that I gave them about being adventurous is taken away. The risk of being invalidated is too great to not attempt the challenge.

Unknowingly, by them giving into my praising and validating them as being adventurous, they have grown dependent on my validation.

So, as soon as a woman attempts my challenge she has bought into the frame of trying to revalidate her self through me. Notice how nicely this frame fits into and implies my meta-frame:

1. I am the PRIZE.
2. That she is trying to get me to like her or trying to win me over--whether it be in the sense of attraction, acceptance or validation.
3. That she wants me so bad that she is trying to make me sleep with her.
4. The both of us are going to sleep together, but only if she lives up to my standards and expectations.

Qualifying & Challenging is really a form of Pushing & Pulling:

Qualifying & Challenging is really a form of Pushing & Pulling.

So, for example, when I say, "You seem like you might be adventurous" I am Pulling her in. And when I say, "Are you? Because I am only friends with adventurous people" I am Pushing her away. And when I say, "Good, then we can be friends" I am Pulling her in. And when I say, "But when we hang out I am not going to take you to any of my cool places yet, because I do not know how adventurous you really are" I am Pushing her away.

In other words, when she meets my qualifications I pull her in. And then I push her away with higher qualifications. Notice that at most I am only tentatively accepting her, yet I never am slamming the door in her face completely. This

is similar to Pushing & Pulling where you never want to fully Push her away from you, yet never want to fully Pull her into you.

Review:

Qualifying & Challenging is a powerful way of PRIZING women. Furthermore, it is really a form of Pushing & Pulling because you are continuously Pushing the girl away from you and then Pulling her back into you. Also, similar to Pushing & Pulling, you are never fully Pushing her away but you never fully Pulling her in. Or put in Qualifying & Challenging words, you are never slamming the door in her face, yet you are only tentatively accepting her. There are three steps to really making Qualifying & Challenging work: believing you are the PRIZE, having PRIZABILITY; and finally, having standards, expectations, and rules. Also, Qualifying & Challenging is one of the fastest ways to making a girl buy into our meta-frame.

Homework:

Take out a piece of paper and write down all of the things you want and expect from a woman. Now write down all of the things you will absolutely not tolerate from a woman. Then for the next month spend a few minutes a day rehearsing your standards, expectations and rules. After some time has elapsed you will start to convey to women that you are a man who knows what he wants and expects from women. Conveying to women that you are a man who knows what he wants and expects from women is a huge part of being successful with Qualifying & Challenging.

Also, when you sense a woman is into you--you have some PRIZABILITY in her eyes--practice Qualifying & Challenging. Make it a game to see how much you can get her to qualify her self to you. If you get her to qualify her self to you, congrats, you have gotten her to chase you.

Chapter XV: The body language to Pushing and Pulling, Qualifying & Challenging, and setting frames:

A big part of Pushing & Pulling, Qualifying & Challenging, and setting frames is not just what you communicate with your words, but what you communicate with your body.

In fact, I think the unconscious mind often times responds better to nonverbal communication than verbal communication.

So, in this chapter I am going to teach you guys how to use Pushing & Pulling, Qualifying & Challenging, and setting frames through body language.

Before getting into the advanced stuff, it is best to start by reviewing some basics, which I sure many of you know but could use some brushing up on.

Some basic stuff on nonverbal frame setting:

So, the first thing is to observe how you carry yourself. Even if you feel confident inside, if you slouch your shoulders, come across to other people as stiff, or have trouble holding eye contact with people when talking to them, you are probably not conveying the nonverbal message to women that you are the PRIZE.

Remember to always stand tall, stick your chest out, in a relaxed way (the key is in a relaxed way. If you do this in a tense way, people will think you are a Neanderthal man). Learn to hold eye contact a little longer than other people. All of these things convey to women that you are the PRIZE.

Okay gentlemen, let's move on to some more advanced stuff:

Nonverbal qualifying (a form of nonverbal pushing):

Let me start by giving you a couple of questions to think about. When you think of a judge's body language, what comes to mind? When you think of a girl who is judging, screening, or qualifying a guy, what comes to mind?

Do they have open approval seeking posture?

No. They usually have a more closed, yet confident posture.

1. They usually are doing one or more of the following: they have their arms folded, and either their back or their head is turned away from the person they are talking to.
2. They also are displaying at least one thing that conveys that they are the PRIZE: standing tall, chest out, relaxed, and powerful eye contact.

So, for example, you could convey to a girl that she is being qualified by folding your arms, yet maintaining powerful eye contact.

Nonverbally accepting them (a form of nonverbal pulling):

Do you guys remember when I said in the last chapter that you never want to slam the door in her face, yet you never want to fully accept her? Well this applies to body language too. If throughout the whole interaction with her, you only nonverbally qualify her, you are slamming the door in her face. Put in other words, this is all Pushing, without any Pulling. So if all you do is nonverbally qualify and push girls away from you, you will just come across as closed, weird, and creepy.

The key is to mix some nonverbal Pulling and accepting in with nonverbal qualifying and Pushing. This makes for a powerful combination.

However, nonverbal Pulling is not about doing things such as, leaning into a girl when she is leaning back. Things, such as leaning into her when she is

leaning back, nonverbally communicating that you are trying to get her acceptance. This is definitely NOT the right idea.

Nonverbal Pulling and accepting is about opening up your body language: things such as, uncrossing your arms, and standing with your chest towards them.

Standing at an angle:

When first talking to a woman, I think it is best to stand at an angle.

This means that when you are nonverbally qualifying and pushing them you are turned more away from them, but not completely.

And when you are nonverbally pulling or accepting them, at least at first, you want to be turned more towards them, but completely.

This is the physical analogue to not ever accepting them completely, yet never slamming the door in their face.

However, once you begin to get physical with her, you can face her completely, because you will have other tools for nonverbally Pushing & Pulling her at your disposal.

Nonverbally sending mixed signals:

In the Chapter on Pushing & Pulling I said, "All pulls should have a bit of push in them, and all pushes should have a bit of pull in them".

One reason that this is important is that it is sending mixed signals, which keeps women in suspense--which women love.

The cool thing is, we can send mixed signals non-verbally.

Let's look at an example.

One of favourite ways to display this is to be non verbally Pushing by having my shoulders and head slightly turned away from her, having a suspicious look in my eyes suggesting that I am not so sure about her; all the while Pulling her into me by having a big friendly smile on my face. With a bit of practice, you should be able to come up with your own ways of nonverbally sending mixed signals.

Physically Pushing & Pulling:

I think it can be quite powerful to touch women when first meeting them. However, most men go about it in the WRONG way. They do it in such a way

that it COMMUNICATES to the woman that they are needy and are either trying to get her ACCEPTANCE or trying desperately to get into her pants.

You might be asking yourself: how does one go about touching a woman in a way that is not desperate or needy?

In my opinion, one of the best ways to start physically touching a woman is to incorporate Pushing & Pulling.

I start by using two forms of physical touching: handholding and hugging.

Let's look at an example of this.

I might challenge a woman by saying: are you adventurous? (All the while slightly turning my head away from her--communicating that I am a little bit weary of her).

If she says "yes" then I might give her a double high five, hold onto her hands, and then pull her in close to me and say, "well that's good, because I am only friends with adventurous people, so, we can be friends."

Then I might start slightly pushing her hands away from me (implying that I might reject her completely), turn my head slightly away from her, and say, "You aren't one of those creepy chicks, are you? I wouldn't want you to embarrass me in front of my friends". Then let out a small smile communicating that I might be kidding. If she says, "no" then I might pull her in really close to me.

