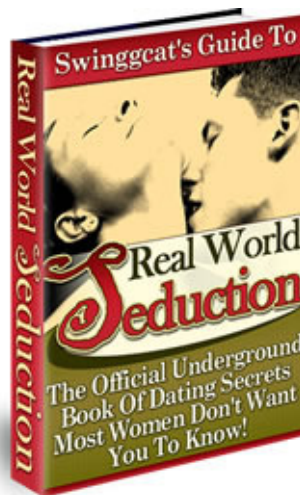


Real World Seduction 2.0



By Swingecat

Many a man has been at a bar, spotted an attractive woman, and thought to himself, "Wow, she really works those breasts, bouncy bouncy."

In an attempt to get to know the woman behind the mammary glands (or just to take a closer inspection), he moseyed on up to her. But within the first 30 seconds of conversation, he went belly up as she hammered him to jelly. He walked away hunchbacked and long faced, wearing an existential funk 10 times the size of his deflated ego.

When he returned to his friends, they harangued him with the confidence crushing words, "Why do you waste your time on girls like that? You need to go for someone in your own league."

On an emotional level, he agreed.

Did his looks or age turn her off?

It's easy to think so. Many women yap on and on about how important physical appearance is. If you've perused online personals, you've probably seen the heaps of female profiles warning: "If you stand below six feet, rake in under a hundred grand a year, and sprout more hair on your back than your head, don't bother replying."

This can take a crippling toll on a man's self-esteem.

Your friends, family, and acquaintances (and maybe even you) believe there's a glass ceiling put on the types of women you're capable of dating and attracting. You may have your fingers crossed that this belief is nonsense. However, I'm going to be brutally honest with you: there's some truth here. But probably not in the way you think.

All of us possess a certain amount of looks, social status, personality, confidence, and skill with women. This unique combination determines our pool of potential mates (and for some of us, that pool is minuscule).

Without bettering yourself, rare exceptions excluded, your pool of women will not magically expand.

You cannot change every part of you. Some of your characteristics are set in stone. If you're over 25 and stand 5'6" buck naked, you're never going to be 6'6". (They only make platform shoes so high.)

However, plastic surgery has come a long way. If you're unhappy with your butt, for example, you could pay a plastic surgeon a small fortune to lodge two silicon fun bags into your rump. Forewarning: for the next few months, every time your derriere plops onto a chair it'll experience the years of agony a tortured P.O.W. endures condensed into a single pang.

You may feel like I just ripped into your tender heart with a machete. Don't give up on me so soon, my friend. Good news is lurking around the corner.

The things you have the most control over improving – your confidence and skill at attracting women – have the largest impact on expanding your pool of potential mates.

Later on, I'm going to tell you about a friend of mine beat with the ugly stick at birth who usually gets the girl over men blessed with model good looks.

Although he doesn't sport Brad Pitt's Mug and Vin Diesel's body, he has two things far more important: the confidence and skill to attract the women he desires.

This book gives you a roadmap to developing your skill and confidence at attracting women. But just owning this book isn't going to make you better with women. When it comes to dating and attraction, osmosis doesn't reap results. If you want the skill and confidence to succeed with women others think are out of your league, you need to practice the concepts and tools in this book 'til they're etched into your brain.

Before you read any further, I should warn you: this book may not be for you.

Here's what this book isn't:

A guide to manipulating and hurting women: The secrets you'll learn inside give you the power to play a woman's emotions like a fiddle, but and this is a big *but*... in a way that leaves her better off than when you first met her.

A manual to pleasing, getting validation from, and winning the approval of women: If you're looking for the secrets to winning points with a woman through kissing her ass and buying her flowers and jewelry, you're in for a big disappointment. I don't even mention these topics – and for a good reason that'll become obvious to you shortly.

If, however, you're adamant about learning the fine art of ass kissing, you can find truckloads of books covering this topic at a Barnes & Noble near you.

What Real World Seduction 2.0 is all about:

Inside this book you'll learn how to approach, engage, trigger attraction in the women you desire, and use that attraction to take your interactions with them in the direction you choose.

I've divided the book into five sections. The first two sections pump you full of tools and concepts for emotionally driving women to perceive you as a Prize. Through in-depth research, I've discovered that women universally feel attraction for men they perceive as the Prize.

You'll learn how to quickly gain *Prizability*. Prizability is having enough value in a woman's eyes that if you walked away or didn't show interest in her, she'd take it as a loss.

The first section deals with Prizability in broad brushstrokes and dings into your brain the tools and concepts you need to come from a place of confidence and power with women.

The second section dives into the nitty-gritty of Prizability, giving you specific techniques for developing a magnetic personality and compelling women to see you as a Prize. In this section, you'll learn how to create Prizability out of thin air.

In the third section, you'll receive a complete education on building sexual tension and Prizing (i.e., emotionally compelling women to chase you). Once a woman is chasing you, it takes less effort than lifting a finger to steward your interaction with her in the direction you desire.

The fourth section teaches you how to deal with women's tests and barriers. You'll discover how to turn them into attraction

In the fifth section you'll learn a seduction formula that gives you the exact steps to go from spotting a woman you'd like to meet to doing the nasty with her. To further ding this structure into your brain, I've included three real world examples of me spotting a female stranger and having sex with her shortly after.

You understand that if you practice and implement the concepts and

tools in Real World Seduction, you will become better at attracting women, right?

I want you to commit to practicing and implementing these concepts and tools. If you aren't willing to make this commitment, stop reading because you're wasting both of our time.

Do I have your commitment?

Okay, let's get started.

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Prologue: How I Became Swinggcat: The Lurid Tale Of How A Dilapidated Gimp Mutated Into A Certified Pimp

Before I jump into the book, I want to share with you my tale of how I went from a dilapidated gimp to a certified pimp.

In Junior high school, I found myself in quite the predicament: I started liking girls. The only problem was, they didn't like me back – and rightfully so: I was a perfect 10 on the Gimp-O-Meter. When a girl said “hi” to me, my heart beat so fast it felt as if blood were spouting straight out of my chest the way a whale clears its blowhole. When interested in a girl, I'd proceed at the gait of a special Olympic hurdler. It would take me a whole semester just to get up the gall to sit next to her.

The summer before high school, I decided to beat the gimp out of me. Every morning I'd schlep down to the local bookstore and devour as many books on flirting, dating, and confidence as I could find. I stuffed my brain with so much info, I felt like a self-help library with feet.

After the bookstore, I'd adjourn over to a shopping mall and test out my newfound knowledge on just about any female with a pulse: high schoolers, soccer moms, old ladies, women the size of mini marts... and so on. Amidst my debut into the single scene trenches, my ego was beat and pounded like a boxer's peanut bag.

But by the time school started, I was sporting a new haircut, stylish threads, a barrel full of confidence, and a little skill with da ladies. This scored me a few gorgeous girls, popularity, and the friendship of one of the best ladies men I've ever met.

While most freshmen are gazelles in a land full lions, he was the exception to the rule: a David who outsmarted the legions of bigger and better looking Goliaths. Somehow, his little paws slinked into the panties of several of the best-looking seniors in my high school.

Though not much to look at, within minutes of talking to a woman, she'd start seeking his approval and chasing after him as if he were the last man on earth.

Because people were always stupefied by his power with women, I nick named him the Dark Horse.

It's taken me years to fully understand what the Dark Horse was doing and to realize that you can use all of the Dark Horse's secrets without being mean or manipulative. If you use them correctly, women will find you charming and attractive. That's exactly what you're going to learn

inside my book.

This Dark Horse taught me the ropes with women. The more I hung out with him, the better I got.

But then things took a crippling turn for the tragic when I fell hard for an ice-queen who toyed with my emotions, fretting a hole deep within my heart and leaving me as gimped and as helpless as a baby lamb halfway through fleecing and slaughtering. My skill and confidence with women atrophied to the size of a withered raisin. It took me years to recover.

Then one night in college, I felt so lonely and desperate I... gulp... slept with a woman who was as wide as she was tall. I could barely perform. Nonetheless, I fell asleep in her bed. The next morning I woke up feeling crushed by her enormous torso and depressed that I'd hit an all time low.

The very thought that this was the treacherous hand I'd been dealt, my lot in life, sent shivers down my spine. I decided that I needed to do something drastic about this area of my life.

So I perused the internet and discovered a group of guys with a yen from deep within their heart – or maybe groin – to get this area of their life figured out. I thought, “Cha-ching – these guys are gonna help me get my mojo back.”

