



DateHotterGirls.com

**4** *The* ELEMENTS  
*of* GAME

Rob Judge  
Zack Bauer



# *The* 4 ELEMENTS *of* GAME

**Balance Your Sexiest Features to  
Attract the Girls You REALLY Want**

**Rob Judge ■ Zack Bauer**

*“When it comes to picking up truly GORGEOUS girls, both quickly and authentically, Rob Judge and Zack Bauer are some of the best I've ever met. And considering how long I've been in this industry and how much tail I've chased in my day, that's no small statement. Their style is not only refreshingly straightforward, but groundbreaking in its ease of use.”*

**—ENTROPY, [EntropyPUA.com](http://EntropyPUA.com)**

© 2010, All Rights Reserved

First edition

The 4 Elements of Game by Date Hotter Girls, LLC © 2010,  
All Right Reserved

## TO WHOM IT MAY CONCERN...

For those who paid for this book, you have our eternal thanks. We really value your trust and support, and appreciate the chance to help you increase your success with women and dating.

For those who didn't pay for this book, we understand your skepticism. We've seen what passes for "quality" products in this industry and don't blame you for downloading this book illegally. In fact, we appreciate that you even made an effort *to* download this book.

So, please read this book. More importantly, please apply this book in the real world so you see the value of this information for yourself. It took me 6 months, writing between 4 to 12 hours *every* day, and scrapping 2 full manuscripts before I got this book right. But I'm confident what you're about to read is so potent that its value is undeniable. As such, you'll only achieve the full benefit of this information if you invest the \$37 price we're asking.

This entire book rests on the principle of *balance*. Whenever your 4 elements of game are unbalanced, you fail. Likewise, if you and I have a value exchange between us that's unbalanced, you'll fail.

Let's face it: my "voice" is about to fill your head for 175 pages. Moreover, that voice is going stick with you when you're approaching, chatting, kissing, and dating girls. Do you really want to feel guilt every time that voice is in your head? Do you really want anything to hold you back from completely enjoying yourself in the company of the women I'm going to help you attract?

### **Is that really worth 37 measly dollars?**

So please read the book, on me. And please apply this book, again on me. Once you realize the value and influence of this book please do the right thing and balance the value exchange between us by paying the \$37.

Thank you. You can purchase this book by visiting:

<http://ebook.datehottergirls.com/>

*(Plus you'll also get over 10 hours of infield video footage, the "27 Days to Dating Hotter Girls" supplement course, and access to our private forum)*

*This book is dedicated to women. You've taught us  
more than you'll ever know—all of you.*

## TABLE OF CONTENTS

### **PART I: INTRODUCTION TO YOUR NEW SUCCESS WITH WOMEN**

<b>CHAPTER 1: REPLACING YOUR OLD MINDSETS.....</b>	<b>1</b>
Welcome to the 4-EG System.....	1
The Magic Pill “Myth”.....	3
Get Truth to Get Girls.....	6
<b>CHAPTER 2: UNDERSTANDING HOW FEMALE ATTRACTION WORKS.....</b>	<b>10</b>
Tension Creates Attraction, Release Brings Truth.....	10
Foundations of Female Attraction.....	11
Know When You’re at the Waypoint.....	13
<b>CHAPTER 3: HOW THE NEW GAME IS PLAYED.....</b>	<b>16</b>
Normalcy is the Name of this Game.....	16
Perfect Balance: Your Optimal Attractive State.....	17

### **PART II: THE DRIVE ELEMENT**

<b>CHAPTER 4: WHY PUTTING “THE MOVES” ON WOMEN IS SEXY.....</b>	<b>18</b>
Motivational Man Slap.....	18
Your Drive Equals Your Attractiveness.....	20
Driven Men are Confident Men.....	21
Shamelessly Overcome Obstacles to Your Drive.....	22
<b>CHAPTER 5: SMASHING THROUGH WHAT’S KEEPING YOU FROM SUCCESS.....</b>	<b>24</b>
See Obstacles for What They Are—Mental Mirages.....	24
Playing the Waiting Game...Properly.....	25
Drive Prevents Interactions from Going Nowhere.....	26
<b>CHAPTER 6: THE REALITY OF GETTING SEXUAL WITH WOMEN.....</b>	<b>27</b>
Act as the Pursuer; Let her Pace You.....	28
Kiss ‘n Tell: Zack Pursues Girl, Gets Girl.....	29
Curiosity is Sexy.....	31
The Truth about Kissing Girls.....	32
When Women Pursue You.....	32
<b>CHAPTER 7: HOW TO INSTANTLY GENERATE CONFIDENCE YOU NEED.....</b>	<b>34</b>
Displaying Drive is Displaying Confidence (Which is HOT!).....	34
Jumpstarting Your Confidence.....	35
Drive versus Neediness.....	36
Making Drive Work for You.....	38
<b>CHAPTER 8: HOW TO KEEP YOUR DRIVE SEXY.....</b>	<b>40</b>

Balancing Your Drive.....	40
She Wants You to Win, but Earn It.....	41
Warning Signs that You Need MORE Drive.....	42
Taking Responsibility for Drive.....	43
Commit to Reality, Get Hotter Girls.....	45
<i>Kiss ‘n Tell: Rob’s First Cold Approach.....</i>	46
Putting Drive into Action.....	48

### **PART III: THE INSPIRATION ELEMENT**

#### **CHAPTER 9: HOW TO TAP INTO YOUR INSPIRATION**

<b>TO ATTRACT WOMEN.....</b>	<b>51</b>
Inspiration in Insults.....	51
Inspiration Comes to You, not Vice Versa.....	53
Inspiring Yourself with Prompts.....	54

#### **Chapter 10: How to Converse with Women**

<b><i>Attractively and Expressively.....</i></b>	<b>56</b>
Always Knowing What to Say.....	56
Prompt 1: Narrow the Focus of Conversation.....	56
Prompt 2: Tweaking Common Phrases.....	58
Prompt 3: Overwhelm Her Emotions by Overselling.....	59

#### **CHAPTER 11: HOW TO STRUCTURE CONVERSATIONS SO**

<b>WOMEN ARE DRAWN TO YOU.....</b>	<b>63</b>
Conversation Themes.....	63
Template 1: Create the “Us” Vibe.....	63
Template 2: Inspired by What’s in Front of You.....	64
<i>Kiss ‘n Tell: Zack’s Flood of Inspiration on a First Date.....</i>	65
Template 3: Role-playing and Scenarios.....	66
Template 4: Changing Topics.....	67

#### **CHAPTER 12: ALL YOU NEED TO KNOW TO**

<b>GET WOMEN LAUGHING.....</b>	<b>69</b>
Guide to Humor.....	69
Comedy Technique 1: Absurdity.....	69
<i>Kiss ‘n Tell: Rob Gets Absurd with a Fashion Critic.....</i>	70
Comedy Technique 2: Managing Reaction.....	72
Comedy Technique 3: Imitation.....	73
Comedy Technique 4: Accusation.....	75

#### **CHAPTER 13: THE PURPOSE OF FLIRTY CONVERSATIONS.....**

Final Word on Prompts, Templates, and Techniques.....	78
The Value of Silences.....	78
Find Truth in the Moment.....	79
Balancing Inspiration.....	81
Inspiration into Action.....	82

## **PART IV: THE CONNECTION ELEMENT**

### **CHAPTER 14: A FRESH LOOK AT CONNECTING**

<b>WITH WOMEN EMOTIONALLY.....</b>	<b>86</b>
Emotions, Connections, and Motorboating.....	86
Real Connections are Attractive Connections.....	88
Fast, Genuine Connections Begin with Curiosity.....	89
Rapport: Foreplay for Making a Connection.....	90
You Cannot Force a Connection.....	90

### **CHAPTER 15: THE BIGGEST MISTAKE MOST GUYS**

<b>MAKE WITHOUT REALIZING IT.....</b>	<b>92</b>
Learning to let your Guard Down and be Real.....	92
Destroy the “Perfection Myth”.....	92
<i>Kiss ‘n Tell: Rob’s Tangled Tongue Makes a Connection.....</i>	<i>93</i>
Mistakes Let her See the Real You.....	95
Mistakes Don’t Kill Attraction—Obstacles Do.....	96

### **CHAPTER 16: USING RAPPORT TO TRANSITION**

<b>FROM FLIRTING TO CONNECTING.....</b>	<b>98</b>
How to Create Rapport.....	98
Rapport through Pop Culture.....	99
Using Pop Culture Rapport Right.....	100
<i>Kiss ‘n Tell: Zack Generates Rapport by</i>	
<i>Reading Minds...on Accident.....</i>	<i>100</i>
Using Situational Rapport Effectively.....	102

### **CHAPTER 17: HOW STORIES FROM YOUR LIFE**

<b>CAN SPARK IMMENSE ATTRACTION.....</b>	<b>104</b>
Using Storytelling to Create Emotional Connections....	104
Storytelling Aspect 1: Create Word Pictures.....	105
Storytelling Aspect 2: Add Conflict.....	106
Storytelling Aspect 3: Metaphors.....	107
Storytelling Aspect 4: Develop Characters.....	107
Social Storytelling versus Narrative Storytelling.....	108

### **CHAPTER 18: GUIDE TO MAKING GENUINE**

<b>EMOTIONAL CONNECTIONS WITH WOMEN.....</b>	<b>109</b>
Topics for Creating Connections.....	109
Knowing when it’s Time to Make a Connection.....	110
The Genuine Compliment.....	111
Compliments are an Expression of You.....	112

### **CHAPTER 19: KEEPING CONNECTIONS FOCUSED AND EFFECTIVE.....** **114** |

Identifying Emotional Interrupts.....	114
Balancing Connection.....	115
Connection into Action.....	117

## **PART V: THE MECHANICS ELEMENTS**

### **CHAPTER 20: HOW TO SMOOTHLY MOVE**

<i>THINGS IN A SEXUAL DIRECTION</i> .....	120
The Most Amazing Mechanized First Date.....	120
The Mechanics of Mechanics.....	122
Mechanics Bridges the Five Transitions.....	123

### **CHAPTER 21: USING TIME-DEPENDENT FEMALE**

<i>ATTRACTION TO YOUR ADVANTAGE</i> .....	125
Identifying the Three Modes of Female Reaction.....	125
Navigating the Three Modes of Female Reaction.....	126
Avoid the Over-Gaming Trap.....	128

### **CHAPTER 22: HOW TO APPROACH HOT WOMEN SUCCESSFULLY**.....130

Know What You're There to Do.....	130
Stage 1: Opening.....	131
Examples of Openers and Tips.....	132
Stage 2: Vibe.....	133
Aligning Your Opener with a Vibe.....	134

### **CHAPTER 23: KNOWING WHAT TO DO**

<i>ONCE YOU'RE TALKING</i> .....	135
Stage 3: Isolate.....	135
Stage 4: Escalate.....	136
<i>Kiss 'n Tell: Rob's Blockbuster Preview Kiss</i> .....	137
Stage 5: Close.....	138

### **CHAPTER 24: HOW TO SETUP A DATE**.....139

Soft Closing: How to Get Her Number.....	139
Texting Effectively.....	140
Know When to Text, When to Call.....	142
Quick Tips for Talking on the Phone.....	143

### **CHAPTER 25: HOW TO GET PHYSICAL FAST**.....145

Hard Closing: Taking Her Home that Night.....	145
<i>Kiss 'n Tell: Rob's Perfect First Date Setup</i> .....	146
First Date Recipe: Zesty Lemon Braised Chicken.....	148
What to Do on the Date.....	149

### **CHAPTER 26: A FEW WORDS ABOUT LOOKS**.....151

How Looks Relate to Game.....	151
How Looks Relate to Balance.....	152
The Secret to Making Yourself Physically Attractive.....	154

### **CHAPTER 27: FINAL MOTIVATION FOR SUCCESS**.....157

On Overcoming Ugly Features.....	157
Balancing the Mechanics of Action.....	159

## **PART VI: AFTERWORD: LET BALANCE GUIDE YOUR PROGRESS**.....161

# PART I

## INTRODUCTION TO YOUR NEW SUCCESS WITH WOMEN

# CHAPTER 1

## REPLACING YOUR OLD MINDSETS

### Welcome to the 4-EG System

A trendy New York nightclub glinted in front of me, a hidden camera trailed behind me, and expectation was all around me. I was there to pick up girls—but if I messed up, if girls slapped me, threw drinks on me, or simply turned their backs to me, I had no promise it wouldn't be the next viral YouTube comedy classic. My reputation—both professional and personal—was on the line.

Earlier that evening Zack and I sat across a shady pub table from a stranger, "Entropy." He repeated what he'd written to me in a Facebook message: he'd heard we had a "reputation" for quickly attracting hot women and offered us a chance to prove it on hidden camera for a project called *Pickup Tube*.



Grinning, Zack asked, “So what do you wanna see?” I took a long swig from my pint of Blue Moon.

“Well...” Entropy pondered, candlelight dancing over his grizzled face. “Do you guys think you could get some make outs?”

“Make outs?!” Zack snorted, “How ‘bout we get some girls home with us!”

Entropy looked incredulous, “Uh, yeah. That’d be amazing. No one I’ve filmed yet’s pulled. But, just to warn you. The camera battery only lasts two and half hours—tops. You guys think you could get girls home that fast?”

“Pft,” Zack snorted again. “We can have girls home in under an hour!”

Entropy shot me a look like, *Is this guy for real?*

I smiled and nodded.

You can see for yourself how those nights turned out on *Pickup Tube*—a bonus I insisted we include with your purchase of this book. Keep in mind, most of that footage was filmed over the course of *one* night for me and *one* night for Zack.

After we delivered on our “reputation” (and Zack’s bravado), other competing dating companies challenged us. A few months later we were back at it, this time on camera for Mehow’s *Infield Insider*—a program that films the dating industry’s best pick up instructors with high-quality hidden cameras.

Before we went out that night, we were getting “suited up” in Zack’s apartment. As Zack taped the remote mic to his chest, the program’s producer warned us, “Just so you know, we’ve filmed some *very* big names. We’ve had guys get *make outs* with girls—on camera!”

Zack and I just glanced at each other, rolling our eyes.

To ensure we wouldn’t try to “stage” our footage, Mehow’s film crew laid out strict parameters: they chose the venue, they chose the night we went out (a Wednesday), and Zack had to sign a release *before* we started filming. The stakes may have been higher, the odds may’ve been stacked against us, yet Zack and I strolled into the preselected

venue with the same confidence you'll possess after reading this book—the confidence of knowing *exactly* what you're there to do, and how to do it.

Zack and I were going to make it happen, regardless of the parameters. That night, the venue was absolutely dead. I think I heard crickets when we walked in—yet, somehow, Zack discovered two cute girls. Those girls were in our beds less than two hours later.

As long as there are girls, the rest takes care of itself. That's our attitude and it'll be your attitude too once you read and apply this book. That confidence comes from the two most important features of the 4 Elements of Game (4-EG) system:

- It's the simplest, most effective way to attract girls directly and genuinely
- It's self-correcting, meaning if you simply approach girls, attraction takes care of itself

Sound too good to be true? Read on.

## The Magic Pill “Myth”

Here's where all you self-help and pick up community followers probably expect me to admonish you that “this book is not a magic pill”—but I'm going to do just the opposite: this book *is* a magic pill. Let me explain...

Zack and I spent *years* in the “pick up community.” We followed the trends, learned the methods, hell—we even dressed outrageously for a time. We also listened when the “gurus” scolded us, “Stop expecting the magic pill!” essentially making us feel guilty for expecting what their aggressive marketing had promised all along.

And quickly we learned they weren't lying—*no one* was delivering a magic pill! Every theory and method had its glaring flaws, which Zack and I had to uncover on our own—usually at the expense of losing a hot girl we may have wanted to date.

But again, if we questioned this, we were reprimanded, “It's part of the process!” This masochistic process placed most of the burden on the student, exonerating the materials and those delivering them.

Without solid guidance, students went off the deep end, doing things that had *nothing* to do with getting girls. I've read reports posted on message boards that make going out to meet babes sound like an epic battle right out of Middle Earth. Things were getting weird...

Zack and I, ignoring all that, continued to go out night-after-night—sometimes for weeks and even months straight. We shamelessly tried every way to pick up a girl. Zack, being the only guy I've ever met as passionate about picking up girls as I am, was as eager to uncover the truth as I was.

Our passion had nothing to do with amassing cult followers, devising esoteric theories, or impressing anyone other than ourselves. Zack and I found our motivation in one, singular driving force: *women!* We did what we do for all those years simply because it put the smoking hot women we'd fantasized about into our lives.

We never wanted game per se—we just wanted girls. And hot girls. So we drifted away from impractical theories and advice, focusing solely on what Zack calls "Doing us!" Guys would see our escapades around New York and ask, "How're you guys doing it?" We were simply doing us.

So we got a reputation. Guys sought us out, wanting to learn from us. On a case-by-case basis, Zack and I started accepting students, giving them weekend training for a modest fee. We cared little about the actual money—often merely breaking even for a full weekend of work—instead we enjoyed helping guys overcome their frustrations, just as we overcame ours.

I saw a part of myself in every guy we coached. For me, a brutal breakup with my on-and-off girlfriend of five years drove me to study pick up and dating materials. And, while I'll always appreciate those materials for showing me the possibilities, I also lived through the unintended "side effects" like alienating childhood friends who thought my new behavior was "creepy," losing attractive girls for the sake of "field testing" some bizarre tactic, or just feeling like a jackass after spending long nights making little or no progress toward my ultimate goal—which always was, is, and will be to get hot girls.

*“We never wanted game per se—we just wanted girls. And hot girls.”*

Coaching was an opportunity to sift away the bullshit about attraction, whether a student learned it from his parents, society, or the pick up community. It's important to understand the teaching philosophy to which Zack and I ascribe, as it'll give you a better understanding of how to read this book. On every weekend program, Zack and I would sit down our student and make sure he understood two tenets before we could teach him anything:

1. **You want girls.** You're not doing this primarily to impress other people, learn to become more social, or embark on a journey of self-discovery. While you may enjoy secondary benefits as a result of wanting girls (such as the ones mentioned), your primary objective is dating attractive girls in as little time and using as little effort as possible.
2. **You understand we only teach how to create and maintain attraction.** We're not your moral compass, lifestyle gurus, or even guys who can tell you how to be happy. What we teach is as simple as it is powerful: *female attraction*. As such, we can show you how to pick up a stranger and get into a relationship with her, but attraction is only one aspect of a relationship. Whether or not you appreciate that relationship is entirely up to you and far exceeds the scope of our teaching.

If you accept those two tenets, then this book will help you—in fact, this book will be your magic pill. I wouldn't make a bold statement like that—again taking a huge personal and professional risk—if I wasn't sure this book delivers. My confidence comes from seeing the potency of this information first-hand, both in my and Zack's success as well as the rapid transformations of our students.

What you're about to read is the unfiltered truth. If you have any doubts about the results, watch the infield bonus. What you're about to read covers everything you see us doing to approach, open, attract, kiss, and take home girls. Moreover, this system automatically adjusts your approach, putting your most attractive self forward, every time.

This magic pill book is our reaction to every piece of dating advice that made us feel ashamed for expecting a quality product that works. Sure, learning a new behavior pattern may take a few botched attempts or failed nights out—but let's not overcomplicate things! This is *not* an

epic battle in Middle Earth—this is getting with girls! As long as you keep it fun and simple, leave it to me and Zack to keep it effective.

Here are the only magic pill disclaimers:

- You have to read this book with an open mind
- You have to approach girls

If you read this book disagreeing with everything I write or start comparing it to other methods, it won't work like a magic pill. I wrote this book so that each sentence fits into the 4-EG method like a piece into a giant puzzle. If you ignore or neglect portions of this book, it'll throw the entire system off balance.

The beauty of a self-correcting system is that it's foolproof, meaning you can't go off the deep end and do things that have *nothing* to do with your ultimate goal of getting babes. If you mix and match concepts outside the 4-EG method, always be sure to fit them back into the 4-EG context of balance and simplicity.

More importantly, if you don't even intend on approaching girls, this book is completely useless. While we'll try to motivate you, there's nothing Zack and I—or *anyone*—can write to make you put one foot in front of the other and approach girls. If you're afraid of your reputation, you have to ask yourself: **“What are you afraid of? That people are going to find out that you like girls?”**

If you're afraid of being “uncovered” for what you are—a guy who likes girls—then this *really* isn't the book for you, nor is heterosexuality. No one's going to arrest you for hitting on girls. In fact, no one will even *care* if you hit on girls! Guys do it all the time—and they know much less about it than you will after you read this book. Put such amateurs to shame by keeping an open mind and taking action. If you're ready to do that, then you're ready for the magic pill.

## Get Truth to Get Girls

Whenever you go out with the sole intent to “pick up chicks” you often fail. The reason is because you're “trying”—trying to get attention, trying to get attraction, trying to get an outcome. It's “try-hard” and so it doesn't work. So what's the answer? Not try at all? No. That doesn't work either. Standing around *doing* nothing will get you nothing.

The answer to the try-hard/try-not paradox is simple: seek the *truth*. I know that word sounds ridiculously abstract in the context of picking up chicks, but the truth is really all you can ever hope to uncover. You're never going to get every girl—*no one* can. More importantly, you're never going to know everything about dating, attraction, and women. Zack and I sure don't and we've been at it for years! That lack of knowledge shouldn't discourage you, it should motivate you.

Whenever you see a hot girl, the truth is waiting for you. When you approach her, you learn the truth about her, the truth about you, and the truth about you *and* her together. That, in turn, reveals a truth about dating and attraction. Even if the interaction only lasts a few seconds, the truth has been revealed.

“Whenever  
you see a  
hot girl, the  
truth is  
waiting for  
you.”

When I started cold approaching girls, most of my interactions only lasted a few seconds—yet I learned an important truth about myself: my courage. For all the guys who've never cold approached a girl, that *same* truth is waiting for you. But you've got to seek it by approaching women. Because the only truth you learn when you *don't* approach is the truth that you're a pussy. (Sorry guys, tough love!)

I know all this “truth” talk sounds very philosophical and abstract, but it's a *crucial* mindset to adopt for lightning-fast success. The reason so many guys fail to get the girls they really want is because they have a “trying” mindset. I don't care if you've studied pick up advice or were simply brought up in a culture that places beautiful women up on a pedestal (which is pretty much every culture), you're all still coming from the trying mindset!

Whenever you “try,” you place external validation over your own sense of self-worth. In other words, you trade who you are for a woman's approval. Some guys have realized this, so they go to great lengths “not” to try, instead doing “what they want, when they want.” They think this somehow sidesteps the trying mindset. Trying not to try is still trying!

So, to reiterate the original point, it's *impossible* not to try. By reading this book, you're trying. By living the experiences that allowed me to

write this book, I tried—a lot. We're all trying, but it's time to stop trying to get girls and start trying to get the truth.

By trying to get the truth, you're no longer dependent on other people's validation. The truth is the only "outcome" you need. You don't "need" a girl to giggle at your jokes, tell you that you're "hot," or go home with you. You simply need to uncover the truth about her, the truth about you, and the truth about you and her together. Even if she blows you off, who cares? You found out the truth.

By adopting that simple mindset, you'll never get "rejected" again and so you'll reduce your anxiety significantly. In fact, "rejections" will become funny. Zack and I have shared lots of laughs uncovering some "harsh" truths. Some have been nothing short of *classic*. I remember this one night we were at a hot new nightclub that had just opened in the "velvet rope" district of New York. I spotted a gorgeous brunette, dressed to the *nines*, sitting cross-legged on a plush, white couch.

Attempting to be "smooth," I slid up beside her while trying to twirl my martini glass, loosely clinched between two fingers. Unfortunately, Isaac Newton decided to be a hater that night and the martini glass slipped from my fingers, shattering all over the floor. What happened next was straight out of a movie. The DJ killed the music. People stopped their conversations midsentence. The entire venue came to a screeching halt.

Like a black hole sucking all the attention, every eye was on me as I made what had to have been the most idiotic "OMG!" face of my life. Even though the swanky club supposedly catered to a "black tie" crowd, the place erupted into the "DICK!" chant—something I haven't heard since seventh grade. Man, did I find some hilarious truth in that incident! I learned:

1. Never twirl a martini glass between two fingers when approaching a girl
2. The "DICK!" chant is still pretty funny
3. No matter how badly an approach goes, it's *never* as bad it seems (hence why I'm able to write and laugh about the worst approach imaginable!)

Finally, don't mistake "seeking the truth" for "acting like a pussy." You may be not "trying" to get girls, but you *are* putting the moves on them. Seeking the truth means seeking the whole truth and nothing but

the truth. *Is her personality as cute as her looks?* Simply find out by talking to her. *Is she a good kisser?* Simply find out by kissing her. *Are the two of you compatible sexually?* Simply find out by having sex with her.

If you aggressively seek the truth night-after-night, you may wind up living what some call a “player lifestyle.” Such critics complain the player lifestyle is meaningless and cheap. And you know what: they’re right. If a player isn’t discovering truth in his relationships, his experiences *are* meaningless and cheap. Without truth, sleeping with girls is merely masturbating in between someone’s legs.

However, the same holds true for the guy in an unfulfilling monogamous relationship. He’s living an identically meaningless and cheap existence—just with less sex partners. Whether you want lots of girls or just one girl, *always* seek the truth.

Zack and I have slept with a lot of women, but every single one taught us about ourselves, about them, and about dating, about women in general, and even about life. That’s why we dedicated this book to them. Without the truth we learned from women, we wouldn’t have been able to write this book (obviously!).

So stop walking up to girls *trying* to get their validation by *trying* for an outcome. Instead, start walking up to women looking for truth:

- What will you learn about her?
- What will you learn about yourself?
- What will you learn about women?
- What will you learn about dating, attraction, and relationships?



# **CHAPTER 2**

## **UNDERSTANDING HOW FEMALE ATTRACTION WORKS**

### **Tension Creates Attraction, Release Brings Truth**

Dating, courtship, and seduction: it's all simply a dance of tension and release. People feel attraction in moments of tension. They learn about each other during moments of release. Active energy like drive and mechanics create tension whereas release is passive, allowing inspiration and connection. These complimentary energies are the foundation of the 4-EG method.

Once you understand the ebb and flow of tension and release, you'll understand how to attract women, and keep them. When I think back to all the women I've hooked up with—even when I had no idea what I was doing—it all comes back to tension and release. Realizing that allowed Zack and I to build the 4-EG method around those complimentary energies, active tension and passive release.

A perfect balance of tension and release produces an interaction that's passionate and sexual but also intimate and personal. From experience, I know when girls will respond more to either tension or release, depending on the situation. A girl in a loud, high-energy nightclub is often more responsive to tension than the girl you meet in a bookstore.

You'll see that a variety of factors contribute to how a girl responds, and that response changes moment to moment. The 4-EG system allows you to “calibrate” your approach so that you're constantly putting forth your most attractive behavior while also remaining authentic, genuine, and congruent to your personality.

Since the 4-EG system is a set of universal mindsets, not rules, it fits to your personality. This system is more of a baseline—a guide to

approaching, attracting, and keeping women. Although, there is one rule that's very important to keep in mind: **If a girl's standing in front of you, it's still on—no matter what she's saying or doing.** This is crucial as moments of tension sometimes trick guys into believing that a girl isn't interested.

All too often guys eject from perfectly good interactions. One of the biggest strengths of Zack's and my "game" is our ability to hang in an interaction—even if it seems as if it's going awful. There's no "social contract" that obligates a girl to continue to talk to a guy she doesn't know.

If she's standing there, it's for a reason: she's attracted—or at least she's allowing herself an opportunity to *become* attracted. Trust me, if a girl's not interested, she'll either walk away or turn her back to you. If she's still standing there, keep going!

*“This is crucial as moments of tension sometimes trick guys into believing that a girl isn't interested.”*

## Foundations of Female Attraction

Women are attracted to 4 key features in a male:

- **He displays status** (confidence)
- **He displays individuality** (character)
- **He has an ability to vibe** (emotional)
- **He has social awareness** (charismatic)

As a relationship develops, a man *must* show all 4 of these features. Already, you probably display one or two of these features. It's those features that girls you've attracted in the past "saw in you."

Conversely, *all* of the problems you've run into with girls—from relationship problems to attraction problems—happened because you neglected one or more of these 4 essential features. That'll be a thing of the past after reading this book because:

- You'll understand what's lacking in your approaches/interactions/relationships with women
- You'll know how to "compensate" for that lack with self-correction

Since 4 masculine features are at the foundation of female attraction, it follows that there are "4 elements" of game: drive, inspiration,

connection, and mechanics. Here's how each of the 4 elements corresponds to female attraction (based on tension and release):

### 1. **DRIVE: Displays status and creates tension**

*(active energy; compliments inspiration)*

A man who acts with drive:

- Has a healthy sense of entitlement
- Has the confidence to approach women
- Fearlessly moves interactions forward
- Trusts in himself completely

Drive is an active energy meaning men must make an effort to tap into their drive. Since men with drive act with motivation and desire, people assume driven men have "status" —even if they don't necessarily have objectively-defined status (e.g. money, position of power, etc.). The aggressive nature in which a driven man pursues his goals quickly creates tension.

- If not balanced, the tension created by drive often leads to conflicts and awkward situations.

### 2. **INSPIRATION: Demonstrates individuality and allows release**

*(passive energy; compliments drive)*

An inspired man:

- Has creativity and wit
- Has a strong sense of his unique character and personality
- Puts a personal touch on everything he does
- Expresses his personality freely and can make people laugh

Inspiration is passive, meaning a man must *chill* and let his inspiration come to him. An inspired man freely displays his personality, so people feel as if they know and understand him almost instantly. The genuine, laid back attitude of an inspired man gives those around him release.

- If not balanced, inspiration can appear "try-hard" or as if it's attempting to "entertain" someone to receive their approval and validation.

### 3. **MECHANICS: Social awareness and creates tension**

*(active energy; compliments connection)*

A man who understands social mechanics:

- Knows how to “work the angles” when meeting and attracting women
- Has charisma
- Transitions a stranger into a lover smoothly and skillfully
- Understands social dynamics

Mechanics is an active force, meaning a man must actively learn and execute proper mechanics. It allows a man to quickly recognize and deliver what’s needed each moment to move an interaction forward. A man who understands mechanics never hesitates to “pull the trigger” (e.g. getting a number, going for a kiss, etc.) and does so effortlessly without raising much objection or resistance.

- If not balanced, mechanics can appear robotic, manipulative, and inauthentic.

#### 4. CONNECTION: Ability to vibe and allows release

*(passive energy; compliments mechanics)*

A man who can naturally connect with women:

- Has an ease with himself and the world around him
- Has an ability to listen
- Always is honest and authentic in his words and actions
- Earns people’s trust

Connection is passive, meaning men should allow connections to develop naturally and organically—not force it. A man who forms connections with others enjoys learning about other people. Such a man is willing and able to get at the truth of a situation—even when painful.

- If not balanced, too much connecting can lead to boredom and platonic, nonsexual relationships with women.