Then I might say—especially if I know this to be true about her--“you are mischievous, aren't you?” When she says "yes" I will start slightly pushing her hands away from me. But then I will say to her, "good, because I am mischievous too". Then I will pull her really really close to me, so our stomachs are almost touching, and my hands are rapped around her sacrum. Next I might look her in the eyes like I am about to kiss her (I might even lean in a little) and then say, "and because we are both mischievous is exactly why the two of us could never be friends...because you and I would be dangerous put together...we would get into too much trouble."

Then I will push her away from me. But then I will tell her, "When it comes to being mischievous her and I are the same...and that we are like brother and sister".

Then I might open up my arms to give her a big sisterly hug (If done right, women will almost always hug you at this point). Then I might pull her in really close to me, look her in the eyes like I am going to kiss her, and stop. At this point I will get really silent. Then I will lean in just a little bit. Women—if they are into at this point--will usually reciprocate by leaning in too, thinking that you are going to kiss them.

But then I will push her away, and say, " ew...gross, you and I are like brother and sister and you tried to kiss me, that's incest.

Then I might say, "But you still are my sister" and then pull her into me and kiss her.

I keep going with this--sometimes for hours, and sometimes right up until I am having sex with them. It is very powerful.

Review:

A big part of Pushing & Pulling, Qualifying & Challenging, and setting frames is not just what you communicate with your words, but what you communicate with your body. Some experts estimate that most of our effective communication is non-verbal. So, for example, slouching your shoulders conveys that you have low confidence to people, and thus, can lead to you establishing weak frames when interacting with others. Oscillate between pushing her away or qualifying her by having the body language of a judge, and pulling her in by opening up your body language. When first talking to a woman it is always best to stand at angle. This conveys that you are friendly and not completely closed off to her, yet you are not completely open to her either. Using physical Pushing & Pulling is one of the most effective methods for getting a woman to physically chase you.

Homework:

Guys, I am going to give you a lot of homework (or shall I say fieldwork) in this chapter. Reason being, mastering body language is really important to getting good at this stuff, because it makes up the majority of our communication with others.

The first exercise is to go rent the movie "Swingers". Even if you have seen the movie before, rent it. Pay attention to the body language of the two main characters: Mike and Trent. Notice how Trent's body language projects confidence, which leads to him establishing strong frames. Next, notice how Mike's body language conveys the message that he is insecure and needy which establishes weak frames.

Next, go to a place where there are lots of male/female interactions taking place--such as a beach, bar, or event--and spend a few hours analyzing peoples body language. Notice how you can stand at a distance--far enough, so you cannot hear what people are saying--and still understand a large part of their conversation. When being at a bar or a restaurant observe the social dynamics between couples: Guess how and where they met, how long they have been dating, who has the upper hand in the relationship, and if they are actually have sex (By the way, this is a fantastic game to play with women you have just met—women love this kind of stuff).

Next, when interacting with women, practice closing and opening your body language. Notice how changing your body language affects their body language. For example, does their body language become more needy for validation and acceptance when you close off your body language? Do they

open up or close off when you open your body language? Does it make women try to get rapport with you when you close or open your body language? Go out and experiment and then write down your results. You will also notice that the amount of PRIZABILITY you have with a woman will effect how she reacts to subtle shifts in your body language.

If you are really zealous about mastering this stuff, have a friend video tape you interacting with a woman. After words, you can objectively review how women react to your body language. Then you can modify the aspects of your body language that were getting less than favorable results.

Chapter XVI: Role-playing as a powerful tool for prizing:

Role-playing is acting out make believe scenarios usually but not always as fictitious characters. It is something we have all done before--I think I started doing it in preschool.

Why role-playing is so powerful:

There are a couple of reasons why role-playing is so powerful. Let's take a look at some of these reasons.

It gets rid of vulnerability:

Role-playing is powerful because it is not in reality. This means that because it is not "real" participators perceive there to be no consequences in making themselves vulnerable, and, thus, are willing to really open up.

When I was maybe twelve or thirteen, I remember going to see a movie with a group of friends. One of the people who went with us to see the movie was this girl who really liked me. Since I did not show much interest in her, she did not want to make the first move in fear that I might reject her.

So what did she do? She told me that her ex-boyfriend, who cheated on her, was in the movie theater. To get him jealous, she asked me to pretend that I was her boyfriend. So, I started fondling her and she started fondling, and we hooked up.

Was her boyfriend really there? Maybe he was, maybe he wasn't, but the more important point is that her plan worked: She set a context in which we could both pursue each other without being vulnerable. Pretty ingenious if you asked me.

It is as powerful as if it were real:

One thing to keep in mind is that the unconscious mind cannot distinguish between what is real and what is make believe.

This means that all of the emotions that you make a girl feel during role-playing are just as powerful as if you were making her feel them in real life.

So, the cool thing about role-playing is that even if we do not have much PRIZABILITY with a girl, we can still get away with PRIZING her.

Let's take a look at an example of this.

Let's pretend you are my dog:

A role-playing scenario that is lots of fun to do with women is to ask them: if you were a dog, what kind of dog would you be and why (this is a great follow up to the pug/beagle conversational opener)?

After they answer, I might say, "I like that kind of dog. I might have to buy you from the pet store.

Then I will say with a suspicious look on my face, while turning my back on her, "You don't pee on the floor...do you?"

If they say "no" then I will grab their hands while pulling them in close to me and say, "Good, then I am taking you home with me".

Then I might look at her in the eyes, hold her hands but start to push her just a teensy bit away from me, and say, "are you an adventurous doggy because if not I am going to take you to the pound".

If she says that she is, then I pull her even closer to me and say, "good doggy" (you might even want to pat her on the head at this point).

Then I might hug her and tell her that she is such a cute doggy. Then I might say to her, "you know why?" She will say, "why". I might say, "Because you remind me of Sam." She will ask, "Who is Sam?" I will respond by telling her that Sam was the only dog that I ever loved, but he is dead now and since she is almost as cute as Sam I am going to name her number two.

Then I might grab her really close to me as if I am going to kiss her, look in her eyes, and say: "ew...you are trying to kiss me and you are K-9. No worries, I am going to get you a date on that new Internet dating website for K-9s".

By playing this little make-believe game with her, I evoked emotions of her wanting my acceptance and validation. Put in other words, through playing a make believe game, I was able to get her to chase me.

Very powerful, indeed!

Review:

Role-playing is acting out make believe scenarios. Two reasons why role-playing is so effective on women are that it gets rid of them feeling vulnerable, and even though it is make believe, it is as powerful as if it were real.

Homework:

Think of some role-playing games you can use when meeting women. Think of how you can incorporate PRIZING them into the role-playing game.

Part 4: Chick Tests & Chick Frames:

I know some of you are idealists and want to believe that women don't test men. But trust me, I have a lot of experience to back up the fact that most women do test in some way--especially young ones.

Even if they don't TEST, they will almost always try to set a CHICK FRAME: do something to take control of the frame from you. I think that many times women are doing this not because they are malicious but for their own protection.

However, not being aware and not knowing how to reframe CHICK TESTS and CHICK FRAMES will dramatically halter your potential sex life.

So, in this section I am going to teach you how to both recognize and reframe CHICK TESTS and CHICK FRAMES.