Alas, they were as helpless as I was.

Shortly after that, however, destiny forked over a chunk of luck to me. I met and befriended a group of bonafide ladies men. I racked their brains, reaching my hand deep inside their skulls and pulling out every attraction secret they knew.

One day it hit me like a scolding hot frying pan across the forehead: these guys are doing what the Dark Horse did.

I got so excited that I sat down and wrote out all of the things he did with women. I was returning to my roots, the attraction secrets that originally brought me success with women.

Then I plunged myself into the single scene trenches, testing, tweaking, developing, and simplifying these secrets into a step-by-step system that consistently pulls women in by their eyeballs, emotionally driving them to see you as a prize they'll do what ever it takes to win over.

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Part 1: Foundational Pieces For Becoming The Prize

In more ways than I have fingers, this could be the most important part of the book. So turn off the ringer on your phone, get comfortable, and put aside a few hours to digest the material I'm about to feed your brain.

In Part 2 I'm going to give you heaps of killer techniques for spawning Prizability out of nothing. One of them is the fourfold Meta-Frame. Master it, and you can author your own destiny with women.

However, techniques alone are not enough. Without developing the attributes that unconsciously drive women to see you as a Prize they want to win over, all of these techniques have the vitality of a euthanasia ward. Moreover, without the right thoughts and beliefs spinning around inside your noggin, it is next to impossible to gain and maintain Prizability with women.

In Part 1 you will learn to cultivate nine Prizability attributes, discover secrets for developing ironclad confidence and powerful beliefs, and receive the background skills and knowledge to use the techniques discussed in other parts of the book.

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Chapter 1: How To Develop Attributes That Unconsciously Drive Women To See You As A Prize They Want To Win Over

The hopeless collective male thinks being attractive to women is about possessing a list of material characteristics – and rightfully so. Eaves drop in on a group of attractive women talking about men. You'll hear them yap on and on about how they want a guy with Brad Pitt's mug, Fabio's body, Ron Jeremy's schlong, and Bill Gates' bank account.

Yet many of these same women end up sleeping with and marrying guys with none of these characteristics.

How do we resolve this paradox, my friend?

Here's the answer: the attributes women think they want in a man and the attributes that unconsciously drive them to see a man as a Prize are more diverse than Angelina Jolie's kids.

I bet you're more interested in learning the unconscious attributes, right? Thought so. Here they are. Enjoy.

Attribute # 1: Being Good Looking

“Good-looking individuals are treated better than homely ones in virtually every social situation, from dating to trial by jury.”

– Martha Beck

If you want women to see you as a Prize, it's important to be good looking. But before you book an appointment with a plastic surgeon for a quote on a face transplant, pectoral implants, penis enlargement, and liposuction, listen up...

I've got a friend of mine who barely hovers above 5'6" with shoes, tips the scale at a whopping 130 lb, sports a Mr. Clean head, and heaps a massive hooked nose.

But here's the weird thing: the man is like catnip for women. They can't keep their paws off him. I've never heard a woman call him ugly. And many women think he's extremely good looking.

An anomaly to me for a long time, I figured out why women find him attractive: his style and character. These two things play a far more important role in compelling women to perceive you as good looking than having the body of a Greek God.

Developing Your Style

Alas, the majority of men possess a look that works as an evil villain out to destroy them. Next time you're out on the town, look around. You'll notice herds of men wearing clothing that doesn't look right on them. Many dress more generic than Velveeta cheese. Some don threads so big and baggy, it looks like they are wearing hand-me-downs from daddy. Others squeeze into rags several sizes too small, causing their bodies to bulge out of their clothes – not a pretty sight. A few men are stylin'. The only problem is their look is so last decade.

My point: it's worth spending some time developing a look that works for you.

Here Are Some Quick Tips For Developing A Style Tailor-made For You:

Subscribe to a few men's magazines like G.Q. and Maxim. They'll give you a sense of what the latest trends are.

Hit up a few trendy bars or nightclubs just to see what the guys sucking up all the female attention are wearing. I'm willing to bet they're doing something right.

Furthermore, it's best to emulate the style of men built similar to yourself. If you're a big burly guy, swapping fashion tips with a small, skinny man could slaughter your looks in the eyes of many a woman. Likewise, if you're on the smaller side, you probably won't wring much value out of copying the style of men endowed with 6'4" frames.

When you go shopping, don't buy the exact same threads you saw in the magazines or on the slithering Casanovas in the bars. You don't want to be a walking, talking generic trend. The trick is to take what's in style and make it your own.

The same rules hold true for your hair. If you don't have a hairdresser who can coif your mop into a masterpiece, get one – even if it costs you some dough. My hair is like a bratty teenager, never obeying what I want it to do. That's why I spent a great deal of time finding a good stylist. If you live in Southern California and are in need of a stylist, pop me an email and I'll get you in touch with the best in the business.

If you're losing your hair, shave it off. Nothing looks worse than a guy losing his hair. But a freshly shaved head can look great.

Once you've put together a style, take a picture of yourself and post it over at www.rateyourself.com. People will have an opportunity to rate your looks. After leaving your photo up for a week, put another photo up. But with you sporting a different look. Most likely, it will get a different rating. The picture with the highest rating is the style you should adopt.

A Few Words About Age:

My inbox is jam-packed with emails from men carping on and on with

worries to the tune of this: I can't compete with young, 25 year old guys. Come on, Swinggcat. Admit it. It's impossible for me to get a young hottie.

Big boohoo. Did they break a hip? Throw their back out? Is that what's preventing them from leaving the house and meeting women?

If so, they can pick up an exclusive Swinggcat walker. And for a limited time, they'll also get a complementary pimp cane. But only at participating Targets and K-Marts. Then they'll have no excuse for avoiding the singles' scene.

All kidding aside, age is much less important than most men think.

If you're a woman, it's a different story. Just to set the record straight, I personally find many older women attractive.

But that's not the way our culture is set up. For females, their age and looks are fused together.

My friends and I have an ongoing joke about women. There are three types of attractive women:

- 1). Cougars: aging, attractive women. They're perceived as easier than normal hotties because they've got some miles on them. Think of them as a 10 year old Porsche or Ferrari. A nice car but it's still used.
- 2). Pumas: cougars in training. They are not old by any means but starting to show signs of age. If they were a car, they certainly wouldn't be fresh off the assembly line.
- 3). Girls in their prime: jailbait. Touch this, and you'll find your ass behind bars. Or at the very least, the authorities will tell everyone in your neighborhood that you're a creepy pedophile (Note: I'm from the U.S where age of consent is 18. In my country, anyone caught breaking this law risks some grisly consequences.)

The point of the joke is this: after the ripe age of 17 or 18 a woman's value starts depreciating at the speed of light. Think of how many older female sex symbols there are. Not many. Even worse, when looking at an aging female sex symbol, most people think: "She's really beautiful... for an older woman."

This is completely unfair to women. But it is the harsh reality.

Guys, on the other hand, are like a fine wine. Many of us get better looking with age. Brad Pitt and George Clooney are over 40. Sean Connery is a senior citizen for God's sake. Yet they're considered sexy symbols. Furthermore, most women don't think these guys are sexy for older men, they think they're sexy - period.

Have you ever watched a James Bond movie? Have you ever noticed that the actor playing James Bond is always 40-something yet almost every woman on the planet wants to slip under covers with him?

That's because James Bond has that magic combo of style and character.

I've given you some great tips on developing your look and style. Throughout the rest of the book you'll learn how to develop your character.

If you use the tools in this book, you'll be a sexy bitch in no time.

Attribute # 2: Always Assume Women Are Interested In You

Princes Leia: I love you

Han Solo: I know

—Star Wars: Episode V - The Empire Strikes Back

When a man thinks a woman doesn't like him, she can feel his nervous energy and insecurities creeping and crawling along the surface of her skin. Though she might pity the lovable loser, her attraction for him dwindles to a suicidal zero.

On the other hand, when a man assumes a woman is interested, his Prizability increases in her eyes.

But here lies the problem: many a man doesn't assume a woman is interested until she gives him some sign: her eyes point at his ass as she utters, "impressive," her little paws fondle him, her bra juts out an extra few inches, or something else.

While the man waits with the patients of a well-behaved schoolgirl for her to signal interest, his Prizability plummets.

Don't wait for a woman to show interest in you. Instead, assume she thinks you're a sought after Prize from the get-go. Better yet, imagine that she sees you as a giant sausage with feet and feels compelled to molest you. As a result, she'll see you as a Prize.