## Know When You’re at the Waypoint

Female attraction is *time-dependent* whereas male attraction is *time-independent*. A woman develops attraction as she gets to know a man. Even when a woman obsesses over a celebrity or rock star, often it’s because she’s seen him over a period of time. This explains why women’s interests include romantic movies, soap operas, gossip, and

romance novels – these are all time-dependent mediums, meaning they unfold over time.

Men, on the other hand, simply see a hot woman and attraction's instantaneous – hence why men love *Playboy* and the *Sports Illustrated Swimsuit Issue*. Pictures are time-independent. We guys just need to see what we like and it's ON. If you acknowledge the difference between male and female attraction, you can understand “the waypoint” – the definitive moment of any interaction.

The waypoint comes with the decision to have sex. Zack jokingly calls this “when she hits the BUY button.” For guys, hitting the “buy button” happens instantly: if the girl's hot enough, sex is a given. For a woman, however, the waypoint comes later – sometimes after a few minutes, sometimes after a few dates. But once she's reached her waypoint, it's *crucial* you recognize it so you don't give her a reason to change her mind.

At the waypoint, you transition in a girl's mind from “random guy hitting on her” to “hot man she's going to sleep with.” If you ask a woman when she hit her waypoint, often she knows the *precise* moment. I've had girls tell me the exact thing I did or said that caused them to hit the “buy button.”

As such, once you transition in her mind, you must also transition your behavior. After you've reached the waypoint, begin to treat her like she's your girlfriend. Don't continue to “game” her. In other words, once you hit the waypoint don't make the mistake of continuing to treat her like a girl you're hitting on.

If she's hit her waypoint, but she thinks you're still making an effort to get her attracted to you, you're “over-gaming.” This is a *major* problem that causes lots of guys to lose girls at the last second. And it's simply because most guys don't understand or ignore the waypoint.

As our reputation spread through New York City, guys would sometimes stake out places that Zack and I hung out at just to watch us pick up girls. Creepy as it sounds, we had “man groupies” who'd follow us around venues to lurk and observe us “doing us.” Occasionally, I'd get comments from these clowns like, “It's so boring to watch you guys! It just looks like you're talking to girls, then you leave and go home with them.” But what these guys weren't realizing

was that by saying that, they were confirming just how amateur they were.

Good “game” isn’t about fireworks flying out of your ass or acting in an over-the-top manner. Picking up girls is about acting chill, hitting the waypoint, and then switching into “pseudo-boyfriend” mode.

Guys who have little success or experience picking up girls think that game is some elaborate song and dance. WRONG! Whenever you “spit tons of game,” you’re only putting the interaction at risk. Don’t be an amateur — recognize and respect the waypoint.

*“Good “game”  
isn’t about  
fireworks flying  
out of your ass or  
acting in an over-  
the-top manner.”*

# CHAPTER 3

---

## HOW THE NEW GAME IS PLAYED

### Normalcy is the Name of this Game

A few months back, I had a student who thought picking up chicks was about acting outrageous, running around nightclubs high-fiving his tits off, and displaying behavior Zack and I call 'social terrorism.'

After hearing him out, I asked what I thought to be a simple question: "On a good night, how many girls do you think I approach?"

My student looked dumbfounded. Wheels turned furiously in his head as he obviously tried to 'think' of the answer he thought I wanted to hear. I thought steam was going to start coming out of his ears. Had I not interrupted him, he probably would've started counting on his hands.

Calmly, I raised my index finger. "One," I explained. "It should only take *one* approach a night to get the girl you want."

*“It should only take one approach a night to get the girl you want.”*

To reiterate a theme of this book, attracting girls will be as simple or as complicated as you make it. If you're leaving the house like you're going into battle, then picking up girls will be an epic, painful affair. If, however, you focus on having fun and don't make a big deal of it, you'll simplify the process. Moreover, using the applicable information in this book, you'll attract girls with the least amount of effort and greatest results.

## Perfect Balance: Your Optimal Attractive State

Balance is where *every* guy goes wrong in attracting and keeping women. As a man, you have a natural capacity to act driven, be inspired, form connections, and handle mechanics. However, if you neglect to balance these 4 elements, it'll result in failure, every time.

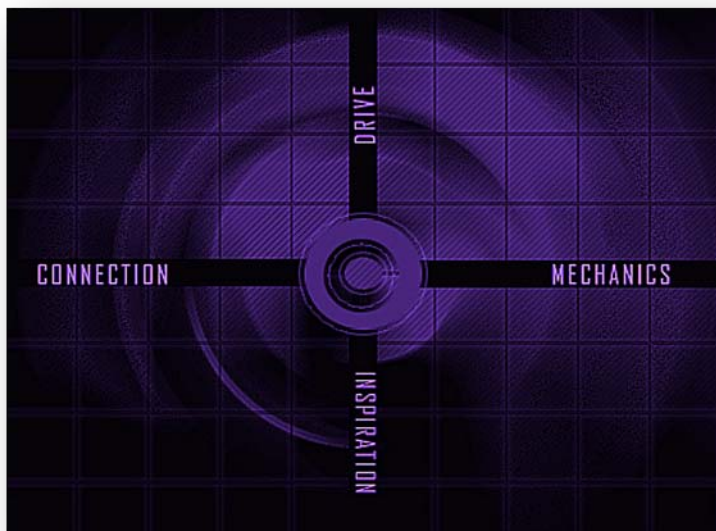
If you're *over*-expressing one element then you're *under*-expressing another. You can't be having an inspired conversation while driving an interaction forward by sexually escalating the situation. Likewise, you can't be thinking how to work the mechanics of an interaction if you're fully in the moment and genuinely making an emotional connection.

By harmonizing all 4 elements, you maximize your success. Harmony is perfect balance. It's when you make a witty remark that gets a girl laughing, then purposefully scoop your arm around her waist, pull her into you, and passionately kiss her. It's when you're having an intimate conversation, whisper in her ear you'd like to go somewhere quieter, then take her by the hand and lead her to a secluded spot. It's the rhythm of tension and release. *This* is how the game is played.

Once Zack and I realized the undeniable effectiveness of this simple system, we used it to encompass everything we'd learned. Zack and I aren't anti-pick up community or anti-dating advice; rather, we're *pro-sex*. That means we do what works, not caring who said it or where it came from. As such, we acknowledge that much of the information in the pick up community and dating advice industry *is* helpful.

Our 4-EG system puts the tips and advice into context, fitting the parts into the whole. This is the "big picture" of pick up and dating advice. And here's what that picture looks like (*next page*):





Whenever you think of female attraction, think of this graph. If you're at the center (0,0) position then you're at your *optimal* attractive state. You're perfectly balanced. In each moment of an interaction you can only express a single element, but you should never let any one element go unbalanced for too long. A large portion of this book is dedicated to helping you identify balance (and imbalance). Because whenever you focus too much on one element, you neglect its complimentary element.

Whenever I think of over-expressing an element, I think of this hilarious MADtv character, "Daryl," who walks up to women and just keeps asking, "Can I get yo number? Can I have it? Can I have yo phone number? Can I have the ten digits that comprise yo number? Can I have it? Can I have it?"

The skit's so funny because we all know (or have been) guys who persistently tried to get a girl's number. To put it into the 4-EG context, by constantly asking for a phone number, a guy focuses too much on mechanics, neglecting to actually get to know the girl and make a genuine connection.

Zack and I realized that most problems we were having with women had nothing to do with our *actual* behavior, but instead the *timing* and

*balance* of that behavior. To use the example above, we all know that at some point a guy has to ask for a woman's phone number. If, however, that element isn't balanced, it'll fail – sometimes hilariously, like Daryl.

If you think of times you “messed up,” you were probably just over- or under-expressing one of the 4 elements. Let's examine a few (of the many) ways you can over- or under-express one of the 4 elements.

<b>Drive/Inspiration Axis</b>	
<b>Over-Express Drive/ Under-Express Inspiration</b>	<b>Over-Express Inspiration/ Under-Express Drive</b>
Continually trying to kiss women without leaving any breathing space (i.e. molesting them)	Talking nonstop to women, making them laugh but never putting “the moves” on them
Acting “macho” (e.g., shouting and interrupting people)	Talking gently, only conversing about what you think a woman wants to hear
Getting a woman's number and calling/texting her nonstop	Never following up a number because the negative thoughts you create for yourself overwhelm and intimidate you

<b>Connection/Mechanics Axis</b>	
<b>Over-Express Connection/ Under-Express Mechanics</b>	<b>Over-Express Mechanics/ Under-Express Connection</b>
Having deep conversations with women, but always winding up “just friends”	Focusing so much on “what to do next” that you act like an unemotional robot
Displaying your feelings and emotions too early in an interaction	Not recognizing girls as people and only wanting to seduce them
Having interactions get awkward or fizzle because you never move things forward	Getting so caught up in being “smooth” you don't allow yourself any room for error

Think back to advice that has worked for you—chances are it worked because it gave you *balance*. That's why Zack and I are able to produce such huge transformations in our students, even over the course of a weekend. We listen to and watch our students, figuring out what elements are imbalanced, and then we drill them until they implement the complimentary element.

Take as an example one of our first students: the now legendary JT. This guy shocked the world when he went from never having kissed a girl to a full blown ladies' man...in less than FIVE days. When JT came on program, he explained all the different methods and theories he'd tried and told us in a soft, timid voice that he had some anxiety about moving interactions forward.

Zack and I busted JT's ass, hammering the principles of drive and mechanics into his head. Before JT came on program, he was a sensitive guy who had lots of interesting things to say—but by not acting with drive and mechanics, he wasn't realizing his potential for amazing success.

Rather than give “one-size-fits-all” advice, the 4-EG system addresses specific stumbling blocks so that guys get success immediately. Although, there's an interesting trend Zack and I noticed in our students. Once we diagnosed a student's unbalanced element, and he realized the incredible success balancing that element brings, he started to over-express the element he'd previously been under-expressing.

With JT, after several months of going out, kissing hundreds of girls and having over a dozen lovers, he was running into new problems. Instead of being a timid, shy guy afraid to move interactions forward, JT was now having a hard time connecting with women and feeling genuine around them.

JT and I got a cup of coffee together and I explained the importance of balancing drive and mechanics with connection and inspiration. That night, he went out and met his dream girl.

Whenever people learn what's holding them back, they have a tendency to give all the credit to the “element” and none of the credit

*“Rather than give “one-size-fits-all” advice, the 4-EG system addresses specific stumbling blocks so that guys get success immediately.”*

to themselves. For JT, that meant he attributed his attractiveness to acting with drive and mechanics—but those elements were in him *all along*. His success came from his *balance*. Likewise, *your* success will come from *your* balance.

While I'm confident this book will get you immediate success, I don't promise it'll be a "one-time" fix. As your mindsets and mentalities change, so will your results. You'll hit new stumbling blocks as you start over-expressing different elements.

But rest assured: everything you need to rebalance yourself to achieve continued success is in this book. Remember that the 4-EGs are already within you—you just need to balance them.

Therefore, I highly recommend you read this book from start to finish, without skimming or skipping sections. Each chapter is a piece of the female attraction puzzle. While possessing the pieces may bring you some success, to realize your maximum potential in minimal time, it's *crucial* you learn to *fit* the pieces together. That's the essence of balance and it's the focus of this book.

Zack and I thank you for giving us the chance to change your life and get you dating the girls you REALLY want. It's time to DATE HOTTER GIRLS.

# P A R T I I

## THE DRIVE ELEMENT

*“The difference between a successful person and others is not a lack of strength, not a lack of knowledge, but rather a lack of will.”*

— Vince Lombardi

## CHAPTER 4

### WHY PUTTING “THE MOVES” ON WOMEN IS SEXY

#### Motivational Man Slap

**I**t was the most fun we’d ever had going out to meet girls. It wasn’t the most successful night, or the wildest, or even the most inappropriate, but it was without a doubt the most hilarious. And, that night, somewhere in between laughing fits, the drive element became crystal clear to us. Ever since, we’ve reverently referred to that evening as “The Night of the Man Slap.”

Not to be mistaken with a “pimp slap,” we decided a “man slap” was a five-fingered reminder to move interactions with women forward. By forward, we meant approaching, touching, holding, kissing, fondling, or anything else that separates a friend from a lover, a sexy man from another lame guy. If Zack caught me standing around, not moving

interactions forward, he had the right to slap me in the face, and vice versa.

Before we'd even approached the first girl, Zack and I administered several "test" slaps to one another. We quickly associated the sting of the man slap with failure. By the time a group of cute girls walked by, I didn't think twice before jumping in front of them. Red-faced and ready for action, I flashed a smile and threw my arms open, getting them to stop.

While the girls didn't look thrilled, they didn't look totally disgusted, either. They just stared at me waiting, expecting. Before I could deliver a line or even get nervous, I felt a tap on my shoulder. Reflexively, I turned, anticipating an angry boyfriend or bouncer. Instead...SLAP!

With ninja-like stealth, Zack vanished. All I heard was his voice: "Move it forward or you're gettin' another one!" The girls were giggling so I chatted them, learning that they were Canadians on vacation. Knowing I had another slap coming if I didn't do something fast, I threw my arm around the cutest of the bunch and told her it was "time for a date."

"But...", she stammered. "I just met you!"

"Doesn't matter," I hushed her, worried. Although, my apprehension had nothing to do with her and everything to do with the stinging slap Zack had waiting if I didn't do *something* to move things forward.

"I'm gonna go with him..." the super cute Canadian told her friends, like magic.

*I can't believe how easy this is*, I thought, *sweet!* Arm-in-arm, we scampered to a darker part of the venue. But once there, I wondered, *uh...so now what?* And, as that thought bubble appeared in my head, so did Zack's backhand across my face. SLAP!

My girl tried to ask what all the slapping was about, but I interrupted her with a passionate kiss. Expecting to get a slap from her too, I was surprised when she palmed the back of my head, kissing me harder.

When our lips separated with the smacking sound that always follows moments of spontaneous, passionate kissing, she was beaming. "You're aggressive," she squealed. "I like it!"

Zack and I enjoyed at least a dozen or so similar interactions over the course of “The Night of the Man Slap,” and, more importantly, we learned the cornerstone of female attraction: a man’s drive.

## Your Drive Equals Your Attractiveness

Drive is part of your identity as a man. As you probably know, most guys aren’t real men at all—simply males. Manhood is a rank real men earn by following through when they feel driven. If you’re in tune with your masculinity, the sight of an attractive woman automatically fires up your drive.

When you feel this “urge,” act on it. And the sooner you act on your drive, the better. Let your drive guide you right back to its source: women. Hot women. The more attraction you feel for the woman, the more drive you’ll have. Don’t mistake this feeling for nervousness—it’s drive, baby! So align with it. Aligning with your drive is what you were put on this planet to do.

Living in any other way is living in denial of your drive. In fact, it’s living in denial of your *manhood*. Whether it’s fear of talking to a girl, fear of moving an interaction forward, or even fear of commitment—men who let fear dictate their decisions aren’t real men at all!

Ask yourself, does your drive also bring out fear and negativity? Perhaps a better way to ask that question is when you see a super hot girl, do you run right up to her? Or does your head start spinning, heart start racing, and do your nerves stop you dead in your tracks? For a lot of us, it’s the latter. And if that’s the case, it’s okay. You had an excuse before: no one explained to you the attractiveness of your drive.

But now you know that fear and negativity are just obstacles standing between you and the girl of your dreams. It’s blocking your drive. The secret to attracting girls with your drive is keeping negative thoughts and fear from entering your head. Remember that and you’ll never

*“Aligning  
with your  
drive is  
what you  
were put on  
this planet  
to do.”*

have problems approaching women again. The more you express your drive, the more natural it will become.

If this is difficult for you, then grab your buddy and have your own “Night of the Man Slap.” When you’re more concerned with getting a slap from your buddy, fear and negativity have *no chance* to creep into your head. Your mind only focuses on two things, 1.) hot babes, and 2.) moving the interaction forward so you don’t get slapped in the face. While you should feel compelled to move interactions forward without getting slapped (I mean, she does turn you on, *right?*), a few nights of motivational “man slapping” will prove how much drive turns women on—especially hot women.

## Driven Men are Confident Men

A confident man is someone who can approach women and let her feel his drive. To a beautiful woman this is *very* sexy. To her, she sees a man who feels he is deserving of hot women. Even if that man has *never* been with a woman of such beauty before, if he approaches with drive, *no one* will question his confidence. His presence radiates. All those around him feel his aura as a man—a *true* man. He’s simply irresistible to all women.

But drive doesn’t stop after you step up to the girl. Drive must remain present long after the initial approach. A man’s drive moves an interaction from meeting to sex. Once you lose touch with your drive, the interaction will fizzle. If a woman notices a man letting something—*anything*—stand between him and his goal, she will become less attracted to him.

Man, when I was learning all this, I can’t tell you how many hot girls I lost because I didn’t follow through with my drive! For me, it was like in *Looney Tunes* when Wile E. Coyote chases the Road Runner off a cliff. He keeps running until he realizes he’s in mid-air. Then, Wile E. Coyote looks sheepishly at the camera before plummeting into the canyon below. Just like that, I’d do great until I started thinking, “Don’t mess this up!” Then I’d let all these thoughts and anxieties cloud my head, causing me to lose touch with my drive. If I’d just stayed focused on my genuine attraction for the girl, then I would’ve never realized I was “running in mid-air.”

What about you—are you a guy who’s worried about “messing it up” or “saying the wrong thing” to women you like? These two common



obstacles are notorious for interrupting a man's drive. Letting these obstacles supersede your drive is not only a disservice to yourself, it's also a disservice to the woman. You're simply not being the guy that she truly wants. And you're letting her down.

## Shamelessly Overcome Obstacles to Your Drive

Once you understand and align with your masculine drive, the next step is to act on it—*shamelessly*. So many of us guys were led to believe that acting and expressing our *true* motivation is offensive and unattractive. Instead, we were advised to disguise our true intentions by acting out roles like “the gentleman” or “the friend.” We were told once a woman felt “comfortable” with us, only then is it appropriate to act on what had been motivating us all along.

That behavior is dishonesty at its *ugliest*. Worse yet, some guys negate their drive, assuming that the woman will make the first move. While this may occur occasionally, it undermines your drive, and, ultimately, your masculinity. Remember, drive is the *core* of your masculinity. If you have no drive to act, you're not doing your job as a real man!

Drive should be like a laser beam—cutting through anything that stands between you and where you aim it. Negative thoughts, fears, even a girl's nagging friends and jealous guys should be no match for your shameless, overpowering drive. In fact, as I wrote that last sentence, I couldn't help but laugh. For a while, whenever Zack and I got “called out” for acting shamelessly driven, our only response was, “Well of course I am!”

This one night, we were at a hotel lounge, mingling with these two stunning blondes from California. My girl was receptive, and we were getting along well. But Zack's girl was the typical hot, ball-buster that men fear. It seemed like every two minutes she'd throw a screaming fit, calling Zack rude or obnoxious—yet she couldn't keep her hands off him!

*“If you have no drive to act, you're not doing your job as a real man!”*

It got so theatrical that my girl and I watched like spectators as Zack and his vicious (but sexy!) Amazon had it out. As I remember, the dialogue went something like this:

**Blonde:** "You're gross! You can't stop looking at my boobs."

**Zack:** "Well of course I'm looking at your boobs—they look great!"

**Blonde:** "Oh? So what is this? You're just trying to get with me?"

**Zack:** "Well of course I'm trying to get with you! What else do you think I'm here for, a job interview?!"

**Blonde:** "So rude! This is the way you talk to girls, huh?"

**Zack:** "Well of course this is how I talk to girls! What do you want me to do, lie to you?"

While this example may be extreme, it demonstrates a point. Girls sometimes pretend they want a perfect gentleman who's *shameful* of his drive, going to great lengths to hide his true desires. However, whenever a hot girl meets a guy like this, she only wants to be friends with him, feeling absolutely no attraction whatsoever.

Coming from a guy who spent the first two decades of his life as the "nice guy" — the *shameful* guy — I'll be the first to tell you: women may say they "like" that behavior, but they sure aren't attracted to it! While it's important to balance your drive and not come on *too* strong (like a horny pervert), acting shameless is crucial to attracting women.

Oh, and in case you're wondering, Zack got that girl by the end of night!

# CHAPTER 5

## SMASHING THROUGH WHAT'S KEEPING YOU FROM SUCCESS

### See Obstacles for What They Are— Mental Mirages

Years ago, when I started actively going out to meet girls, I was utterly *petrified* of rejection. I imagined the worst scenarios, like everyone in a bar pointing and laughing at me, or girls making fun of me in the harshest, cruelest ways. When I finally mustered the courage to talk to a girl, I realized it wasn't a big deal at all! Even when girls rejected me, it was never, *ever* as bad as I imagined. (In fact, it became funny!) All that anxiety and worry I had were just ridiculous figments of my overactive imagination.

The same holds true for you. The *only* obstacles that exist when going out to meet and attract women are the obstacles you create in your own head. I've often said attraction and dating is simply a series of self-fulfilling prophesies. The obstacles in your head become the obstacles you live with. Period. For all I'm concerned, that's the only rule of "the game" where there's *no* exception. If negative thoughts or obstacles hold you back, realize they're just your own fantasies. Let your drive overwhelm and overpower whatever stops you from doing what you know you need to do. That's something you'll *never* regret.

When Zack and I started traveling around the country, speaking at conferences and coaching guys individually, we saw how true this really was—across the boards, with *every* guy. I've asked hundreds—if not thousands—of guys the same simple question: "Have you *ever* regretted a single approach that you've done?" Never *once* has a guy ever said he regretted approaching a girl. It's a fact of masculinity: As men, we never regret the approaches we do—only the ones we don't do.

Ask yourself, can you ever recall a single approach you wish you hadn't done? (If you have no experience to answer that question, stop reading immediately and go approach one woman to find out for yourself.) If you're still reading, you know the answer is no, you never regret approaching—just as you never regret acting on your drive.

Sure, there are times we could've done a better job on the approach, or the girl may have turned out to be something other than what we expected. But the reason we never regret the actual act of approaching is because it's an expression of our masculinity, of our drive!

“  
...we never

It's just like going to the gym and lifting weights, another activity we never regret. In both working out and approaching women, we sometimes fight ourselves, letting our mind make excuses why we can't do what we know is good for us. Before working out, you may say, "But I'm tired" or "I'll just do it tomorrow."

*regret the  
actual act of  
approaching is  
because it's an  
expression of  
our masculinity,  
of our drive!"*

Similarly, before approaching a super hot girl, you may say, "She probably has a boyfriend" or "I can't talk to her now, I'll wait and do it another time." If you have had these thoughts (and we all have), realize it's a mental obstacle to your drive.

So make a promise to yourself right now: obstacles will no longer keep you from the life you deserve. If you have a history of succumbing to obstacles, you need to increase your drive. It's no different from training a muscle, so approach—even when obstacles face you.

Try to get in the habit of acting on your drive immediately. That means, when you spot a hot girl, walk right up to her. This is a great habit because you don't have time to second-guess yourself and create obstacles. A big reason "Night of the Man Slap" was so fun and exhilarating was because Zack and I never stopped acting through our drive. We didn't give each other a chance to think, let alone create mental obstacles—it was pure, unadulterated drive, girl after girl.

## Playing the Waiting Game...Properly

If you don't take immediate action, don't get discouraged. There's no "rule" forcing you to take immediate action. In some situations waiting

and then approaching is actually *better*. Sometimes when obstacles mount in your head but you *still* take action, you move with momentum. Seeing the obstacles, but ignoring them, puts a swagger in your step. The feeling's exhilarating because no one can stop you. You're truly taking control of *your* life and going for what *you* want.

Keep in mind that the most important thing is *approaching*. Whether you prefer walking right up to the girl or waiting a minute or two, the only thing that really matters is that you make the approach. If you just stand around letting negative thoughts swirl in your head, you're getting further and further from your drive. Worse, you're distancing yourself from your own masculinity.

Once you catch yourself doing this, realign yourself in three simple steps:

1. Stop
2. Breathe deeply
3. Commit yourself to the approach – fully

Sometimes it only takes stepping one foot forward to smash through the obstacles. Zack and I have a saying, "Put your pimp foot forward, the other one will follow!" This will move you toward an approach you will not regret – whether you get the girl or not.

To live each day following your drive is to live like a true man. If, however, you're not at that point yet, identify what obstacles you're placing between you and your success with hot women. Ask yourself:

**What stopped me the last time I saw a really incredible woman, but failed to attract her?**

For many guys, the answer is obvious: *you didn't even try!* If that's the case, don't feel bad or guilty about it—feel *driven*. You owe it to yourself to stop letting amazing women walk out of your life simply because you're not even approaching them. So next time, you have no excuse because you know what's at stake. So put that pimp foot forward and do something you will *never* regret.

## Drive Prevents Interactions from Going Nowhere

Once an interaction has begun, it can move in an infinite number of directions. Unfortunately, most of those directions *aren't* where you want. I know that when I approach a very attractive woman, I want the

interaction to move toward sex and/or a relationship. If that's what you want too, it's *your* job to take it there.

Rarely will a woman take over the man's role of moving an interaction forward, even if she likes him. Therefore, *you* must act in alignment with *your* masculine drive to please both you *and* the woman. I can't tell you how many girls have told me—usually the next morning when we're having breakfast together—how excited and attracted they got when I stepped up and confidently lead the interaction. One particularly stunning Asian girl explained, "I knew I was going to sleep with you when you introduced yourself, took my hand, and said, 'Come here, I want to talk to you.' Confidence like that in a man is rare. It gets girls hot."

I know some guys find that shocking. I know, I know, it's probably because at some point someone warned you that it's rude to "move too fast" with girls, or that you shouldn't have anything but PG-rated thoughts around women you just met. But that's simply *not* the truth, nor is it an effective way to hookup with women. Just think about who gave you that "advice"—probably your mom, right? I don't know about your moms, but while I love my mom to death, she knows *nothing* about picking up chicks. (Sorry mom!) So listen to mom when it comes to delicious apple pie recipes, but disregard what she told you about meeting women!

We both know your thoughts are XXX when you're talking to hot women. And why shouldn't they be? That's the *definition* of attraction, to be interested in *sex*! Likewise, it's a horrible myth that women find men who "move too fast" rude or unattractive.

In reality, what's rude and unattractive is a man who fails to respect a woman's pacing or boundaries. Women expect men to lead the interaction and drive it forward. However, they also have a certain level of comfort that you must preserve at all times. There are things a woman will and will not allow herself to do, depending on how comfortable she feels around you.

Even if a woman *wants* to kiss you or go home with you, she may reject you simply because she feels she *must* in order for you to respect her. To handle this, simply give her what she wants: RESPECT. Show respect by not making a big deal about it or taking it personally.

# CHAPTER 6

## THE REALITY OF GETTING SEXUAL WITH WOMEN

### Act as the Pursuer; Let her Pace You

In most interactions, the man acts as the “pursuer” and the woman as “pacer.” It’s important we define what that means. As a man, it’s your job to

- approach
- carry the conversation (at first)
- initiate physical contact like touching and handholding
- kiss her
- ask her to come home with you
- ask her to be your girlfriend
- maybe one day ask her to be your wife

All these actions stem from your drive. Whenever you move an interaction forward, always make sure it comes from a place of genuine desire, never because you think you must for her to like you. Likewise, don’t ever *fail* to do something simply because you think she may not like you as a result. If she opposes your move, but she’s still interacting with you, then she’s simply *pac*ing you.

Women will often play the role as the “pacer” when flirting with a man. As a pacer, women will determine how fast or slow the interaction progresses based on her comfort level. A woman’s comfort level is a function of

- her level of attraction
- her mood
- her upbringing
- her comfort in her sexuality

Whenever a woman doesn’t respond to or denies a man’s “move,” most likely it has *nothing* to do with the man himself, but *everything* to do with her comfort level. Again, just be respectful and cool about it. If

she's still in front of you, she's attracted and simply playing the role of the pacer.

As long as you continue in the role of the pursuer, her attraction for you will increase. Keep in mind: your unabashed drive got you this far. Trust that it will continue to increase her attraction as the interaction continues, and as you continue to drive it in a romantic (sexual) direction.



## *Zack Pursues Girl, Gets Girl*

Wednesday nights were always cramped and sloppy at Turtle Bay. What can you really expect from college night, when chubby drunk girls and overgrown frat guys run amuck? That particular Wednesday, Rob and I had seen enough, ready to down our beers and leave when I spotted Britney, flanked by a man-squad of four guys.

Before Rob could beat me to it, I walked up and introduced myself to the group. The guys looked too shocked to get angry, so I quickly pulled Britney off to the side, chatting her up by the bar. She was a pretty little brunette who, despite my warm vibe, only kept an occasional tight-lipped smile.

I showed her some slick dance moves, vibed for a bit, even shared a vodka tonic with her—yet nothing seemed to work. The girl wouldn't budge, remaining standoffish and distant. And just when I'd get a little momentum, she'd pop our little fun bubble and go back to a Debby Downer routine.

Even from across the room, Rob noticed too, swinging by to ask, "What's up with this chick? Why does she keep throwing cold water all over a boner?"



Clearly, this wasn't going in the direction *anyone* wanted.

Rob suggested we end the night at the diner, and I saw no reason not to, as Britney and I did not appear destined to be. Though, as I dismissed her, she surprisingly offered up her number.

As Rob and I stepped out of the stuffy bar, I realized there was no reason I *shouldn't* be going home with this little hottie. Rob had work in the morning, so he hopped in a cab as I stormed back inside, driven to make it happen.

And the minute I stepped back up to Britney, it was like the *Family Double Dare* obstacle course. Immediately, her guy friends came storming in like the fucking S.W.A.T. team, attempting to clown me with snide remarks. I dismissed them one-by-one, brushing them off and leading Britney around the bar. We dodged broken beer bottles, stumbling drunks, and vomiting customers.

At one point, her inebriated friend pushed me and screamed, "WHO IS THIS CREEP?!" but Britney actually reprimanded her, whispering an aside to me, "Don't mind her, she just can't handle her liquor."

I knew then I'd hit the turning point. It seemed like smooth sailing from there. One by one, I kept removing whatever obstacle sprung up. The night wore into morning, her attraction for me grew, and the obstacles became less and less ominous.

It all culminated around 3 a.m. with Britney and I making out in the backseat of a cab. I told the cabbie my address and he floored it as street lights flitted through the back window, illuminating Britney's face, making her look absolutely stunning. It was like the end of a cheesy romantic comedy, except I was determined to take it to an NC-17 rating...

That moment, however, only lasted...well...a moment. Quickly, the tight-lipped, cautious smile reappeared and Britney babbled about how her friend was in town, staying at her apartment, so there was no way

she was coming home with me. She squeaked, "Let me go!" so I did, dropping her off at the nearest corner.

But I knew the game wasn't over yet. She was just pacing me, so I sent her a text message. She responded, almost immediately. After several flirty messages back and forth, I called her and suggested getting together for coffee.

She brushed me off.

A couple days later, I tried again.