Chapter XVII: Types of chick Tests:

I have found that the majority of CHICK TESTS fall into the following categories:

1. Women intentionally doing something to get a reaction out of you and then judging that reaction.
2. Women unintentionally doing something that gets a reaction out of you and then judging that reaction.
3. Women judging something you do and/or say.

Intentional testing:

Let's explore this first type of testing. What are women's 'motives' for testing us intentionally?

I think one of the main motives for women intentionally testing us men is to figure out if we really possess the attributes of a man who is the PRIZE (note: at this point, you might want to go back and review Chapter IV: Attributes of men who are the PRIZE). This is basically the women's version of Qualifying & Challenging. Put in other words, this is one means, which they use to screen us guys.

I think that when a woman first meets a man, three attributes that she often intentionally tests for are: being the PRIZE, in control of the meta-frame, and able to take a strong lead (note: controlling the meta-frame and taking a strong lead are close cousins).

Intentional chick tests to see if you are the PRIZE:

Women will traditionally do all sorts of things to try to INTENTIONALLY find out if a man is really the PRIZE. Now obviously a man who is rich or good

looking or famous is less likely to be tested as much as a man who does not have these things. However, every guy who has been with a lot of women no matter how good looking or famous he is has experienced intentional chick tests in some form.

Women have been known to do stuff, such as: get men to buy them drinks, try to make men jealous by flirting with other guys, ask men to hold something of theirs while they go to the bathroom, make men cancel their current plans to come see them, and purposely throwing temper tantrums to see if they can get their way. Sometimes really young or shallow women will go so far to tell a man that he is too bald or too fat or too young or too old or too poor for her. The sad thing is that most guys do not even realize that they are being tested.

And instead of proactively reframing the Intentional chick test, they either turn into ass kissing wimps, or get defensive and act insecure, or start having doubts about being the PRIZE. All of these are detrimental ways of handling intentional chick tests. Reason being, they all are buying into the meta-frame that the woman is the PRIZE and that the man is trying to get her validation.

Intentional chick tests to see if you are in control of the meta-frame and if you can maintain a strong lead:

Women will often intentionally test a man to see if he is in control of the meta-frame, and can maintain a strong lead.

Remember, controlling the meta-frame is about you being the one to define the underlying meaning of the interaction, not her. This is what taking a strong lead is all about.

Women will intentionally do things to take control of the meta-frame by trying to define the underlying meaning of the interaction. For example, women have been known to do things such as: telling you that you are not going to get any from them, or that you do not have a chance with them, or interrupting you, or talking about problems they are having with their boyfriends, or not showing interest in you.

Unintentional testing:

Women will often times do or say things which unintentionally make you look bad: such as deterring you from looking like the PRIZE, stealing control of the meta-frame from you, or taking the lead from you. The problem is that if you let a woman do this, even if it is unintentional, she will look at you differently--and usually not for the better.

Women interrupting you:

A subtle example of this is when a woman interrupts you. Many of us have experienced talking to a woman when all of the sudden she innocuously interrupts us (maybe it was because of her bad social etiquette, I don't know?). A woman doing this once or twice is no big deal, but more than this

can cause her to judge you as a man who is unassertive, weak, and cannot make his point. Definitely a bad thing.

Doing things for attention:

Another example of Unintentional testing is when a woman innocuously does something for attention--such as, throw a temper tantrum, or try to make you jealous.

She might be doing these things because she is seeking attention. But by you giving into them, you are putting yourself at risk for being judged by her as a man who is not the PRIZE (a man who seeks her validation), a man who is not in control of the meta-frame, and cannot take a strong lead. These are all bad things, which you need to be aware of.

Bullshit insecurities:

Another important case of this is falling victim to some women's bullshit insecurities. These range from preposterous things such as women getting angry that you don't call them every five minutes to them accusing you of flirting with every girl you come into contact with to them getting upset that you do not tell them that you love them every five seconds to them needing to know where you are at all times.

One of the most common forms of bullshit insecurities are when women use conditionals: such as, 'If you really cared, then you would do/say this' or 'If you really cared, then you wouldn't do/say that'.

Another form of bullshit insecurities is when a woman is incessantly fishing for validation. Have you ever had a woman keep asking if you thought she was fat or if she was as pretty as some other woman? Well, I know I have. I also now know that these were irrational bouts of a woman feeling insecure.

What do all these behaviours have in common? They spring from a woman's insecurities. I think most of us on some level know when women are doing this--and if you didn't, now because of this book, you will.

Put in better words, most guys will put up with this kind of behaviour knowing that it is total bullshit, but wanting to appease her. The problem is that man women know that they are acting stupid and insecure and will negatively judge a man who puts up with their bullshit.

Being judged by a chick:

Oddly enough, this is a form testing. It is different than the other two forms of testing insofar as with this type of testing women are not intentionally or unintentionally getting a reaction out of you and then judging the reaction. Instead, they are just judging you: this can range from your appearance to your behaviours and actions.

Let's look at an example of this. Have you ever been in a situation where you really wanted to 'hook up' with a particular woman, and she really wanted to 'hook up' with you, but you were too chicken to make the first move? I don't know about you, but I can think of many times that this has happened to me.

One thing I have noticed, maybe you have too, is that if you chicken out the first time, and then try again later, the woman is often times not into you anymore. So, what is going on here?

Well, one is that women are very intuitive creatures who know when a man is into them. Two, is that when you chicken out from making that first move, women can smell your fear. Alas, there is nothing that turns a woman off more than a man who is into her, but is scared of being rejected. This is not say that it isn't good to prolong making the first move on a girl. In fact I do this all the time because women love it and it build lots of anticipation. But this is different than chickening out because there is no fear of rejection involved. Prolonging the initial 'hook up' can actually make the women judge you as being strong, sexy, and the sort of man she dreams about surrendering to.

Some final thoughts on types of testing:

Where most men falter is that once they are sleeping with a woman, they think that she stops testing to find out if he is the PRIZE and only tests their feelings and loyalty towards her. I think that there are a lot of women that believe this too. But most of these women, who believe they are only testing out of insecurity, are, at a deep unconscious level, still testing to see if he is still is the PRIZE.

This is why when guys succumb to situations such as--girl trying to make him jealous, girl making him buy her lots of expensive things, girl trying to get him to chase her, and etc.--they often times loose the girl.

Review:

Chick tests can be broken down into three categories. The first one is when a woman intentionally does something to test (judge) how you will react. Some of the things they will test for--especially when first meeting them--are whether or not you are the PRIZE, can control the meta-frame, and take a strong lead.

The second form of chick test is when a woman does something without the intention of testing you, but ends up judging your reaction to her. Women have been known to do things ranging from interrupting you to doing things for attention to creating unnecessary drama, to complaining about bullshit insecurities. Putting up with these things will often times lead to women judging you in an adverse way.

The third type of chick test is when a woman judges something you say or do. Allowing a woman to judge you in an adverse way without doing anything about it can lead to you losing the woman. In some of the proceeding chapters, we will discuss how to handle women judging you.

The other thing to keep in your back pocket is that even when a man is in a relationship with a woman, she will often times continue to test and judge him. The difficult thing is this: women will not tell a man when they are testing or judging him that would defeat the purpose of the test.

Homework:

Writers of soap operas understand the psychology of chick testing quite well. So, your homework for this week is to watch a night time soap, such as *The O.C.*, and note every time a girl on the show chick test's a boy. Now remember: this can range from intentional tests to unintentional tests to her judging something about the boy. After some practice, you will start to notice women telegraphing chick tests before they even happen. This is great because it will allow you to deal with them before they become a problem.