There are two parts to assuming a woman is interested. The first is the inner game. You have to believe the woman is interested in you. The second is the outer game. There are specific things you can say and do that effectively communicate to women that you assume they're interested in you.

Both are equally important and each one is handicapped without the other.

You can genuinely believe a woman is interested in you. But if you don't know the right way to communicate it to her, it will do no good.

Likewise, you could have dozens of witty remarks that assume a woman is interested sitting on the tip of your tongue and waiting for you to cannonball them at a sexy vixen. But if you don't believe the woman

is interested, you'll unconsciously communicate your insecurity in your intonation and body language. When your words aren't congruent with your beliefs, intonation, and body language, they're rendered useless – regardless of how much wit or humor they pack.

Often, when women notice this incongruence, they'll test to see how much Prizability you lack. (When we get to the sections on Prize testing, I'll teach you how to handle this situation.)

In the chapters on beliefs and frames you'll learn both the inner and outer game to assuming women are interested in you from the get-go.

Moreover, assuming interest is a key piece to setting the fourfold meta-frame. (As you'll discover later, the fourfold meta-frame is one of the deadliest weapons in your attraction arsenal.)

Attribute # 3: Taking A Strong Lead

Trent: (Directed at waitress) Listen um... bring a single malted Glen Garry for me and one for my boy Mikey here... and if you tell the bartender to go easy on the water this fifty cent piece has your name written all over it... okay... I want you to run along because I'll be timing you... I'm going to keep time... one... two... three four...

Mike: What an asshole.

Trent: Baby, that was money.

Mike: That was so demeaning.

Trent: She smiled.

Mike: She smiled at what an asshole you are.

Trent: No, no, no... she smiled at how money I was... what I did with her.

(waitress comes back)

Trent: There she is, the most special lady in town. What time do you get off, Christy?

Waitress: 6:00

Trent: Why don't you call a friend and have her meet the three of us at the Bamboo Lounge at 6:01.

Waitress: You got it.

Mike: That was so fucking money. That was like the Jedi mind shit.

– Swingers

Women make all kinds of inferences, often unconsciously, about a man based on how he dances. If you aren't a great dancer don't worry. You'll be fine. I, for example, dance to a beat no one else can hear. My caveman dancing skills have never prevented me from attracting a woman. That's because, despite shakin' my booty like a baboon on acid, I communicate something very powerful when dancing: I'm the one taking the lead. She can either follow or not. But it's my way or the highway.

They might not want to continue dancing with me. They probably think I've got no sense of rhythm on the dance floor. But often times, they are confident I know what I'm doing in the bedroom (good male lovers know how to lead), positive they're dealing with a real man, and certain I'm a

prize they want to be with.

Taking a strong lead, though, doesn't only apply to dancing. It should imbue every aspect of your interactions with a woman.

When deciding where to take a woman to eat, don't dither around, hemming and hawing over where to go. Don't bashfully mutter to her: "You decide. Where do you want to eat?"

Instead, just assert, "We're going here," or, better yet, take her somewhere without telling her where you're going. If she bugs you, begging you tell her where you're taking her, say "Don't worry. I like the food there. I'll enjoy myself."

If you think you need to act like a dictator, never taking into consideration the things she enjoys, you've got the wrong idea. I enjoy experiencing new things. I love women who can expose me to things I don't know about.

But unless there's something a woman has planned or in mind, I never give away the lead. If a woman doesn't chirp up about something she wants to do, I don't whimper, "What do you want to do? I want to do whatever you want to do!"

Now and then, women test men by attempting to take away the lead to see if they're genuinely in control. When we get to the section on tests, you'll learn how to recognize and deal with these situations.

Here and there, it's useful to hand the lead to a woman on a platter. In my audio course Foundations For Generating Attraction I discuss these exceptions. In that course, you'll learn the ins-and-outs of building attraction through surrendering the lead to a woman. (Warning: Only the advanced student should attempt this.)

Attribute # 4: Developing Mammoth Sized Standards

"It is a funny thing about life: If you refuse to accept anything but the best you very often get it."

– William Somerset Maugham

Years ago I tried a little experiment. I decided that instead of slogging away at living up to women's standards, I'd make them live up to my own.

I sat down and wrote out what I wanted in a woman. During that stage in my development, I realized, I wanted sexually adventurous, bisexual women.

Within minutes of meeting a woman, I'd ask her if she was sexually adventurous and bisexual. If she said, "No," I'd walk away – even if she made my down-below parts stand at full attention.

You might be thinking, "A lot of women are neither sexually adventurous nor bisexual. Your success with women must've tumbled to a crippling zero."

This couldn't be further from the truth. In fact, just the opposite happened. My success with women soared.

When you read the chapter on Qualifying & Challenging women, you'll discover the psychological mechanisms behind having high standards and learn why high standards spur women into seeing you as a Prize they feel compelled to win over.

Attribute # 5: Having A Strong Reality & Possessing The Skill To Pull Her Into It

"The people around you may seem strong and more or less in control of their lives, but that is merely a façade. Underneath, people are more brittle than they let on. What lets them seem strong is the series of nest and safety nets they envelope themselves in – their friends, their family, their daily routines, which give them a feeling of continuity, safety, and control. Suddenly pull the rug from under them, drop them alone into some foreign place where the familiar signposts are gone or scrambled, and you will see a very different person."

*– Robert Greene
The Art Of Seduction*

What is reality? It's your thoughts and beliefs, likes and dislikes, habits and daily routines, hobbies and interests, friends and family, goals and purposes, sources of validation and acceptance... and the list could literally go on ad infinitum.

I've seen way too many men (and women) get picked up by the scruff of their neck and pulled into another person's reality. In the process, they lose their identity, strength, and Prizability in the other's eyes.

Many women are incessantly testing how strong a man's reality is. They want to find out if they can pull a man out of his reality and into theirs.

But if a woman succeeds in pulling you into her reality, you're, in her eyes, no better than a confused, little piggy in a jungle full of snakes and hyenas.

Here Are Some Situations To Avoid Like The Plague...

- 1) **Don't play her therapist:** I've got news for you. Therapy is expensive these days. Perhaps that's why many women take advantage of men – especially ones they've just met. But not in a sexual way. I'm talkin' about good ol' fashion psychoanalysis.

An all too familiar scenario is a guy sitting in a chair hour after hour, staring at a woman's big beautiful breasts from across a table, nodding his head up and down, as she yaps on and on about her ex boyfriend, Chihuahua's sprained ankle, or any other drama in her life he doesn't need to hear about.

If seconds after meeting a woman she leaps into a monologue

about her personal plight, either run away or take back control of the conversation. Usually people launching into one-way conversations with strangers about their personal problems have a few screws loose – honest.

Some men argue that listening to a woman's drama is the golden key to getting their paws into her pants. They're dead wrong. Putting up with this kind of behavior is letting a woman disrespect your reality. Instead of a Prize she wants to win over, she'll see you as a free shrink or, even worse, an obedient lapdog she can use and then dispose of at her whim.

Note: This primarily applies to women you've just met. When we get to the section on rapport, we'll revisit this topic.

- 2) **When first getting to know a woman, don't get pulled into hanging out with her friends:** Here's a situation many men have found themselves in: they meet a woman, hit it off with her, get her digits, give her a ring, and then have a great conversation with her on the phone. Sounds great, right? Well, when they try asking her out, she informs them that she's already got plans but counters by asking if they'd like to tag along.

Here and there, women say this to test you: they want to see how well you fend for yourself in their territory and find out if their friends think you're a catch. Their calendar is bleaker than a desert, fraught with big white spaces screaming, "Fill me up with plans!"

But they won't tell you that. Not a peep. Instead you're told: "I'm booked solid for the next six months but I'd love you to join my friends and I at a party this Saturday – should be fun."

Women, however, are not always testing you. Sometimes women have valid reasons for bringing you around their friends. Maybe they genuinely had other plans yet want to see you. "So," they think, "I'll bring him along."

Perhaps they don't feel comfortable spending alone time with a guy they've just met.

These are reasonable motives on the woman's behalf. But unless you've got a bucket full of skill with da ladies in tow, hanging out with her friends on your first date is an insidious road to travel down. Think about it. You're in her world around her friends. Since you don't know her friends, she feels obliged to introduce you to them. If it's a party, you risk following her around like a little puppy dog. Or, even worse, standing around by yourself, nursing a beer all night.