She brushed me off.

I tried yet again the next day, and, though she continued to brush me off, I knew she was clearly enjoying it. She was enjoying pacing me, and I was enjoying pursuing her.

When she *finally* came out, the importance of persistence dawned on me. It took me two full weeks (and a few phone calls) to see her again, but when she showed up, it was ON from "hello." Our instant chemistry made for an incredible night of drinks, great conversation, and much more.

## Curiosity is Sexy

Drive compels you to approach beautiful women, but it should also pique genuine curiosity about each woman you approach, too. What is it about this girl in particular that made you approach her?

If she senses that you are genuinely curious, she will feel captured by your presence. This is how to attract a woman before ever opening your mouth. Those two feelings—drive and curiosity—are extremely masculine, and therefore let her feel extremely feminine. Whenever you approach a woman, you should experience a burning curiosity to learn who *she* is.

As the interaction takes off, hopefully she's the type of girl who makes you even *more* driven and curious. Don't feel as if you need to push *every* interaction with *every* attractive woman. If she's not the girl for you—regardless of how hot she may be—it's better to move on than to fake curiosity and drive.

If she *is* the girl for you, the drive to touch her should be natural. You do want to touch her, right? Of course you do! In fact, it would be rude not to touch her! Without thinking too much, touch her naturally. It's perfectly normal for two people who like each other to get closer and communicate physically as well as verbally. If she questions you or calls you out by asking, "Why are you touching me?" tell her one of the many truths:

- "You're gorgeous"
- "I like you"
- "It'd be rude not to!"

Once she's comfortable with your touch, it will only be natural that *both* of you are anticipating the kiss. Whether or not you're the type of guy who likes to kiss girls that you've just met, you must at least acknowledge your *desire* to kiss her. If you're attracted to her, the urge to kiss her should be very apparent, very early on. If you have no qualms about kissing, go for it!

## The Truth about Kissing Girls

When a girl kisses you, she invests in you. Sometimes girls will even tell you they didn't realize they were attracted to you until you kissed them. You can actually kiss girls very early in an interaction—so early it may shock you. Ignore any fear or anxiety that you have about the kiss. Again, fear and anxiety are just obstacles standing between you and what you really want. You *do* really want to kiss her, right? So go for it!

If it's too early for her, she'll pace you. If she kisses you back, enjoy it but don't get tacky and try to squeeze all the sexuality out of it (e.g., trying to cop a feel, etc.). Kiss her just long enough so she invests, but then break it off to preserve that feeling of tension that built up to the kiss.

## When Women Pursue You

Breaking the kiss raises an interesting corollary to moving the interaction forward. While it's your job as the man to take on the role of the pursuer, there are times and situations where the roles will switch. If a woman is very attracted to you, she may feel very uninhibited around you. She will match your shameless escalation with even less shame.

In these situations, it's critically important that *you* pace *her*. You must be the one to preserve the tension of the interaction and make sure she doesn't do something she'll later regret. This is most evident during the kiss. Sometimes, you'll kiss a girl, but she'll try to eat your face (!!). She's very excited and acting uninhibited, which is great, but don't foolishly try to "take it all the way" in the public place you met her (unless you're into that sort of thing).

It boils down to this: be a man at all times and lead the interaction in the direction you want it moving in. Your drive should manifest itself as your vision, which then becomes reality. If you want to get a woman's phone number, walk up with that drive and try for it as soon as possible. If you want to kiss a beautiful woman, walk up with that drive and try for it as soon as possible. And if you want to get a girl to come home with you, walk up with that drive and try for it as soon as possible.

If she's attracted to you, she'll go with it or pace you. Acting any other way is not only unattractive (since it hides your genuine drive), it's just plain *rude*. So the next time you question whether to move an interaction forward, remember, "It'd be rude not to!" Either that, or have your buddy ready to lay a brutal man slap across your face.

*“Your drive should manifest itself as your vision, which then becomes reality.”*

# CHAPTER 7

## HOW TO INSTANTLY GENERATE CONFIDENCE YOU NEED

### Displaying Drive is Displaying Confidence (Which is HOT!)

Beautiful women seek highly driven men. A man's courage to persevere and shamelessly pursue his interests separates a winner from a loser, a boy from a man. Women are better at recognizing drive than men. For a woman, there is a certain "code of behavior" she looks for in a man that indicates he's driven.

Since beautiful women get approached time-after-time, they're very skilled at quickly discovering if a man is acting in alignment with his drive, or if he's a wimpy poser. The signals that a driven man gives off triggers her automatic reaction to him: *attraction*. She may not even consciously know she's looking for it, but she'll recognize a driven man—it's that "there's just something about him" phenomenon.

So what are these signals and how can you display them? Since drive is a manifestation of your masculinity, drive signals are the qualities of a true man. As already mentioned, a shamelessly motivated man pursues his interests and desires without obstacles. That means he does not let fear or anxiety sap him of his natural *confidence*.

You may believe that confidence is something certain people possess or can develop; however, YOU already have all the confidence in the world, but you're diminishing it by creating obstacles. Just think back to the last time you were hanging out with your best friends. You probably joked around with them and spoke freely, without fear or

anxiety, right? If you acted the same way around a very beautiful woman, that same behavior would be “confidence.”

Confidence is not something to “get,” but something to “get at” because it’s already within you. Once you ignore or overcome the fear and anxiety blocking that confidence, signals will automatically emanate from you that demonstrate that you’re driven. These signals include:

- **Speaking with a loud, clear voice** because you trust what you have to say is valuable
- **Talking slowly** because you’re sure people will invest the time to listen to you
- **Expressing positive emotions with no fear of looking “weird”** because these emotions are part of who you are at that moment and you’re not afraid to let people see
- **Laughing freely and easily** because you’re at ease with yourself and the world, so there’s no need to have your guard up
- **Not taking yourself too seriously** because you know other people’s opinions of you have no influence over how you see yourself, so whatever happens has no effect on your self-worth
- **Walking upright with good posture** because your drive excites and propels you into the world with energy
- **Getting relaxed and comfortable when interacting with people** because that’s just your natural inclination
- **Genuinely paying attention to others** because you’re curious about what others have to say and you’re interested in their unique perspective on the world

If you envision a man displaying these signals, you’re probably picturing a man who’s great with women. As you may have discovered, women respond more to men who bring fun and emotion rather than those who are aloof, and distant.

If you can display the traits above, you’ll see women responding positively to you *immediately*. In fact, you may be shocked at how quickly women “throw themselves at you” if you simply approach with signals that you’re driven.

## Jumpstarting Your Confidence

Displaying drive actually jumpstarts your confidence, making the effect the cause. Because every red-blooded man driven by the sight of

a super hot woman possesses hardwired confidence, we all have the potential to be the super sexy and attractive man women adore. You can access that confidence—even when obstacles seem insurmountable—by forcing yourself to take on one of the driven signals.

While it may feel strange to talk loudly or walk upright when you're feeling lethargic or unmotivated, doing so will reboot your system. If your mind's resisting your optimal, most confident state, let your body override it by forcing yourself to put out a driven signal.

This is especially helpful for any guy who doesn't feel he can approach girls yet or struggles with his emotional state when trying to meet women. Just concentrate on *one* driven signal. Force yourself—no matter how hard it may be—to display a driven signal for five minutes. If you don't immediately feel more confident and driven, then try harder! You only need to display *one* signal for just a few minutes to generate all the momentum you need for an entire day or night of approaching and attracting women.

Generally, the more effort you put into displaying the one signal, the quicker and more powerful the result. For instance, I once felt really uncomfortable speaking loudly. But I found if I went out and spoke super loud, I'd feel a *surge* of confidence that perfectly aligned with my masculine drive. It was almost as if my body took control, forcing me to assume my most attractive, confident form.

## Drive versus Neediness

A key secret of attraction is combining extreme drive (passion) with detachment from the outcome. That means stepping to a girl with drive, but *without* trying too hard to force an outcome. While it's important to display positive emotions, it's equally important she initially sees that you don't take the interaction too seriously. In the first few minutes, she should feel you could turn around at any moment and get another girl.

To do this, it's important to get at the *core* of your drive. Does the girl *herself* drive you, or does the thought of "possessing" the girl drive you? If the girl drives you, that's your *attractive drive* moving you closer to the girl, as well as the truth. If, however, the thought of possessing the girl motivates you, that is *neediness*—feelings of "needing"

something and incompleteness drive you to get women. If this is the case, it's important to reevaluate your mindset. Let me explain...

Trying to possess anyone is an act of *manipulation*, which is not only ethically unsound, but it's also highly ineffective when meeting and attracting beautiful women. Some important realizations and distinctions to make are:

- **You cannot possess anyone**—trying to possess a girl reduces her to an object and blocks the curiosity you should feel about getting to know her as an individual.
- **She has the freedom to choose whether she likes you or not**—allowing her that freedom will make her comfortable with you, feeling she can trust you.
- **Emotionally healthy men do not throw a fit when something does not go their way or someone does not immediately respond to them**—it's no big deal, bro.
- **You shouldn't force an outcome with every girl you approach**—if you're obsessed with "closing" everyone, you won't have fun meeting and interacting with women, which puts women on their guard and makes them wonder, "Why's he so desperate?"

To separate drive from neediness ask yourself this key question:

**If I said whatever it is that I wanted to say and then walked away, would I feel better or worse for having done so?**

That means being driven to get the girl (the right way) instead of the thought of the girl (the wrong way). Guys who get the *hottest* girls are always pursuing the girl. That means they appreciate women as individuals. It's what drives them. For some guys, that means walking right up to an attractive woman and saying, "Hey, I thought you were cute and *had* to come meet you."

Conversely, if a needy guy steps up to a girl, he does so *requiring* a response or outcome, unconcerned with expressing himself. Thus, a needy guy may use the exact same line as a driven guy, but because he's coming from a place of "needing," it won't convey the same qualities.

If the girl were to walk away, he wouldn't feel satisfied for simply having expressed himself. His motivation wasn't the girl, but the thought of him possessing the girl. Even if the girl talks to him or temporarily overlooks his neediness, he'll eventually reveal his true motivation, instantly turning her off. Needing outcomes or responses



poisons every word and action because there's *always* a hidden agenda to them.

## Making Drive Work for You

Not only is expressing drive more genuine and authentic than neediness, it's also exponentially more effective for attracting beautiful women. Surprisingly, if you've ever walked up to a girl thinking, "I don't care how this goes" chances are the girl actually probably *liked* you—way more than if you walked up and tried a bunch of tactics to try to *get* her to like you.

This huge irony about learning dating skills blew my mind when I discovered it. It explains why so many guys who study pick up fail: often when we seek a reaction from people, we get the exact opposite reaction.

To reiterate the introduction, rather than *trying* to get girls, focus on trying to express the *truth*. The truth means walking up to girls and displaying your drive, not needing an outcome. Again, this is not about ethics, or honesty vs. dishonesty—it's about *effectiveness*. Women are incredibly perceptive. They can smell an agenda and neediness a mile away.

Neediness poisons your every word and action. Also, it makes you uncomfortable and unable to have fun when meeting and attracting women (which is also unattractive). Therefore, break the neediness cycle *right now*. Instead of going out chasing the *idea* of women, go out with the intention of expressing your desire for the women who drive you. When expressing your drive, you may to focus on:

- **Comfort in articulating your feelings and drive directly**—even if you're nervous, if you're comfortable expressing that then it'll work
- **Identifying the emotion that you're experiencing in the moment and how best to express it**
- **Figuring out the communication style that best expresses your persona**—you might prefer telling a girl directly you're attracted to her, joking or teasing her, asking her questions or soliciting her opinion, or simply saying hi and vibing with her

*“The truth means walking up to girls and displaying your drive, not needing an outcome.”*

If you make a habit of approaching girls like this, you'll develop an ability to cut to the truth. The motto of attractive drive is:

**The approach is primary, the results are secondary.**

What that means is that walking up and approaching a beautiful woman in an expressive, genuine, and driven way is your *primary* focus. If you said whatever it is that you wanted to say and then walked away, you should feel better for having done so!

In fact, that should be your *only* focus. You cannot micromanage other people's perception of you, nor can you force people to like or accept you. All you can do is approach them in the most effective and authentic way possible.

The results will amaze you — *trust me*.

If you accept the mindset and philosophy of this approach, it'll drastically reduce the time and effort you spend learning "game." Moreover, if you're not getting the results you want, but want the super hot girls, this "cheat code" lets you sidestep waiting until you're "ready" to approach them. If you're ready to seek the truth, you're ready for beautiful women today!

# CHAPTER 8

---

## HOW TO KEEP YOUR DRIVE SEXY

### Balancing Your Drive

Drive—if left unchecked—can also destroy social interactions. As you probably know, if there's no balance to your drive, it's *too* intense. The guys who harass women and “don't take no for an answer” are certainly driven, but obviously they're not creating attraction.

While these guys may be acting without obstacles, they're also acting without inspiration—an obstacle in itself. Whenever interacting with a beautiful woman, it's important to step back and assess how she perceives your drive.

Your drive should bring you and a girl together, not force you apart. As discussed, the woman expects you to take the lead and act as the pursuer. There's no shame in moving an interaction forward, however it's important to *listen* to what a woman says when she's pacing you.

Listening allows you to adjust your drive moment-to-moment, balancing it with inspiration. In the next section, you'll learn the specifics of inspiration, but for now think of inspiration as the fun, flirtatious aspect of a social interaction, whereas drive is the passionate, ravaging counterforce. Make sure to balance your drive whenever a woman says:

- “I hardly know you.”
- “Slow down!”
- Any other comment that implies you're coming on too strong

If a woman says something like this, there's no reason to apologize or feel guilty (remember, you *are* shameless), but you *should* listen to her.

*“Your drive should bring you and a girl together, not force you apart.”*

If she says she hardly knows you, it's best to agree with her and vibe for a bit. If she says to slow down, you may want to laugh, throw your hands up, and say, "Busted! You're right, we should totally slow this down...but you're so cute, how can you blame me?"

If she accuses you of acting nervous or horny, you may be coming off needy. Don't stress over it, just balance it with some inspiration. For example, if she says you seem nervous, you might reply, "Yeah, I totally am. But I only get nervous around really cute girls—if you were missing a few teeth and shaved your head, I'd be as cool as James Bond right now." This not only realigns you with your drive, it also makes light of your nervousness.

*Whenever* a girl indicates that you're acting with too much drive (e.g., she comments that you're coming on too strong, creepy, or that you don't care about getting to know her), she's giving you a clue as to how to proceed for the win. It's very important to note that this is *not* a bad thing. In fact, it's actually a very good thing! If she didn't care about you or feel attracted to you, she wouldn't bother pointing it out at all—she'd just walk away.

## She Wants You to Win, but Earn It

If a woman makes a comment like the ones mentioned above, she's investing in you, *hoping* you don't screw it up. However, she's not just going to let you win. While beautiful women want to give themselves over to a driven guy, they're cautious. They know many guys are only interested in them for their looks or the status he might get by dating or hooking up with her. (Remember, most guys chase the thought of the girl instead of the actual girl.)

Whenever she hints your drive is unbalanced, it's important to do two things:

1. Show her you understand her objection
2. Show her you respect her enough to comply

These two actions are not simply tips—they're a mindset. And it's an important mindset to have when you're dealing with women in any romantic context. As long as you're with a woman, she'll *never* stop challenging you. If you lose sight of the mindset above, here's what happens:

1. The day you lose your cool or get upset is the day she'll start losing respect and attraction for you

2. The day you stop listening to her and showing that you respect her feelings is the day you'll start feeling distant and foreign to her

Keeping your cool around a woman and listening to her ensures you preserve your relationship as long as you want it to last—from one night to an entire lifetime. But why are these two aims so important?

A woman wants a strong man who won't get emotional or upset if she disagrees with or challenges him. A man like this is someone she can't walk all over, which makes him a challenge. A beautiful woman is accustomed to guys caring *so much* about pleasing her that even a frivolous comment can rattle his emotions, letting her easily control and manipulate a situation. If, however, she can challenge a man, but he remains emotionally calm, it intrigues her.

She may even start to get emotional simply because the man is not. Whenever a woman displays emotions—positive or negative—she's attracted. Emotions take energy. People don't waste energy on things that have no value to them. The way to a woman's heart is through her emotions. If you can change her mood, you can get her attracted to you.

By listening to her, you'll know the best direction to steer the interaction. Usually, a woman tells you when to balance active energy with passive energy, and vice versa. When she "hints" you're moving in the wrong direction, just remember to balance the "elements." In this case, too much drive means you should show more inspiration or connection—often both. So simply back off for a few minutes and flirt with her. This allows a release of tension.

You can imagine how ridiculous it'd be if a woman told a man he's coming on too strong, yet he went right back to trying to molest her. It may sound funny, but tons of guys make this mistake without realizing it! Get into the habit of *listening* to a woman—it's your guide to balance.

## Warning Signs that You Need MORE Drive

On the other end of the spectrum, many guys need to *increase* their drive around girls. In fact, from what Zack and I have seen, too little drive is a much more common problem than too much. Most of this

section has already dealt with how to increase your drive, but it's important to recognize when a woman gives you warning signs that you need *more* drive.

Rarely will an attractive woman come right out and say, "Don't you want to move this interaction forward?" but she'll tell you this through these warning signs:

- Looking at you expectantly from across the room or during silences in the conversation
- Holding eye contact with you for more than 2 or 3 seconds—even if it's only a girl that you're passing on the street
- Aligning her body with yours so that her hips are squared up with your hips
- Her hand lingers on yours during any physical connection, no matter how small or seemingly nonsexual
- She asks if you have a girlfriend
- She gets excited or agrees with anything you say that might indicate you're interested in her (e.g., you mention that she should accompany you shopping or some other activity)
- She laughs at all your jokes

Most guys wait until they see these warning signs before acting on their drive. Essentially, these guys are "playing it safe," waiting to see if the girl's interested. Ironically, if you're waiting for the girl to "indicate her interest," you're moving way too slow. The behavior detailed above is not always an indication that she's interested—it could be a warning you're not acting with enough drive. So move the interaction forward already!

It's nothing to make a big deal about nor should it cause anxiety, but you *should* treat it as a "clue." If you haven't moved the interaction forward, it's time to do so. If you *have* been moving the interaction along, then she's indicating she doesn't want you to stop. She's giving you the go-ahead to continue it toward sex. Go ahead, start acting with more passion, and move the interaction in the direction you *and* her both want.

## Taking Responsibility for Drive

Drive only turns into action when you're ready to accept responsibility. Otherwise, drive will just lead to pangs of anxiety and "woulda, shoulda, coulda." If a man's ready to accept responsibility for his drive, he's ready to get the hottest, most desirable girls.

Lucky for you, most guys shy away from taking responsibility, as it means they have to be completely honest with themselves. In other words, they must live in reality—not the comfortable “story” they’ve created for themselves in their own heads.

While every guy claims that he wants success with women, why do so few ever realize their potential when it comes to attracting and dating amazing women? Even the guys who actively study pick up materials, some of them *still* haven’t even stepped up to approach a single girl yet. Why *is* that?

To answer bluntly, it’s because most people prefer to live in *hope* rather than live in *reality*. Hope is something that happens in the future. Guys can hold on to their comfortable little story they have created about why they can’t approach women—whatever their excuse may be—and still dream that “one day” they’ll have what it takes to get the girls they really want.

Some guys do approach women, but don’t push themselves, so they settle for bland and mediocre interactions with girls they’re not excited to meet. Some guys claim to push their comfort zones constantly, not realizing that this in itself is a failure because they’re trying too hard to force an outcome.

“...*most people prefer to live in hope rather than live in reality.*”

Take a minute to identify whatever issue or obstacle is preventing you from attracting and dating the girls you *really* want. Are you living in hope, rather than living in reality?

This is one of the most important questions to ask yourself when getting in touch with your drive. Your drive will only take you as far as you allow it. In other words, your drive will only take you as far as you are willing to take responsibility for it. If you refuse to take responsibility—choosing hope over reality—then you’re *not* accessing the full potential of your drive.

Now that you’ve read the words above, you know the *truth*. You can no longer live in ignorance of the choice you make each and every time you don’t approach the hottest girls. Make a choice right now: *you will live in reality, not hope.*

## Commit to Reality, Get Hotter Girls

If you're committed to reality, then you're committed to getting the girls you desire, which now are the girls you *deserve*. By making that one simple choice—to accept reality—you've taken a giant leap closer to your goals. The courage to live in reality entitles you to super hot girls.

Most guys don't have the guts to trade hope for reality. Understand, however, what comes with your choice. By living in reality, you acknowledge that you can no longer hide behind the promise of the future as protection from what you know you want to do *right now*.

The next time you see a girl you're attracted to, you must find out the reality (i.e. the truth) of the situation. You may or may not get her. But no longer can you watch her from a distance and say to yourself, "I'll get girls like that one day" or "I would talk to her but *(insert random excuse)*."

This book isn't written to give you hope—it's written to get you *results*. Nothing in this book will make any sense if you don't put it into practice, which is accepting reality, which is approaching girls. Just as you paid a price for this book, you'll pay a price for reality. It's just the way the universe works.

And the price you'll pay is giving up the stories, fantasies, and hope in your head. While this may sound easy and obvious, it's not. That's because you've devoted your *entire* life working to create those stories and fantasies. There's nothing wrong with that, but those stories and fantasies are no longer helping you in any way. They're hurting you and keeping you from meeting and dating the hot girls you deserve.

You know the choice you have to make. You know the price you have to pay. Are you ready to take responsibility? Or do you want to continue to live in hope, not getting results in the real world? When you are ready to live in reality, there are obstacles waiting for you, but the reward is well worth it.

*“By living in reality, you acknowledge that you can no longer hide behind the promise of the future as protection from what you know you want to do right now.”*





## *Rob's First Cold Approach*

I sat in a Starbucks on 7<sup>th</sup> Avenue, boiling with frustration and anxiety. Three tables over sat a girl—a gorgeous girl—dressed fashionably, with the unmistakable face of a young model. She was getting ready to shoot a movie down the street, and as the film crew blocked off 31<sup>st</sup> Street, she read over a dog-eared script, silently mouthing her lines and sipping a bottle of water.

I, on the other hand, sucked furtive gulps of bitter coffee as I scribbled into a notebook. I'd never "cold approached" a stranger before, actually going so far as to believe it was some sort of myth or urban legend. A guy approaching a girl he didn't already know to "pick her up" was something you'd see in a movie, or hear happened to a "friend of a friend's cousin." But it wasn't something normal people went out and did—at least I didn't think so then.

More importantly, it wasn't something *I* could ever do. And certainly not make into a habit! Aggravated, I etched the word "IF" into my notebook. An infinite number of ways to complete that sentence flooded me all at once: *IF I knew what to say; IF I could get a girl like that; IF I was better looking; IF I had the courage.*

No! No, no, no, I told myself, *no more "IF's."* I'd made a promise to myself that morning things would be different: today I'd try a "cold approach." So I jotted down the word "WHEN." A similar flood of sentences hit me: *WHEN I know what to say; WHEN I get a girl like that; WHEN I get a little better looking with a bit more courage.*

Suddenly, I felt better! I fantasized about all the ways my life would be different when, when, WHEN. I smiled, took a long contemplative sip of my coffee...

Then I felt like shit again.

The word WHEN wasn't right either. It wasn't bringing me any closer to THIS girl, in THIS moment—it's merely moving me further from reality, further from this gorgeous actress. I could sit in this fucking Starbucks until I'm a wrinkled old man, contemplating all the IF's and WHEN's, but none of those sentences—not a single fucking one!—will move me three tables over, bringing me closer to this girl, and every girl like her.

The answer, I realized, as I stood up, my hands shaking, my armpits sweating, my heart pounding, is not writing anything at all. Nor is it thinking anything at all. The answer is letting reality write my story for me.

Sure, I may not be able to control the ending with an infinite number of ways to momentarily feel better about myself. No, I realized as I made sheepish eye contact with the actress, *no, no, no, the only way to do this is to live in reality, is to find out for myself.*

Yes, I risked failure. Yes, I risked rejection. And yes, I even risked losing the comfortable little moment where I can sit back, sipping my coffee, living in a fantasy world.

However, I stood to gain success—real success. More important, I stood to find out the truth, the truth about women, the truth about dating, the truth about myself.

As you can probably imagine, my approach totally sucked. Poor girl, it was absolutely horrible: I stuttered, I only said half my "opener" before scribbling my phone number on a piece of paper, throwing it at her, and then running—literally running!—away.

But guess what. Despite my abysmal approach, that girl wound up being my girlfriend for 6 months! You never know how reality will turn out, until you live in it.

## Putting Drive into Action

By accepting responsibility, you're ready to translate drive into action. While unbridled drive—without obstacles—is the goal, you also want a result. In this case, that result is attracting beautiful women. This section is a guide to maximize the positive effect your drive has on the world.

### THE FIRST MINUTE

In the first minute, approach the woman with a driven energy and commit to it. Walk up full-throttle and 100 percent—never half-assed drive! Here are some ways to ensure she feels your drive in the first minute:

- **You walk directly up to her.** You do NOT linger or hover around her and her social group. If your drive is leading you, cut through everyone and everything like a laser beam.
- **You make direct eye contact with her.** Before you open your mouth, you look directly into her eyes and hold her gaze. If she doesn't return eye contact or does not notice you, look into her eyes anyway—she'll sense it. Hold strong eye contact for 80 percent of the first minute, it signals your integrity, confidence, and drive.
- **Talk in a slow, matter-of-fact voice that resonates.** When driven to meet a beautiful woman, you only end your sentences with a hard period. No question marks ("Hey...?"). No try-hard exclamation points ("Hayyy!!!"). It's just, "HEY." Speak from your diaphragm and speak loudly. Speak like a man.
- **Touch her freely and genuinely.** If the sight of her drove you to approach, being close to her should naturally make you want to touch her. *Don't* touch her because you think it might get her to like you—touch her because you *want* to!

### THE NEXT MINUTE — BALANCING DRIVE

When you approach with raw drive, tension builds quickly. You may display interest in her by stating it directly. You could tell her she's "adorable," "cute," or even a "total hotty." (Try to avoid words like "beautiful" as it has needy connotations during a cold approach.)

### WHEN YOU GET A FAVORABLE RESPONSE

If she responds favorably, continue to show interest. Unless she voices opposition or gives you a “hint,” there’s no reason to change gears. Give her what she wants and enjoy yourself! Keep moving the interaction forward until you “close” (i.e., get her phone number or sex) or she “hints” that you need to balance your drive with inspiration.

### WHEN YOU GET A TENSE RESPONSE

If she’s suspicious of your approach, but still standing in front of you, she’s interested but waiting to see if you can balance your drive with inspiration. In most cases, this is what happens when approaching with raw drive: it gets a beautiful girl’s attention, but also put her on her guard.

She’ll wonder what makes you so confident, and what exactly you want. It’s good she’s thinking these things, it means she’s reacting to you emotionally, which means she’s becoming attracted to you. However, it’s important you quickly distinguish yourself as unique and inspired by becoming as emotionally transparent as possible.

That means you must feel at ease with the situation (it may take some practice and failed attempts to develop this ease) and then speak what you’re feeling and experiencing in the moment (i.e. expressing the truth). While much of that ability falls under inspiration, here are some quick, easy ways to instantly counter-balance your drive:

- **Make an observation.** A great way to do this is by focusing exclusively on one of your five senses to inspire an observation. For example, if she’s wearing a coat with a fur collar, you may ruffle the collar and make a flirty comment on the texture of it. Or, if you notice something that catches your eye, you may point it out to her and ask what she thinks of it.
- **Agree with whatever objection she may make.** If she voices her suspicion or apprehension, don’t argue or try to convince her otherwise. Instead, agree with her, diffuse the friction, and keep moving forward. For example, she may say, “Oh do you act like this with all the girls?” To which you might respond, “Yes, but only if they’re cute and seem cool. Are you cool?”
- **Tease her or start flirting.** Whenever in doubt, teasing or flirting with her is always a failsafe way to readjust your approach. Usually the fastest and easiest way to accomplish this is by accusing her of something—the more absurd, the

better. Telling her she's "evil" or acting "gangsta" disorients her and gets her wondering what you're talking about. Let the wheels in her head spin as the emotions stir in her body.

THE REST OF YOUR RELATIONSHIP – THE RHYTHM

Whenever you diffuse the tension from drive with inspiration, it's important to bring back your drive, and vice versa. In any interaction, a rhythm of opposing energies is at play—sort of like the "Tao" of pick up and dating. You must alternate between active and passive energy. Drive is an active energy because it pushes interactions forward, whereas inspiration is passive energy because it adds depth. You'll quickly develop a "sixth sense" as to when active or passive energy is needed in the moment.

# P A R T I I I

## THE INSPIRATION ELEMENT

*“Humor has bailed me out of more tight situations than I can think of. If you go with your instincts and keep your humor, creativity follows. With luck, success comes, too.”*

—Jimmy Buffett

## CHAPTER 9

### HOW TO TAP INTO YOUR INSPIRATION TO ATTRACT WOMEN

#### Inspiration in Insults

E

xpressing who you are—your *identity*—comes directly from your inspiration. I learned this the hard way, after a long evening of women blowing me off. That night I went out just *itching* to meet girls. The previous couple weeks I’d had some success, so I was extra excited to hit the club and repeat all the things that had recently worked for me.

But that night, the girls were *not* interested. And the harder I tried, the quicker I failed! I couldn’t believe it—I was doing the *exact* same things I’d done only a few days prior, yet the difference in response was night and day.

After I'd tried approaching every respectable girl I could find, I called it a night and left. On my walk to the subway, I spotted a group of girls huddled under a restaurant awning. A tall beauty stood in the middle of the group, telling a story. *One more*, I told myself, marching up to the beauty. "Hey, you're adorable. I *had* to meet you. I'm Rob," I announced.

She rolled her eyes and gave me a look like, *'Here we go again...'*

The surrounding girls took that as a cue to jump in, bombarding me with every insult imaginable. It was like one of those old kung fu movies where the samurai thinks he's come to rescue the girl, but it's a trap and a school of ninjas jump out, forcing him to fight them all. One-by-one, I deflected each nasty comment, responding in a cool, detached way.

Suddenly the boss fatty of the group emerged, stepping to me with a scowl.

"Let me get a picture of your scrotum," she croaked.

"Sure," I smiled. "Right after I get a picture of yours."

Shocked, she replied, "How can I have a SCROTUM? I'm a GIRL!"

In my best Tony Montana voice, I questioned, "Whoeva sez yous was one?"

She exploded, "WHO IS THIS KID?!" but then backed off.

I took that as an opportunity to turn back to the beauty. "Hey, so I'm Rob," I repeated, but now she gazed at me with starry eyes, held my hand, and introduced herself. Neither of us let go of each other's hand...

As I held this girl's embrace, I realized the *ultimate* goal of inspiration is to *chill* and *express* your identity. Once I got inspired, it guided the interaction. But, I couldn't access my inspiration in the venue because I was trying too hard. My recent success had set my expectations high, believing I was getting girls because of something I was doing—not who I am.