Chapter XVIII: Chick frames:

A chick frame is when a woman defines (or redefines) the underlying meaning of an interaction as an attempt to set certain boundaries. I think often times women set these boundaries not to be malicious (and sometimes not because they don't like the guy), but as an attempt to avoid putting themselves in dangerous situations. Surprisingly, when women think of these "dangerous situations", they are usually not thinking of getting raped. Instead, they are usually thinking of putting themselves in a situation where they might end up doing something they might regret in the future. So, in a way, chick frames are not just about women setting boundaries with you, but with themselves.

Most men who are not aware of this construe chick frames as boundaries that cannot be broken down. But once you understand that many chick frames are set as a defence against their own fear of what might happen--their own fear of what they are already tempted to do--you realize that they are often times easy to inoculate.

So, what are some examples of chick frames?

One thing that can be a chick frame (it can also be a chick test, but in this context we are pretending that it is a chick frame) is when a man is talking to a woman and she says: "I have a boyfriend". Some men take this as meaning that she is closed off to 'hooking up'. But this is not what it means. It means that she is attempting to set a boundary with you, and perhaps herself, that nothing sexual is to come of your interaction with her. Oftentimes she knows that if you got her in the right place at the right time, she would be tempted to and probably would sleep with you.

The funny thing is that us guys create boundaries too, but these boundaries are a lot less rigid than women's. Think about fat or unattractive women. Many

of us set boundaries by trying to avoid being put in a situation where we might hookup with one of these grotesque creatures. However, for example, if one of these Jabba the Hut looking women started to touch us, it would feel good. Furthermore, whether we admit it or not, many of us, if we had a couple drinks in us, and were in a private place being fondled by Miss. Jabba, would...gulp...sleep with her.

Now the interesting thing is that recent scientific research shows that women's sexual behaviour is not much different from men's. What I think is different is that women set more rigid boundaries than men. The reason for women setting boundaries which are more rigid than men's is that there are more social consequences for a woman going out and sleeping with random men. When a woman displays this sort of behaviour she is socially viewed as being a slut. This can be contrasted with men who display this same sort of behaviour. When a man has sex with an unattractive woman, his friends might tease him a little bit, but for the most part, there are minimal social consequences for a man doing this.

Review:

Many of the objections and resistance women have to going out with or sleeping with certain guys are not because they don't like the guy or even because they are testing the guy but are boundaries they put up as fear of putting themselves in a situation where they might do something they are already tempted to do, yet would regret it in the future. The reason women do this is not that they aren't as sexual as men, but that there are more social consequences for acting promiscuous than a man.

Homework:

Now that we have covered chick tests, and chick frames, think back to all of times when women were really into you--times when you had a fair amount of PRIZABILITY in their eyes--but they were still putting up some last minute resistance to sleeping with you. Try to distinguish if it was a chick test, a chick frame, or both.

Chapter XIX: Reframing chick tests & chick frames

I think I have given you some great tools for recognizing CHICK TESTS and CHICK FRAMES. Now I am going to teach you how to do some amazing linguistic artistry called "reframing" to not only inoculate these tests and frames, but to also use these tests and frames as a way of getting women chasing you. We are going to combine this reframing with some of the other ideas we have learned--such as, cold reading, open loops, Pushing & Pulling, and Qualifying & Challenging. This will make for a very powerful combination.

Let's get started.

One thing to keep in mind is that you never want to respond to a CHICK TEST or CHICK FRAME directly. Now, that is not to say, you want to be the sort of guy who never addresses a woman's questions in direct way. What I am saying is that you never want to address a chick test or chick frame within the same frame.

Why?

This reinforces and acknowledges a woman's frame. Put in other words, when a woman throws a chick test or chick frame at you, it is only her subjective opinion. The moment that you address it directly, you are buying into it being objective reality. So, the first step is learning not address these chick tests and chick frames directly.

Let me give you guys an example:

Suppose that a guy is out on a date with a really hot woman. At some point during the date the woman says to the guy, "Would you please not be so touchy with me. And don't think by acting that way that you are going to get any from me tonight". Suppose the guy reacts to her by saying, "Oh I am sorry...if I stop touching you...will you have sex with me tonight?" Guys, I know this example almost seems unrealistic, but I have actually witnessed my own friends acting this way around girls.

So what is wrong with the way this guy responded to this girl? He affirmed her subjective opinion of the situation as being the objective underlying meaning. Put in other words, he bought into her frame. Bad thing!

So how do we handle chick tests and chick frames?

How do we address them without falling into their frame?

Before getting into this, there are a couple of things to keep in mind, which we have already covered in Chapter VIII: Setting frames.

One, you need to always DEFINE your meta-frame or the overall underlying meaning of your interaction with her:

1. That you are the PRIZE.
2. That she is trying to get you to like her or trying to win you over--whether it be in the sense of attraction, acceptance, or validation.
3. That she wants you so bad that she is trying to make you sleep with her.
4. The both of you are going to sleep together, but only if she lives up to your standards and expectations.

Two is that you need to assume this before even approaching.

Three is to not choose her (or tentatively choose her). Not choosing her or only tentatively choosing her is one of the best ways to maintain this meta-frame.

Anytime you sense that a woman is trying to change the defined and assumed underlying meaning of the interaction, you are usually dealing with some sort of CHICK TEST or CHICK FRAME.

However, if you have not defined and assumed your meta-frame, you will not be able to sense when you are either being CHICK FRAMED OR TESTED.

So boys, know your meta-frame.

Fourthly, you need to set frames that imply our meta-frame. When we reframe, we are using these frames to replace the frame that the CHICK TEST or CHICK FRAME is attempting to set. These frames get us back on track and moving in the direction we need to go.

Let's review some of my frames, which you can use for accomplishing this:

1. Framing one or more of her actions, behaviours, or things about her as meaning that she is not good enough for me or cannot handle me (this implicates that I am the PRIZE and that I might not go for her because she falls short of my standards and expectations).
2. Framing one or more of her actions as her being interested or trying to pursue me (this implicates that I am the PRIZE that she is trying to win me over, that she wants to sleep with me, and etc.).
3. Framing one or more of her behaviours or actions as her being a little crazy (when a woman is trying to get you to buy into a frame and you view it as her saying something really out there, or as something that has no place in objective reality, it inoculates the frame and let's her know that you are unwilling to buy into it).
4. When framing her behaviours, actions, or something about her as meaning that she lacks class, it implicates many great things, one of which is that I am the one who is the PRIZE in the interaction.
5. Framing her behaviours, actions, or something about her, as meaning that she is a goober (slang for someone who is socially inept), implicates lots of good stuff. One is that since I am cool and she is a goober, I get to judge her behaviours but, since she is a goober, she is ill fit to judge mine. Two is that it sets me up as being the one who is the PRIZE in the interaction.
6. Accusing her of not really living the life that she wants to live (or accusing her of being envious of me). Both of these are great ways of implicating that I am the one who is the PRIZE.
7. Framing some of her behaviours, actions or things about her as meaning that she is a little creepy (girls often times call guys creepy and there is nothing that messes with a girl worse than me letting her know that I think she is a little creepy. God I love this one). This one can be used to implicate that she wants me but that I would never go for her because she falls short of my standards and expectations.
8. Framing some of her behaviours, actions, or things about her as meaning that she is a sleaze ball (this is another great way to implicate that she wants me but that I am not so sure if she will live up to my standards and expectations).