These rules, however, only apply to the first date with a woman. For post first-date outings, feel free to hang out with her friends and her.

Plus, once you've dinned the necessary skills into your mind, body, and soul for approaching, engaging, and charming people minutes after meeting them, the rules change. Going out with her friends on your first date becomes an opportunity to catapult your Prizability. But until you reach that level of competence, follow this rule. Or she'll become your Mr. and you'll become her Mrs. – bad thing.

- 3) **Don't get sucked into giving up your friends for a lover, girlfriend, or wife:** I've heard women hissing at their boyfriends and husbands with the words, "I don't want you hanging out with your friends. They're a bad influence on you. And if you don't stop, I'm gonna leave you."

They might have valid concerns. You might feel an urge to appease and accommodate them. But by doing this you're relinquishing your identity and allowing them to yank you into their reality by your balls. Don't do it.

- 4) **Don't change your beliefs because you love a woman:** I've got an old friend of mine who recently converted to another religion for a woman. A religion he used to be vehemently against. Did he convert to raise his future children with one religion instead of two? Did he do it because he had a change of faith? No – to the horror of his friends and family, he converted because he wanted to make her happy.

Changing your beliefs for a woman might make her happy in the short term. But over the long haul it communicates that you have a weak sense of reality and self and lets her know that you are not a sought after Prize.

While women loathe men with a weak sense of reality, they find a man who can pull them into his reality irresistible. Here are a few tips on sucking women into your reality by the eyeballs...

- 1) **Bring her around your biggest fans:** Years ago a buddy of mine introduced me to a new form of dating. I'd been taught by my parents, for a first date you should take a woman out to dinner and then, if she shows interest, to a movie. If all goes well, you can ask for a kiss at the end of the night.

But not him. He'd never go out with a woman the first time alone. Instead, he'd take her to a party or a nightclub with legions friends in tow. Throughout the night, male friends praised his genius and laughed at his dumb jokes while female friends groped and fondled him like a crystal ball.

The poor girl he invited out didn't know a soul. Her eyes were wide and almost Botox frozen when in his presence. The expression fans make when standing next to their favorite rock

star was plastered to her face.

She followed him around like a puppy dog. And by the end of the night, after seeing countless souls show their adoration and affection for him, she felt emotionally compelled to jump his bones.

So, if you can, my friend, bring women around people who adore and/or look up to you.

A caveat: On your first date, don't bring her around people you worship – especially if they don't respect you. This is like plopping your Prizability in an electric chair and frying it to cinders. If you don't have people in your life who adore and look up to you, don't worry. Taking her out alone is acceptable.

Why does a man's Prizability increase when he surrounds himself with people who love and adore him?

When a woman witnesses other women treating a man like a Prize it fires a compliance trigger hardwired into her brain called "social proof" that incite her to see him as packing massive amounts of Prizability.

If you'd like to learn the ins-and-outs of exploiting social proof without needing to have a single person love, adore, or look up to you, check out my course [Sexual Connections](#).

- 2) **Introduce her to the things you enjoy: The food you like to eat, activities you like to do, and music you like to listen to:** I touched on this when talking about taking a strong lead. When you introduce a woman to these things, you're drawing her into your world. Not in a mean or manipulative way. But in a way that makes her think, "This guy is awesome."

Also, there's no harm, no foul in letting a woman draw you into her world in this way as well. You don't lose Prizability by letting a woman turn you on to things she enjoys. Just make sure you aren't pretending to enjoy them as an attempt to hold her interest. She'll know that you're groveling and it will put your Prizability with her on life support.

I could give you more tips for pulling a woman into your reality. But I am not because in some way or another everything in this book relates to this topic – especially the chapter on the Fourfold Meta-Frame.

If you want to take your skills at pulling women into your reality to the next level, check out my [Sexual Connections](#) course.

Attribute # 6: Being Challenging

"To succeed with the opposite sex, tell her you're impotent. She can't wait

to disprove it.”

– Cary Grant

Fact: Challenging a woman makes her down-below parts tingle and incites her to see you as a Prize she feels compelled to win over.

Quick question: How do you respond when a woman's challenge lances you smack dab between your eyes?

Most men respond in one of two ways:

1). Frozen like a statue, their face looks as indecisive as a bluish-grey cloud trying to decide if it should rain or not. Trails of sweat braid down the side of their face. Their heart chug-chug-chugs like a ticking time bomb. One minute passes... then two.... then three and four. “Too much time has elapsed and I've failed to live up to her challenge,” their incredibly shrinking ego squawks.

2). Their eyeballs are pug-dogged and bulging, ready to roll down their cheeks like boulders. With a shot of adrenaline running through their body and the hope of winning points with her, they work like a mule to live up to her challenge.

Both responses are fraught with a desire for the woman's approval. Even if they weren't attracted to her from the get-go, unconsciously they started perceiving her as the Prize and felt roused to win her over.

When we get to the chapters on Prize tests, you'll learn how to respond to a woman's challenges without the need for her approval. (This is a lot more subtle than you might think.)

When it comes to challenges, women aren't much different from men.

If you skillfully learn to challenge women, you'll hook-line-and-sink their ego compelling them to toil away like a worker bee to win you over. (Note: You may think I sound like a misogynistic Nazi. This couldn't be further from the truth. All confident women's panties moisten when in the presence of a man who knows how to challenge them.)

In my experience, the sooner you can start challenging a woman the higher probability you have of generating attraction inside her.

But challenging women is an art. There's a wrong way and a right way. That's why inside the chapter on Qualifying & Challenging women I'm going to spoon-feed you a black belt education on how to challenge women.

Attribute # 7: Having A Sense Of Humor

People enjoy having their bellies stuffed full of laughs. The reason is obvious. It feels great to laugh. If you can make others laugh, you possess a powerful asset for attracting women.

But I should warn you: Not all humor attracts women. I, for example,

have a friend who's downright hilarious. His female interactions are fully loaded with self-deprecating humor. He incessantly jokes around about how ugly he is. He can put even the most uptight ice queen in stitches.

Take a guess what his success rate with women is. Sadly, this party goin', fun lovin' guy has almost no success with women. Why? Although he's funny, he communicates to women that he's a retched booby prize to be avoided at all costs. Remember, women take to heart the old saying: "There's always some truth in people's humor."

If you decide to take the humor route, make sure it communicates to women that you're a Prize they want to win over. Later on I'm going to share with you a story I tell women about being treated by two girls as if I were nothing more than a sausage with feet. Though hilarious, it communicates to them that I'm a sought after Prize.

"A pimp is happy when his whores giggle. He knows they are asleep."

*—Iceberg Slim
Pimp*

The sordid life of pimps and prostitutes is pathetic. However, we can glean an important lesson from Slim's wise words: When you make a woman laugh, she stops judging and analyzing what you're doing. Her critical factor melts away. Her defenses turn to jelly.

When you read the chapter on the Fourfold Meta-Frame you'll get a feel for how to use humor with women in a way that communicates that you're the Prize.

For more advanced techniques on circumventing a woman's critical factor, check out [Sexual Connections](#).

Attribute # 8: Showing Vulnerability & Displaying Costly Signals

"We seduce with our weakness, never with strong signs or powers. In seduction we enact this weakness and this is what gives seduction its strength."

*– Jean Baudrillard
Seduction*

When I first started wading through the single scene trenches, I thought to myself: "Why is it that the most successful guys with women I know seem to do everything wrong?"

The harder I tried NOT to mess up, the worse I did. I wanted to be flawless but "flawless" was becoming a death sentence to my success with women. Many blows to my self-esteem later, I realized I was trudging down the wrong path.

But I didn't know what the right path was. I felt frustrated and confused.

Then the universe left a few breadcrumbs pointing me in the right

direction.

I was watching one of the old Superman movies with my little cousin when it dawned on me. As I was watching, I realized: "If Superman didn't have kryptonite he wouldn't have superhero appeal. His powers are impressive but it's his Achilles heel, kryptonite, that makes him extraordinary."

If you're perceptive, maybe you're thinking to yourself: "His Achilles heel makes him a hero because it humanizes him. It conveys that although he has impressive powers, he's not that different from us. We can relate to him."

This is true. However, it's only story. There are other underlying mechanisms at work.

One of them dawned on me while perusing a book called *The Handicap Principle* by the zoologist Amotz Zahavi. Many of us were told in school that the animals advertising signals - displaying characteristics about themselves - most fit for survival are picked by the opposite sex as mating partners.