When I approached the group of girls under the awning, their clamoring and insults snapped me back to reality. I'm not a collection of one-liners and witticisms—I'm *Rob*. Likewise, you're *you*. As nasty and mean as those girls were (*and man, they were!*), I'll always appreciate the truth they showed me: drop the pretenses and express who you are.

## Inspiration Comes to You, not Vice Versa

One of the most important aspects of inspiration is acknowledging that it's *passive*. You *cannot* force inspiration or pursue it like drive. So the first thing to remember about inspiration is that you need to *chill*. It's tempting to equate drive and inspiration with one another, since they're both involved in attracting and dating girls; but don't make the mistake of trying to access your inspiration the same way you access your drive! The more you try to force it, the more it'll elude you. Be active with your drive, but chill out in the moments you balance that energy with inspiration.

As I learned more about inspiration, I understood its purpose and how it functions. Inspiration gives an interaction *depth*. While drive puts the interaction in motion, inspiration gives the interaction meaning and significance. Without inspiration, you're just another guy pushing to have sex with her.

With inspiration she sees you for the unique individual that you are. Also, inspiration is *contagious*. That means if you feel inspired, others around you will feel inspired as well. In social situations, this "brings out the best in people." Like a good MC, very inspired people can lift the spirits of those around them and get them to dance, laugh, and express themselves.

Most people are waiting for someone else to start the party. This is especially true of attractive women who are hit-on a lot. Rarely do they display their unique and inspired self to a man they just met. It's your *job* to shake her up, getting her to tap into that inspired part of herself as well. How's that done? Simple. You remember, "Inspiration is

*“Without  
inspiration,  
you're just  
another guy  
pushing to  
have sex  
with her.”*



contagious” and then you put yourself out there. Display your inspiration and personality until she warms up and begins to reciprocate. Done correctly, this is effective EVERY time.

If you simply keep expressing yourself, she’ll eventually begin to express herself. It’s simply human nature. And the ability to lead others to their inspiration is a universally attractive quality in a man. When I approached that girl under the restaurant awning, she didn’t want *anything* to do with me at first. But once she saw my personality and character as I playfully parried her friends’ insults, she became much more receptive and friendly. Zack and I have had this happen so many times, it was actually hard to pick an example to kick off this section!

Now I know you may be skeptical, thinking, “Okay, maybe that works for you, but I can never think of what to say.” If I were reading this book a few years ago, I would’ve thought the exact same thing. Moreover, if the purpose of inspiration is to “chill” and “express yourself,” but you can’t “force it,” how then do you get in touch with it? Luckily, Zack and I uncovered the elusive answer to that question, and we’ve been using it for foolproof success ever since...

## Inspiring Yourself with Prompts

While you can’t “force” inspiration, you *can* prompt it. Just think about artists. All artists have certain “habits” that inspire them. Take it from me, a professional writer—if I get “writer’s block,” I’m out of a job! Thus, I’ve learned how to tap into my inspiration quickly and naturally. Those same habits translated perfectly to picking up girls. So fear not, there are plenty of little mental tricks to get your creative juices flowing.

Since inspiration puts the words in your mouth, most of our prompts aid you in communicating your unique identity and character. It’s important to note, though, that these are *only* prompts. If they help, use them. If you discover better prompts on your own, use those instead. Don’t feel these are “rules” or “laws” to live by—a prompt’s *only* purpose is to open the floodgates of your inspiration.

Creativity and inspiration are different for different people. But when it comes to getting girls, Zack and I have found certain prompts *universally* jumpstart a man’s inspiration. This not only boosted our success, but it has fast-tracked the success of our students, too.

Mix and match prompts until you find yourself expressing yourself in a way you feel communicates your unique identity because that'll also bring the best possible success with hot women. Remember, dating is nothing more than a quest for truth: the truth of who you are, the truth of who she is, and the truth of who you are together.

# **CHAPTER 10**

## **HOW TO CONVERSE WITH WOMEN ATTRACTIVELY AND EXPRESSIVELY**

### **Always Knowing What to Say**

Many guys complain that they run out of things to say when talking to girls. Have you ever experienced this before? There's no feeling worse than being in front of a gorgeous woman and either running out of things to say, or freezing up completely.

The problem is not a lack of words or even a lack of things to talk about. Instead, it's simply a lack of understanding how to access your inspiration to express yourself. Let's be honest—at some point in your life, you've been funny, witty, and interesting. But you probably never stopped to think how you went about accessing the part of your brain that brought out that inspired creativity and expression.

Luckily, there are ways to jumpstart that inspired state of mind and it's something you can practice and replicate. If you get in the habit of thinking as this section explains, you'll *always* know exactly what to say.

### **Prompt 1: Narrow the Focus of Conversation**

Have you ever played that old fortune cookie game in which you add the phrase "...in my pants" to the end of your fortune? So, for example, if you got a fortune that read, "Today you will receive what you have been waiting for," you add "in my pants." Obviously, this gives the fortune a new meaning entirely. That's because the phrase "in my pants" adds a specific detail to a nonspecific fortune.

While this may seem like a stupid game, the rationale behind it is *crucial* to inspiration (and humor). Adding specific details to things lets you redirect a conversation and add a twist to make it funny. Also, it adds more layers to a conversation, creating more topics to discuss. That, ultimately, allows both you and the girl to experience a greater range of emotions.

By concentrating on specifics, you make “knowing what to say” exponentially easier. Moving to some examples, remember that the *best* time to narrow the focus of the conversation is when your mind goes blank—usually after a hot girl either asks a very general question or makes a very general statement. For instance:

**General Question:**

- Her: “So what are you into?”

**Narrowed responses:**

- You: “Well, my Facebook profile says...”
- You: “Hmm, not much has changed since I was six years old so I’m still into...”

**General Statement:**

- Her: “I like dogs.”

**Narrowed responses:**

- You: “Big dogs or small dogs?”
- You: “Wait. Are you the type of girl who carries her dog into the supermarket with her, in one of those baskets like Paris Hilton?”

“By concentrating on specifics, you make “knowing what to say” exponentially easier.”

The point’s not the words, but the thinking *behind* the words. Whenever your mind goes blank, simply narrow the scope of the conversation to a specific detail. There are endless possibilities when you do—color, size, feeling, etc. And doing so keeps you inspired. Answering a question like “What are you into?” has so many possibilities, it’s no wonder you’d draw a blank! But by prefacing your answer with “My Facebook profile says...” you narrow the infinite ways to answer that question to a very specific set of responses.

This is a powerful prompt to your inspiration because, by adding a specific detail, you can *visualize* what you’re saying. You can’t visualize “being into something”—so your mind goes blank. But you *can*

visualize things like Facebook or toys you had when you were six. The more specific and narrow you get, the easier it is to visualize. Thus, you'll tap into your inspiration quickly, letting it express your genuine identity.

## Prompt 2: Tweaking Common Phrases

A secret of advertising is taking a cliché or familiar phrase (a "meme"), but twisting it or using it out of context. This is a highly effective formula for getting people's attention and stirring emotions. This works so well because people develop certain expectations when they hear a cliché or meme.

In college, I remember one of my buddies once raised a pint glass and said, "When in Rome..." I expected him to finish that sentence by saying, "...do as the Romans do." But instead he bellowed, "When in Rome...get fucked up!" I laughed my ass off at the time because it wasn't what I expected. My friend took a cliché I knew, but added a twist.

The same principle applies when talking to girls. Girls hear memes and clichés to describe certain situations all the time. If, however, you reuse those phrases in another context, you can capture people's attention and evoke their emotions. Clichés and memes stay burned in people's memories for a long time, leaving you *plenty* of material to work with.

By keeping your eyes and ears open, you'll see fresh, new phrases popping up all the time. For example, when the Kanye West MTV Award Show disaster created the meme, "I'm happy for y'all and Imma let you finish, but Beyonce had one of the best female music videos of ALL TIME," the phrase was broadcast repeatedly.

So a few days later, I went to the bar, spotted two hot girls talking to two random guys, and butted in on their conversation saying, "I'm happy for ya'll and Imma let you finish, but these girls here are some of the cutest girls of ALL TIME." The girls found this hilarious as the guys just stood there, dumbfounded. Needless to say, the girls ditched the guys and hung on my every word after that.

You too can find the same attention-grabbing "openers" and lines just by paying attention to what you hear and see. What phrases are repeated over and over? You'll be surprised how funny and creative you can be without exerting much effort at all. Moreover, you'll

naturally capture and hold the attention of hot women (and people in general) because you're saying things they're familiar with, yet putting your spin on it. This is something comedians do *all* the time.

So sprinkle twisted clichés, memes, and common phrases into your conversation generously, but don't go overboard! Any prompt used too much makes its intent obvious, so it loses potency. So save your best phrases for whenever you want to capture a woman's attention or pique her interest. Some of the best times I've found to do this are

- when you approach her
- when you see she's losing interest
- right before you say something important

## Prompt 3: Overwhelm Her Emotions by Overselling

Overselling is speaking about something in highly exaggerated language. If done properly, the listener has no choice but to feel emotion toward what you're saying. The golden rule of overselling is this:

- Oversell everything in your life, but nothing about yourself.

That means be modest about your own accomplishments, but be passionate about everything in your life. For example, whenever talking about your friends, your hobbies, or even your favorite movies, make it sound as if the listener's life would be incomplete if they missed the experience you're describing.

There's an art to the oversell. It's important to oversell with passion, not logic. As guys, we have a natural tendency to give logical explanations to explain why we enjoy something. For example, if I wanted to talk about my awesome friend, Danny, my logical "guy" brain wants to say, "My friend Danny's the most kick-ass lawyer! Guy's got two BMWs and owns a penthouse on the Upper East Side!" But talking like that's a fail, and I'd *never* describe my friend Danny that way.

Successfully overselling things means injecting *passion* into your words. Instead of "proving" why Danny is awesome, I'd *show* why Danny's awesome. So I'd probably say, "Oh man, my friend Danny is the sort of guy who can walk into a room and start a party! This one time in LA,

he completely owned some swanky hotel bar! He started doing Tequila shots and dancing like an asshole—and everyone just loved him! And what makes it so cool is that he’s also this really big corporate lawyer—you’d never guess!” Describing my friend like that gives a sense of Danny (and his awesomeness).

Overselling is also important because of the emotion it packs. Remember, the best speakers are the ones who can stir emotions. If you can get a woman feeling a wide range of emotions, she’ll feel attracted to you.

While you should not oversell constantly, if you use it at the right times it’ll make your life *a lot* easier. The best time to get a woman emotional is right before she makes a decision that’ll affect you.

It’s helpful to get a woman emotional before a decision because often people need a little “push” to move in the right direction. Just as you get motivated to workout after watching an inspiring movie like *Rocky*, she’ll be more open to doing something outside her comfort zone if you “motivate” her emotions.

For example, she may resist leaving her friends to talk to you one-on-one in another part of the bar, but if you get her emotionally invested, you’ll make the decision easier for her. Trust me: girls *always* admit they’re glad they made the decision—they just need to overcome the “social programming” that keeps them on their guard.

Use the oversell with tact. Whenever a woman is “on the fence” about an idea you propose, make it easier on her by overselling it as the coolest thing in the world. Most of these moments will happen when:

- You suggest she break away from her friends to talk to you one-on-one in another part of the venue
- You meet her during the daytime and ask her to accompany you on some activity (e.g., shopping, get coffee)
- You want her to meet your friends for the first time
- You ask for her number
- You ask her to come home with you

*“If you can  
get a  
woman  
feeling a  
wide range  
of emotions,  
she’ll feel  
attracted to  
you.”*

In all these instances, you're doing your job as the pursuer and she's acting as the pacer. Sometimes a woman will say yes or no outright to your proposal, making an oversell unnecessary. However, most of the time, she'll say, "Hmmm...I don't know..." or she may give some lame excuse, like, "Well...I don't give my number out to strangers" or "I really shouldn't leave my friends..." In these instances, she might be saying "NO" outright, but trying to be polite.

Although if she makes an excuse but remains standing in front of you, there's a good chance she doesn't really mean it. She simply feels she must act as the pacer. In that case, your *best* bet is to go for the oversell. Generally, I've found the best formula for transitioning into an oversell after an objection is this:

*Agree with objection >> Show you understand objection >> Oversell activity anyway*

Here are some examples for each moment listed:

*You suggest she should break away from her friends and talk to you one-on-one in another part of the venue*

- Her: "I shouldn't, my friend just got back in town and I haven't seen her in 2 weeks."
- Oversell: "That's cool. I know what that's like. But seriously, just come to the bar with me for a minute, I have to show you the coolest drink ever. It's like liquid magic on your tongue! Let your friend know that I'm showing you something life-changing and we'll be right back."

*You meet her during the daytime and ask her to accompany you on some activity (e.g., go shopping, get coffee)*

- Her: "I would, but I should really get home. I have a lot to do."
- Oversell: "That's cool. I know what that's like. But seriously, this coffee shop is amazing, it's a little underground place called Starbucks. They have these gifts from God called Frappachinos—if we don't have one together, it'll be something we'll regret for the rest of our lives."

*You want her to meet your friends for the first time*

- Her: "I don't know. I feel weird meeting new people. I'll just meet them another time..."
- Oversell: "That's cool. I know what that's like. But seriously, just come say hi. I mean, you gotta at least meet Danny. This guy is like straight out of *Animal House*. Just a fun-loving party



animal. Dude doesn't seem to have a care in the world. But secretly he's also this big-time corporate lawyer. Don't tell him I told you though!"

You ask her for her number

- Her: "I don't give my number out."
- Oversell: "That's cool. I know what that's like. But seriously, if I wasn't as passionate about my texting skills, that policy might apply. But the texts we'll send to each other will be so epic that high school English classes will study them in place of Shakespeare."

You ask her to go home with you

- Her: "I can't go home with you yet. I hardly know you."
- Oversell: "That's cool. I know what that's like. But seriously, I'm really enjoying getting to know you and I have the perfect bottle of wine back at my place. Also, I have the best song to play for you...you're gonna love it!"

# CHAPTER 11

## HOW TO STRUCTURE CONVERSATIONS SO WOMEN ARE DRAWN TO YOU

### Conversation Themes

Certain conversation themes are more effective in bringing you and a girl together than others. Following a “conversation template” ensures you talk about things that bring you a woman *together*. It should go without saying, but avoid topics like religion, politics, anything creepy or violent, or anything else that evokes negative emotions or strong opinions.

As drive moves things forward, templates act like “bumpers” to keep the interaction from winding up in the gutter. Essentially, templates ensure you don’t say anything that might sabotage your success and “disqualify” you as a potential lover. Templates are like a conversation map that keeps you on the right path.

### Template 1: Create the “Us” Vibe

Whenever you meet and attract girls, you want to create a connection in as little time as possible. The sooner you can transition yourself from “stranger” to “attractive guy” the better. Therefore, creating the “us” vibe rather than the “you versus me” vibe should be on the tip of your tongue when you start talking to girls. There are ways to do this:

- **Play it humorous:** “Hey, you look like my future ex-wife”
- **Make a pop culture reference:** “Wow, I think me and you are the only two people in this bar who truly appreciate the genius of Journey”
- **Be upfront and direct:** “Hi, I’m Rob. I just had to come over to meet you.”

Unless a girl acts like a complete brat, there’s no need to drive a wedge between you. In fact, creating the “us” vibe preempts against future bullshit as it gives you a reason to get along if she starts acting up. For

example, a few weeks back I was at an “’80s party,” chatting some leotard-clad babe who started acting up. Rather than get upset, I laughed and asked her, “Honey, why would you treat the only other soul who has a fine appreciation of Journey like this? Come on, this isn’t us...” She immediately snapped out of her bad behavior and went back to acting sweet.

Whether you create role-plays for one another, bond over common interests, or just connect through the environment or situation, the theme of “you and her” should reappear throughout your conversation and, ideally, your relationship.

## Template 2: Inspired by What’s in Front of You

Don’t walk around with blinders on! If you open your eyes, you’ll (literally) see what to talk about with women. Everything from how she’s dressed to observations about the people around you can inspire great conversation. For example, I love grabbing a girl’s hand, examining her rings, and exclaiming, “Oh! All blinged out I see!”

And I once laughed my ass off when Zack ran up to a girl on the street wheeling a suitcase and said, “Let’s wheel that thing straight to the smoothie shop! We’re getting some afternoon smoothies together!” Making comments about a girl’s accessories demonstrates your attention to detail. And it allows you to “tease” her and flirt.

Looking around the room is another way to tap into your inspiration. Personally, I like making up stories about people I see or observations about the venue. Not only is it fun, it also turns things sexual *fast*. If I spot a guy and a girl on a date, I love saying outrageous things like, “They probably have really bad sex because that guy looks like a two-pump chump.” Or, if I’m more in a PG-rated mood, I might whisper, “Do you think that’s really his girlfriend? I think it’s his mistress and that dude’s having an affair!”

Keep it entertaining, funny, and sexual when possible. This template can also set the tone of an entire date.



## *Zack's Flood of Inspiration on a First Date*

For a while, I took all my first dates to Manhattan's uptown shopping district. I remember this one date, I was out with a perky blonde when the skies suddenly opened up, vomiting an onslaught of cold, gray rain onto our lazy Sunday of laid back shopping.

It didn't stop us though as we ran from store to store, shaking rainwater out of our hair before trying on whatever looked interesting or outrageous. We were both having a blast, despite the apocalyptic weather.

In fact, I remember less of the rain and more of the laughs we shared. We tried on fuzzy pimp hats and leopard-skin suit jackets, making faces and poses to match the ridiculous attire. It all happened spontaneously. The momentum of our fun guiding us to whatever clothing rack or store looked like a good time.

On all my other shopping dates, I stuck to a specific shopping routine, taking my date to the same three stores before grabbing coffee at an offbeat café then hopping a cab downtown for dinner at my place.

The pouring rain put a damper on that plan, but it opened up my inspiration. Once I let go of caring or trying to control the date, everything just seemed to flow.

At some point we stopped to grab food. While we ate the rain came down even harder. From the fishbowl windows of the restaurant, we cringed as soaked New Yorkers hopelessly tried to flee the torrential downpour. It was the kind of storm that snaps umbrellas and creates lakes of crosswalks.

People fought over any available cab as if it were the final seat on Noah's ark. I realized: if I was to get this girl back to my apartment, I'd have to figure out a way to find a cab. Stepping into the flood was simply not an option as nothing's more miserable and unsexy as cold rain.

Suddenly, I spotted a 5-star hotel with a large overhang. Underneath a bellhop ushered hotel guests into the hotel's car service. I knew what I was going to do, grabbing my girl by the hand.

We snuck into the hotel and jumped on line with the guests. No one looked twice at us. And, within 2 minutes, we were warm, dry, and laughing in the back of a limo.

As we drove downtown, she told me how she "loved the way I think." However, this type of "thinking" doesn't come from heavy contemplation, nor does it come from studying. It comes from turning off the voice inside your head, allowing what's in front of you to spark your inspiration. *That's* the thought pattern that attracts women. It's what allows you to be funny, charming, understanding, and, in this instance, dry.

## Template 3: Role-playing and Scenarios

Role-playing, an old school flirting tactic, is still just as effective today. In the past, some guys have tried "scripted" role-plays, memorizing lines and reciting them to women. I've always found role-plays are much more potent if you generate them on the fly by combining the two other templates, so it:

- Reinforces an "us" vibe
- Plays off what's in front of you

I generate my role-plays by focusing on a girl's behavior, then describing the effects of that behavior. Just last night, I had a girl over and she downed an entire glass of wine in one sip (!). I arched my eyebrows and said, "Look at you Miss Badass! Wow, if I keep hanging out with you, I'm going to wind up in jail or in Cancun...maybe both."

But that'd be cool because we'd teach those pansy frat guys how to *really* drink."

Notice how I observed a behavior (chugging wine) and then let that inform how I described the effects of that behavior (e.g., she's a "badass," we're going to jail, we're going to Cancun). That *one* behavior inspired lots of flirty material. What effects would you list if a girl were to act like a

- Brat
- Dork
- Complete angel

After describing the effect, detail how you would react to those effects. In my example above, I thought it'd be "cool" since we could teach pansy frat guys to drink. Your reaction depends on your personality and the way you feel in the moment. Just remember the role-playing template:

*Observe a behavior >> Describe the effects of that behavior >> Describe your reaction to those effects*

## Template 4: Changing Topics

Generally, when people talk they fall into a rhythm of complacency. One person follows the other, keeping the conversation moving in a familiar direction. This complacency allows people to relax and unwind. While that's fine when talking to friends, it's *not* what you want when attracting women! It destroys the tension.

So don't get stuck on any one topic for too long. If you do, it's like the kiss of death for attraction. I know how tempting it can be when you find a topic a girl likes. We guys want to cling to that topic, since the girl seems excited to chat about it. Back in the day, I thought if a girl enjoyed the conversation, she'd (somehow) find me attractive. Just because a girl enjoys a conversation *doesn't* mean she's enjoying the guy!

When you're talking to babes, don't become her new girl-friend. Keep her emotionally invested by keeping her "on her toes." *Whenever* you sense she's falling into a relaxed rhythm, abruptly change the topic.

If I hear a girl start going into "robot mode" I do what I call a "SPAM filter." What that means is I "test" to make sure she's human by

prodding her emotions. So if I hear a girl droning questions like, "So where'd you go to college?" I'll ignore her question and exclaim a non sequitur like, "Hold up! Did you just say you love the band *Journey*?!"

No matter what "conversation template" you apply, it's most important to keep a woman emotionally stimulated. Inject passion into a conversation by speaking to her emotions, even if it's with ridiculous comments like, "Oh man, I *LOVE* Journey! I hope you have not stopped believing!" Talk passionately while using these templates to keep your conversations balanced.

# CHAPTER 12

## ALL YOU NEED TO KNOW TO GET WOMEN LAUGHING

### Guide to Humor

Laughter can jolt an interaction full of emotion. If a girl's genuinely laughing, she's being flooded with good emotion. That's why women *love* men with a good sense of humor. Luckily, a good sense of humor is *not* some special gift. In fact, it's very easy to learn.

Humor—as it relates to meeting and attracting women—is *extremely* amateur and very simple to execute. Also, learning how to communicate your identity through humor will be a tremendous help in understanding how to flirt. Flirting is really just an extension of humor, in that you and a woman banter in a joking way.

Sexual tension always underpins humorous banter when flirting with women. By acting with drive, you create sexual tension. By being funny, you keep the sexual tension balanced, ensuring everything progresses smoothly. Here are some “comedy techniques” to quickly get you in touch with your sense of humor.

*“By being funny, you keep the sexual tension balanced, ensuring everything progresses smoothly.”*

### Comedy Technique 1: Absurdity

Twisting expectations often creates humor. A surefire way to twist someone's expectations is by blowing things out of proportion and making a statement absurd. There are many “varieties” of absurdity. Here are two quick examples:

- One variety is **exaggeration**. For instance, when girls I just met accuse me of having a girlfriend, I often reply, “I don't have *a* girlfriend...I have fifty-three girlfriends.”



- Another variety of absurdity can **play on a category**. So, in the previous example, I could also say, "I don't have a girlfriend...I'm only into fucking goats and they don't get into committed relationships."
- Yet another way is being **extreme**. I might say, "I don't have a girlfriend...I'm only into mass orgies." Or, on the other end of the extreme spectrum, you could say, "I don't have a girlfriend...I'm trying to lead a life of celibacy."

The formula for absurdity is simple: *just think about what's expected then substitute something outrageous.*

With absurdity, it's most important to know when to use it. Timing is crucial in humor, and especially with absurdity. Overusing absurd statements makes guys look like goofballs. Also, constantly making absurd statements diminishes the humor because it becomes predictable.

Throwing an absurd statement into a conversation once every five to ten minutes will get laughs without overdoing it. In terms of using absurd humor in a pick up, it's also an effective tool for redirecting the momentum of a conversation. I've found it very helpful to offset someone who's aggressively accusing me or dissing me.



## *Rob Gets Absurd with a Fashion Critic*

She's called my sexual orientation into question twice in less than a minute.

I've said no more than three complete sentences to her, yet this girl has aggressively dumped such a litany of disses on me you'd think she were auditioning for the next season of MTV's *Yo Mama*: "Ugly," "dumb," "nervous," "retarded," and now, for the second time, "gay."

Ironically, if this little cutie wasn't going to such a great length to demean me, I might've walked away. But every guy who knows a thing about girls knows that when they're acting rude, they like you. No, perhaps, "like" isn't the appropriate word—they *want* you, feel *attracted* to you, they are *affected* by you.

I lean against the metal grating of a storefront, doing my best impersonation of an urban cowboy. I smile, "That all you got?" Realizing, as the words leave my mouth, I just invited more verbal thrashing.

And she doesn't miss a beat. "WHAT?" she screams, now getting in my face. "Are you fucking kidding?" Her voice rings with the shocked disbelief of a bully whose victim keeps getting back up, unharmed. "Why don't you just walk away?" she asks, but it sounds like a command.

I snicker, "Why don't you, babe?"

The question hits her. For the first time I can see her consider what she's doing, consider why she *doesn't* walk away, and consider why our faces are mere inches apart. I can see her consider she's attracted to me. Naturally this sets her off even more as she pinches my shirt.

"Look at how you're dressed," she sneers. "You look fucking gay!"

I notice her beautiful, hazel eyes have tiny specs of forest green in them. "Yes," I say not just smiling—actually *grinning*. "You're absolutely right. I look *totally* gay. In fact, before going out tonight, I stood in front of my big gay mirror for hours, thinking of the best possible way to look like the biggest fucking faggot imaginable. Naturally, I picked this shirt—so glad you noticed! Thanks!"

*Boom.* I see it in her eyes: confusion. She's melting.

I coil my arm around her waist, pulling her into me. She doesn't resist. "Baby," I whisper into her ear. "Let's not fight, huh?"

Finally, she cracks, erupting into a laughing fit. "You're too much," she giggles, resting her hand on my chest. Her other arm wraps around my neck, "Too much..."

Then we kiss, in the most tender and heartfelt way imaginable. I'd known her for all of one minute.

## Comedy Technique 2: Managing Reaction

Humor largely depends on your reaction before and after making a joke. Sometimes a joke that's not even funny gets laughs because of how the person said it. In comedy, that's called "delivery." Delivery consists of:

1. How you set the joke up
2. How you react after you tell it

Anyone who makes jokes without waiting for a response is often a funny person. Even if a joke "bombs," they never seem to care—which is funny in itself. Conversely, people who are try-hards are *not* funny. Try-hards crave laughter and acceptance, so they say things like, "I have the *best* joke for you!" Also, after a try-hards' joke bombs, they attempt to justify it by saying things like, "Well...I guess you had to be there..."

Even *if* their jokes *are* funny, they rarely get big laughs. Why? Because try-hards make it obvious they're telling a joke, so it sets up your expectation. Remember, a key to humor is twisting expectations.

So, whenever making a joke, don't wait for a reaction. Simply say the funny line or joke, and then move on. Also, whenever you say a joke, *never* preface it or build it up. Just say what you want to say and let your audience decide if it's funny or not. Delivery is the main difference between a cool, funny guy and a try-hard.

Cool, funny guys are humorous because what they say is an extension of their personality. Getting laughs is not their goal, but instead a byproduct of the truth. This, in itself, actually gets these guys more laughs.

Learning how to manage your reactions is learning how to be “cool.” Uncool people are notorious for trying too hard, which means trying too hard for a reaction. Don’t be another uncool guy a girl has to dismiss at a nightclub. Walk up to her without caring whether she finds you funny or not and, because of that, she probably *will* find you funny. Always be seeking the truth—even in humor!

## Comedy Technique 3: Imitation

Imitation is a comedy technique that always keeps a quick joke at your fingertips. Mimicking something a girl does in a playful, exaggerated way is great to get her loosened up and laughing. Many guys don’t imitate or mimic girls because they feel they’re not “talented” enough or because they’re afraid of offending someone. This is erroneous thinking on all accounts!

Successfully imitating someone is *way* easier than you think. Generally, people are self-absorbed, constantly wondering how others perceive them. For instance, my failsafe, work-every-time opener is going up to a girl who’s dancing and saying, “Damn, you got some moves...Hot! This is what you look like...” and then doing an over-the-top imitation of her. Girls always laugh and open up.

While my imitations are certainly not fit for *Saturday Night Live*, they’re fine for picking up girls. For social comedy (i.e. the comedy you’ll do on dates or to pick up girls), the bar is set *very* low—trust me! Since people are self-conscious, poking fun at them usually lets them laugh at themselves and loosen up. This advice, however, comes with an obvious caveat that your imitations should be 100 percent playful and not mean-spirited in any way.

In fact, it helps to compliment a girl before mimicking her, just so she knows you’re joking. Don’t leave anything to chance when it comes to poking fun at people. If you tell her you “love” something about her, but then mimic it, she can laugh but not feel as if you’re trying to demean her.

The best times to imitate her are whenever you notice something about her you like or find interesting. It’s even a great way to approach her. If a girl’s doing something you take notice of (e.g., dancing, singing, speaking, or even the way she’s holding her drink), it’s great to tell her,

and then mimic the behavior back to her. There's a lot of meaning in the subtext:

- You took notice of her
- You're showing her what her behavior looks like to you
- You're fun and not walking on eggshells around her

## Comedy Technique 4: Accusation

Playfully "accusing" a girl of something is great for social humor. While it may not be "objectively" funny, accusation creates and releases tension in a funny, flirtatious way. Whenever accused of something, most girls' first instinct will be to deny it. For example, you may say to a girl, "Wow, you're EVIL!" to which she'll usually retort, "No I'm not! Why do you think that?" That's the perfect "setup" for using one of the other comedy techniques. For example:

- **Absurdity:** "Yeah right! You are *so* evil. I'll bet your head twists around like the Exorcist!"
- **Managing reaction:** Keep a silent, deadpan face, causing her to keep asking, "What? Why do you think that? Tell me!"

Regardless what you do or say after accusing her, it'll amplify her laughter because she feels tense. She'll release her tension through laughter at your joke.

My favorite time to make an accusation is right after intentionally misinterpreting something she said. This way, I can use my "misinterpretation" to justify the accusation. For example, last night I kept misinterpreting everything a girl said to me as proof she's a "badass". Here's one example of how it played out in a short anecdote:

*Christina took a slow sip of white wine and asked, "So are you planning to travel anywhere in the spring?"*

*I smiled, "Why are you asking me this? Are you running from the law you badass?"*

*She laughed, but her mouth hung open in shock. "I don't know why you think I'm a badass! I'm not! I'm a law abiding citizen!"*

*I eyed her with a suspicious smirk, "Oh my God," I whispered. "Did you just say you eat small children? Holy shit!"*

*Christina busted up laughing, doubling over as she sent a clumsy, playful punch to my arm. "You're crazy!" she wailed.*

As you can read in the example, it doesn't matter if your misinterpretations or accusations make "logical" sense. In fact, you can "misinterpret" her *whenever* you want, *however* you want—no matter

how illogical. Let your imagination run wild with misinterpretation. It's all in good fun as long as you do it in a playful, non-creepy way.