9. Framing her behaviours and actions as being rude or insensitive (this implicates that she is not living up to my standards and expectations).

Now that you know when you are being chick tested and know what frames to replace the chick test with, let's look at how exactly to reframe.

But before we do that, let's look at the structure of a chick test. Most chick tests have a structure like this: some thing, action, or behaviour X means Y.

So, for example, the 'chick judging you' chick test 'Are you trying to pick up on me?' has this structure: the behaviour 'you talking to her' means, according to her stupid judgmental chick logic that you are picking up on her.

Now let's look at some reframes.

The redefine:

The first reframe we are going to talk about is the redefine. There are two great ways to do this with women. The first is to redefine the behaviour by assigning it a different meaning. Let's look at some examples.

Remember the 'chick judging you' chick test I mentioned above 'Are you trying to pick me up??'

How could we reframe this by redefining the behaviour?

By saying:

"Actually I was being social. But honey, accusing a stud like myself of hitting on you is not a good way to get me to like you. Try being yourself, it might help...but don't expect to get into my pants...unless you have big bank account."

Damn...that was good: we did so many wonderful things. Did you pick up on the frame we led her into? First we redefined the behaviour of us talking to her from meaning 'us trying to pick her up' to 'us being social'. Then we further defined her accusation of us trying to pick her up as being about her attempting to get us to like her. Then we went further by telling her that she is going to have to work harder if she plans to get into our pants.

Guys, this led her right into the meta-frame that we are the ones who are the PRIZE in the interaction.

I know some of you guys probably have intuitions that are telling you something along the lines of this: "reframing chick tests seems dangerous because I am not listening to or acknowledging the girls worries or concerns; and furthermore I might break rapport or even worse, mess up my chances with her."

Trust me, even though a lot of what I am saying might seem counter intuitive, no matter what: do not listen to your intuition if it is at all similar to the worries above.

If you listen to the inner child inside of you who is afraid that you are going to mess it up or that she won't like you if she thinks you are being mean, you will come across as a needy ass kisser. This is a bad thing, unless you are content with your sex life being restricted to Internet porn.

Alrighty then, I am finished with my tangent. Let's get back to reframing.

Another type of redefine is to point out how their accusation more appropriately fits with a different behaviour than the one you displayed.

Let's take the same chick test 'Are you trying to pick me up?'

I might respond by saying, "Honey, hitting on you would be buying you a drink...if you think this is hitting on you, maybe you need to get out of the house more... maybe those guys over there would try and pick you up...but you are going to have to be a bit more creative with your pickup lines to get lucky with me".

Here I am showing her that her accusation 'hitting on her' is an inappropriate match for the behaviours I was displaying. Then I am judging or chick testing her accusation of me hitting on her as meaning that she is a bit socially inept--a big goober.

What frames am I setting? I am setting the frames that she is a bit socially inept, I am cooler than her, and that she wants me. These are all great ways of setting the meta-frame that you are PRIZE and that she wants to sleep with you, but that she is going to have to prove herself if she wants that to happen.

Apply back to chick:

Another great way of reframing is what I call "apply back to chick". This is about taking a chick frame or chick test and turning it around by applying it to the woman.

Let me give you a great example of this that comes from my friend Scott. He was out with this girl and she started to chick test him by saying: "I don't want to sound like a bitch but size does matter". Now instead of my friend buying into her frame by saying, "My penis is a little above average, am I okay, do I meet your qualifications?" he said something very different. Instead, my friend gave her a look of approval and said: "you know what: you are a cool chick for being honest with yourself about what matters...big breasts are important". At this point, she busted up laughing knowing that her chick test had been successfully reversed. But Scott did so much more. He took back control of the overall underlying meaning of the interaction: namely that that

he is the PRIZE and that they are going to sleep together but only if she lives up to his standards, rules, and expectations.

Are you getting why these reframes are so powerful and what they are doing? If you are still not getting it, you need to reread the chapters on frames again. I say this because I don't want you just memorizing the lines I give you. Instead I want you to understand the structure behind what I am teaching so you can come up with your own stuff.

SO IF YOU STILL DON'T "GET IT" REREAD THE STUFF THAT I TOLD YOU TO AND THEN COME BACK.

Alrighty then, moving on:

Here is one of my favourite examples of the "apply back to the chick" reframe. I came up with this one about a year ago. Before I tell you what it is, let me tell you the story behind how I came up with this. I was at a very trendy Hollywood nightclub, when a bunch of girls from a bachelorette party befriended me. As usual, I was teasing all of the girls, and defining the underlying meaning of the interaction as me being the one who is the PRIZE. All of the sudden, one girl attempted to take back control of the frame (or underlying meaning) by interrupting me in mid sentence: "my eyes are not there (as she pointed to her breasts) they are here" (pointing to eyes). I immediately thanked her and then walked away. I had learned something so cool: I could use her little tactic on other women.

So, this is what I learned. If a woman is trying to chick test me, or if she is trying to control the frame, I will interrupt her train of thought by turning my head to the side as if I see something interesting. Almost a hundred percent of the time, they will look. Then I will look down at the ground, sure enough, they will also look at the ground. Then I will say: "my eyes are up here (pointing to eyes) not down there (pointing to my crotch), please stop staring at my package you pervert".

This always reaps a good laugh and reframes the interaction as me being the PRIZE.

Another powerful way to use the "apply back to chick" reframe is to apply the judgment she made about you back at itself. Wow! That's a mouthful...let's look at an example:

If she says, "Are you trying to pick up on me" you could respond by saying, "is that your way of showing that your interested in somebody or just your standard M.O. for picking up sexy men?"

Wow...not only did I apply her judgmental chick logic back on itself...I did something else that is so powerful.

I embedded a false choice: put in other words, she is either interested in me or trying to pick me up--nice!

As long as she stays within my frame (which they usually do), she is damned if she does and damned if she doesn't.

Also, I not only reframed her, I outframed her: meaning that I created a larger frame around the frame of her chick test.

Review:

Reframing is changing the underlying meaning of a chick test or chick frame in such a way that it not only inoculates the test or frame, but also gets the woman to chase you. One way to do this is called "redefining". There are two way of doing this, the first one is to point out that your behaviour or action—or even the interaction between you and her—means something other than the meaning she assigned it with her chick test or chick frame. The other way of doing this is to point out how the meaning she assigned to your behaviours, actions (and the interaction between her and you) actually fit better with different behaviours, actions, and situations than ones you displayed.

The other type of reframing is what I call "apply back to chick". This is when you take a chick test or chick frame and turn it around by applying it back to the woman.

Homework:

You should have some idea now about when you are/were being chick tested or chick framed by a woman. Come up with a few example of when women were chick testing or chick framing you. Next, come up with ways you could have used either the *redefine* or *apply back to chick* reframe to inoculate it and use it to make her chase you.

Chapter XX: Outframing chick tests & chick frames:

We have talked about how to reframe chick tests and chick frames. By now you are probably starting to realize how powerful reframing can be for taking back control of the frame. Yet, there is still an equally—if not more powerful—way of taking back control of the frame.

This other way is outframing. Outframing is to literally create a larger frame around the frame of her chick test or chick frame. How do we do this? Well, we already touched on this. Remember the example I gave in the last section? Okay, if you don't, here it is again:

"If she says, 'Are you trying to pick up on me' you could respond by saying, 'is that your way of showing that your interested in somebody or just your standard M.O. for picking up sexy men?'"