But Zahavi felt a piece of Darwin's puzzle was missing: Why do animals go out of their way to advertise costly signals - characteristics about themselves that decrease their chance of survival?

Because, Zahavi tells us, the opposite sex feels the greatest amount of attraction toward those advertising the most costly signals. The peahen, for example, feels attraction toward the peacock with the largest, most colorful plumage.

This large, colorful plumage is no perk for survival. The poor peacock has to lug around monster-sized feathers. His bright colors make him stick out like a sore thumb to predators. Yet the message he's communicating to the peahen is: "Despite having these debilitating characteristics, I'm alive, healthy, and ready to mate." He's advertising costly signals.

These same principles apply to humans as well. Anything you do that a woman perceives as potentially harmful to your social status or chances of mating with her is advertising a costly signal.

If you advertise costly signals correctly, it will increase your Prizability in the woman's eyes.

A word of caution: Advertising costly signals only works on the condition that you've already established yourself as the Prize with a woman (or group of women).

Inside the chapter on Storytelling, there's a great example of how to demonstrate costly signals.

Attribute # 9: Feeling Comfortable Around Women

“A man cannot feel comfortable without his own approval”

– Mark Twain

Stick a woman lumbered with kankles thicker than John Holmes' tool and Kaposi's sarcoma tumors (that's the gay cancer) stippled all over her mug in a room with a guy.

One look at her and he may sputter up bits of last night's dinner.

But I'm willing to bet he won't feel an iota of worry about making an ass of himself. I'll go out on a limb and guess that she doesn't intimidate him for a second. In other words, he feels completely comfortable in her presence. As a result, the beached whale feels comfortable with him. (If you don't even feel comfortable around women you aren't attracted to, don't worry. After reading Chapter 3, you'll have the tools to overcome it.)

Juxtapose this image with a guy talking to a gorgeous vixen with fuck-me-like-porn star eyes and a blowjob pout. Her boobies butted together and pushed up by an over-the-shoulder-boulder-holder.

On the one hand, his paws have a yen to cop a love-a-luscious-tittie feel.

On the other, his stomach tightens up like a boxer's fist and his tongue slips into a fear-induced paralysis, turning him into a stuttering, stammering buffoon. As a crippling consequence, the woman feels about as comfortable as having stirrups spread-eagle her legs while a gynecologist pushes his fingers into her vajayjay.

If you want a woman to feel comfortable around you, you need to feel comfortable around her first. Emotional states are contagious. If you're at ease, she'll start feeling at ease as well.

A word of caution: Not all forms of tension are bad. Creating specific types of uneasiness sparks sexual tension in women. (Later on, I'm going to teach you how to do this.)

One of the quickest roads to feeling more comfortable around women is to make five female friends. I'm not talkin' about just any women. I'm suggesting that you make five female friends who fit the profile of the type of woman you'd like to attract and become intimate with. Don't hit on them. Just be friends with them.

The more time you spend around them, the more comfortable you'll become around the type of women you desire.

Another path to becoming more comfortable around women is to work on your belief system.

Have any of these thoughts ever crept their way into your psyche while talking to women: 'I'd love a girl like that. Too bad I don't have the looks,'

'She's really hot. Too bad she's out of my league,' and 'I'd do anything to sleep with her. Too bad she'd never go for a guy like me'?

I can guess what happened next probably because I've been there before: you became an uncomfortable mess.

On the other hand, if you believe every woman you're interacting with wants you, you'll feel comfortable and at ease around them.

In the chapter on beliefs, you will get all the tools you need to create a strong self-image and develop a powerful belief system.

Attribute # 10: Being Nonreactive

*"He who angers you conquers you."
-Elizabeth Kenny*

He met her at his brother's wedding. Tattooed to his memory banks are her golden locks, piercing blue eyes, and full lips he kissed after a night filled with dancing, laughing, and carousing.

Both being animal lovers, they made plans to see ligers (that's the offspring of a male lion and a female tiger) at a local animal sanctuary the next Saturday.

He called on Wednesday to confirm. She seemed excited.

It's now an hour before his date. He just got out of the shower. To make sure he's not running late, he checks the time on his cell phone. There's a text message from her:

Sorry Joe. I'm not gonna be able to make it. Hope you have fun seeing ligers.

He feels like an atom bomb just exploded inside his heart. He frantically calls her. She doesn't pick up. Awash with anger, he fires a diatribe at her voicemail: "Sarah!! How could you do this to me? You know what I went through to arrange this? God damn it!! You are so rude! You don't just cancel on someone an hour before you have plans! You've screwed up my whole day!"

His chances of seeing her again? Whump shut. Why? Because he emotionally reacted to her.

If a small thing has the power to make you angry, does that not indicate something about your size?

- Sydney J. Harris

Do you know what happens when women tease, test, challenge, or flake on men?

Most men emotionally react.

Just like a teeter-totter, when you emotionally react to a woman, her

Prizability goes up and yours comes down. Conversely, the more emotionally non-reactive you act towards the myriad of things women do and say, the more your Prizability increases in their eyes.

As a general rule, the person who acts the least reactive controls the interaction.

When we get to the chapters on Prizable Body Language and Prize Tests, we'll return to this topic.

Attribute # 11: Having A Strong Meta-Intent

"He who binds to himself a joy, does the winged life destroy: But he who kisses the joy as it flies, lives in eternity's sun rise."

– William Blake

Let's put the meaning of Blake's words into the context of dating and attraction: if you cling onto your desired outcome with a woman, you're setting yourself up for misery and failure.

When you are attached to your desired outcome and don't achieve it, your mind starts coming up with irrational reasons why you failed. These reasons blossom into full-fledged insecurities – e.g., I'm too old, too short, too fat... and so on to succeed with her. This eventually leads to a man throwing in the towel and giving up.

"Think about any attachments that are depleting your emotional reserves. Consider letting them go."

– Oprah Winfrey

Attachment to your desired outcome not only leads to misery but also turns any attraction a woman felt into disgust. When a man is attached to his outcome with a woman, he acts insecure, needy, clingy, and emotionally reactive around her. The effect is an obscene mockery of masculinity. Moreover, he communicates to her that he places a tremendous amount of value on getting his desired outcome. Once she senses this, she ceases to see him as a Prize.

So what is the solution? Is the best way to detach yourself from your desired outcome not to have a desired outcome in the first place?

Some men seem to think so. When in a social environment, they stand with their head tall, chin up, chest out, and lips contorted into a regal smirk.

They believe that having and showing a desired outcome will sink their status from a noble prince to a groveling peasant.

While their egos may swell to the size of a hot air balloon, their down-below parts are destined for a lonely existence. Unless you happen to have rock star fame or sport model good looks, the strategy isn't gonna compel droves of women to jump your bones.

I'm the antithesis of these men. I'm very sexual aggressive: almost as soon as I start talking to a woman, I make my desired outcome crystal-clear to her. Yet what I do, gets results.

That's because I have a *Strong Meta-Intent*. A Strong Meta-Intent is a well-defined desired outcome in the absence of neediness and attachment.

When a man fully loaded with a Strong Meta-Intent approaches a woman, he is unfazed and emotionally non-reactive to any resistance she puts up. This can have an almost magical affect on her: it conveys power, confidence, and a lack of neediness, drawing her into him like a giant magnet.

The chapters on obtaining rock-solid inner confidence and congruence with women, and the Fourfold Meta-Frame will give you the tools to develop a Strong Meta-Intent.

Chapter review:

Attributes of men women respond to as the Prize:

- 1) Being Good Looking
- 2) Always Assuming Women Are Interested In You
- 3) Taking A Strong Lead
- 4) Developing Mammoth Sized Standards
- 5) Sucking Her Into Your Reality
- 6) Being A Challenge
- 7) Having A Sense Of Humor
- 8) Showing Vulnerability & Displaying Costly Signals
- 9) Feeling Comfortable Around Women
- 10) Being Nonreactive
- 11) Having A Strong Meta-Intent

Homework:

First order of business is to get a journal. Over the next several weeks you are going to be doing a lot of writing about your favorite subject: you.

I want you to write out a full page about how you want women to react to you.

Then write down two attributes from above that you'd like to develop. Spend the next week incorporating these attributes into your interactions with women. At the end of these seven days, write out how women are reacting to you differently.

Once you're finished, pick two more attributes and do the same thing. At the end of six weeks, you will notice a dramatic shift in women's behavior around you.