Make sure the girl sees you're *not* aggressively trying to accuse her of something. You know you're doing it right if the girl plays along—even if she acts offended or indignant. She might say, "What?! I didn't say that! Why would you think that?" but if she's saying it with enthusiasm or a little smirk, she's enjoying herself. This is the essence of flirting.

# CHAPTER 13

## THE PURPOSE OF FLIRTY CONVERSATIONS

### Final Word on Prompts, Templates, and Techniques

Remember there's no "decorum" or "proper conduct" when flirting and joking with girls. Most girls prefer a guy who can cut loose and enjoy himself. Even if the above examples don't jive with your style, the underlining prompts, templates, and techniques are *universal*.

These conversational and humor tips inject fun, humor, and attractive banter into your interactions with women. While the templates provide the framework, your personality and character should fill in the substance of the interaction.

- *What playful accusations do you find funny?*
- *What's your definition of absurd?*
- *What sorts of role-plays do you find fun?*
- *What clichés and memes fill your world?*
- *Which of her behaviors do you enjoy so much you feel compelled to mimic?*

Those are just a few questions you should be considering every time you step to a girl. You'll find your answers (i.e. the truth) when you approach girls. With those answers, you just need a bit of inspiration. Use the prompts, templates, and techniques to quickly tap into your inspiration.

Lucky for you that's a skill you can practice whenever—even when interacting with friends. Experiment with the material in this section and discover for yourself how it displays your unique character. We

didn't design the prompts, templates, and techniques to give you scripted cookie-cutter interactions. Instead, Zack and I want to elicit *your* inspiration and connect you to *your* unique individuality.

## The Value of Silences

A well-placed pause or moment of silence can do more to get a girl attracted to you than anything you could possibly say. It's a rookie mistake to think girls will like you if you simply keep talking. If you talk too much, she'll get too comfortable. People feel comfortable when we're *not* experiencing a wide range of emotions such as when we're lounging around, relaxing.

When it comes to attracting women, you want her to feel more like she's on a rollercoaster than if she were lounging around talking to a "friend." No one would say riding a rollercoaster is a "comfortable" activity, yet people enjoy it for the emotional rush. With that in mind, you understand the end goal: *excite her emotions*. And unpredictability excites people's emotions.

If you're constantly talking, eventually she knows *exactly* what to expect from you. Even if what you're saying is funny, witty, and interesting, she'll get too comfortable simply listening to you talk. This is how guys wind up as "just friends" or why women sometimes say, "He was really nice, but I just didn't feel any chemistry." Don't let that be you!

You're *not* doing her any favors by blabbing your mouth off and letting her feel comfortable. Attraction is a process that keeps people on their toes. Attraction is tension. You want her to wonder, *Does he like me? What is this guy all about?* By injecting silences into the conversation, you do exactly that.

Silences also call on her to invest her emotions. She should be trying to stir your emotions, too. If a girl's saying things in an attempt to "impress" you, she's probably trying to excite your emotions—meaning she's trying to get you to like her. Even if it's not obvious she's trying to impress you, if she's speaking with passion and enthusiasm, she's trying to stir your emotions—enjoy it and let her. Fundamentally, most people understand how attraction works on an unconscious level. She knows that if she can get you feeling emotional, you'll probably feel attracted to her.



While most guys feel attraction for a beautiful woman immediately, it's important you control your emotions and give her an opportunity to "game" you. This connects a woman to her inspiration and lets her express her personality. Your drive should have you feeling genuine curiosity about her. So find out about her by adding moments of silence and pauses. Leave it up to her to fill in those moments with *her* inspiration.

*“Leave it up to her to fill in those moments with her inspiration.”*

The time to add silences and pauses is once you have a woman emotionally invested. Many beautiful women “wait” before investing in an interaction. A woman wants a man to demonstrate his status (drive) and uniqueness (inspiration) before she invests her emotions and personality. It may take a few seconds or a few hours, but once a woman invests, give her space to game you. Some signals of emotional investment are:

- She answers your questions with sentences, not one-word responses
- She positions her body to face you so that her hips align with your hips
- She speaks in an excited voice
- She's laughing

In these instances, it's important you pull back and keep her guessing. Your drive and inspiration got her emotionally invested—now it's her turn. If you continue to talk, she may sense you feel a “need” to impress her. This will turn her off *instantly*. Men who are great with women are inspired and driven, but they *never* feel a “need” to force anything—least of all an outcome. Their communication and interactions focus on truth, not possession.

## Find Truth in the Moment

If you're seeking the truth, you open up to the moment and enjoy the person in front of you. When you do, she'll feel the same way. If you don't allow her the space to feel nervous and excited, you're robbing her of an exhilarating feeling. Train yourself to realize when you're talking just for the sake of talking...and then shut up! When you do, the silence will usually prompt an emotionally invested woman to:

- **Ask you interview-style questions** because she thinks it'll keep your attention (e.g. "So, where are you from? How is your night going?")
- **Act sexy** by either dancing around you or behaving in other ways she knows will turn you on
- **Compliment you**
- **Introduce you to her friends** or suggest some activity you guys can do together (e.g. get a drink)

Don't be a fool and think getting girls is about forcing your personality on people! Getting girls is a two-way street:

**You chase them then they chase you.**

If you're constantly chasing her, she has no chance to display her personality. She also has no chance to feel inspired or unique to you. For a woman, this sends up a big red flag.

- She'll feel you're a try-hard, there to entertain her (because you will not shut up), and she'll lose all respect for you.
- She'll also question why you're even talking to her, since it seems you have no interest in *her*, just the idea of her.
- Finally, it'll be a lot easier for her to dismiss you or walk away because she hasn't invested any emotions into the interaction.

Ideally, you want her as nervous as you were the first time you approached a super hot girl. Remember all the thoughts that swirled in your head: *Will she like me? Am I dressed okay? Does my breath stink? Will I say the right thing? Does she have a boyfriend?* These are the thoughts that make dating and interacting with people fun, so let her have them! Don't give yourself away by blabbing nonstop.

Also, don't overtly display your emotions to her. You should be cool and suave at all times—no matter what she says or does! Talking too much is just one sign of nervousness and insecurity. Make sure you also avoid:

- **Clinging to her** if you make physical contact
- **Hunching over** when talking to her. If you're going to "lean in," don't hunch over—instead talk into her ear, making it more intimate and less try-hard.)
- **Gyrating like a maniac.** If this is a problem, hook your thumbs into the back pockets of your jeans or pants when talking. This'll jut out your chest and keep you from bouncing around like a nervous mess.)

- **Stuttering or talking too fast.** If this is uncontrollable for you, slow everything down and articulate every word. It may sound odd to you, but to everyone else you'll sound completely normal. Also, chew gum—it helps!)

## Balancing Inspiration

While inspiration can help you immensely in meeting girls, it can also be totally destructive. Destructive inspiration creates ideas that sabotage any interaction. In its most common form, guys let destructive inspiration stop them from approaching a beautiful woman. At some point, we've *all* made mental movies of the worst outcomes: girls harshly rejecting us, everyone laughing at us, or jealous boyfriends beating us up.

I hear horror stories all the time of destructive inspiration running wild, which keeps guys from approaching hot women. And we've all done it. We've all convinced ourselves a girl has a boyfriend, is a "bitch," is in a rush, or a million other rationalizations that have run through all of our heads.

If you catch destructive inspiration running wild, counterbalance it with drive. Remember, inspiration is a *passive* energy. You don't actively bring it out—although habits can help trigger it. Unfortunately, this means you can develop habits that trigger your destructive inspiration. If you have such habits, identify them and vow to break them.

If you know waiting and thinking too much before an approach prompts your destructive inspiration, break that habit. Here are some ways to break destructive inspiration before it consumes you:

- **Pay attention to your breathing**—focus only on the air going in and out of your lungs
- **Concentrate on the "tingling feeling" in your hands (your "energy")**
- **Notice your thoughts and "watch them"**—whenever you're thinking, there's always something greater *behind* that thinking. Whatever this entity is, identify with it and not your thoughts
- **Use your body to interrupt the pattern of destructive inspiration**—splash cold water on your face, do a quick dance move, or even have your buddy give you

a friendly slap in the face to snap you out of the cycle of destructive inspiration

By simply understanding destructive inspiration, you help cure it. Don't let your own thoughts sabotage your relationships with beautiful women. Any thought that doesn't bring you closer to your goal of meeting, attracting, and dating beautiful women is destructive inspiration.

## Inspiration into Action

Once you start tapping into your inspiration, you'll attract people with your unique character and personality. While expressing yourself is the goal, you also want a *result*. Use this section as a guide to maximizing the positive effect your creative inspiration has on the world.

### THE FIRST MINUTE

In the first minute, it's important to demonstrate your uniqueness to capture a girl's interest. Walk up to her fully ready to express yourself. Here are ways to ensure she sees your unique character in the first minute:

- **Speak to her with enthusiasm and don't walk on eggshells.** Don't try to micromanage yourself out of fear of embarrassing yourself or offending her. Instead, let your good mood and jovial spirit radiate off of you.
- **Keep the interaction light and playful.** This doesn't mean making "small talk" or that you can't communicate your sexual interest in her. However, she should see that you *do not* take the interaction very seriously in the first few minutes. In your head, all you should be thinking is "Let's find the truth" and "I can walk away at any moment." Thinking this way will make you appear more attractive and improve the delivery of your jokes.
- **Have some familiar conversation threads and templates on hand just in case you need to jumpstart your inspiration.** While it's not recommended you have preplanned "routines" to recite to her, it helps to have a few conversation threads ready in case you freeze up (it happens to everyone!). Even just having a favorite question like, "I had to come over and meet you because it seems like you appreciate (*whatever song is playing in the venue*). Wait, do you like (*type of music*)?" can be all you need to get the ball rolling and elicit your creative inspiration.

In the first few minutes, be sure to avoid logic. When women fantasize about meeting guys, they feel passion and excitement—the exact opposite of logic. Avoid making any logical statements, even if she baits you. For example, she may say, “Why are you talking to me?” If you justify yourself with logic by responding, “Well, I’m out with my friends and I thought it’d be cool to meet new people,” it probably will not go over well because she won’t feel emotion, and so she won’t see your character.

It would be far better to communicate emotionally, saying something like, “Why *wouldn’t* I come talk to you? You’re adorable...besides it’d be rude not to!” Unlike the logical response, an emotional one gives her logical question a passionate answer. You’re expressing yourself through your emotions, rather than through your logic.

Keep in mind, you don’t necessarily need to compliment her or communicate your sexual interest if you don’t want; however, you should always communicate *emotion*. A lot of guys—myself included—prefer to walk up and directly state their interest because that’s what we’re feeling at the time.

But you can communicate an entire range of emotions—just be sure you communicate *genuinely* and *authentically*. Whether you feel excited, chill, happy, or even neutral, angry, or nervous, if you focus on that emotion and transparently communicate it, you’ll have a much easier time starting an interaction.

### THE NEXT MINUTE

In the early minutes of an interaction, you want to spark a *vibe*. Whenever you’re having a back-and-forth conversation, there’s a vibe. It may take ten seconds or ten minutes. However, once you spark a vibe, *ride it*. There’s no reason to keep “pushing” once a girl’s responding to you and investing herself emotionally. It’s important to recognize when “enough is enough.” Unless your goal is to make a bunch of jokes or blab your mouth off, there’s no reason to “over-game” an emotionally invested girl! (You’ll read more on the “over-gaming trap” in mechanics.)

Determining if she’s invested is simple: *just shut up*. As already explained, if she fills in the silence, she’s invested. You’ve demonstrated your unique character and sparked a vibe. Here’s where you insert silences, move the interaction forward with your drive

(touch her, kiss her, etc.), or get to know her as you connect with her (explained in the next section).

There'll be times to bring back your inspiration, but to a much lesser extent than you needed to spark the initial vibe. Times when you should bring back inspiration are:

- **Right before making a big move.** Remember, drive balances inspiration. To move the interaction forward smoothly, counterbalance all your big moves with big moments of inspiration. When she's cracking up or enjoying your company, she's much more likely to follow your lead and let the interaction move forward.
- **When her interest or attention sags.** If she's losing interest, it's because you're letting an obstacle get in between you and her. She's no longer seeing you as the guy she originally invested in. Therefore, get back in touch with your inspiration and display more of your unique character to "re-spark" the vibe.
- **Whenever a third party enters the situation.** Outside forces like her friends or competing guys may present an obstacle to you and your girl. The best way to disarm them initially is by displaying your character. That way they can see who you are. By being expressive, they'll feel as if they know you. As such they won't want to upset you. People admire and trust other people who know themselves and have the courage to express it.
- **When you genuinely feel like it.** There's *nothing* wrong with displaying your character and personality *when you feel like it*. However, no one should feel compelled to constantly entertain others. When you feel moments of inspiration, let it out and express yourself. But don't do it because you want to "impress" another person—do so because it's a truth you want to express.

A great way to keep the vibe sparked without "trying too hard" is by playing on *motifs*. There are certain "themes" and jokes you and your girl will develop, often in the first moments of talking. By recalling those moments and jokes, you keep the vibe sparked, attraction burning, and strengthen the bond between the two of you.

So, for example, when I met my Turkish girlfriend, I accused her of being an "in-the-closet Black Eyed Peas fan" which she found funny. To this day (three months later), I continue to play off that joke. If she gets upset or distracted, I sometimes say, "Woah, what's wrong? Are

you pissed they're not playing your girl Fergie? Come on... let's go tell the DJ to bump some Peas..."

Use motifs *judiciously*. If overused, they can easily backfire and seem try-hard. Don't play out your jokes. Don't beat something to death. Instead, develop five or six motifs early on, and then revisit each motif every ten minutes or so. This way, you're constantly rotating your motifs, keeping them all fresh. To identify a joke worthy of a motif, simply watch her. If she's genuinely laughing at something you said, you found a motif. Use it—wisely.

#### EVERY MINUTE AFTER THAT

Inspiration is what she likes about you; it's your personality. Therefore, you need to stay connected to your inspiration throughout your relationship with a woman. As soon as you lose touch with your inspiration—or worse, if you slip into destructive inspiration habits—your girl will lose attraction for you. It doesn't matter if you've known her ten minutes or ten years. Lose your inspiration, lose your girl.

*“Lose your  
inspiration,  
lose your  
girl.”*

It's also important to remember to balance inspiration. Be sure to get a “return investment” when you display your character. Balancing inspiration means knowing when to shut up and let your girl express *herself*. There'll be a time to re-ignite a spark and kindle the vibe. Learn to identify how much inspiration is needed at any given moment.

Finally, the examples in this section outline some effective thinking patterns that universally connect a man to his creative, attractive inspiration. This section is by no means the final word on ways you can habituate your mind to harness your inspiration.

Now that you understand how inspiration works, remain cognizant of thought patterns that make you feel inspired and creative. The more you train yourself to think this way, the better you'll become at displaying your most-genuine, most-unique, and most-attractive self to the world. This is what it means to “be yourself” to get girls.

# P A R T I V

## THE CONNECTION ELEMENT

*“Whenever I date a guy, I think, is this the man that I want my children to spend their weekends with?”*

**—Rita Rudner**

## CHAPTER 14

### A FRESH LOOK AT CONNECTING WITH WOMEN EMOTIONALLY

#### **Emotions, Connections, and Motorboating**



ack was the *last* person I thought could teach me something about making emotional connections. He always seems to attract girls with his shameless confidence and dominant personality. Zack has a carefree, wild attitude whereas I’m the one with the Mr. Nice Guy past—sensitivity and vulnerability come naturally and (I thought) unfortunately to me.



This one evening started off no different, when we spotted two hot college girls strolling through Murray Hill. Racing each other to approach them, I got to the girls first and sarcastically asked, "Hey guys, can you tell me why I keep getting put in the friend zone? Is it because I'm shy and awkward?"

The girls, in on the joke, started giggling. Without missing a beat, Zack swooped in and threw his arm around the olive-skinned, Italian girl. I scooped the sexy brunette. We walked them into the nearest dive bar for a "romantic first date."

Zack's girl had all the features he always prattles on about: dark eyelashes, shiny black hair, Mediterranean curves. I heard excitement in his voice when he said, "Let's get it poppin'! Beer pong-style!"

The girls erupted in cheers as I ordered a pitcher of Coors Light. While I waited on the bartender, I saw Zack lift his girl up and plop her in a barstool. I glanced at my girl, still a bit timid as we'd only met 5 minutes ago on the street. When I turned back to Zack, it was as if a wave splashed over my face from Zack motorboating his girl—I could only imagine the look on his face, buried to his ears in cleavage.

After my girl and I exchanged a sheepish glance, we all enjoyed a few rounds of beer pong, lots of laughs, and a steamy session of making outs and barroom groping that would've put any exhibitionist to shame.

A couple days later, Zack mentioned he'd gone out for drinks with his Italian princess of the high seas. I had to stifle my laughter when he added, "I think we really made a connection."

"Yeah," I grunted. "I'll bet you made a real solid connection with her left tit."

Grimacing, Zack shook his head, "You just don't get it, do you?"

I rolled my eyes, "What?"

Zack explained he'd met up with his girl, exuding the same carefree, wild attitude that prompted the motorboat. However, when he met his girl for a glass of wine, he let go of his inhibitions in a different way.

"It was so cool," he beamed. "I told her about my New Year's Resolution to be a better friend. I was totally honest with her, explaining I'd neglected certain friendships. I told her about how I was taking my friends for granted, about how this isn't the way I want to live my life."

I yawned, but Zack continued. "When I told her that," he said. "I meant it. Like meant it *completely*. It was so awesome...I just saw her eyes light up. You know the look, the one where it's like 'it's ON!' We really...just...*connected*."

He took a bong rip, then continued, "You know, most people spend their lives hiding their flaws. They're so fucking afraid people won't like them if they're not perfect. But I say fuck that! Real life *is* the cracks and flaws."

That weekend, Zack and I were teaching a program. On the first evening, a student said, "I just wish I could be myself. But I don't know what that means exactly. Like...do I just fart around girls and stuff? It sounds so simple, but it's confusing."

Zack smiled, glowing from his recent experience. "Nah bro," he laughed. "Being yourself doesn't mean being crude. It means showing a girl who you really are. That means *actually knowing* who you are. You gotta let your guard down, man! If you don't put yourself on display—flaws and all—you're blocking people from connecting with you."

## Real Connections are Attractive Connections

People assume making a connection with someone is about learning facts about them: where they grew up, what they do for a living, their hobbies, etc. But the way people *actually* connect is through sharing *emotions*.

In that regard, facts can help elicit emotions because people often have strong feelings about their job or their hobbies; however, simply having her recite facts about herself will *not* establish a connection. Instead, it's your aim to connect with a woman through shared emotion by getting her to *experience* the feelings she has boiling underneath those facts.

As guys, it's our *job* to create emotional space for us and a woman to explore. Simply rattling off a list of questions like, "What's your name? What do you do? Where are you from?" does *not* create emotional space.

Even asking "funky" questions like, "What would you do if you had no risk of failure?" or "Where's the craziest place you've ever had sex?" will do *nothing* if the questions don't affect her emotions.

Therefore, to connect with a woman, worry less about the questions you ask and more about the emotions your questions elicit. If you do that, even asking a question like, "Where are you from?" can create a powerful connection.

## Fast, Genuine Connections Begin with Curiosity

The amount of emotion she'll let herself feel around you depends on two things:

- 1.) your ability to affect her on an emotional level
- 2.) how comfortable she feels around you

Men who can quickly affect a woman's emotions while also getting her feeling comfortable are men who create quick, passionate connections. Even if the interaction only lasts a minute or so, these men differentiate themselves from other guys women may have known for years.

As such, women remember these connections and are much more inclined to meet up later—even if only a few, brief sentences were spoken. It should be the aim of *every* man reading this book to create fast, meaningful connections with any woman, any time.

To get a woman feeling comfortable around you, it's important to enjoy her as a *person*, not as an "idea." As already explained in the drive section, you should be genuinely curious about her. Don't "fake" your curiosity because you think it'll make her like you—actually *be* curious!

*“To get a woman feeling comfortable around you, it's important to enjoy her as a person, not as an “idea.””*

Your curiosity should stem from wanting to know the truth. *Who is this girl? What's her story? Is this someone I'm willing to invest my time and*

*emotions into?* If you genuinely feel that when interacting with a woman, you're on the right track. If you don't already feel that, then you're not searching hard enough.

## Rapport: Foreplay for Making a Connection

Connections start with curiosity. Next, it's important to establish rapport. For our purposes, rapport is a sense of *ease* two people feel around one another. This is slightly different from connection, as connecting with someone involves emotional investment. Rapport is much less intense, and so it's a good "warm up" to connection. Immediately trying to connect with someone is creepy and weird.

Instead, establish rapport with people *before* connecting. Rapport is established by exploring the similarities you two share. As such, rapport always begins with trivial topics. Already today, you've probably had people try to establish rapport with you by commenting on things like the weather (i.e. "Hot enough for ya?"). While there's nothing wrong with establishing rapport this way, there are more effective ways to build rapport that sidestep boring topics altogether.

I've found the fastest way to generate rapport is with topics like the venue and pop culture. These topics hold significance to you and her, yet they're superficial. Once you establish rapport you can then make a genuine emotional connection. More on this in a bit...

## You Cannot Force a Connection

Making connections is similar to expressing yourself through inspiration because connecting with people is *passive*. You can't force someone to share emotions. Like inspiration, connections happen when you *chill*. However, also like inspiration, you can develop habits and thinking patterns that facilitate fast, genuine connections with women.

“...connecting with people is passive.”

Deep connections may happen when you first meet a woman, but it's not always necessary.

Of all the elements, Zack and I have found connection to be the *most* variable. Some women require a lot of emotional connection, others require little. Keep that in mind and you'll quickly develop a keen sense of when and how much to connect with women.

Often the environment or circumstance determines how much connection a woman needs. For example, women you meet in bars and nightclubs are often looking for more drive, inspiration, and mechanics than women you meet in a bookstore, on an Internet dating site, or on a blind date.

Regardless, almost all women *at least* need rapport before an interaction can move forward. Moreover, you may not need a deep connection before having sex with a girl, but to develop a worthwhile relationship, eventually you must connect emotionally with her.

# **CHAPTER 15**

## **THE BIGGEST MISTAKE MOST GUYS MAKE WITHOUT REALIZING IT**

### **Learning to let your Guard Down and be Real**

After you've established rapport, you must learn to open yourself up. If you're anything like I was, you might be afraid to open up because it leaves you emotionally vulnerable. As guys, often we believe learning "game" will save us from opening up emotionally and connecting with people. But constantly "gaming" prevents a genuine, emotional connection with a woman and, ironically, diminishes her attraction.

Even *by believing* that a successful social interaction is a ballet of perfectly executed lines and maneuvers, you'll hold yourself back from attracting women. This was such an eye-opener for me! A woman is not looking for perfection—she's just looking for a man who's cool and comfortable with himself.

If you're comfortable with making mistakes and you're brave enough to open up, women will relax and open up in response. In this state the two of you can have a deep, significant interaction. And *that's* the foundation of a healthy, mutually enjoyable relationship.

### **Destroy the "Perfection Myth"**

Before you can make genuine connections with women, you must be ready to be "imperfect." All too often, men get an image in their heads that a pick up or an interaction with a woman has to be flawless.

Often we men believe the woman must always perceive us as "high value" or "cooler than her." This is an immature, ego-driven, and just plain *stupid* way to approach quality women. It's simply not realistic to

believe you'll always say the right thing, at the right time, in the right tonality, with the right body language, etc.

Believing your game must be "perfect" overlooks the humanness of social interactions and dating. Again, this relates back to talking to the idea of a girl, rather than the girl in front of you. If you're ready to attract *real* girls, in the *real* world, with your *real* personality, then you better be ready to make some *real* mistakes!

Not only should you be ready to make mistakes, you should *enjoy* making them. This is not to say you should go out of your way to mess up, but if you do or say something unintended, laugh it off rather than get anxious over it.



## ***Rob's Tangled Tongue Makes a Connection***

Later I'd find out she's Moroccan, has a strange obsession with the color pink, and is reluctantly sweet, but when I first saw her, she looked like a hot, brutal bitch.

She pranced through the narrow balcony with her cool, brown eyes not even acknowledging the stir she caused in her wake. Flabbergasted men lurked off to the side, gaping at her wild, exotic beauty.

The hood of her jacket was lined in white fur, which bounced ever-so-gently with her every step. Come to think of it, all her accessories seemed to gallop with her, hoop earrings, two thin gold bracelets, and her shiny brunette bangs hanging over her eyes in every shade of sexy.

I confess: I lost myself in my ogling, forgetting I could even approach such a girl. As I snapped out of it, as the notion came back to me, another guy had already beaten me to it.

One of the regulars whose game I begrudgingly respected sidled up beside her and chatted away, smiling and looking devilishly suave. To my trained eye, he appeared flawless: his energy, his vibe, even his vocal tone was all textbook, perfectly executed.

The girl stopped. Her hoop earrings swayed, jangled. Every lurking guy, every flabbergasted face waited to see how this would play out. The moment unfolded like watching a car accident, seeing things in slow motion, but helpless to stop the impending tragedy.

"Leave me alone," she said coldly, matter-of-factly.

The guy, however, quick on his feet, was already talking over her, laughing. Doing exactly what I would've done. It was like watching myself fail in the third person.

She didn't even give him time to finish his sentence, storming past him to sit on the balcony and talk on her phone.

I, like the medley of creepy men standing around me, stood transfixed, watching her from a distance. I wanted to talk to her, but what was the point? Even if I executed the "perfect" approach, I'd get promptly denied anyway, as I'd already seen.

*Well*, I told myself, *there's only one way to find out*. I stepped away from the drooling spectators and walked toward her.

She was still talking softly into her phone when I sat down beside her. I opened my mouth, but only a garbled mess of consonants clanked on my tongue. If you can imagine what "dskfjlds" sounds like, that's what I said. It was the universal language of gibberish with a dialect straight from nervousness.

She cupped her phone against her shoulder to glance at me with disdain. "That all you got? Are you done?" she snapped, a hint of a chuckle in her voice.



"I know," I admitted, laughing and throwing my hands up. "That totally sucked. Worst. Approach. Ever. Anyway, I'm Rob."

Her face lit up and she laughed. We talked all night and wound up dating for months. And during that time, I made *plenty* of mistakes. It only brought us closer.

## Mistakes Let her See the Real You

Mistakes offer a woman a glimpse into the *real* you. Sure, it's easy to appear cool and charismatic when everything's going well, but your *true* confidence is on display when things go wrong. Confident men prove themselves in moments of imperfection.

When you're comfortable with your imperfections, you're brave enough to be *vulnerable*. By making yourself vulnerable to a woman, you demonstrate you *trust* her. When she makes herself vulnerable to you, she *trusts* you. And the *only* way to connect emotionally is when you're both vulnerable to one another, but bonded by trust.

If you want to inspire trust in a woman, you must prove you trust her *first*. Just like inspiration, women (and people in general) are cautious with trust. The *only* way to alleviate her of her cautious anxiety is by showing your vulnerability. In short, you must be ready to make mistakes.

There's a *big* difference between "making a mistake" and "creating an obstacle." Mistakes are natural and human. They happen to everyone. Your mistakes are as much of who you are as your accomplishments. Embrace your mistakes and laugh about them. If you can do that, you'll always be the cool, level-headed guy—even in moments you totally mess up! Some common mistakes *every* guy makes in *every* interaction are:

- Saying something stupid or regretful
- Stuttering or speaking incoherently
- Leaning in or other forms of "bad body language"
- Forgetting her name
- Spilling a drink or doing something clumsy
- Missing an opportunity or cue
- A trillion other things you can probably name for yourself

*"There's a big difference between 'making a mistake' and 'creating an obstacle.'"*

## Mistakes Don't Kill Attraction — Obstacles Do

The “mistakes” mentioned above will *only* ruin an interaction if you make them into obstacles. It's *crucial* you understand what “creating an obstacle” means. Essentially, an obstacle is a belief or reaction that prevents you and a girl from hooking up.

If you commit some innocent faux pas like saying something dumb, it'll *only* hurt you if you make it into an obstacle. And you do that by making it into a big deal. Some ways guys make mistakes into obstacles are:

- Deny it happened, when it obviously did
- Try to justify a mistake with logic
- Get defensive and/or emotional
- Apologize profusely
- Continue to think or worry about it after it happens
- Feel obligated to compensate or make up for it

All obstacles are created by what a guy believes. If you believe the marketing hype of dating companies or unrealistic Hollywood movies, you probably believe a guy who's good with women is flawless and suave. If so, you're naïve, misinformed, and amateur. You're also holding yourself back with delusions and unrealistically high expectations.

*Real* ladies' men make mistakes all the time—probably more so than “regular guys.” However, these guys simply don't care! In fact, they often draw attention to it, making it into a joke.

For example, if a guy stumbles over his opening line, he might laugh and say, “Wow girl, whatta you doin' to me? I can hardly talk!” This communicates more confidence than the most perfectly executed pick up line.

While this isn't an invitation to intentionally make mistakes, it *is* an invitation not care when you do. Improving your skills with women is not ridding yourself of flaws and mistakes. Mistakes will *always* happen. It's more important to learn the appropriate way to respond to them, which is simply not to care.

“*All obstacles are created by what a guy believes.*”

Once you accept that, you transform something you do naturally (make mistakes) into a sexy quality that not only attracts girls, but also wins their trust. That'll help you quickly and effortlessly make emotional connections with amazing women.

# CHAPTER 16

## USING RAPPORT TO TRANSITION FROM FLIRTING TO CONNECTING

### How to Create Rapport

Rapport, by definition, is superficial. Rapport is a surface-only understanding of someone. While rapport doesn't connect people emotionally, it *does* let people feel comfortable and relaxed around one another. Once someone feels comfortable 'superficially,' they can then create a deeper connection.

Again, it's important to understand that rapport is *essential* before making a deep connection. Rarely do two strangers immediately trust each other enough to connect on an emotional level. Moreover, emotionally healthy people *don't* try to make deep emotional connections with everyone they encounter.

Whenever you meet someone for the first time, you must establish rapport before you can connect with them. Also, whenever reuniting with someone, it helps tremendously to reestablish rapport before delving into more emotional topics. Rapport is like an emotional lubricant that allows deeper connections.

So, while rapport may seem like "small talk" or bullshitting, it actually plays a very important role in attraction and dating. However, *don't* get stuck on rapport. Once you feel a woman's comfortable with you, move into deeper topics. You can still occasionally cycle back into rapport, but you should move things forward emotionally.

How much rapport is needed depends on you and the girl, but she'll give you telltale signals when she's ready to transition into deeper topics. Most obvious, she'll begin talking at length and telling you stories. In other words, when she stops talking in sentences and begins talking in paragraphs.