Remember how I said that this is not just a reframe but an outframe because I created a larger frame around her chick test frame? Put in simpler words, I am

assigning an underlying meaning to chick test or chick frame. Another way of putting it would be that I am judging or chick testing her chick test or chick frame.

Let's look some ways of outframing.

Moving forward.

Bad Intentions framing:

This is similar to the Pushing & Pulling tactic where we give them a guilty conscience. With this tactic we are outframing their chick test or chick frame by defining the underlying meaning of the chick test or chick frame as being about their bad intentions.

Let's look at an example:

Let's say a woman chick tests you with: "are you trying to pick up on me?" We can use bad intentions framing by saying:

"You are just saying that to try to get into my pants, pervert. But that is not going to work on me, I need more foreplay."

Nice!

Let's look at some other types of outframing.

Undesirable attributes framing:

When I am being chick tested or framed, I will turn it around by accusing them of subscribing to values or having attributes that are undesirable. This works great!

Let's look at a couple examples of this.

This one I came up with about a week ago. But before I give it to you, let me give you some background on how I came up with it. I hang out at a lot of trendy Hollywood nightclubs. One thing that I have realized about these clubs is that there are gold diggers abound. When a gold digger asks a man what he does for a living, she is CHICK TESTING him.

So, when a gold digger asks: "What do you do?"

I come back with: "I am not the guy who used to work with you at McDonalds. And if I bring you out with my friends, there is to be no talk of your career path at McDonalds...I wouldn't want you to embarrass me in front of my friends".

Nice, I love this example.

Another great way to use this tactic is when a woman chick tests you by saying something such as: 'how old are you' or 'how tall are you'. I always shoot back with something along the lines of 'yes you are too old for me' (I say this because I am young and chicks are usually screening to see if I am too young for them. So if you are older, do the opposite) or 'you are too tall for me'. This works on so many levels.

One is that you are outframing her chick test or frame by making it about her having an attribute you don't like. You are qualifying her, not the other way around.

Another thing you are doing is taking her stupid judgmental chick logic and applying it back to her in an even more absurd humorous way--very powerful indeed.

Another way to use this tactic is to turn around their chick test or frame by accusing them of subscribing to values or having attributes that are undesirable, and then challenging them to refute your accusation. This is incorporating some of the stuff we covered in Chapter XV: Qualifying & Challenging. This works great.

Let's look at an example of this.

Let's take the chick test " nice stuff: how many other girls have you done this to?"

How can we use this tactic to outframe the test?

I might say: "I only do this on girls who seem adventurous because I am only friends with adventurous people. And you seemed adventurous. But maybe your not, maybe I was wrong about you. If that is the case, then this friendship will never work out."

Often times they will then tell me how adventurous they are. Now who is qualifying who? Who is the one who is the PRIZE in the interaction? Me.

Consequence framing:

This is the art of outframing their chick test or chick frame in virtue of assigning a consequence to it.

Let's take the chick test 'are you trying to get into my pants'.

Here is one way we could outframe this using consequence framing.

"You are going to scare men away with that line. Keep it up, you won't even be able to get a date on the Internet."

Review:

Outframing is to literally create a larger frame around the frame of her chick test or chick frame. Three ways of doing this are bad intentions framing, undesirable attributes framing, and consequence framing.

Homework:

Think of types of chick tests and chick frames that come up often in male/female interaction (a good start would be to think of ones that commonly come up in your own interactions with women).

Now think of some ways you can use the different types of outframing to inoculate common chick tests and chick frames.

Part 5: Putting it all together:

Chapter XXI: How to turn an innocent conversation into a one-night stand:

So far I have given you guys all the tools you need to PRIZE women. But some of you might be seeking a structure or order in which to use all of these techniques.

For this reason, I am including a recent example of me approaching a female stranger and then having sex with her five hours later.

Okay onward...

The approach:

My buddy and I spot two attractive British girls having drinks at a hotel bar in Vegas. They are dressed very fashionable and trendy. One is a blonde, the other is a brunette.

I approach them with my body positioned at an angle and say in a fun energetic way, "Hey girls...do you know your eighties and nineties pop music?"

The brunette responds, "Yea we do, what ya have in mind?"

And I say, "Well, my friend just got a pug dog. You know the small little cute dogs?"

HER: Yea...they are cute.

ME: And she also got a beagle dog. You know the really long ones with the short little legs?

HER: Yea I love those dogs.

ME: (In a very dramatic tone) Good because if you didn't I was going to have to walk away (turning my body away from her).

HER: laughs

ME: (turning my body towards her) So anyways, the pug is a boy and the beagle is a girl. She wants to name them after an eighties or nineties pop duo...So, I am trying to come up with names for her? I was thinking Sonny and Cher because Sonny looks like a pug and Cher looks like a beagle.

(Both her, and her friend, laugh. They tell me that they think it is perfect).

ME: But that won't work, because they were the seventies (they are sitting at a little table on a sofa. At this point I sit down on the sofa next to them. I can get away with this because they are laughing and having a good time. When you are talking and women are responding well--maybe, for example, they are laughing and really enjoying you--you can almost always sit down next to them. Doing this assumes rapport).

THE GIRLS: Oh yea, you are so right.

ME: How bout Prince and Carmen Electra?

THE GIRLS: That's cute.

ME: But wait...that won't work because Prince looks more like a Chihuahua than a Pug.

THE GIRLS: dying of laughter

(At this point I am beyond just doing the approach. I am moving into displaying PRIZABILITY).

PRIZABILITY:

ME: We could call the pug "Boy George?"

THE GIRLS: Um...

ME: (Interrupting them) No that won't work because she used to have a dog named after Boy George. Years ago she got this golden retriever and named it after the eighties pop star "Boy George". But since it was a girl dog, she called it "Girl George". Now the dog kept getting knocked up. Maybe it got laid a lot because of its celebrity name, I don't know?

GIRLS: (Laughs).

ME: Anyways, my friend decided it was time to get her dog fixed. This was a bad move. George's hormones went haywire. For one, she got really mean and would snap at small children. For two, she got so fat she could hardly walk and developed diabetes. And soon after this, poor Gorgy died (As I am saying this I am showing signs of despair).

GIRLS: Oh my god, how sad.

ME: Well, actually, we were all glad the fat bitch was dead

GIRLS: (Kinda shocked at what I just said but they start laughing).

ME: No, but my friend was really sad.

BRUNETTE: That is sad.

ME: For like a year after the dog died she would sit around and watch videos of the dead dog...ew...what a freak...no wonder I am not good friends with her anymore.

ME: (To the blonde) You remind me of Bugsy".

BLONDE: Who is Bugsy?

ME: When I was a kid I had bunny rabbit named Bugsy. I loved him very much and then one day my sister murdered him by snapping his neck. My mom decided to go to an animal shelter to replace the dead bunny in hopes that I would not notice a difference. However, the new bunny looked nothing like Bugsy: it was an ugly wild bunny that was irritable around humans, and would try and bite you if you tried to pet it. So, when I came home from school to play with Bugsy, I noticed that he looked and acted different: instead of being a sweet cuddly rabbit, he looked mangy and tried to bite me. As my eyes swelled up with tears I said to my mom: What happened to Bugsy? My mom responded with, 'life's a bitch honey and that's what happens when you get old'."

THE GIRLS: Oh my God, that is so sad.

ME: I know, that is why all my pets are stuffed now. Plus with stuffed pets you don't have to worry about feeding them or them shitting on the floor.