Furthermore, when you're out and about pay attention to how ladies men exploit these attributes. To make this exercise work, you need to put any defensive insecurities aside. If you tell yourself, "The only reason why that guy got the girl is because of his G.Q. body and never-ending wealth," you won't benefit from the exercise.

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Chapter 2: Obtaining Rock-Solid Inner Confidence & Congruence With Women

“The actions of men are the best interpreters of their thoughts.”

—John Locke

An Essay Concerning Human Understanding

His body, so magnificent, he'd rouse Michelangelo to feel like an artistic failure. His face, so perfect, he'd make a Eugenics professor think: "His sperm should inseminate every woman on the planet."

His comedic timing, so spot-on, he could do standup comedy.

Three playboy bunnies form a semi-circle around him. Each pair of boobies jiggles with schoolgirl laughter at all his jokes. When this piece of female eye candy confidently gazes into the women's eyes, their faces turn from tanning-bed brown to tomato-red.

Alas, sooner than later, their intrigue withers into Attention Deficit Disorder. Their smiles fold into the same grimace women make when a man unexpectedly sneaks his pecker into their poop chute.

What went wrong?

On the surface, he has everything a woman looks for in a man. But despite his confident behavior, his low self-esteem seeped out for the women to see. Good looks, a lightening quick wit, and a confident exterior do little to band-aid an incredibly shrinking ego.

“Perhaps all the dragons of our lives are princesses who are only waiting to see us once beautiful and brave.”

—Rainer Maria Rilke
Letters To a Young Poet

The preceding chapter gave you many ideas for cultivating confident behaviors that drive women to see you as a Prize. But if how you feel on the inside doesn't match your confident behaviors, the only women you'll compel to see you as a Prize are your right palm Rosy and her sister, your left palm Callused. For your actions to come across as believable to women, the "inner you" has to be congruent with the "outer you." In this chapter, I'm going to give you the tools to develop rock solid inner confidence with women.

“He who conquers others is strong; He who conquers himself is mighty.”

—Lao Tzu
Tao Te Ching

Forewarning: This is by far the most challenging part of the book. Just perusing through this chapter isn't going to give you inner confidence. You need to do the exercises. Most likely, doing the exercises won't feel comfortable at first. At times, you aren't going to want to do them.

However, if you slog through the exercises exactly as I instruct, you will develop rock solid inner confidence and leapfrog your success with women to a level beyond what you currently think is possible.

You are going to commit to doing the exercises, right? Good.

"Everybody wants to be somebody; nobody wants to grow."
—Johann Wolfgang von Goethe

There are two facets to obtaining rock solid inner confidence with women: developing an empowering belief system and expanding your comfort zone.

Most men fail to develop inner confidence because they work on one facet and not the other. Or, even worse, they work on neither.

Let's dig deeper. Some people think that if they develop an empowering belief system, confidence with women in the real world will follow. But what happens is this: They feel confident in the comfort of their own homes. Yet when a real life woman is in front of them, they freeze up. Their empowering beliefs go down the hatch. Why? They aren't comfortable performing the behaviors corresponding to these empowering beliefs.

Let's look at an example. Imagine the ironclad belief "I'm God's gift to women" fastened to a guy's skull. Furthermore, his brain abounds in techniques for kissing girls. Yet, he's never actually kissed a girl.

Although his mind is equipped with this empowering belief and heaps of tactics for kissing girls, he'll probably hem and haw before kissing his first girl. That's because he doesn't have any experience kissing girls.

An empowering belief system only makes up half of your inner confidence. The other half comes from expanding your comfort zone: repeatedly performing a behavior until it feels comfortable.

Additionally, working on your belief system without expanding your comfort zone can actually cripple it. Years ago, I met a hapless Joe who toiled away for three years building a powerful belief system but neglected to expand his comfort zone. He kept putting it off, telling me he wanted to work a little longer at perfecting his belief system before testing it in the real world.

Because he spent three years with a belief system incongruous with how he behaved around women, cognitive dissonance kicked in and relayed a nasty message to his unconscious mind: "Your belief system is delusional, loser."

This plunged him into a deep depression. To get his belief system back

and protect it from ever feeling threatened again, he avoided female interactions like the plague. This man's story is more common than you might think.

On the other hand, if you work on only pushing your comfort zone, you'll possess only half the inner confidence needed to succeed with women.

I'm going to start by giving you tools to build a powerful belief system. Then I'm going to lay out a roadmap to expand your comfort zone with women.

Developing An Empowering Beliefs System

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

*--Gene Simmons
Sex, Money, and Kiss*

Now that's an empowering belief. Having this belief alone sets a great precedence for establishing Prizability with women. In a few minutes, I am going to feed your brain a legion of Prizability building beliefs.

But first, let's look at why beliefs are important.

Beliefs lay the groundwork for establishing the Fourfold Meta-Frame. (As you'll discover in the next two chapters, the Fourfold Meta-Frame is the bread and butter to establishing Prizability with women.)

"What the thinker thinks, the prover proves."

*– Robert Anton Wilson
Prometheus Rising*

What you believe becomes your reality. By design our mind focuses its attention on finding real world evidence to substantiate our beliefs. No matter how far fetched a belief is, the mind is always able to find evidence in the world to back it up.

Let me give you an example of how this works: I want you to become aware of all of the red things in your environment.

The next step is going to take a few minutes. With your eyes closed, I want you to recall all of the red and yellow things from your environment.

You back? Good.

Hm...I bet you remembered more red things.

Why?

Your focus or direction of attention was on things that were red, not yellow.

Beliefs work the same way. If you believed in your heart-of-hearts that women perceived you as a giant sausage with feet, your mind would find evidence of this in the real world. Even if five pizzas and three buckets of fried chicken look like they'd lodged their way into your gut, you'd notice women leering at you like a sex object. You might even get a little teary-eyed that women just wanted to exploit you for your body.

A small caveat: As I mentioned above, the one thing that will undermine a belief is manifesting behaviors incongruent with it.

Beliefs can also distort your perception of objective reality. Some women a hair shy of the authorities sequestering them to a padded room think every male is trying to get into their pants. Maybe you've encountered one before? Sometimes these women are victims of rape. Other times, they're just off their rocker.

Let's look at an example of this insidious belief in action. A guy utters "hi" at a rhymes-with-shunt and unwittingly grazes her arm. She squeals louder than pigs moments before slaughtering, "Help!! This predator is sexually harassing me!" By the context, any socially adjusted person would know this man's intentions were as pure as a monastic monk. But, alas, beliefs are contagious. Her distorted belief is so strong, it pulls everyone around her – including him – into it.

A few words of caution: Be careful what you believe. If you believe all women are ice queens and a sweet girl attempts to banter with you, you'll interpret it as her spewing verbal venom at your fragile ego. If your belief is strong enough, she'll start to see herself as an ice queen.

"Life is too short to have anything but delusional notions about yourself."
– Gene Simmons

On the other hand, if your grey matter packs a few empowering beliefs, a little bit of distortion about yourself can work to your advantage.

If a woman innocently touches you and you believe her lusty paws are fraught with sexual intentions, she'll probably start believing it as well.

The art of being wise is the art of knowing what to overlook.
– William James

Similar to your less than stellar recall of yellow things, when you have a belief like the sausage with feet one etched into your brain, you'll be oblivious to things that don't support it.

So, for example, imagine a woman's eyes darting at a man's double D moobs (male boobs) and then her snorting a laugh lips shut inside her mouth. However, this gelatinous gummy bear of man believes God uniquely created him as a gift to women. His belief blind spots him from noticing that she finds him about as attractive as Jabba the Hut. Because this isn't in his reality, it begins receding from hers. (If this seems cryptic,

don't worry. We are going to build on these ideas when we get to the chapters on frames.)

Beliefs For Mutating You Into A Prizability Monster

- 1) No matter how psychotic it seems, deep down inside every woman on the planet believes that I'm a Prize she wants to win over.***

Tattoo these words to your brain. Douse your limbic system in this belief day and night. While talking to women, imagine these words reverberating throughout your body. It's next to impossible to use the techniques in the proceeding chapters without this belief.

- 2) Every woman on some level wants me. The question is: Do I want them? Do they live up to my standards and expectations?***

This belief builds on the first one. It also steals the mindset of a beautiful woman. Most attractive females believe every man wants them on some level. "The only way a man will get his grubby paws on my pink taco is if he lives up to my standards," they think.

Keep this belief in your back pocket for the chapters on The Fourfold Meta-Frame and Qualifying & Challenging.