In order to generate that rapport, here are two ways Zack and I've found to establish *instant* rapport. These rapport topics work in all situations—from women you just met to women you're meeting for the second or third time, or even your longtime girlfriend.

## Rapport through Pop Culture

Pop culture connects people. Since we all know popular movies, shows, songs, internet clips, and advertising slogans, we all share a set of "common memories." Pop culture offers two strangers a wide range of topics they both understand. Not only that, but since pop culture is "superficial," it's the perfect way to establish rapport with a girl you just met.

Most people don't feel comfortable revealing personal memories to a stranger, but they *are* comfortable reminiscing over pop culture. Most guys, however, never exploit this goldmine of rapport. Instead they try to "force" an emotional connection by prodding with interview-style questions.

Don't make that mistake. Keep pop culture in mind whenever trying to "break the ice." Even though pop culture is superficial, people still have emotions for their favorite celebrities, movies, songs, etc. While they won't feel "exposed" talking about these topics, they *will* feel emotions. That combination of emotions without risk is *crucial* for establishing effective rapport.

As such, it helps to establish rapport over topics you both understand. For example, many women do not know sports very well. So, while men often establish rapport with other men by discussing sports, women are not usually familiar with athletes or sports facts.

It's much better to discuss things like television, movies, and music with women. For instance, if you're like me, born in the early- to mid-1980s, you probably grew up watching shows like "Saved by the Bell," "Full House," "Family Matters," and "Fresh Prince of Bel Air." Regardless if you're boy or girl, anyone in the U.S. who grew up in that generation understands these shows.

So if I were talking to a girl in her 20s, I know bringing up one of those shows would probably get her emotionally excited. I might even open a girl by asking a question like, "Hey, do you remember the fat dad's name from *Fresh Price*?" It always gets a favorable response.

## Using Pop Culture Rapport Right

It's important, however, to use pop culture rapport effectively. In the example above, a girl who grew up outside the U.S. or born in the 1970s probably won't understand those pop culture references. It's important to size up a situation fast, and then adjust accordingly.

For example, if you asked a girl about the fat dad from *Fresh Prince* and she responded in a French accent, "Umm I don't know..." you might describe the premises of the show to her. Then you might ask if she grew up with any similar shows. I've learned a lot about pop culture in other countries just by keeping this in mind. To cite just a few of my own experiences, I learned about the movie "Old Boy" from a Korean actress/model, the hip-hop group Fettes Brot from a German medical resident, and the pop star Zazie from a sexy French journalist.

People often know characters and personalities from pop culture better than some of their acquaintances. That gives you an *unlimited* number of ways to connect with strangers as simply as if you were discussing old friends. And this concept works throughout the interaction. At any point, you can make a comparison to pop culture to get a laugh, make a point, or just do it because you feel like it.



## *Zack Generates Rapport by Reading Minds... Accidentally*

Sometimes all it takes is a colorful, fruity drink to get a conversation rolling. That's how I unintentionally picked up a babe one night when Rob and I were out on the prowl.

We'd piled into a crowded bar with lots of dudes and very few ladies. After getting bumped by one-too-

many sweaty Pillsbury Doughboy body-doubles, we were walking toward the door as I passed a petite, cute little blonde.

She was in a circle of people, laughing and holding a green, frozen drink that looked like something from my childhood. Suddenly the word hit me right as I got within earshot of her.

"Ecto Cooler," I yelled, pointing at her drink. "Yo Rob, remember Ecto Cooler from when we were kids? It looks like this chick is drinking it!"

The little blonde's jaw dropped. "What'd you just say," she smiled.

"Oh," I laughed, realizing I'd somewhat inadvertently opened this little cutie. "I was just pointing out that your drink looks like this box drink I loved as kid. It was called Ecto Cooler. Whatever, you probably don't know what I'm talking about."

She clenched my forearm as if she was afraid I'd walk away. "No, I do remember!" she shirked, "Oh my God! It had that green blobby thing from Ghostbusters on it. What was his name..."

We both yelled, "Slimer!" at the same time, and then doubled-over with laughter. Rob stood off to the side, looking at us like we were both crazy.

It didn't matter what anyone thought, instantly me and this girl had rapport. As we started comparing and contrasting the various items our moms' packed in our bag lunches, one of her jealous guy friends interrupted.

"Why are you talking to this idiot?" he snarled.

"Quiet!" my boxed drink beauty snapped. "He's cool! It's like he read my mind. I always order Apple Martini's because it reminds me of Ecto Cooler and Zack's the only person who understands that! Right Zack?" she nudged me.

"Yeah, bro," I laughed, clapping the asshole on his back. "Chill out and join our discussion. She was just telling me how much she loved peanut butter and jelly sandwiches."

"Uhh," the guy muttered, looking as out of place as a boner in Church. "Whatever, come join us when you're done talking about...uhh...whatever it is you're talking about."

"Yeah. Okay," she said, not even looking at him. "I'll do that. BYE!"

Dismissed. And she never did make it back to join him, because we wound up getting into a debate over who makes better grilled cheese. And there was only way to settle that...back at my place!

## Using Situational Rapport Effectively

Another time-tested generator of rapport is *situational*. Whenever you and another person are in the same place at the same time you have something in common: *you're in the same place, at the same time*. In fact, situational rapport's so effective, it's become cliché. Comments like "Come here often?" are so commonplace that people often roll their eyes when they hear them.

The problem, however, is *not* situational rapport, but the lack of creativity. Asking someone if they frequent a place often doesn't contain any real thought or observation. Do you really care if she comes to a venue often? Probably not. But guys say it anyway because they don't understand how to make situational rapport *specific*.

So, to use situational rapport effectively, focus on an aspect of the social environment. It may be the way a bartender's dressed, the clientele, or even the venue's layout. The more specific you get with your observation, the better. That's because focusing on something very specific allows a greater chance of creating situational rapport.

When I first started going out to bars to meet women, I'd sometimes say really general statements, like, "Wow, the music here's awesome." That's not very specific, so women would either just agree or disagree without feeling any rapport or connection.



One night, I was out at my favorite '80s-themed bar and the sweet piano chords of Journey came blasting through the speakers. I was so excited that I grabbed the nearest girl and exclaimed, "Wow! This Journey song reminds me of high school! I used to play this song on *repeat* in my car when I first started driving—so awesome!" By focusing on a specific song, I increased my chance of making a connection. And, as you'd expect, the girl I grabbed had a similar story about that song.

You always want your personality shining through in a situational comment. A good test for whether or not your situational rapport comments express your personality is asking yourself: *Could a robot have made this comment?* Literally, imagine a huge silver robot talking to a girl, saying, "It is hot in here. I like this music. Wow. It is crowded in this bar." That's *not* the way you want to sound! Don't be a big silver robot—be a human!

Always make sure your comments translate human *emotion* and *memories*. You might say, "Wow, it's hot in here. It feels just like the weather in Orlando, my favorite place in the world" or you might say, "It's so cool how the bartenders wear name tags. It reminds me of my most awesome summer job when I was in college!" Whatever you say, make sure it embeds information about your (human) personality.

*“Always  
make sure  
your  
comments  
translate  
human  
emotion and  
memories.”*

# CHAPTER 17

## HOW STORIES FROM YOUR LIFE CAN SPARK IMMENSE ATTRACTION

### Using Storytelling to Create Emotional Connections

Stories not only entertain people, they also offer a glimpse into someone's character. While you may think you're simply reciting a scene from your life, a listener is unconsciously processing the deeper implications of your story: your personality, your lifestyle, your way of looking at the world, etc.

When you're narrating a story from your life, the listener momentarily lives through your eyes. The way you structure your story and the details you include let a listener see your thoughts and understand your emotions.

In a social context (and for the purposes of this chapter), a "story" is anything you say that positions you as the narrator and uses an aspect of storytelling outlined below. So a "story" can be a single sentence where you describe a detail from your life.

While you shouldn't overanalyze every word out of your mouth, you *should* understand what your words reveal about you. Moreover, you should use these "aspects of storytelling" to transition conversations into deep emotional connections with women you want to attract and date.

You'll find as an interaction with a woman progresses, it becomes more appropriate to tell longer stories. When you first walk up to a woman, you shouldn't talk about any one topic for more than a minute or so. You can talk a lot (at first), but you should be jumping from topic to topic. This allows a woman to feel a wide range of "superficial" emotions while seeing different aspects of your personality.

As the interaction progresses, the range of emotions she feels should contract as the depth of those emotions expand. This is not only true when you first meet, but also when you see her again for a date, when you call her on the phone, or when you wake up next to her in the morning.

Whenever an interaction begins, you talk on a variety of topics (mostly guided by inspiration). As the interaction proceeds, you zero in on a particular topic and explore it (mostly guided by connection).

Thus, these storytelling aspects begin small, offering pointers on improving your stories word-by-word. Tips like creating word pictures and adding conflict can help even a one-sentence story, allowing a woman to feel emotionally connected to you through your words.

*“As the interaction proceeds, you zero in on a particular topic and explore it (mostly guided by connection).”*

The later tips like developing character, beginning at the end, and adding a twist help structure longer stories. Taken together, learning how to effectively tell stories gives you the ability to connect with women deeply and genuinely.

## Storytelling Aspect 1: Create Word Pictures

Jazz up your sentences with colorful, evocative details. Most guys recite stories as if they're telling a joke, meaning they overlook sensory details and simply state the facts. Remember: stories exist in the reality created by the storyteller. When it's time to make an emotional connection, decorate your sentences with a specific sound, smell, sight, or sensation.

I saw the power of this one afternoon, when Zack was trying to convince me to go some new club that just opened. At first, he just said, “Dude, we gotta go! This nightclub is awesome!” I wasn't convinced.

But, then he added, “Yo, this nightclub has these strobe lights that look so badass reflected off the shiny bar. And they keep the vodka on ice. So every time you do a shot, it gives you the chills.” Based on that description, I was excited to go. The same holds true when connecting

with women. Adding details that create a “word picture” helps stimulate her emotions.

## Storytelling Aspect 2: Add Conflict

Conflict is an obstacle to a goal. If we immediately got whatever we wanted, there would be no storytelling. Conflict hooks people emotionally because they want to find out how a conflict will resolve itself (a.k.a. anticipation). Therefore, understand conflict and use it to charge your stories with emotion. Adding conflict is a simple three-step process:

- 1.) Identify a goal
- 2.) Place a hurdle in front of the goal
- 3.) Resolution

You can use conflict to stimulate emotions and make a connection anytime in an interaction. Sometimes I'll use conflict to structure a mini-story before taking a girl's number. I remember once I wanted to get some girl's number who told me she liked big dogs. (I like small dogs, by the way.) Here's the “story” I told her:

“Damn, I'd totally take your number (*identify goal*), but I don't know. We might argue nonstop over what's cooler: small dogs or big dogs (*hurdle to the goal*). But you know what, maybe we can work it out by adopting a goldfish (*resolution*). Here, give me your number.”

You can also use conflict to connect over deeper emotions, such as your career and life aspirations. Whenever I'm on a date, and girls ask about my job, I usually tell them:

“Ever since I was five, I knew I wanted to be a writer (*identify goal*), but it's a competitive industry with a lot of talented people (*hurdle to the goal*). But I'm determined to make it, even if it means writing freelance articles on my lunch break for small magazines. I'm willing to put in the blood, sweat, and tears to make it happen (*resolution*).”

*“You can use conflict to stimulate emotions and make a connection anytime in an interaction.”*

## Storytelling Aspect 3: Metaphors

Metaphors help to make your story more rich and vivid. The art of comparing one thing to another helps your listener connect with the point you're trying to make. Metaphors are especially helpful when describing something abstract such as emotions or experiences. Pepper metaphors into your stories and dialogue generously—a bad metaphor is still better than a non-emotional detail.

You can easily apply metaphors through similes. Simply add "...it was like..." or "...it was as if..." to the end of your sentences to signal to a listener you're about to reveal an important detail. Metaphors communicate your personality in a very unique way as it expresses the connections you make in the world.

For example, consider a metaphor I always use: "The first time I traveled through Europe was exactly like the first time I went scuba diving. Everything seemed so strange yet exciting!" Those two short sentences communicate my interests, adventures, and anxieties.

What are some of the connections you make in the world? Express them through metaphors.

## Storytelling Aspect 4: Develop Characters

Compelling characters make a story memorable. When you start telling longer stories (with more emotional depth) by telling anecdotes from your life, you give the woman a sense of the people you surround yourself with. As explained in "overselling," passionately describing the people in your life speaks volumes about your lifestyle without bragging.

Why do you associate with the people you do? The people you choose to associate with should make you feel positive emotions. You may have a party animal friend, a hilarious cousin, and a dedicated coworker. What is it *about* these people that makes you think of them the way you do?

It may be the way someone talks, a phrase they always use, or how they dance. Focus on that quality and then describe the behavior or idiosyncrasy in an animated way. Doing so translates the emotion to the woman, allowing you to connect.

## Social Storytelling versus Narrative Storytelling

It's important to make a distinction between telling a story in a social situation and telling a narrative story. Narrative storytelling is what you read in a book, see in a movie, or experience whenever there's a formal plot arc. This sort of storytelling is *not* the same as social storytelling.

When telling a story in a social situation, you don't need a "theme" or a "proper ending." In social storytelling, you just relate details from your life. The emphasis is *not* on the plot or the structure of the story, but instead how accurately the details connect the listener to your life, experiences, and emotions.

# CHAPTER 18

## GUIDE TO MAKING GENUINE EMOTIONAL CONNECTIONS WITH WOMEN

### Topics for Creating Connections

Everyone has emotional experiences they vividly remember. Whenever we have an emotional experience, we tend to remember it in detail. Moreover, we return to that memory again and again, replaying in our heads how it might've been different, or what else we might've done or said. We've all gotten in trouble, had a crush, known a secret, had our first alcoholic drink, and have been totally embarrassed at some point.

You probably remember the details of such experiences *vividly*: how old you were, the people you were with at the time, what was going through your head when it happened, etc. These moments make you who you are. Likewise, these moments make her who she is.

When you and a woman share these moments, you create a powerful emotional connection. It's a tremendous help to connect over topics you both understand and have experienced. Topics you want to explore with women you're attracted to can often be romantic, such as:

- Your first crush/girlfriend
- Your first kiss
- When you lost your virginity
- The first time you fell in love

How you transition into a connection topic is up to you. Sometimes I like letting a vibe flow organically. If that's the case, I'll usually start small, making a comment like, "You're such a female player! Wow, I'll bet you've been playing guys since you were old enough to ride Big Wheels, haven't you?" Often, girls laugh and tease me back.

At that point, I transition into a topic for a romantic connection by saying, "Seriously though, do you remember your first crush? I remember mine, but I want to hear yours first." From there, if she gives me a serious answer, I know she's ready to make a genuine emotional connection.

Other times I transition into a connection topic bluntly, machine-gunning questions like, "Wait, are you a good kisser? How much experience do you have? How old were you when you first kissed a guy?" This usually overwhelms a girl, getting her to feel a rush of emotions fast. I prefer using the "blunt" approach in loud venues or in situations where I only have a few minutes to get a girl attracted.

But once I've transitioned into a connection topic, I don't harp on it. True to the 4-EG mantra of balance, connection needs to remain harmonized with the other 3 elements. Therefore, *always* keep cycling between connection topics, driving the interaction forward sexually, while remaining playful and flirty.

Just because she's ready to connect with you doesn't mean she *only* wants to connect with you. Connecting with someone is a release of tension. While that's a good thing, *too much* connection will hurt the interaction.

## Knowing when it's Time to Make a Connection

Sometimes you'll try to emotionally connect with a woman before she's ready. There's no harm in this, but you should be able to identify when a woman's emotionally guarded. In the previous example, if a woman responded to my question about her first kiss by saying, "I'm not going to tell you, I hardly know you!" or she rattles off some fake bullshit answer, she's not ready to emotionally connect.

Sometimes, she may be ready to connect over a topic like a first kiss, but not when she lost her virginity. All you need to do is simply respect her comfort level. Just as she acts as the "pacer" physically, she may also act as the "pacer" emotionally. You may be ready to spill your emotions to her, but she's still guarded.

If you notice her pacing you emotionally, don't keep pushing the issue. *Every* woman has a horror story about a guy who didn't understand



emotional pacing. If you want to hear a few, just ask a woman. In fact, that could make for a good connection topic.

Also, you don't *only* need to connect over romantic and sexual topics. You can also connect over:

- When you learned to drive
- When you had braces and felt like a freak
- When you got stitches/broke a bone
- When you went on a “dream vacation”
- When you got drunk/stoned for the first time
- When you snuck out of your house
- When you were totally embarrassed

Basically, you can connect on any topic as long as:

- It's a common experience
- It involves emotions

The examples listed are only the tip of the iceberg. There are dozens of cool stories from your life that a woman might have also experienced, or at least can understand emotionally.

As already mentioned, these stories don't necessarily need to make you “sound cool” or “demonstrate your value” to her. The point is to connect with her *emotionally*. So even if the story you tell is not the most flattering portrayal of yourself, tell it anyway. If you and your girl feel emotions together, you're connecting.

*“So even if the story you tell is not the most flattering portrayal of yourself, tell it anyway. If you and your girl feel emotions together, you're connecting.”*

## The Genuine Compliment

The art of the compliment is a lost art indeed. Unfortunately, most compliments paid by men are too much, too soon or they're too little, too late. Some men give compliments out freely and generously, believing that if they say nice things all the time then people will like them. Other men believe complimenting people is giving power away, so they never express what they like about someone. Both ends of the spectrum keep you from making genuine connections with other people, especially women.

A genuine compliment expressed at the appropriate time is one of the greatest gifts you have to offer another person. Dispel the belief that compliments forfeit your value. Compliments *augment* your value, as it takes a man who is truly comfortable with himself to recognize another person.

The term “giving someone props” is great because it describes what it is you’re actually doing: propping someone up. If you’re a weak person, afraid of being “belittled,” you fear propping *anyone* up. If, however, you see yourself as standing tall, you *want* to prop people up so they can relate to you, eye-to-eye.

## Compliments are an Expression of You

Use compliments as an extension of your personality and recognize people honestly. Not only is this the right way to give compliments, it also reinforces behavior you enjoy. For example, if you hate reading and a woman tells you how much she loves French literature, don’t say, “I love that you’re into novels” when you don’t mean it.

If, however, you *also* like reading, you might say, “It’s so cool you’re into French lit. I’m more of reader of British literature. You’ll have to give me your expert opinion on some good French authors to check out.” That compliment is much more genuine than just rattling off some nice words that are meaningless.

When it’s still early in the interaction, don’t grasp at things to “like” or “dislike” about her. If you give compliments (or complaints) too quickly, it’ll raise her suspicions. That’s because it indicates you’re operating with an agenda. She’ll ask herself, *He doesn’t even know me, why is he already telling me this?*

Instead, play it safe and give everyone you meet a three to five minute “trial period” where you suspend judgment, good or bad. This way, people will feel they have actually *earned* your compliments, rather than been given an insincere handout.

Also, when complimenting a woman, tacking her name onto the compliment really improves its effectiveness. For example, if you were to tell a girl you like her sense of humor, you might say, “You know what I really like about you, Cara? I like that you’re funny. So few people can make me really laugh, but you’re hilarious! Keep the jokes

coming!” When you specifically say her name, it makes your compliment sound more genuine and sincere.

Some great things to compliment a woman on are:

- Her sense of style
- Her sense of humor
- Her unique views
- Her creative side
- Her femininity
- Her confidence
- A gazillion other things you should keep a lookout for

# CHAPTER 19

## KEEPING CONNECTIONS FOCUSED AND EFFECTIVE

### Identifying Emotional Interrupts

An interrupt is anything a woman does to throw an interaction off course. No matter how good you are with women, they'll *always* interrupt an interaction with their emotions. In fact, the better you are with women, the more interrupts you'll see. hilariously, as I was typing that last sentence, my Turkish girlfriend sent me this text: "Im going to kill u" That, friends, is an emotional interrupt.

You may have heard an interrupt called a "shit test," "congruence test," or simply a woman testing you. However, what she's doing isn't a "test" as a test implies you can pass or fail. All she's really doing is interrupting the emotional flow of your interaction or relationship. Whether you find her interrupt rude, cute, or annoying, you should just disregard it. Never let interrupts deter you.

To prepare for interrupts, know how to identify them. Examples of interrupts are mood swings, insults, nasty comments, attempts to make you jealous, accusations, and, if you're dating a hot-tempered Turkish girl, death threats.

To determine if a woman's throwing an interrupt, ask yourself this: *Is her behavior bringing you together or tearing you apart?* If her behavior is pushing you apart (and it's unprovoked), it's an interrupt.

If you did do something to provoke her interrupt, you should *not* simply disregard it. For example, if you cheated on her, said something rude or insensitive, forgot something important to her, or

did something to violate her trust or respect, then she's justified in interrupting the interaction. If—or more appropriately—*when* that happens, be a man and accept responsibility for your actions. Don't simply disregard her behavior.

However, often women will interrupt an interaction for absolutely no reason. Some classic interrupts you'll encounter from women are:

- Trying to make you feel guilty for hitting on her, e.g., "Is that your pick up line?" or "Do you say that to every girl?"
- Trying to call you out for being smooth, e.g., "You're a player" or "I'm not that kind of girl."
- Trying to make you feel bad about something there is no reason to feel bad, e.g., "I can't believe you just said that! Apologize!" or "You're really rude!"
- Trying to insult you, e.g., "You're gay!" or "You're too short for me."

If you get one of these interrupts, laugh it off. It doesn't matter how harsh or nasty the interrupt was, if she sees you're unaffected by it, she'll get more attracted to you—every time. In fact, the more vicious the interrupt, the more attraction she'll feel when you keep the vibe of the interaction on course.

The principle behind that relates back to the confidence explained earlier: sure, it's easy to be the man when a woman's hanging on your every word, but can you stay cool when she interrupts you? Are you still that same big man? If she can't throw the interaction off course, she'll feel safe and comfortable around you. She'll see you're a man of true character—a real man!

So don't fear interrupts. Don't prepare for them like a "test." In fact, enjoy them! Relish in your ability to keep an interaction on course with your drive and emotional stability. No matter if you talk to a girl for 5 minutes or marry her, interrupts *never* cease. It's your job as a man to always see them for what they are, and then disregard them.

## Balancing Connection

While it's your goal to connect with attractive women, don't go overboard. People are instantly turned off whenever one person displays too much of themselves, too early. As already mentioned several times, always remember: if you *only* connect with a woman, she'll lose attraction for you.

It doesn't matter if you've known her for five minutes or fifteen years, if you forget to keep her attraction burning, she'll think you're "nice," but in a friend way—not as a lover. For me personally, this was my *biggest* problem before studying dating and attraction. Girls might have found me interesting, but then I'd just keep trying to get to know them and make them feel comfortable. As a result I was always hearing, "I just think of you as a friend" or, worse, "You're like a brother to me."

It didn't make sense to me: aren't girls always saying they want a guy who respects and understands them? Wasn't I being the gentleman she's looking for? Yes, but I was doing too much of it! It was great I could connect with women and win their trust, but without balancing connection with mechanics, drive, and inspiration, I wasn't ever going to leave the "friend zone." And the friend zone is a very lonely, celibate place!

Remember the cycle of tension and release. Connections happen in moments of *release*. When you create enough sexual and emotional tension, you and the woman can then (and only then) connect emotionally. However, you must always cycle back to moments of tension to keep her attraction stoked. A lot of guys fall into the trap of believing that once a woman's attracted, they can focus solely on connection.

*“Connections happen in moments of release. When you create enough sexual and emotional tension, you and the woman can then (and only then) connect emotionally.”*

Whenever you're vibing and connecting with a woman, you should feel present and "in the moment." Actively listen to her and try to feel the emotions she communicates. Nothing else should concern you when you're connecting with a woman. Since connections happen passively, relax and enjoy the moments you make a connection with an attractive woman.

Know where you want the interaction to go. An understanding of mechanics gives you an action plan. It keeps the interaction moving forward smoothly. When you go out and interact with women, you instinctively learn how to connect emotionally while simultaneously knowing exactly what to do next.

Knowing when to balance connection with a woman is simple: just put your arm around her and pull her into you. If she's passionate with her

reaction, either pulling you closer to her or pressing her body up against yours, then you're fine—she's ready to connect emotionally.

If, however, she does something like the infamous “pity pat” (an awkward pat on the back), you need to inject tension into the interaction immediately. Also, if she questions your physical escalation, saying, “Woah, what are you doing? We're just friends” or something to that effect, that also signals too much connection—not enough tension.

## Connection into Action

Learning to connect in an authentic way allows you to create meaningful relationships with women that genuinely interest you. While making a connection is your goal, you want a *romantic connection*—not a platonic one. Therefore, use this section as a road map in harmonizing your connections so that they stay sexy, too.

### WHEN'S THE RIGHT TIME?

Sometimes you'll meet a girl and immediately connect with her emotionally; although that's the exception, not the rule. In general, you want to hold off investing yourself emotionally so that, when you do, the connection is genuine and “real.” As such, you want to ease into an emotional connection by establishing *rapport* first. Begin establishing rapport once a woman:

- Laughs at something you say (maybe even your “opener”)
- Asks you your name or some other piece of personal information
- Compliments you
- Speaks in more than 2-3 sentences in a row

When a woman displays this behavior, she's ready to establish rapport. You might make a situational comment about the venue or a playful remark about something in pop culture. Ideally, your comment will add an element like inspiration, like using a template to create an “us” vibe.

For example, your pop culture rapport comment might be, “I can already tell I'm talking to the only other person in this bar who appreciates the genius of Journey.” That comment is flirty, but also helps the girl to feel comfortable around you.

### HOW MUCH, HOW SOON?

Before exploring emotional topics, you want to establish solid rapport. Don't make one or two situational or pop culture comments and then think it's time to exchange your deepest, darkest secrets. Real emotional connections happen gradually, so don't rush it! As already mentioned, trying to "force" emotional connections will raise *a lot* of suspicions. Instead, transition from rapport topics to emotional topics in a fun, organic way.

For example, if you mention a band like Journey, you might jokingly ask, "Okay, so where were you the first time you heard a Journey song?" Chances are, she won't remember. However, by asking her, you set yourself up to "go first" since she'll probably say, "I don't know, where were you the first time *you* heard a Journey song?"

You now have the opportunity to tell a quick anecdote about your life. You can apply the aspects of storytelling to create an emotional space. As an example, I might say, "Oh man! I *remember* where *I* was the first time I heard the sweet sounds of Journey. I was in my best friend's car and he stole the greatest hits c.d. from his crazy uncle. He popped in the c.d. and my life changed forever!" In that story, there's both inspiration (keeping the conversation humorous and light), but also personal details that could lead to a deeper connection.

Always remember the rhythm of tension and release. As you move the interaction forward with your drive, the tension will increase. Whenever there's more tension, there's more potential for a greater release. And, whenever there's greater release, you'll make a stronger and more significant connection (because there's more truth).

You may start off connecting over topics like Journey songs and pop culture. Then you'll progress into more personal and more emotional topics. While different people have different emotions about different topics, most interactions will unfold in a similar way. As such, here's an outline of the levels of emotional progression as you connect with a woman:

“  
...*whenever*  
*there's greater*  
*release, you'll make*  
*a stronger and more*  
*significant*  
*connection (because*  
*there's more truth).*”



**Level 1**—Connect over pop culture, situational topics, funny memories with friends, trivial things that happened in the past few hours, and your favorite drinks, foods, etc.

**Level 2**—Books you're reading, places you hang out, childhood memories, funny and embarrassing moments

**Level 3**—Past relationships, aspirations and goals, real opinions and views, fears

**Level 4**—Falling in love, "secrets" about your family and friends, failings and non-bragging successes

**Level 5**—Sexual fantasies, secrets about yourself, things you never told anyone

Again, this outline is *not* formulaic. Sometimes you'll meet a girl who's ready to talk about her favorite sexual positions in the first ten seconds. Don't feel you need to follow this progression outline to the tee, but do try to develop a sense of rhythm for an emotional progression.

#### WHEN HAVE YOU AND A WOMAN CONNECTED ENOUGH?

Never. Once you stop connecting with a woman, your relationship will fizzle and die. *Always* connect with the women you want in your life, no matter if she's a girl you met ten minutes ago or your wife of fifty years. The joy of dating and attracting women is connecting with them, both physically and emotionally.

# P A R T V

## THE MECHANICS ELEMENT

*“Women need a reason to have sex, men just need a place.”*

– **Billy Crystal** (*City Slickers*)

## CHAPTER 20

### HOW TO SMOOTHLY MOVE THINGS IN A SEXUAL DIRECTION

#### The Most Amazing Mechanized First Date

T

o my experienced palate, the braised, perfectly-crusted morsel of chicken tasted delicately like sex.

I took a contemplative sip of Sauvignon Blanc I knew cost less than \$10 – but in this setting, it could’ve been a \$300 bottle.

“Back in France,” she purred, her French accent tickling my every fantasy, “Men don’t do this. Not from our generation. This is romance. It make me feel – what’s the word in English? – how do you say ‘fill with desire?’”

The word was *horny* but I kept it to myself, instead admiring how the candlelight made her look...perfect. She was exactly how you'd imagine a gorgeous French girl: light chestnut hair, petite curvy body, glassy brown eyes. I would've searched the world to find her, yet we met at a downtown rooftop bar not three days prior.

When I saw her, I knew this very well this could be my dream girl. But that didn't change what I did, and that's why she was sitting in front of me, in my candlelit studio apartment, on the verge of passionately tearing her clothes off.

The night I met her, I quickly separated her from her entourage of beautiful French roommates. I spoke to her just enough to capture her interest, and then used what little French I could speak to suggest "we go on a date to the balcony."

In her beautiful accent, she giggled, "Zoh-kay!"

On the balcony, we gazed deeply into one another's eyes, speaking as if we were two actors in some artsy black-and-white foreign film. We spoke about literature, about writing, about art and culture. Her allure was hypnotizing—yet like a reflex, I knew when to kiss her. A blink of an eye later, the night was ending so I took her number.

After some crafty texting, I convinced her a few nights later to meet me a block from my apartment for a glass of wine. The moment I saw a yellow cab pull up, and her sexy leg stretch onto the curb, I knew she'd be in my bed within two hours. This wasn't arrogance, or even confidence—it was simply mechanics.

I knew how the date would begin, progress, and (happily) end. After dating enough girls, I knew what worked, what didn't. Like a chemist, I tried different combinations until I'd perfected my first date formula down to the playlist on my iPod. It all clicked together like the gears of an expertly-crafted watch.

Everything was handled, leaving me simply to enjoy myself and get to know the girl in front of me—which is easy when that girl's a French gem. As a man, never will you feel more at ease as when you know exactly what to do next.

The night unfolded in the most amazing way possible. We both basked in the atmosphere of my "romantic supernova" date, letting it fill us

both with desire. We savored the chicken, got buzzed on the wine, whispered to each other in the candlelight, and, by midnight, we were in bed together. But that wasn't a surprise, or even "getting lucky" – it was simply mechanics.