BRUNETTE: (hitting me on the arm while laughing) You are so mean.

ME: I like this place.

BLONDE: I think the Palms is better.

ME: Well, I like this place (here I am sticking to my guns and testing to see if I can get her to buy into my frame)

BLONDE: I do kinda see what you are saying...this place is pretty cool. And they have lots of cool bars (notice how she does end up buying into my frame. This is subtle but important).

ME: Its funny, all you guys are foreigners.

BRUNETTE: Yea, that's how I hear LA is...no one is a native from there.

ME: Well I am. I was born there.

BLONDE: Really?! That is so interesting.

ME: Yea I love LA...Although some of the people who live there give us LA locals a bad name.

BLONDE: What do you mean?

ME: Well, for example, I have this friend who looks like Gary Coleman. Do you guys know who Gary Coleman is?

THE GIRLS: yes

BRUNETTE: The short black guy.

ME: yea exactly...except he looks like an albino version...and he has bright red hair.

BRUNETTE: (laughing) So he looks like a leprechaun?

ME: yea exactly...and when you meet him, be sure not call him a midget.

THE GIRLS: Why?

ME: Well because he is not a midget. His parents gave him growth hormone when he was growing up so he would not be a midget. And sure enough he is not a midget. Midgets are four eleven and under and he is four eleven and a half.

THE GIRLS: (laughing hysterically) that is so sad...that is so messed up. That poor bloke.

ME: So anyways, he was at this Hollywood party up at universal studios drinking long island ice tea after long island ice tea. And after a while he had to go for a wee. But there were no bathrooms in the vicinity. And since he is a small man (holding my thumb and my index finger up about two inches apart) he did not want go wee in the bushes. But to his surprise he found an unoccupied golf cart with the keys still in the ignition. So, he decided to hop on it and drive it to the nearest bathroom. So with his little legs he hobbled over to the gold cart, hopped on it, started the engine and put the gold cart in reverse. But the little bastard was so drunk that he ended up ramming the golf cart into a lady's brand new BMW. Unfortunately for him, she was standing right there. She said to him, "Sir, you are going to have to fix the damages to my car". He gave her a condescending look and said in an arrogant tone, "I can do whatever I want, my father is a very powerful man in this town". So she called the police, they came and arrested the albino Gary Coleman. They took him to jail and he got drunk driving ticket for driving a golf cart while being intoxicated (note: usually when telling this story I say that he got DUI for driving a golf cart under the influence. But I thought since they were English, they might not know what a DUI is).

THE GIRLS: (both of them laughing hysterically. They tell me how they just got back from LA. They tell me the places that they went to).

ME: (I tell them how they went to all the wrong places. But that the next time they are in LA they can hang with me. If they are not super creepy perverts who treat men like sausages with feet)

THE GIRLS: (laughs)

ME: I swear girls are bigger perverts than men.

THE GIRLS: Na ah, men are bigger perverts than women.

ME: No, women are much bigger perverts and they are also a lot more forward than men. For example, about five months ago I was in Prague.

BRUNETTE: OH my God. You have been to Prague. I want...

ME: (interrupting the brunette) Hush...I am talking. (Then I smile at her).

BRUNETTE: (smiling back) You are a prick...

ME: (smiling) I know.

BRUNETTE: But you are really funny

ME: And you are just figuring this out.

BRUNETTE: Well...um...

ME: Anyways...I was saying...Oh wait...Were you going to say something?

BRUNETTE: OH yea...um

ME: All right...you said enough...you had your turn to talk.

BRUNETTE: (gasping)

ME: So, I was saying, when I was in Prague about five months ago, there were these Israeli girls who befriended me. I told them that most Americans were circumcised. But they kept telling me that they didn't believe me, and, thus, kept trying to feel my penis and pull down my pants to see if I was circumcised. But I knew that this was a hoax. I knew that this really was their lame excuse to get into my pants. I genuinely felt bad that they were treating me like a sausage with feet. I swear girls are such perverts.

THE GIRLS: (both laughing)

BLONDE: He is cool

BRUNETTE: Yea he is.

ME: I know

ME: (I get a concerned look on my face, turn my body away from the girls)
You guys aren't sluts, are you? (I can get away with saying this because I already have some PRIZABILITY in their eyes).

BLONDE: (shocked) What do you mean "sluts"?

ME: (with a suspicious look on my face) You guys aren't selling your services or anything?

BLONDE: Of course not.

ME: Thank God...I was about to get up and leave, you can never be to sure in this town. But at least its not Costa Rica.

BLONDE: What's the deal with Costa Rica?

ME: Well my buddy and I went to Costa Rica on a whim. When we landed in the capital, San Jose, we told our cab driver to take us to the nearest hotel. So, he took us to the Hotel Del Ray. We checked into our room and went down to the hotel bar. At the bar we started to chat up some girls. After talking to them for a while, they said, 'Tu gustas?' and we said, 'Mi gusto.' and the girls said, 'How much you pay for me?' At this point we realized that the girls here were sluts, so we decided to leave San Jose and go to this small hippy beach town near the rain forest called 'Jaco' in hopes of escaping all of the sluts. So, we checked into our hotel, which was right on the beach. Then we went to lunch at this little steak house. At lunch we met these two adorable innocent looking girls. We were all chatting having a really good time when one of the girls looked at me and said, 'tu gustas' and I said 'mi gusto' and she grabbed my sausage and said, 'how much you pay for me?' At this point I was convinced that all of the girls in Costa Rica were sluts. So, I decided for the rest of the trip that I was going to bust on all of the girls about being sluts and I was going to tell them that in my country women pay me. So, this one night I was out at a bar and I was teasing this one girl about being a hooker, when I came to find out she was a wealthy Columbian girl on vacation with her parents. She did not take a liking to my antics. But to make a long story short she ended up becoming my Costa Rica girlfriend. Her and I went skinny-dipping and made mad passionate monkey love in my hotel pool in the middle of the night. It was truly a romantic night. I guess I am a hopeless romantic inside.

BRUNETTE: I travel a lot, not as much as you but I do travel a lot. I really like people who travel...I mean people who travel are so much more worldly and know so much more...that's why I want to travel more.

ME: Yea...I agree with you...but the real reason I am into travelling is that I love Mc Donald's ice cream. And my goal is to have a Mc Donald's ice cream in every country in the world.

The Brunette tries to get me to tell her more stories about travelling, but I tell her that we are talking about ice cream now, not travelling. I go into really stupid mundane stories about ice cream. Nonetheless, I continue to have the

girls laughing (notice how I am using the Pushing & Pulling tactic 'Revealing & Concealing' to make her want me and chase me more--very powerful indeed).

(At this point, I go completely silent. I am putting the responsibility of continuing the interaction on the girls. This is very powerful).

BRUNETTE: So, what's your name?

ME: Swingcat...what's yours?

BRUNETTE: Brunette. Would you like something to drink?

ME: Yes, Vodka tonic.

BRUNETTE: She calls over a waitress to get me a drink.

PRIZING:

Up until this point I have hardly asked them any real questions. However, now that they have started to ask me questions, I can ask them questions. From here I go into a cold reading.

ME: (looking at the blonde) I bet that you are more of an observer than an actor.

BLONDE: What do you mean?

ME: There are some people in this world who are totally in the moment. They are the ones who are always participating in what is going on. They are actors. Then there are people who are kinda standing back, analyzing what is going on. They are observers. You are an observer. I bet that sometimes there are things that come along that you want to do, but before you do them, you have to think about it, analyze it. But you are happiest when you can just let go, not analyze, and be in the moment.