- 3) Since she is trying to win me over, I have the power to decide if the two of us are going to sleep together.***

Similar to the last one, it hijacks beliefs hardwired into most women's noggins. Most women have gone through their lives holding all the sexual power. When they meet a man who believes he gets to decide if they sleep with him or not, their vaginas transform into human super soakers. In the chapter after next, we'll talk more about this.

- 4) Women are wonderful creatures who love sex and want to please me.***

Let's take a sneak peek at a few cancerous beliefs that have snaked their way into the minds of many a man. Some guys think women are cruel and manipulative creatures out to ruin their lives. No doubt, some nasty people roam the earth. Most women, however, do not intend to destroy your life.

Another nasty belief is that women hate sex but feel obligated to do it. This couldn't be further from the truth. Most females love sex. Moreover, the lion's share of women draws pleasure from pleasing a man both in and out of the bedroom.

If a woman senses that you possess these debilitating beliefs or harbor hate towards females, every smidgen of Prizability you had with her will turn to ashes.

Having belief # 4 inoculates any bitterness or vitriol from seeping into your veins and exterminates these cancerous beliefs.

5) *I know women better than they know themselves.*

In the preceding chapter, we discussed the power of taking a strong lead with women. Taking a strong lead with a woman lashes her to see you as a Prize she feels emotionally driven to win over.

I don't want to let the cat out of the bag just yet, but this belief is a prerequisite to taking a strong lead with women. In the rapport and cold reading chapters, you'll discover why.

6) *I can give a woman more pleasure than anyone can – including herself.*

Universally, sexual confidence gives women throbbing chick boners. Yet a lack of sexual confidence will wither a woman's clit to a miniature, shriveled raison.

Unfortunately, most of us guys lack sexual confidence. It's not our fault. Billions of adverts on penis enlargement and sexual stamina march across magazines, televisions, and the internet, reminding us of our sexual inadequacy.

The other day a friend said to me, "I can tell how good a man is in the sack before I sleep with him."

I asked her how and she averred, "Sexual confidence."

Even if you aren't a tantric master, you're better off believing you're one. That's because 60% of what makes a good lover is possessing sexual confidence.

Word of caution: Over the long haul, I think it is important to get your Ph.D. in lovemaking. Hands down, knowing how to play a woman's sexual instruments like Yo-Yo Ma plays the cello is the best way to drive her to come back for second helpings. You don't need a monster-sized schlong or the athletic ability of Tiger Woods to make a woman's vajayjay quiver into the wee hours of the morning. Any man is capable of becoming a great lover. All that's required is knowing how a woman's body works and practice.

7) *No matter how a woman reacts to me, there's always something beneficial to learn.*

In the last chapter, we discussed the importance of being nonreactive. As you know, when you let a bad reaction from a woman ruffle your feathers, it sinks your Prizability. Moreover, emotionally reacting to women throttles you from staying cool, collected, and clearheaded. When you become distraught over a woman's reaction to you, your brain has to think through a thick fog of emotions.

Furthermore, letting a woman's reaction to you bitch-slap your ego may discourage you from your journey to become successful with women.

By viewing all negative reactions thrown your way as opportunities to learn something useful, you'll stay nonreactive, clearheaded, and motivated to become successful with women.

Additionally, instead of feeling sorry for yourself when experiencing a bad reaction, you'll glean invaluable lessons out of the situation: what caused the bad reaction, how to avoid it, and/or how to turn it into something you can use to build attraction.

8) *Whenever a woman says she does not like something about me, it is her issue, not mine.*

The heartless vixen shredded the poor bastard's ego asunder with the words, "Look in the mirror, dude. You're hairier than Robin William's knuckles. I'd never date you."

The next day he lumps in bed fretting over never getting girls because he's hairy. So he squanders two month's pay on removing every hair from his body. Now he looks like an oversized fetus.

There's nothing wrong with waxing your body. Or anything else that improves your perception of yourself.

What's wrong is his thinking. From one woman's opinion, he's generalized that the other 3.3 billion women on the planet find body hair disgusting. What is she? The president of the world? C'mon now. One woman equals one vote.

Small Caveat: If there's something in your control to change that keeps annoying women, change it. If you do something that has pissed off the last twenty-five women you've interacted with, you may wanna cull it from your personality. However, irking your sister, your mom, and your colleague you've had a crush on for the past few years, isn't a large enough pool of women to determine if a behavior is malignant.

9) *No matter what her current reaction to me (or her current situation) is, she's open to intimacy. All I need to do is structure the right context to let it happen.*

When women mention a boyfriend, hint that they have no interest in intimacy, or balk when kissed, most men scurry away like a wild animal startled by a hunter.

What causes this hasty almost reflexive reaction?

In the basement of their brain, most men have the belief that women don't want to - or won't - become intimate with them. As soon a woman shows any sign of disinterest, they take it as evidence that she's closed to intimacy. Since beliefs are contagious, the mental virus infects the woman and she starts believing that intimacy is out of the question.

On the other hand, when belief # 9 finds its abode inside the noggin of a man, his mind's focus is on looking for real world evidence to back it up. The belief will glom onto anything that could be interpreted as her being open to intimacy with him.

Also, the belief makes him oblivious to anything the woman does contrary to it. She could be nun. But if she flashes him a sexy smile, he'll think to himself, "Oh boy. We're gonna be doing the nasty in no time."

10) All women are capable of feeling attraction for me. If a woman doesn't feel attraction for me, all I have to do is teach her how.

Here are two important variations of belief # 10:

If a woman says I'm not her type, she's giving me an invitation to teach her how to feel attraction for me.

If a woman doesn't show signs of attraction for me in the first few minutes, she's a slow learner.

He spots her through a plume of cigarette smoke and flashing lights. Her body, a monument to plastic surgery and silicon, gyrates to the blaring beats. Her lips overly inflated with the dermis layer of some dead guy's ass cheeks. They're so ballooned that even though she's in a fun lovin' mood, she sports a permanent I-wanna-kill-myself pout. Though not my cup of tea, this guy is smitten with her.

He approaches her with, "You could pass for a Brigitte Bardot look alike... only you're way cuter."

Her upper teeth chomp the air as she forces out one those insincere croaking laughs. The sounds "croak...croak... croak... that's funny" come from her mouth.

He asks her to dance. Her head lashes side-to-side no no no and she says, "You're not my type. I go for tall, buff guys."

The diffident dude feels that he's just crashed into The Great Wall Of Loserdom. "She's not attracted to me and there's nothing I can do about it," he laments.

But he's dead wrong. Her friends, parents, and especially the media have trained her to feel attraction for tall, buff guys. But that's the only kind of attraction she's felt before. Sadly, this is a pretty low level of attraction.

If only this dilapidated gimp had read Swingcat's Guide To Real World Seduction, he'd know how to rouse her to feel a form of attraction more intense than anything she's ever felt before.

I've been pelted with the words "you're not my type" more times than I can remember. Instead of taking this as rejection, I interpret it as the woman giving me an invitation to teach her how to feel attraction for me.

I always chuckle inside when a woman says, “I’m now normally attracted to guys like you. It’s really strange that I’m so attracted to you.”

By using the skills in this book and developing this belief, the words “you’re not my type” will prod you to press forward with a woman. You’ll think: “Obviously she’s never met someone like me before. Or perhaps she’s a slow learner. I can’t wait to see how she’ll act five minutes from now.”

11) I do not need validation from her, yet she is trying to get validation from me.

Do you know what happens when a man throws his most interesting gambit at a woman or makes a funny comment and she doesn’t react?

He fidgets, squirms, lowers his eyes, and gives off an aura of glum.

I’m willing to bet you’ve done this before. We all have.

Unfortunately, my friend, it communicates to the woman that you want her validation and approval.

When you hardwire belief # 11 into your brain, something magical happens: women start seeking your validation and approval. Belief # 11 is a structural mainstay to successfully using the Fourfold Meta-Frame – something you’ll learn about in the next two chapters.

When you get to the chapter on Prizable Body Language, you’ll learn the body language behind not needing a woman’s validation.

12) Despite any fear, there’s more pain involved in not doing it.

With time you’ll discover that this is the most important belief on the list. We are going to discuss its importance in the next section. So keep it front and center in your mind.

Pushing & Expanding Your Comfort Zone

“Throughout my childhood and teens I had a real social phobia. I said nothing, literally nothing, about my feelings for the pretty young girls that I kept falling madly – in fact, obsessively-compulsively – in love with. As for approaching any of the young women I immoderately lusted after from the age of twelve onward, forget it! I heard and saw nothing but ‘evil and ‘horrible’ rejection – so I kept my big trap shut.