## The Mechanics of Mechanics

Whenever there's motion, there's friction. If you're moving an interaction in a sexual direction, you're going to encounter social friction. Proper mechanics is the lubricant that transitions an interaction moment-to-moment. While drive is the mindset that motivates escalation, mechanics is the actual steps *to* escalate.

Knowing how to navigate an interaction drastically simplifies hooking up. Essentially, mechanics lets you "fit back into a girl's reality," meaning you escalate in a way that's socially acceptable and alleviates her of feeling guilty, ashamed, or embarrassed. Regardless of your personality and style, there's a proper (and learnable) way to pick up girls. As such, this section defines and exemplifies the mechanics at work during every stage of an interaction—going from stranger to sex.

Applying mechanics lets you compress the "courtship timeline" while strengthening the impression your drive, inspiration, and connection make. By understanding and applying mechanics, you'll become *charismatic*. You'll have a confidence that radiates from your calm understanding of the dynamics underlining attraction, seduction, and dating.

It's important to recognize that mechanics rests on social reality. The majority of the girls you meet will respond in a similar way to certain behavior. That's because society conditions people with a collective understanding of how things are.

So while it may make you feel like a badass to assert, "I don't give a fuck!" – it's *not* a good attitude for picking up and attracting women. Any idiot can do whatever he feels like doing, disregarding social norms; however, a man who's *truly* good with women knows when to disregard social norms and when to operate within the pre-established reality. This section defines that line.

*“While drive is the mindset that motivates escalation, mechanics is the actual steps to escalate.”*

## Mechanics Bridges the Five Transitions

You'll rely on mechanics mostly during transitions. Whenever you transition a pick up forward, moving it from one stage to the next, you want to ensure you do it as smoothly as possible. All "cold approach" pick ups move along a *very* specific timeline.

No matter if you meet a girl in bar, nightclub, or in the daytime, you'll always progress along these five transition stages. *Always*. It seems so painfully obvious, but most guys simply don't understand this progression! In fact, for a long time, Zack and I *only* taught these five stages to students during the first night of a weekend program. The five transition stages are:

- **Open**—beginning the interaction
- **Vibe**—talking until a girl is ready to invest her time and/or emotions in you
- **Isolate**—moving a girl to a spot where you can talk to her face-to-face
- **Escalate**—driving the interaction forward physically (touching, kissing) and emotionally (deep connection)
- **Close**—give the interaction closure (phone number exchange, go home together)

When meeting a girl for a date, the same timeline still applies with some transitions omitted. You don't have to worry about "isolating" her since the whole purpose of a date is a face-to-face, isolated interaction—unless she brings a friend, in which case you're not on a real date anyway. Just like you have to "re-connect" every time you meet up with a girl, you must also go through the transition stages again, as well. Never forget to smoothly transition an interaction from meeting to sex—no matter how well you know a girl.

I saw this as a third-party observer a few weeks back, when I was having drinks with some friends at TGI Fridays. One of my female friends, Kelly, was casually seeing a guy who was supposed to meet us at the restaurant. We were all having a blast, drinking colorful fruity drinks when Kelly's guy showed up.

He gave us all a half-assed hello and then immediately tried to pull Kelly away to talk to her alone. Maybe the guy was a really cool guy

and just wanted to maximize his face time with Kelly, but to all of us, he came off as creepy and awkward. If he'd just "vibed" with us for a bit, then isolated Kelly when the time was right, it would've been totally cool and smooth. But because he neglected a transition stage, he came off looking like a complete tool.

Even though Kelly had been seeing this guy for almost a month, and was obviously attracted to him, she was really turned off by his lack of mechanics. She quickly rejoined our group and her guy lingered off to the side. Later that night Kelly told him "things just weren't working out." Had the guy just balanced his approach with a little mechanics, everything would've been fine. But without it, he lost his girl.

# CHAPTER 21

## USING TIME-DEPENDENT ATTRACTION TO YOUR ADVANTAGE

### Identifying the Three Modes of Female Reaction

Before women have sex, they must feel attracted to a man; not every woman you walk up to, however, will feel immediately attracted to you. If you have experience with women, you know sometimes women are lukewarm at first, growing attracted to you over time. Remember, female attraction is *time-dependent*.

Other times, women are attracted to you from the moment you approach them, but the interaction later fizzles. A woman's reaction is *never* static. But by understanding the fluctuating female reaction, you can drastically improve your ability to implement the proper mechanics.

First, it's important you weed out women you have *no* chance of attracting. For example, if a woman's walking away from you, turning her back to you, or completely ignoring you, it's probably over so don't waste your time chasing girls you can't get! *No* guy can get every girl, so there's no reason to feel bad or rejected. It's far better you discovered the truth: she's not the right girl for you...NEXT!

But if you approach a girl, and she's standing in front of you, she's probably displaying one of the *three modes of female reaction*. The three modes of reaction are:

1. **Curiosity** – the woman wants to hear what you have to say next. If you satisfy her curiosity, if you do something she doesn't like, or even if you stop talking, she'll walk away. Curiosity leaves little room for error.

2. **Interest**—the woman’s actively paying attention to you. You have proven yourself unique enough that she’s willing to invest some time, energy, and emotion into you. She’ll participate in the conversation and may even comply with your requests (i.e. isolate with you, give her phone number). However, her interest is only *moment-to-moment*. Most likely, she will *not* meet up with you for a date nor will she have sex with you.
3. **Attraction**—the woman wants you. Any onlooker will be able to tell the woman likes you. She’s actively trying to get your attention, laughing at whatever you say, and complying with your requests. Once a woman is attracted to you, she’ll probably have sex with you, think of you after the interaction ends, and go out of her way to meet up with you again. Hitting a woman’s waypoint comes soon after attraction.

## Navigating the Three Modes of Female Reaction

When I first started cold approaching women, I was *terrified*. Simply starting a conversation seemed like performing brain surgery. As such, many of my openers played to a woman’s curiosity. I came up with all kinds of outrageous questions to ask like, “Hey, what do you think’s an ugly-sounding name for a guy?” or, “Hey, what do you guys think of mustaches? My friend’s thinking about growing one and I told him it’s a big mistake...”

The classic “opinion opener” —in which you ask a woman’s opinion on something to start a conversation—plays to a woman’s curiosity. While there’s nothing wrong with that, you’ll find it’s a “low risk, low reward” opener. That means many girls will open, but lots of those interactions will fizzle out.

More importantly, unless you’re asking a question you find genuinely interesting, you’re not revealing much truth. Whenever you use someone else’s “canned” opener, you’re not fully displaying the truth about you, so the interaction will begin on an insincere note. Committing yourself to truth means

*“Whenever you use someone else’s ‘canned’ opener, you’re not fully displaying the truth about you”*



committing yourself to acting as genuine as you can—starting with the opener.

Try to approach women as if they're already attracted to you, since that's your ultimate goal anyway. I can still remember the first time I did this—I was so nervous my hands shook! It happened one evening when Zack and I were having a beer in a busy, hustle-and-bustle Wall Street pub.

I spotted an absolutely stunning waitress. Zack and I stared transfixed, as she ran from table to table. I wanted this girl *so bad*, yet I had no idea how to do it. Zack and I had been approaching women indirectly for almost a year, always playing to curiosity. A typical approach took at least 5-10 minutes, getting a woman to go from curious to interested to attracted. But in this situation, I had less than a New York minute to approach.

"Okay," I told Zack. "I'm just going to walk up to her like she's my girlfriend and tell her to give me her number." As I stood up, I nervously added, "If I get kicked out, just meet me outside."

It's funny. Back then, we were petrified that if we were "direct," women would get outraged and offended. As I walked toward the waitress, I couldn't get the image of her laying a mean slap across my face out of my head. But I committed to what I was doing: *I was going to get the truth!*

"Hey," I said, as she passed, causing her to spin around and almost drop the tray she was carrying. "Come here for a second, I want to talk to you."

"Okay," she said, ditching the tray. "What's up?"

I took a step back, so that we were off to the side, by the bar. "Look," I explained, looking into her eyes. "I was just about to leave with my friend, but I think you're a total cutie. Give me your number. I want to see you when you're not working."

My heart almost exploded in the millisecond lag as I waited for her answer.

"Sure," she smiled, swiping my phone out of my hand and programming in her number.

A few days later, I met up with her and she told me, “Guys hit on me all the time. But the way you did it was smooth. Rather than let it get all awkward, you were honest. It made my whole night!” From then on, Zack and I pushed the limits of “going direct.”

We quickly learned assuming attraction is a “high risk, high reward” opener. While you’ll open fewer girls, you can move faster with the ones you *do* open. When I approached the waitress, I condensed the five transition stages into 30 seconds. I opened by vibing, and then immediately isolated. I escalated by telling her she’s a “total cutie” then closed.

In a nightclub, opening by assuming attraction sometimes allows you to take a girl home within *minutes*. While opening by curiosity may be a nice way to “get your feet wet,” it should be your goal to eventually open by assuming attraction. This doesn’t necessarily mean you need to open by directly stating your interest, but you should be speaking as if you and the girl already know you’re both attracted to one another.

If you prefer taking the middle ground, opening by assuming interest is a “mid-risk, mid-reward” way to go. When you assume interest, you assume *rapport*. You’re assuming people will talk to you, but still must work to stoke her attraction. The specific openers for all three modes of female reaction are covered in the “opening” section. But before moving into opening, it’s important to caution you against over-gaming.

## Avoid the Over-Gaming Trap

Back when I used opinion openers, I thought the greatest challenge was getting a girl from curious to attracted. However, in reality, sometimes I’d have a girl attracted, but I’d go backwards by trying to get her curious. This is the classic “over-gaming” trap, which, I guarantee that at some point you did – and it caused you to lose a girl.

If a girl’s attracted to you, don’t go backward and try to get her curious or interested! Once a woman feels attracted to you, she’s on the verge of reaching “the waypoint” explained in the introduction. You don’t need to keep trying to get her attracted, and you *certainly* don’t need to get her curious or interested. Again, much of mechanics seems obvious, but guys make the same mistakes over and over.

If a woman's attracted, don't start asking her questions to pique her curiosity or try to generate rapport. Instead, immediately move things forward physically and emotionally. Developing an eye for curiosity, interest, and attraction will give you the answers to questions like: *Should I call her or text her? When's a good time to kiss her? Is she ready to go home with me?*

Generally, here's how the three modes of female reaction relate to the five transition stages:

**Open**—requires curiosity, interest, or attraction

**Vibe**—requires curiosity, interest, or attraction

**Isolate**—requires interest or attraction

**Escalate**—happens only with attraction (can happen before the waypoint)

**Hard close**—happens only with attraction (only after the waypoint)

# CHAPTER 22

## HOW TO APPROACH HOT WOMEN SUCCESSFULLY

### Know What You're There to Do

There's only one goal of mechanics: attain the best possible outcome while minimizing "collateral damage." Zack and I use the term "collateral damage" to describe the effect your game has on those around you. We're not "arm-chair moralists" who're telling you to try to make everyone happy; however, you'll achieve the greatest results when you understand how to navigate a situation tactfully.

For example, in some situations you can get a girl home that night, and in other situations it's best to take a phone number and set up a date. While you can adjust your approach moment-to-moment, it's *crucial* you know *exactly* what you're trying to accomplish when you approach a girl.

It's an obvious truth that most guys disregard. That's why so many guys walk up to girls, simply spitting words and hoping the girl doesn't walk away. If you don't know what you're there to do, you're going to fail. The instant you open your mouth, you should know if you want to:

- Get her phone number
- Get her home with you that night
- Get her into the nearest bathroom
- Etc.

Decide *in advance* what you're trying to do, and let it dictate how you structure the approach. For example, the way you open a girl whose number you're trying to get will be much different from how you open a girl you're trying to pull into a bathroom stall for quick sex.

If a guy doesn't know why he's talking to a girl, he's just going to talk in circles like a ship lost out at sea. Also, he's going to approach women indiscriminately, often going for girls in bad situations, which wastes his time. By knowing what you're trying to do, you'll approach the girls in situations that favor your goal. For example, if you want to get a girl home that night, you'd be looking for:

- A girl by herself
- A girl who's with friends that are fun and supportive of you two hooking up
- A girl who's visiting and only in town for a few days
- A girl who's open and unembarrassed about sex

Other times, it's in your best interest to take a number and get a girl out later, such as:

- During the day time
- When her friends are being a pain in the ass (and you run the risk of pissing off everyone)
- You're in a hurry or she's in a hurry
- You think people in her group will be an obstacle (e.g., ex-boyfriends, jealous friends, brothers)
- You prefer a longer interaction and want to get to know her better

Situations I'd recommend always avoiding are:

- Bachelorette parties (especially involving penis-shaped straws or other phallic paraphernalia)
- People on a date

The bottom line is this: *knowing what you want lets you know what to do.*

## Stage 1: Opening

Don't overcomplicate "opening" – it's simply beginning an interaction. When opening a girl, you might want to consider the three modes of female reaction. Are you trying to get her attracted, interested, or curious? Knowing the reaction you intend to elicit will improve your opening skills exponentially.

More confident and experienced guys may assume attraction, walking directly up to a girl and complimenting her. Other guys may prefer a more moderate approach, assuming interest and starting with a rapport topic such as a situational comment. Or, to play it safe, you can

always walk up to a girl and open her by getting her curious, asking an offbeat question or saying something she'll want explained.

Consider the environment when opening, also. A loud, high-energy dance club favors a direct approach, whereas opening a girl in the break room at work calls for a much less intense approach. Also, in situations where your reputation may be at risk, playing it safe is *highly recommended*. Develop a "feel" for when it's appropriate to use which approach in which environment. But as long as you have common sense, this shouldn't be incredibly difficult.

## Examples of Openers and Tips

Openers that pique curiosity:

- "Hey, real quick, what do you think is an ugly-sounding name for guy?"
- "Hey guys, my friends and I are having a situation. We're a bunch of guys so we need some female input. What do you guys think... (*random topic about relationships or fashion*)?" (e.g., "...are men-handbags gay?"; "...how long do I need to wait to get a favorite shirt back from an ex-girlfriend?"; "...should a guy grow a mustache to impress a girl?")

Openers that assume interest:

- "Hey, do you guys like Phil Collins?" (or any other weird or funny band)
- "What're you drinking there?"
- "Who're you?"

Openers that assume attraction:

- "You're adorable and I just had to meet you."
- "I've been looking for you all night and here you are... awesome!"

### A WORD ON HAVING A "FUN VIBE"

Almost *every* mistake with opening comes back to not approaching with a fun vibe. Night after night, I watch guys walk up to girls as if they're going to the electric chair. As you'd expect, their openers come out in a stiff, serious voice. When the girls reject them, the guys usually blame their failure on "what I said" or they unfairly blame themselves or the girl. Instead, they should blame their *vibe*.

I can tell you from having seen it a gazillion times, *having a fun vibe will override any mistake you make when opening!* Read that again: Having a fun vibe will override any mistake you make when opening! Zack and I cannot stress this enough – tattoo it on your arm if you must.

This one “tip” is *so* important that I recommend you spend one entire night simply opening girls with a fun vibe to see its effect. No one – and I repeat *no one* – can resist fun, especially in environments where the whole point of being there is to “have fun.”

I’ve found the easiest way to open a girl is by laughing as I walk up to her. If Zack and I are joking around at the bar, and I’m laughing, opening a nearby girl is like having “star power” in *Super Mario Brothers*. Everything opens.

So if you’re a guy who’s having problems opening, or even if you have anxiety about approaching, cultivating a fun vibe will solve *all* your issues with opening. It’s significantly more important than “what you say.” Worry less about the words, more about your vibe. Remember, you have nothing to prove, but everything to express – you’re simply seeking the truth.

## Stage 2: Vibe

Once you open, you need to transition the interaction into vibing. Notice: **YOU** need to transition the interaction, not wait for the girl to do it for you! It’s your responsibility as a man to lead the interaction where *you* want it to go. Once a girl’s “open” (i.e. talking to you), start vibing by generating rapport and using inspiration to express yourself. This balances the tension created by your drive and the mechanics of moving things forward.

Often girls sit back and wait to see how you’ll respond after the opener. Essentially, she’s giving you an opportunity to “prove” yourself as a lover or romantic interest. Although, since most guys fail to recognize this as a “window of opportunity,” they let this moment become awkward and then whine afterward, “I didn’t know what to say.”

The question is *not* what to say! The question is: *how do you want to express yourself?* Give the woman a glimpse of your personality through your inspiration. To do so, quickly transition out of the opener and into one of the various conversation templates outlined in the inspiration section.

Do NOT let a woman get caught up on the opener if it's not the direction you want the interaction moving. For example, if you open with a curiosity-eliciting opener like, "How long should a guy wait to date other girls after breaking up with his girlfriend?" the girl might go on and on about the ethics of dating. She might also keep asking you why you want to know, trying to get gossip details out of you.

While a guy may think this is a good thing, since the girl is excited and talking to him, it's actually causing the interaction to go stagnant. The girl, essentially, is wallowing in curiosity. Avoid this trap!

## Aligning Your Opener with a Vibe

As you become more confident with opening, your openers start aligning with your unique character, which makes transitioning into vibing simpler. However, if you're not at that level yet, or you find yourself in situations where you opened with something you're not passionate about, transition from opening into vibing by saying:

- "Okay, nice. I like your answer. You're cool. Since I trust you, I'll tell you the real reason I came to talk to you..."
- "That's cool, we could talk about xxx all night, but what I really wanted to talk to you about was..."
- "I get the impression you're like me and really into..."

When you transition into something that inspires you, you'll appear much more attractive. Many of the biggest "sticking points" guys hit when conversing with girls is simply an inability to articulate their passions and interests. No specific moment defines when a vibe "begins," but you should move the interaction away from feelings of strangeness and awkwardness into feelings of rapport and passion.

Do not let interactions become awkward or fizzle because you failed to transition into a vibe. Remember: the girl will rarely – if ever – do this for you. Even if you have to be abrupt, get off the opener and quickly establish yourself as a guy worthy of emotional investment.

*“When you transition into something that inspires you, you’ll appear much more attractive.”*



# CHAPTER 23

## KNOWING WHAT TO DO ONCE YOU'RE TALKING

### Stage 3: Isolate

Once you're vibing (and her group is cool with you), keep moving the interaction forward. To do that, you must get your girl alone, one-on-one. This is *crucial*—only when you're alone together can you begin to find out if you're right for each other. This stage is hard for new guys, because they fear making such a bold move. But understand: it's absolutely essential to get the girl. I can't even think of a time a girl let me escalate on her in front of her friends—and I just called Zack and he can't either. Escalation always happens one-on-one, face-to-face.

You *must* find a way to be alone with her. Zack and I try to isolate girls as soon as there's even a *glimmer* of opportunity. A girl's ready to isolate whenever she gives off any sign of interest. While she may resist isolating with you initially (pacing), you'll *never* lose points for trying. Take it from Zack and I, it never hurts to be shameless!

The *true* game begins in isolation. When you're alone with a girl, you should be fully enjoying her and letting her fully enjoy you. If she's willing to be alone with you, she's already decided you're worthy of an emotional investment. You're approaching the waypoint. Now all you need to do is STAY OUT OF YOUR OWN WAY. Don't worry about "impressing" her or fret over your next witty line. Instead, focus on getting to know her physically and emotionally.

There are various ways to isolate. Unfortunately, simply telling her, "Let's be alone somewhere" is not very effective. Instead, make it easy on her by suggesting another activity. This takes the pressure off her for isolating with a guy she just met. Here are some ways to do that:

- "Let's go dance!"
- "Let's go to the bar!"

- “I want to introduce you to some friends of mine!”
- “I absolutely MUST show you something!”
- “Let’s go on a date!”
- “I need to borrow your friend for a minute. I promise I’ll bring her right back.”

When going for the isolation, try not to pose it as a question. If you say, “Do you want to dance?” you’re putting the burden of the choice on her. She might say, “No” just because she doesn’t want to seem “easy” or “aggressive.” Don’t even go down that road. Always act bold and make confident statements, like “I absolutely MUST show you something!” Then, simply take your girl by the hand (not like a wimp, but not like a thug) and feel certain she’ll follow.

Two weeks ago, I forgot my own advice for a moment. I was chatting up this beautiful Korean girl, who was naturally shy. I met her on the dance floor and wanted to take her outside, onto the balcony. At first I said to her, “Hey, have you seen the view? Want to come see it with me?” She looked down, and timidly said, “Oh, I don’t know. I don’t want to leave my friend alone.” I simply agreed with her, chatted for five more minutes, and then said, “You have to see this view. It’s awesome! Come on.” This time, she giggled and followed me out to the balcony. Success!

*“When going for the isolation, try not to pose it as a question.”*

## Stage 4: Escalate

Once you have her alone, utilize the full potential of the one-on-one situation. It’s the perfect time to exchange numbers, just in case you get separated. More importantly, this is your time to have a genuine interaction with your girl. Move things forward smoothly and casually, all while having fun and getting to know the new, hot girl in front of you.

Take her to a place where you can kiss her. Many guys simply don’t realize how quickly you can kiss a girl—especially in a nightclub environment. Often just 30 seconds after isolating her is enough time. The longer you wait, the more tension builds up (sometimes a good thing, but usually a bad thing).

Less experienced guys, ironic as it sounds, should be trying for the kiss as soon as possible. If she doesn't go for it, but sticks around, then you know what *that* means. (HINT: She's still there then it's still on!)

Just remember to avoid responding negatively to any "rejection." Being unaffected is *key* here. Simply stay on track and proceed. Also, when going for the kiss, just go for it. There's no "official routine" to kiss a girl. (However, I've included a little trick I like to use to get fast makeouts below.)

If she turns her head or "rejects" you, some ways to keep yourself emotionally unaffected are:

- Laughing and saying, "Wow, you're so shy. That's cute. Oh, get this...*(bring up a random conversation topic)*"
- Acting shocked and saying, "Woah! Look what you made me do! But it's not my fault, you're so cute..."
- Not even acknowledging it—you just start talking about something else, then try again in a minute or so.



## Rob's Blockbuster Preview Kiss

I made up the "Blockbuster Preview Kiss" as a way to entertain myself, and it wound up being a very effective way to quickly get passionate makeouts fast. When I'm talking with a girl, I'll give her a peck on the lips as she's talking—often interrupting her mid-sentence.

The peck is simply a hummingbird-quick, close-mouthed smooch on the lips. My only requirements are:

1. I peck her lips
2. I kiss her fast enough that she doesn't have time to turn her head

Often girls say things like “That was unexpected!” or “Where did that come from?” Regardless of her reaction, the key is I DON’T acknowledge the kiss.

Immediately after pecking her lips, I’ll start talking about some random topic or tell a story. I know I did it correctly if, as I’m talking, it looks like the girl is questioning IF THE KISS EVEN HAPPENED. Often girls will be confused, excited, a little angry, whatever. She’s experiencing a range of emotions.

I let her feel those emotions as I downshift into normal conversation for 1-2 minutes. Then I start some light, innocent touching (e.g., hand caressing, hair stroking) and go for a Blockbuster-style make-out. This little move is SO money because it sparks so many emotions. Also it’s really fun—TRY IT!

## Stage 5: Close

It can take less than a minute of isolation before you can “close” a girl. “Closing” means gracefully ending an interaction. Although, the word “close” is ironic, because by closing you’re actually beginning a new chapter of your life with a new girl. Semantics aside, you can only close a girl in two ways:

- **The soft close**—Getting her contact info (e.g., phone number, email, Facebook)
- **The real close**—Having sex with her and/or starting a relationship with her

Anything else—kissing included—is *not* a “close” as it doesn’t gracefully end an interaction. Getting a girl’s contact info is a “soft close” because it doesn’t add a new girl to your life, it simply adds a new number to your phone. It has the *possibility* of adding a girl to your life, so contact info is a bridge for a *real* close.

While it’s okay to take a phone number, don’t mistake collecting phone numbers for success with women. Success with women is about REAL closes: adding new girls to your life. Therefore, always shoot for a hard close, but accept a soft close when appropriate.

*“Success with women is about REAL closes: adding new girls to your life.”*

# CHAPTER 24

## HOW TO SETUP A DATE

### Soft Closing: How to Get Her Number

There are only two things to remember when getting phone numbers:

1. Be smooth
2. Be casual

Getting a girl's number is simply not a big deal. Every girl knows this and now you do, too. So *relax*. If you want her number, go for it. Keep it casual, be smooth, and remember: it's no big deal!

Also, apply the "no questions" principle from isolating to phone numbers. When getting her number, you'll improve your odds if you simply state it as fact, rather than pose it as a question. Here are some examples:

- "I gotta run, **give me your number.**"
- "Let's hang out Tuesday, **give me your number.**"
- "I'm going to a party tomorrow, you should come. **Give me your number.**"
- "Let's grab a drink sometime, **give me your number.**"
- "Here, **give me your number.**"

Point is, keep it chill and normal. DO NOT make it some awkward exchange like in the movies. If she's into you, it's a *no brainer*. *Of course* she's going to give you her number!

Final tip: Occasionally you may encounter a girl who likes you, but has some bizarre policy on not giving her number out (I encountered one of these recently). In those situations, just remember to stay smooth and casual and keep trying. If you STILL run into resistance, but she remains standing in front of you, try injecting a little humor right before asking.

A Rob number close might sound something like this: “Yeah, so I’m going to take you to this real hole-in-the-wall coffee place. It’s a complete underground secret. In fact, without me you’d never find it. But you’re going to love it. It’s called Starbucks... here give me your number.” (*Put phone in her hand as she’s giggling*)

In such situations, remember: Get her laughing to get her number.

#### Basic structure of getting a girl’s number during the daytime

- Open
- Vibe (45 seconds – 2 minutes)
- Go for the number
- Make one final comment
- Leave

#### Basic structure of getting a girl’s number at a nightclub:

- Open
- Vibe (1-10 minutes)
- Isolate
- Go for the number
  - Continue interaction, moving toward a hard close, or,
  - Go back to meeting girls/hanging out with your friends

## Texting Effectively

Don’t overcomplicate working a girl’s phone number. It’s a very simple process. In fact, there are only 5 basic rules of texting girls:

1. Always move the interaction forward (i.e., set up a date)
2. Be humorous/fun
3. Don’t ask questions, assume she wants to see you
4. Set up dates on off-nights (e.g., Sunday, Monday, Tuesday, or Wednesday)
5. Make her an offer she can’t “refuse” – meaning plan an activity cooler than anything else she’d be doing on an off-night

Texting is not the time to “get cute.” Unless she’s your girlfriend, *only* use text for one purpose: to get a meet up. The only way to move a relationship forward is in person. As such, texting is simply a means to that end.

Women often make decisions based on their emotions so naturally the second basic rule of texting is to engage her emotionally, specifically

with humor. I've found it especially helpful to incorporate jokes and funny moments shared during the initial interaction into your texts.

For example, I sometimes tell girls, "I'm a total text addict" before they put their number into my phone. Often the girl laughs, so my first text to her is, "I'm indulging my txt addiction...just for u ;P" Whatever she found funny when you met her, is funny again when you text it. Always remind her why she gave you her number in the first place!

*“I sometimes tell girls, ‘I’m a total text addict’”*

You can come up with new jokes when texting, but be careful. Often humor gets lost over text. What you may think is funny could be interpreted as weird, creepy, or even offensive. So keep the jokes light and obvious (see the case study on the next page).

The ability to craft witty texts is somewhat of an art, but it's easy to master—especially if you use some inspiration. Once you've developed your text game, don't abuse it! You shouldn't send more than two texts without pushing for a meet up (or at least alluding to it).

The key to texting is the over-sell. Your game may have been good at the time, but girls—and especially hot ones in big cities—get *so* much male attention that you *must* stand out. You do so by suggesting dates on off-nights (when everyone has less going on) and by over-selling.

By suggesting a slightly bizarre activity, you separate yourself from every guy who's begging to take her to a movie or dinner. For example, you could over-sell the "greatness" of a dive bar on your corner, "challenge" her billiards ability, or vaguely allude to a "romantic adventure."

Few text conversations will be as straightforward as you saying "let's meet up," and her replying "okay." But don't give yourself a headache. Add a little finesse and artfulness to your texting and you shouldn't have a problem bridging the initial meeting with a first date.

REAL EXAMPLE OF ROB SETTING UP A DATE VIA TEXT (TYPOS AND ALL!)

**Rob:** I'm indulging my txt addiction...just for u ;P

**Her:** Hahah hey Hun what's up?!?

**Rob:** Ah @ the jobby job w the soccer moms. Gangsta...what u up to?

**Her:** Just finished acting classes :)

**Rob:** Badass. I was the tinman in 4<sup>th</sup> grade, my final theatrical performance. How good are u @ pool?

**Her:** Haha that's awesome. LOL I can work a pole....)

**Rob:** Ha my kind of girl. Deno's later for some pool and NYC weirdos

**Her:** Haha what the hell does Deno's mean?!

**Rob:** What?! Do u really live in NYC?? It's the most incredible, life-changing dive bar ever, on 1<sup>st</sup> Ave and 46<sup>th</sup> Street  
(*An hour goes by*)

**Rob:** Gym time...so if ur down for an un-intense game of pool and/or resplendence, lets meet @ 10:15 - let me know ;]

**Her:** Hey love I actually take class until 11pm tonight and wouldn't be there until like 1130...plus I'm lending my friend my ID!!! Haha would I need one or could I just walk in ?

**Rob:** Haha I am the KING of dive bars...be out front @ 11:34 w/that feisty wit...hot magic awaits ;P

**Her:** Haha ok fine but I'm gonna be gross from dance class aha

**Rob:** Perfect...see u @ 11:34 =)~

## Know When to Text, When to Call

Whenever setting up a meet up, do it in the simplest way possible. You may have had a perfect first interaction with her, but if you slip up on phone or text it's game over. And sometimes it's no fault of your own—girls can misinterpret or overreact to something you say or write over the phone. Even if she's *completely* wrong, she's still the one to decide if she'll meet you again. As such, it's always best to minimize your "margin of error."

Therefore, text is preferable because it gives you time to craft a response and it removes the "awkwardness" of talking on the phone. So use text unless you have a good reason to do otherwise. If a girl liked you initially, she'll agree to meet up with you regardless if you call or text her. But, by calling her, you could say something stupid or catch her at a bad time, and then ruin your chances to meet up with her—a classic symptom of over-gaming.



There are some instances where calling a girl is necessary. Sometimes girls forget you (if you wait too long to text them) or they may make excuses for themselves about why they gave out their number, like, “I was so drunk.” You know you’re dealing with one of these girls whenever you get “flaked.” Classic flaky behavior includes ignoring your texts, responding with one or two-word answers, or not responding when you suggest a meet up. For these girls, it’s possible to recover them, but you’re going to have to call them.

The reason goes back to the three modes of female reaction. No matter how much the girl seemed into you at the time, you’re now back at square one. Not only that, but it’s very hard to “assume attraction” on phone or text. Therefore, you must begin by getting the woman curious.