BLONDE: Yea that is very true about me.

ME: But with her (pointing to the brunette), she is more adventurous.

BRUNETTE: Your good.

ME: I bet you like attention.

BRUNETTE: Well...

ME: From people that are special to you, you really love attention. And it's like in that context, you feel comfortable and enjoy being the centre of attention.

BRUNETTE: yea...very true.

ME: Yea, see, I am the same way...

BRUNETTE: I can see that.

ME: And that is why you and I could never be friends...we would both be competing for the spotlight (notice that if I did not have PRIZABILITY at this point, I would be slamming the door in her face. But since she already "wants" me to some extent, I actually am only tentatively disqualifying her. Put in other words, I am challenging her to show me why we should still be friends).

BRUNETTE: You and me are both crazy so I think we would get along. Plus, I don't always have to be the centre of attention.

ME: Yea you do...But remember, if you plan on hanging out with me, I always get to be the centre of attention. If you try, even once to steal the spotlight from me, you are fired from being my friend. Those are the rules

BRUNETTE: (laughs) Your crazy, I like you.

ME: I know. Were you close with your father?

BRUNETTE: No...maybe when I was really young...but when I was older, I was not close to him.

ME: You know, I can tell that about you, because although I bet you are adventurous, there is a part of you that maybe you keep closed and don't open up that easy. There is a part of you that sometimes has a hard time letting people know the real you.

BRUNETTE: Very true.

ME: And I think it is important to have a father figure, but that father figure does not have to be male. For example, my father was not around much due work. And, so, it was my grandmother who taught me how to be a man. She looks like a little Jewish Italian woman on the outside. But once you get to know her you realize that she is one tough lady: not only does she have a mouth on her, she has a world-class left hook. She not only taught me how to stand up for myself, she taught me how to fight. Did she hit me? Yes, however, she was not a grandson abuser. In fact we would hit each other, we would box, and we would tease each other. But this was our way of showing affection to each other (much of the inspiration for this story comes from my friend Chris P.).

BRUNETTE: Oh my God, your grandmother seems so cool (she goes on to tell me about her grandmother).

The bar is closing, so, we all decide to adjourn to another bar. When we get to the bar, the brunette insists upon buying me more drinks. I continue talking to the brunette, while my friend talks to the blonde. This is good, because I no longer have to worry about occupying both girls--yeah for wingmen! Then I go

to use the bathroom. When I come back some other guy is chatting to the brunette. So, I start to talk to my friend and her friend. I start showing them pictures of my trip to Europe. I notice out of the corner of my eye that the brunette keeps looking over, but I keep ignoring her. Then she interrupts and says that she wants to see the pictures, so, I show her one, and then turn my camera off. Then I start talking about a rock band and she says she likes them, so I give her a double high five and hold onto her hands and say, that that makes her cool, and, thus, she has permission to hang out with me. But then I begin to push her away by pushing her hands just a teensy weensy bit away from me, yet still holding onto them and saying this:

ME: But I am not sure how adventurous you are, so, actually, I am not sure if we can hang.

BRUNETTE: Oh I am adventurous.

ME: Well what's the most adventurous thing you have done in the last year? She tells me, and then I tell her that she has permission to see my pictures. I start showing her pictures of me in Europe. She tells me again that she really likes that I am well travelled.

The Kiss:

So I tell her that I like that she is well travelled too. I give her a double high five again, hold onto her hands, and pull her into me really close, so we are lip to lip. She leans in for the kiss, and I push her away (this is so powerful). At this point I purposely get very quiet. This let's the tension build. I also lift up my shirt a little exposing my stomach (this is a great technique that a woman taught me last year. It really turns women on. It is equivalent to when a woman stretches her back and thrusts out her breasts). Also, by me going quiet on her, it forces her to restart the conversation again (this is a form of PRIZING that will usually not work if you have not established PRIZABILITY with her).

As soon as she starts attempting to restart the conversation, I grab her hands and pull her close to me--to the point that our lips are touching. She starts trying to kiss me, and I push her away again. At this point I talk to her a little bit but keep the conversation pretty mundane (instead of doing what most guy would do--talk about sex--I am building tension by purposely talking about things which are very G-rated). Then I grab her hands and pull her into me. We start kissing. When she tries to use her tongue, I pull back just a little bit. Then I use just a little bit of tongue and when she returns it I pull it back. She starts kissing me heavier and then I pull back completely.

She has a big smile on her face and says to me, "your evil". I am probably the first guy in her twenty-one years of living that has ever pulled this on her and she loves it. She asks me where we should go and I tell her that she is being very aggressive with me. I tell her that I hardly know her and she is already treating me like a sausage with feet. She laughs. My buddy and I end up going with the girls to the bar at the hotel they are staying at. My buddy

is not hitting it off with her friend and her friend decides to go to bed.

Going for the Shag:

I suggest to the brunette that we go to her room. She says that she wants to but her friend might have a problem with that. So, I tell her if her friend gets jealous or is lonely, then we can have a threesome. She laughs, and then goes up to talk to her friend. She comes back down and says that her friend feels that it would be insensitive to her. So, I say, "I just want you to be comfortable with the situation: whether you would rather go up to your room with me, or come to my hotel is your choice". She decides to come to my hotel. When we get there, she is a little uncomfortable because there is only one bed. I tell her that she should not worry because my friend is sleeping on the roll away bed. But there is one problem, my dick head friend refuses to use the roll away bed. He is just sitting there making her feel all uncomfortable.

I take her right next to the bathroom, which is out of sight of my friend. She and I start making out and I continue doing physical Pushing & Pulling by Pulling her into me and then Pushing her away. Then, I lift up my shirt a little exposing my stomach. This time she pulls me close to her. I lift up her shirt so both of our stomachs are touching (I find that a lot of girls get turned on by this). She starts undoing my shirt. So I take my shirt off. Now at this point, she is still fully clothed.

Next I undo my pants but leave my boxers on. She keeps trying touch my willy, but I don't let her. I start kissing and biting her ears and neck. And then I do the same thing on the inside of her elbow (I learned this from my buddy Chris P. This is literally one of the fastest ways to turn a chick on). I continue doing lots of foreplay using lots of physical Pushing & Pulling. Then I notice the smell of her arousal (I don't know about you guys, but when many women become aroused, I can literally smell them). I move back to kissing her. She can feel my dick against her, and she wants to touch it but I am not letting her. I move my hand around to the front of her and start rubbing her clit at the one o'clock position (I learned this from the Welcomed Consensus. They have some great instructional sex videos. I highly recommend them. Check out their website www.welcomedconsensus.com). I can tell that she is getting close to the edge, so instead of taking her over, I stop. Then I start again. I get her almost to that point and stop. Then she reaches for my dick. This time I let her actually touch my penis. She tries to stuff my penis into her without a condom, but I stop her. Luckily I have a condom in my pocket, so, I jimmy up. We start fucking, but then she sees my friend trying to watch, and she begins to feel uncomfortable. So, we leave the room and go to the Hotel across the street. I end up shagging her in the men's restroom located in the lobby.

I did not include every detail that happened. There are many parts that I skipped. However, I have included the parts that were responsible for me shagging her.

So, I hope that this has been helpful in giving you a picture of what PRIZING a woman should be like. If you have questions, stories, or just want to tell me how much you love my book, feel free to email me at swingcat@realworldseduction.com