So when you call, never yell or ask her why she’s not returning your texts. Instead, pretend like she’s been your girlfriend for ten years and you’re just calling to tell her something. When you call, follow the guidelines below and you may recover girls who would completely ignore you otherwise.

## Quick Tips for Talking on the Phone

### HAVE A STORY

Don’t ever let awkward phone silences happen during the first call. After exchanging hellos, have a story or social commentary ready to carry the conversation for the first minute or so. A quick and punchy anecdote always greases the wheels of good conversation. My go-to story is usually something involving a homeless guy I “just” passed on the street. Often I say, “Oh my God! I just had to call you! I just had the *creepiest* encounter with this crazy homeless guy! Get this...” Once she’s laughing, she’ll relax and remember why she gave her (real) number in the first place.

### BE “DISTRACTED”

The best time to call is when you’re out-and-about. It may seem counter-intuitive, but the *less* focused you are on the call the better. Instead of sitting in front of the phone, fretting over the outcome, if you call while you’re on the go the conversation will be light, spontaneous, and fun.

*“The best time to call is when you’re out-and-about.”*

### *KEEP IT SHORT AND SIMPLE*

Talking on the phone is great for getting to know someone—*after* the first date. Before a first date, no phone conversation should exceed ten minutes. Ten minutes is all the time you need to transition her from curious to attracted. If it doesn't happen in ten minutes, it's not going to happen at all.

### *LEAVING VOICEMAILS*

If you get the voicemail, do not take it as an opportunity to deliver a soliloquy. If you project a weird vibe on the voicemail, not only will she not call you back, but she might also play your voicemail for the enjoyment of her friends. So avoid the situation altogether by applying the KISS method: keep it simple, stupid. Just deliver the facts: a hello, your name, and an invitation to return your call is all that's necessary.

# Chapter 25

## How to Get Physical Fast

### Hard Closing: Taking Her Home that Night

When pulling a girl from a nightclub or bar, it helps to use *momentum*. To generate momentum, move your girl around the venue several times before suggesting you leave together. This way, she gets comfortable not only hanging out with you, but also letting you lead. That leading should culminate in your bedroom.

There are several “hot spots” in bars and nightclubs. Knowing your terrain and having a mental map of where you are in relation to these hotspots will make your job a lot easier. Hotspots include:

- Dancefloor
- Bars
- Couches
- Smoking sections

Regardless where you isolate her, you can always make a second move to a hotspot. For example, if you isolated her to the dance floor, after a song or two you should move her to one of the bars or to a couch. You might even move her outside to the smoking section for a cigarette or just to “get some fresh air.”

After you have led her and made several moves around the venue, you will probably see that she is very attracted to you. At that point, you take her home. I find it much easier to suggest bouncing to another bar, rather than just taking her straight home. Often I’ll over-sell the shitty Irish pub on my corner, claiming it has the best everything (music, beer, people, etc.).

Also, plant the idea of leaving together early in the interaction. This way, you can make an easy and smooth exit later. I highly recommend dropping hints about the awesomeness of “after events” like local

pubs, things back at your house, etc. This way, when you suggest you head there, it won't come as a shock. Instead, she'll already be thinking about the "after event" and she'll be excited to check it out.

Some examples of properly seeding the extraction include:

- "I know this place that makes the *best* margaritas."
- "There is this really cool Irish pub on 1<sup>st</sup> Avenue with this off-the-boat Irish bartender. He's hilarious...you gotta meet this guy!"
- "I love pizza after a night of drinking, especially from this place Enzo's... best slice in the city!"

If you can't get home that night, you can always setup a date.



## *Rob's Perfect First Date Setup*

Lots of guys fumble "the date" and needlessly lose girls. Often guys take girls on boring dates and then wonder why girls never call them back. Don't ever make that mistake again! Without further ado, here's the most streamlined and effective first date. It not only creates an amazing, romantic experience for your girl, it also gives you the best chance of achieving success on the first date.

### The ROMANTIC SUPERNOVA Date

To setup a romantic supernova, you want to keep it simple. After you exchange one or two flirty texts, send her something like, "Let's get a drink and see if we can play nice together." Suggest meeting at a bar or lounge that's within walking distance of your home.

Sometimes I also add a text like, "Come hungry, maybe we'll grab some dinner..." While you want to keep the "supernova" a surprise, you can give her a heads up. But don't EVER tell a girl you met on a

cold approach that you'll be cooking for her over text. It'll freak her out. Simply keep the cooking a surprise that you'll reveal in person.

When you're making plans, leave two full hours to prepare for the date. After you (hopefully) shower and groom yourself, you'll need to set up your place. Obviously clean up and have condoms ready.

Also, you're going to prepare the chicken dish (recipe on the next page) *before* meeting her. In between cooking, you're going to set up the room you plan to dine in. The trick is to make it look romantic, but not like you tried too hard. For my apartment, a set of candles, nice plates and silverware, and some folded napkins is all I need. I've included two pictures I snapped on my iPhone one evening before a supernova.



While you can cook any dish you'd like for a supernova, it's *highly* recommended you follow the recipe included. Not only is it delicious and easy to make, it also fits perfectly into the time window you need (I'll explain more about that after the recipe).

## First Date Recipe:

# ZESTY LEMON BRAISED CHICKEN

Active time: 25 minutes, total cooking time: 1 HR 30 minutes

*8 bone-in chicken thighs with skin (6 ounces each)*

*Salt and freshly ground pepper*

*All-purpose flour (for dusting)*

*2 tablespoons unsalted butter*

*2 tablespoons extra-virgin olive oil*

*1 ½ cups Sauvignon Blanc wine*

*1 ½ cups chicken stock*

*Four lemons (cut into quarters)*

*4 thyme sprigs\**

*1 tablespoon capers (drained)\**

*1 bay leaf\**

1.) Preheat the oven to 350 degrees (F). Season the chicken with salt and pepper and dust with flour. In a large ovenproof skillet (also called a braising pan), melt the butter in the oil. Add the chicken, skin side down, and cook over high heat, turning once, until browned, 12 to 14 minutes. Transfer the chicken to a large plate and pour off all but 1 tablespoon of the fat.

2.) Add the wine and boil over high heat until reduced by half, about 5 minutes. Add the stock, lemon zest, thyme, capers and bay leaf and bring to a boil. Return the chicken to the pan, skin side up.

3.) Transfer the skillet to the oven and braise for about 45 minutes, until the meat is tender.

4.) Return the skillet to the stove and boil until the sauce is slightly reduced, about 5 minutes. Discard the thyme, bay leaf and lemon zest, if desired, before serving.

Also, I always cook a cup of brown rice to go with the chicken. Whatever bottle of Sauvignon Blanc you use to cook the chicken in, buy a second bottle to serve chilled with dinner. A decent bottle of Sauvignon Blanc can cost as little as \$6. Right before you leave to meet the girl, put the chicken dish in the oven, letting it cook for 45 minutes (step 3 in the recipe).

## What to Do on the Date

Now, when leaving your house, you have exactly 45 minutes to get your girl home or else your chicken dish will burn. Don't feel pressured, but don't get lazy either. In my experience, it never takes more than 30 minutes for a girl to feel comfortable enough to come to my apartment for dinner.

After putting the chicken in to cook, leave your apartment to meet your girl in front of the nearby venue. Give her a big hug when you see her, then take her inside the bar and sit down at a table. Let the waiter or waitress come to take your drink order.

As you wait, chill out and relax. Talk to her, focusing on rapport and connection most. When someone comes to take your order, say something like:

*"We'd like (whatever drinks you want to order) and please bring the check with the drinks. We're sort of in a rush because I'm cooking this girl the most delicious dish ever. I've slaved over a hot oven all day, readying this culinary masterpiece. I'd hate if it ended up burnt..."*

Be funny and lighthearted here! I know I did a good job when the waiter or waitress plays along or laughs. I always make sure it comes off humorous and fun. There's a fine line between "fun" and "creepy" on the first date. But if your girl thinks dinner at your place sounds "fun," she'll have no objections. When she agrees, just chill out, chat some more, enjoy your drink, pay the bill (yes, it's okay to pay for her if you like), and then take her back to your place.

Make sure your apartment is dimly lit, with everything ready to go. Light the candles, play some music, pour a little wine, and take the chicken dish out of the oven. Serve. Start talking. Enjoy the girl. Listen to her. Tell her about yourself. At some point, take her by the hand, lift her out of her seat, and start slow dancing with her to the music. Move things forward slowly but surely.

This date often ends in quick, passionate sex. But I've also used this date for girls I wanted a relationship with. I've tried every date

*"Serve.  
Start talking.  
Enjoy the  
girl. Listen  
to her."*

imaginable—and the “Romantic Supernova” is by far the most effective.

Oh, and in case you have anxieties about inviting a girl back to your place so soon, I can tell you that I’ve never once had a girl refuse to come back to my place—even girls I’d only talked to for 5 minutes in a loud club. The key is to always keep things fun! In fact, that’s why Zack and I started calling this date the “Romantic Supernova,” because it’s such an over-the-top, ridiculous title, we always laugh when we say it.



# CHAPTER 26

## A FEW WORDS ABOUT LOOKS

### How Looks Relate to Game

Your appearance plays a part in your attractiveness. However, “looks” are often overrated, and so it’s why I placed this section at the end of the book. To put looks in perspective, I can speak from my own personal experience. Back in my college years, the “metrosexual” trend in men’s fashion had hit its peak. I always wore outrageously expensive clothes, had a healthy tan, and made sure my hair was flawless, my teeth bleached, among perfecting every other aesthetic detail.

I was 22 years old and as good looking as I was ever going to be. And how many girls do you think that got me? NONE. Yup, my exploits in college were restricted to a few drunken bar makeouts and lots of hopeless crushes. If looks mattered so much, I would’ve been hooking up way more than I am now. Although, it wasn’t until years later, when I learned game proper, that I actually had (exponential) success with women.

I’m not saying looks don’t matter at all. Your appearance is an important aspect of mechanics. Looks relate to attracting women as follows: the better looking the guy, the easier it’ll be for him to transition an interaction forward.

I have an extraordinarily handsome friend, Vince. Whenever I go out with Vince, girls approach him based on his looks. Not only that, but girls actually make an effort to vibe with him. He just stands there and the girls try to generate rapport, asking questions about what he does and where he’s from.

*“Your appearance is an important aspect of mechanics.”*

But after that, Vince runs into trouble. Most of his interactions fizzle out at stage 2 because he doesn't understand that he should make an emotional connection and isolate the girl. While Vince has an easy time with the first 2 transition phases, his great looks *don't* guarantee him success.

That's because it's *extremely* rare for a girl to take the initiative and isolate a guy. Unless a guy's so ridiculously good looking (we're talking a Zoolander-type male model) or a celebrity, girls simply won't move the interaction beyond vibing. Unfortunately for my friend Vince, even though he's better looking than 99.99 percent of guys, he hasn't been laid in over a year because he refuses to learn game.

While you may envy good looking guys because it seems "so easy" for them, you don't realize a lot of these good looking guys *aren't even having sex!* Even when girls throw themselves at these guys, they simply don't understand what to do next. So they don't get girls, like my friend Vince.

## How Looks Relate to Balance

I also have another very good looking friend, "Big Mike." Back in college, Big Mike was my best friend and I stood in awe as every hot girl on campus paraded in and out of his bedroom. Now, Big Mike wasn't even as good looking as Vince, but he had great success with women because he understood one thing: balance.

At the time, it made absolutely no sense to me. Whenever I begged Big Mike to tell me his secret, he'd just laugh and say, "Oh dude, it's so simple. I just go up to hot girls and become their friend. Then I invite them over to study and we just hookup!"

As you can imagine, this was the worst advice I could've possibly gotten at the time as I thought I had to be even nicer to girls (which put me even deeper into the hellish "friend zone"). You too may have good looking friends who give similar, seemingly unhelpful advice.

The brilliance of Big Mike's advice only made sense after Zack and I devised the 4-EG System. Essentially, Big Mike already had solid mechanics from his good looks. If he went up to a hot girl, she'd open without hesitation. Then she'd happily vibe with Mike and even show up to the "study date" where Big Mike would have her isolated, one-on-one.

Big Mike's looks got him that far, so all he needed to do was balance the mechanics with connection. By "becoming their friend" Big Mike got to know the girls, making an emotional connection. Also, Big Mike was a naturally fun and very horny guy, so I'm sure he also balanced the mechanics/connection continuum with the inspiration/drive continuum.

The "Big Mike parable" also clears up some confusion many guys have when seeking dating advice. Sometimes we get advice that makes absolutely no sense, but somehow seems to work for the person giving it. Whenever getting or giving advice, it's important to look at *all* the elements at play. Is the person giving the advice good looking? If so, they might advise you to focus solely on connection, since that works to balance *their* natural advantage.

*"...always take people's natural advantages into account when considering their advice."*

And this applies across the boards, with all four elements. Whenever advice is given, a person is explaining what balances *them*, and so it's what gives *them* success. Sometimes their advice resonates with you because it's the element you need to balance. More often, however, the advice just complicates things as it moves you further from the center. So always take people's natural advantages into account when considering their advice.

As for me, when I later incorporated the "aggressive" element of drive into my game, I improved instantly. I've always been good at connecting with women and expressing myself through inspiration. I just needed a workable structure (mechanics) and, more importantly, permission to get sexual and act shameless (drive). Once I balanced my 4-EGs, my results amazed me. You're no different. Already you probably naturally possess one or two of the four elements. Once you identify those elements, work on balancing them with the elements you're lacking.

## The Secret to Making Yourself Physically Attractive

Can you name the features of a physically attractive woman? Skinny. Nice tits. Long hair. Sexy legs. Curves. Now, can you name the features of a physically attractive guy? It's much harder— isn't it? For every feature I think of, I can name dozens of contradictions. If I think "muscular," I remember all the scrawny rock stars and actors; if I think "tall," I remember guys like Tom Cruise who're shorter than 5'8"; if I think "chiseled features," I remember guys like Leonardo Dicaprio who have soft, rounded faces; even if I think "has hair," I can think of plenty of bald guys women *adore*.

As men, we're lucky that there's no "stereotype" for an attractive male. If there were, I *certainly* wouldn't fit it naturally as I'm 5'8" and weigh around 150 pounds (so much for being tall and muscular!). However, there is *one* common feature all physically attractive men share: they have no *ugly features*. If you can grasp the implications of that, you can make yourself physically attractive enough to get just about any girl you'd ever want. Ugly features are:

- Being out of shape (especially overweight)
- Having crooked or discolored teeth, bad breath
- A haircut that doesn't compliment the contours of your face
- Any sort of hygiene issue
- Bad fashion, wearing clothes that don't fit properly
- Acne, paleness, or other skin issues

I'm not going to sugar-coat the truth: if you have ugly features, it's going to make mechanics *much* more difficult for you. You'll find girls harder to open; you'll have to display a lot more inspiration before she'll vibe with you; she'll be reluctant to isolate with you; she'll pace you longer before allowing escalation; and it'll be a challenge to close her. Some guys don't mind this as they enjoy "putting their game to the test." So if you want to develop amazing game, handicap yourself with ugly features and try to get girls anyway.

The truth is, if your game is good enough, you can balance anything. But with ugly features, you'll have to rely *heavily* on mechanics, meaning you'll need impressive openers, extremely witty banter, etc. This is why traditional pick up artists rely on tactics, tricks, and

gimmicks: they're overcompensating for mechanics. But if you're a guy who doesn't have "ugly features," this overcompensation will cripple your game, as it'll skew the interaction too much toward mechanics without a balance from connection.

Why not simplify the whole process and just negate your ugly features—or, as Zack and I like to say, "de-uglify" yourself. I'm not telling you to make yourself "good looking," I'm simply telling you to make yourself "not ugly." Doing so will minimize the effort you need to exert with mechanics. Again, this book wasn't written to get you game—it was written to get you girls! It's far easier to tweak your appearance than it is to learn enough "game" to get a girl to overlook your ugly features.

Regardless of how you look now, I guarantee that you could lose *all* your ugly features within a few months, tops—and most guys can lose their ugly features in a few weeks or less. De-uglifying yourself is completely within your control, and there's *no* excuse not to—unless you prefer practicing game over getting girls. I can attest that I had *every* ugly feature mentioned, yet I "de-uglify" them all—without much effort. You're not different. Here's a table that lists ugly features and the steps to de-uglify it.

Ugly Feature	Steps to De-Uglyf It
<b>Being out of shape</b> – having a gut, man boobies (moobs), multiple chins, or being sickly skinny	Make going to the gym an obsession (1.5-2 hours a day). Do both cardio and strength training. Also, get a strict diet. Research healthy foods, but some pointers: only eat brown carbs, no processed or preservative-laden food (a.k.a. slop), and eat smaller portions.
<b>Mouth issues</b> – yellow, crooked, or missing teeth, or bad breath	White strips or special toothpaste seem to help. For most tooth-related issues, seeing a dentist or orthodontist is highly recommended. Always (ALWAYS!) be chewing gum when interacting with girls. (Rob recommendation: Wrigley's Winterfresh)

<p><b>Hair problems</b> - going bald or haircuts that don't accent your face</p>	<p>For guys going bald, wearing a hat (especially a cool, stylish one) or shaving your head is an easy fix. For guys who've had the same haircut for years, it's probably NOT working for you. See a hairstylist and ask them what they think is the best haircut for you.</p>
<p><b>Hygiene malfunctions</b> - weird or offensive odors, dirty and disgusting fingernails, etc.</p>	<p>Even though it seems obvious, lots of guys continue to neglect hygiene, which is an instant turn off to girls. Always shower before going out and clip your fingernails.</p>
<p><b>Bad fashion</b> - ill-fitting clothes, clothes that are lame, or a refusal to dress cool because that's "not you"</p>	<p>Many guys dress very cookie-cutter to blend in with everyone else. While there's absolutely no need to dress like a deviant, you should dress stylishly. Particularly, dressing in layers works wonders (i.e. a blazer with a vest and dress shirt, etc.). Just <i>two</i> cool outfits will dramatically increase your success with women. Worry less about labels, more about layers. Also, never wear "baggy" clothes. You're better off wearing something that fits a bit tight than something that's loose and sloppy.</p>
<p><b>Skin Disorders</b> - includes acne, pot-marks, a ruddy complexion, or extreme paleness</p>	<p>Many guys have skin issues that can easily be negated with some concealer makeup (for the short term) and a trip to the dermatologist (for the long term). If you're super pale, consider tanning.</p>

# Chapter 27

## Final Motivation for Success

### On Overcoming Ugly Features

As I mentioned, I had to overcome every ugly feature to get my appearance right. Growing up, I was the “chubby kid” everyone picked on. Even worse than being straight-up obese, I was the kid with the flabby body: stomach rolls, big man-tits, bloated face. To make matters worse, I had horribly crooked teeth plus my dad took me to the cheapest barber he could find (\$4 haircuts!), so I had this awful comb-over hairdo that was just horrific. Once puberty hit, you better believe my face exploded with acne—it got so bad, my nickname was the classic “pizza face.”

Because I was so insecure, I’d hide behind extremely baggy clothing, which I convinced myself was actually me being “stylish.” In fact, I used to beg my grandfather (who was 6’3” and weighed 250 pounds) to give me the shirts and pants he bought at the local Big and Tall.

So picture me then: fat, messed up teeth, horrible comb-over, my face covered in pussing pimples, wearing my huge grandfather’s hand-me-downs. Oh, I also had these thick-rimmed nerd glasses. As you can imagine, I was the guy that girls used as a barometer of ugliness. I once overheard a girl comparing some new kid in school by saying, “Well, he’s not as hot as Dan Fusco [the town stud] but he’s no Rob either.” That’s right, folks, I was on a first-name basis with ugliness.

The first thing I did was get braces. Because my teeth were so crooked, I had to have all kinds of dental work done (palate expander, braces, rubber bands, etc.), but the process only took about a year. When I finished, my orthodontist actually used the picture of my teeth as the “Before and After” for his office. Once my teeth were straight, I vowed to always keep them pearly and white. So, to this day, every few months I use Crest White Strips and always brush with Rembrandt whitening toothpaste.

I knew I had to get my weight handled. Even though I was not athletic, I joined the cross country team. I found running with people really helped keep me motivated. There were plenty of afternoons I didn't feel like going to practice, but because I knew I'd see my friends there, I sucked it up.

You, too, can easily join local running clubs. Just look on Craig's List or search online. A moderate, one-hour run burns over 1,000 calories. On average, burning 1,500 calories loses 1 pound of fat. So if you're doing 4 or 5 one-hour runs a week, just imagine how quickly you can shed pounds!

After running for only 4 months, I'd lost so much weight people hardly recognized me. I remember on Thanksgiving, my cousin complimented me on my healthy new body, but she begged me to let her change my hair. For weeks I resisted, believing my hair "was fine how it was." Even though I now cringe when I see pictures of my comb-over, back then I simply couldn't see past how bad it looked.

Finally, I gave in, letting my cousin take me to a salon. She told the hairstylist to cut my hair short, in a way that accented my sharp nose and brought out my green eyes. I watched in horror as the locks of my lifelong comb-over were snipped away. Although, when the hairstylist finished, I looked completely different!

Still though, I had a face marked with acne. Not only that, I had a bad habit of picking my pimples, so my face was starting to scar. My parents took me to one dermatologist who didn't help very much. I knew my face was holding me back, so I did research and found a doctor who offered facials. He promised to produce dramatic results within days. Even though the appointments were expensive, I saved my money and got treated. While the facials certainly made my face better, some redness and scarring remained.

So being impatient, one day I smuggled a bottle of my mom's concealer into the bathroom and applied it. I couldn't believe the difference it made! Instantly, my skin looked pretty good—and with just a little makeup! I know many guys think using makeup is for sissies or

*“...back  
then I  
simply  
couldn't see  
past how  
bad it  
looked.”*



whatever, but what would you rather: have bad skin and not get girls, or use a little makeup and get girls? That choice was easy for me and, to this day, I touch up my skin to mute redness and ruddiness—and no one's ever called me out or even noticed!

With my new image, I felt confident enough to start wearing better-fitting clothes. I also got contact lenses, ditching my unsexy glasses. I'll never be tall or muscular, but now I don't have any glaringly "ugly" features. And that's pretty much all I need to get girls—that, and balanced game of course.

While improving my looks enhanced my confidence and self-image, I never got girls based *solely* on looks. That's why I want reiterate that natural looks are overrated. You just need to de-uglify yourself, and then work on balance. Zack and I often tell students the approach doesn't begin when you walk up to the girl—the approach began this morning, when you hopped out of bed.

By working to improve your appearance, you can dramatically improve your mechanics and make every transition phase easier. But you *must* take responsibility and put in the effort. So no more excuses: get to the gym, the dentist, the hairstylist, etc. and get rid of those ugly features! And start today!

## Balancing the Mechanics of Action

Of all the elements, mechanics is by far the one that men obsess over most—which can be *hugely* problematic. Every pick up beginner (a "newbie") constantly asks, "What do I say? What do I do?" The weird fixation guys have with slick pick up lines and bizarre lingo, tactics, and structures all relates to an over-emphasis of mechanics.

If you're letting the love of "game" get in your way of loving girls, you're worrying too much about mechanics. Remember, mechanics is simply moving an interaction forward smoothly. It's reducing the friction of transitioning a girl from stranger to sex. Don't get enamored with it and over-game. Simply use it tactfully.

As you already know, there's a time and place for mechanics: *in transition*. Use mechanics when you open, vibe, isolate, escalate, and close. Use it, and then forget about it until it's time to transition again. You can't make genuine connections with people if you're constantly

worrying about “what to do next.” You can’t find truth in the moment if you’re thinking two steps ahead.

Don’t become one of these neurotic, game-obsessed guys who treats picking up chicks as if it’s some sort of military operation, using three-letter acronyms, thinking of babes as “targets,” and acting super weird. For a long time I’d have to explain to students what Zack meant when he’d yell in frustration, “JUST BE NORMAL, BRO!” Zack simply couldn’t comprehend why guys would *intentionally choose* to act creepy and strange...and then believe it was helping them get girls—the irony! Too much mechanics hurts you, every time.

That’s why I placed the mechanics section last: I want to deemphasize its significance. Also, it’s why I’m concluding the book with a final caveat to *always* give mechanics balance. In the introduction I mentioned guys who’d see Zack and I out attracting girls, then complain it was “boring.” Even just recently, someone criticized our *Infield Insider* footage as displaying “no game.” But “no game” is game—real game!

And that’s why I wrote this book: to rewrite the definition of game. Attracting girls isn’t about memorizing lines, dressing outrageously, and adhering to a set of rules. (That’s too much mechanics.) Nor is attracting girls about running wild through a nightclub, saying absurd shit to amuse yourself, and trying to close every girl you talk to. (That’s too much drive...and a bit of sexual assault.)

Game is about *balance*. It’s about balancing your personality with attractive behavior, it’s about balancing meeting girls with your non-pick up life, it’s about balancing the value you give with the value you receive, and, most importantly, it’s about balancing your four elements of game. You have the drive, the inspiration, the ability to connect, and the knowledge of mechanics. Simply balance those elements and you’ve taken the magic pill. The days of “formal” game are over—it’s time to love girls, not game.

“  
*And that’s  
why I wrote  
this book: to  
rewrite the  
definition of  
game.*”

# P A R T V I

## AFTERWORD

# Let Balance Guide Your Progress



t's 9:04pm on a Friday night. My window's cracked open, and a cold winter's draft just ruffled the stack of papers piled next to me, which is the finished draft of the book you just read.

Twenty minutes from now, I'll be in a cab, headed downtown to meet Zack. We plan on celebrating, and you can bet that celebration's going to involve girls. But I had to sit down and write this afterword, now. I wouldn't feel right celebrating until this book is complete.

Even though I literally just wrote the book on game, it doesn't make things any easier for me tonight. If I don't apply the 4-EG principles, I'll

get the same rejections as anyone else—and I still do from time to time. One myth I've hoped to deconstruct is that of the "all-powerful pick up guru." Attraction is a human emotion, and so you must be human to understand it. And being human means making mistakes.

To be completely honest, while writing this book, I haven't been out socializing much and so haven't been going through the motions of picking up girls. Therefore, my "mechanics" have been a bit rusty lately. The past few times I've been out, I've been isolating girls a minute too late, forgetting what I needed to do when chatting, or messing up right before getting a girl home. So tonight, when I'm out with Zack, I'm going to pay a little more attention to my mechanics, balancing my 4-EGs.

While I believe this book is a "magic pill," in that it'll instantly boost your success by identifying and balancing your 4 core attractive behaviors, it's not a one-time fix. Nothing can ever be a one-time fix because, like I said, we're human. We change. We grow. Our minds are always in flux. That's the take away message I want to emphasize.

### MY BALANCE

When I first started reading pick up advice, I followed a very structured model that broke attraction into phases. Since I was already a "nice guy," this model helped because it balanced the connection element I had naturally with the mechanics element I was neglecting. While I dated and attracted more girls than I ever had in the past, I still knew I wasn't living up to my full potential.

So I moved on to a more "aggressive" style of game based on the drive element. This was the element most unbalanced in my game since I've always been expressive and witty (inspiration) but lacked sexual confidence (drive). Once balanced, I started hooking up with girls almost every weekend. Suddenly, all my dating problems seemed solved, as I had more women in my life than I could handle. For a few months, I enjoyed a constant stream of hot, quality women.

But then something happened. One weekend I had three girls tell me some variation of, "You're just another horny guy" and then walk off. I had two girls come home with me, only to quickly leave, claiming I made them feel uncomfortable. Finally, I was on a date with a sexy indie film actress who, after passionately making out with me, said she

needed to use the restroom. She was gone 20 minutes when she texted me, “You don’t really want to get to know me, so I don’t want to see you again. I can’t date someone like that. Goodbye, Rob.”

At first, I blamed the girls. “Fuck them,” I laughed to myself, “they just can’t handle me!” But once I got past my arrogance, it eventually led me to question *everything*—was the dating advice I was following still helping me, or was it now hurting me? It was very hard to criticize the advice that had transformed me, but I had to be honest: It was now sabotaging my relationships with women. I went from being a witty, kind, nonthreatening (albeit nonsexual) nice guy to a no nonsense, cold-hearted, in-your-face player. I had to balance myself.

That’s when I stopped reading pick up and dating material, and started revising it. After spending hundreds of hours discussing and practicing the intricacies with Zack, we saw the true face of game: the 4-EG balance. Once I centered myself with balance, I again had massive success—except now it was even more refined, more potent, and more “normal.”

Since Zack and I developed the 4-EG balance, I’ve hooked up with and dated the most amazing girls I’ve ever been with. Also, many nights have been “one shot, one kill,” where I immediately spotted the hottest girl in the venue, approached her, and got her.

Although, there will still always be periods of imbalance, like recently with my rusty mechanics. A bit of regression is perfectly normal. And, by understanding balance, you know why it happens. From what I’ve seen, many students of the dating advice industry discover the element they lack, balance it, get temporary success, but then their results fizzle because they become dependent on the previously unbalanced element. Whenever you over-express any element, it offsets the harmony of the 4-EG system.

I’m writing this afterword as a heads up on what you can expect. Use the 4-EG system as your internal compass, as your balance scale. Putting your behavior into a 4-EG context tells you exactly what to do, when, and how much. It makes sense of the tumultuous terrain known as modern dating. It also puts any sort of dating advice—from professionals or friends—into perspective.

Since Zack and I are not looking for the title of “the all-powerful pick up gurus,” we’re not discounting what the pick up community has to offer nor are we trashing other companies’ materials. We were once students of the community, and we acknowledge its immense value. So you don’t have to forget everything you’ve already learned, or even give up the teachers and materials you’ve found helpful.

Simply apply it to the 4-EG system and see how the advice affects your balance. When you do, you’ll find it much easier to identify the information that best suits you at whatever point you’re at.

So I’m off to enjoy the New York nightlife and celebrate the completion of this book. And I hope you’re getting ready to go out and apply the 4-EG system, as well. To use this book most effectively, I’d recommend rereading the parts of this book that speak to the element(s) you know you need to balance. Even if you just skim it quickly, jotting down a few quick reminders before heading out, it’ll help focus you on *exactly* what you need to do to balance yourself for success *tonight*.

Because in the never-ending journey of discovering truth, you’ll find there’s always an element you need to rebalance to achieve your fullest success. But rest assured that every time you rebalance yourself, you do so with greater clarity, skill, and ability to date hotter girls!

Please send us your thoughts, comments, stories, and criticisms. We’re interested to hear what you think and how our material has influenced you.

Connect with us at:

**Rob Judge**

[rob@datehottergirls.com](mailto:rob@datehottergirls.com)

[Facebook](#)

[Twitter](#)

Blog: [www.robjudge.com](http://www.robjudge.com)

**Zack Bauer**

[zack@datehottergirls.com](mailto:zack@datehottergirls.com)

[Facebook](#)

[Twitter](#)

Date Hotter Girls blog: [www.datehottergirls.com](http://www.datehottergirls.com)