In spite of my deranged passion for everything in skirts, up to the age of twenty my dating amounted to zero. Yes, nothing, nil, none, zero. I knew I was scared witless and from reading and my observations of my more popular male friends, I even knew what to do about it—take risks. I didn’t. I decided to—and didn’t. I almost began to—and froze. Naturally, I beat myself for all this evasion. I knew what I wanted—and I knew that I was copping out.

During the summer of 1933, when I was on vacation from college about to go back for my final year, I gave myself a historic homework assignment that greatly changed my own life—and in some ways changed the history of psychotherapy.

My assignment to myself was simple. I would go to the Bronx Botanical Gardens every day when it wasn't raining in the month of July; would look for women sitting alone on park benches; and, instead of sitting a bench away, as I always anxiously did, would sit on the same bench with them. Not in their lap—but on the same goddamned bench. I would then give myself one minute—one lousy minute!—to talk to each one of them. No debate, no caviling, no nonsense!! If they bit me, they bit me! One lousy minute!

That was a very wise homework assignment that I gave myself. For I was knowingly risking failure and rejection; and I was doing what was most uncomfortable for me to do. Moreover, I was giving myself no time to procrastinate about trying, no time to ruminate and thereby to build up my worrying.

Well, I forthrightly did it. I went to the park every day in July and found—count 'em!—130 women sitting alone on the park bench: All manners, shapes and sizes.

Certainly enough to provide me with reasonable excuses—that they were too young, too old, too short, or too tall to talk to. But I allowed myself no excuse whatsoever—none! I sat next to all of them—the entire 130. I found that 30 of them immediately waltzed away. They rejected me before I even got going! But, I said to myself, strongly, 'That's okay. That leaves me a sample of an even hundred—good for research purposes! So I continued my research. I spoke to the entire hundred of these women, and within one lousy minute! About the birds, the bees, the flowers, the trees, their knitting, their reading—about anything and everything. Mind you, I had never done this a single time before. But I was determined! On to the fray!

But I found, empirically, that nothing terrible happened. No one took a butcher knife and cut my balls off. No one vomited and ran away. No one called a cop. In fact, I had a hundred pleasant conversations, and began to get quite good at talking to strange women in strange places. So good, in fact, that for my second hundred subjects I became more persuasive."

Albert Ellis
– The Albert Ellis Reader

Approaching 130 women did more than increase Ellis' skill with da ladies; it sired two popular and effective forms of psychotherapy: Rational Emotive Behavior Therapy and Cognitive-Behavioral Therapy.

Similar to the early Ellis, every time my eyeballs spotted a woman that made my down below parts stand at full attention, excuses burrowed their way into my ego: she's too old, too fat, too skinny, too hot... she probably has a boyfriend, an attitude, a penis... and so on. Too icicle-frozen with fear to approach, I'd leer at her, giving myself a hypno lap dance. Only when my brain was marinating in a bucket full of alcohol could I allay my insecurities, quell my excuses, and get up the gall to approach women.

But then, I read about Ellis approaching 130 women over a summer in 1933. To some, his story might seem dated and archaic because it took place in the 1930's. Yet to me, it felt timeless and universal. He understood what I was going through.

Moreover, his story gave me the much needed mental whuppin' I never got from mom and dad: it clawed me by the nape of my neck and dragged me out of the mental citadel I built excuse by excuse to keep my ego safe from experiencing rejection from women. I realized that if I wanted to push my comfort threshold, I'd have to bracket out every reason my mind came up with not to approach women – even if it were a good.

I schlepped my fanny down to the store and purchased a 7 x 3/4th inch notebook. On the first page I wrote in indelible black ink: *I will commit to approaching the first three female strangers my eyeballs catch sight of at the beginning of each day for thirty days in a row. At the end of each day I will write down in detail what happened.*

It didn't matter if they were fat, skinny, young, old, married, single, bald... or whatever. I was going to approach them. At first, it was absolute torture. I would have rather been stuck in a cage with a hungry lion than approach women I didn't know. While a lion could maul me to shreds, females could do something much worse: bruise my fragile ego.

Nonetheless, I stayed true to my goal: I talked to three women a day for ninety days straight. Sooner than later, fear mutated into confidence and power with women. Approaching three women in a day began to feel like child's play.

While I could approach women with ease, my conversations didn't last long. As soon as there was an awkward silence or a pregnant pause, time came to a screeching halt. Every clock held its breath. My heart erratically thudded to the same beat as my chattering teeth. My feet slinked away without me even saying goodbye to the girl.

Similar to what I did for approaching women, I came up with a game plan for getting past my fear of talking to them. I whipped out my notebook, now dog-eared and coffee-stained brown from too much use, and wrote: *I will commit to engaging three female strangers a day in five-minute conversations for thirty days. Even if I have nothing to say to a woman, I will stand in her space for five lousy minutes.*

To eliminate any wiggle room, I carried a stopwatch. Under no conditions could I leave the woman until my pant-pocket beeped.

The first couple of days were about as fun as smelling a pair of tidy whities streaked brown. But over time, I got better and better. So good, in fact, sometimes my conversations with women lasted over an hour.

While I could talk to women with ease, I was nothing more than their girl-friend-with-a-penis. I was petrified of showing any interest in them. "If I show interest, she'll know my real intentions and reject me," I worried.

So I pulled out my notebook, now in two pieces, and wrote: *I will commit to asking three women for their number each day for 30 days. Each woman I approach, I will engage for five minutes in conversation and then ask for her phone number. It doesn't matter if every girl wags her head no. What's important is that I ask.*

Sure enough, some of the girls refused to give me their number. But, to my surprise, many of them did. After a while, getting girl's phone numbers became a cinch.

Although I could get a woman's number, the thought of initiating physical contact with a woman sent shivers down my spine.

Once again, I went back to the notebook and set the following goal to get over my fear of initiating physical contact: *For the next thirty days I'll attempt to give three female strangers backs massages a day. If they reject me, that's okay. What's important is that I follow through on my commitment.*

After a little practice, I discovered that I could coax many female strangers into letting me give them a back massage after only knowing them for a few short minutes.

My confidence was on fire. My hard work had stretched my comfort zone like a piece of silly putty.

But the idea of kissing a random woman minutes after meeting her put my stomach in a knot. "What if she has a boyfriend, or worse, isn't attracted to me?" I fretted.

A traumatic experience from the 6th grade spawned a phobia of making a move on a woman. A group of classmates and I were playing *Truth or Dare*. My good friend Jonny knew I had a crush on Paula since the 3rd grade. So he dared me to kiss her. As my lips attempted to graze hers, she folded them back behind her teeth to avoid contact. Her frightened, little palms pushed my prepubescent chest with all their might. "She must be a prude," I thought.

But a few days later I was spying on the same group of classmates playing *Truth or Dare*. To the horror of my eyes balls, ego, and penis, I witnessed her playing tonsil hockey with three different dudes – and loving every second of it. I pinky-promised myself that I'd never be humiliated like that again. For years, I wasn't. That's because I'd only go in for the kiss when a woman made it clear as day that she wanted me.

Years later, when I reminisced on this, I thought about how many great women slipped away because I refused to risk rejection.

I made the decision to end this vicious cycle. Since every inch of my first notebook was scribbled with black ink and stained with coffee, I bought another one. On page one, I wrote: *For the next 30 days in a row, I will approach three girls a day. Each girl I will talk to for five minutes, ask for her phone number, give her a one minute back massage, and then kiss her – even if she fails to show me an iota of interest. No ifs, ands, or buts, I'm going*

through with the challenge.

The first week: the same feeling as a hammer tap tap tapping a nail into your heart. I got shot down every time. That's 21 times rejected. But with the imperative of a salmon swimming up river I waded forward.

Sure enough, on week two my fortune took a turn for the better. The first two girls I attempted to smooch, kissed me back. By the end of the second week, I kissed seven women without rejection. From that point on, I was locking lips with beautiful babies left and right. Did some girls reject me. Oh yeah. Of course. But after risking failure dozens of times, rejection felt like no big deal.

Each fear I conquered was a threshold guardian along my journey to becoming successful with women. I had to defeat each threshold guardian to stretch my comfort zone and get to the next level of success with women.

Since defeating the aforementioned threshold guardians, I've battled countless more. I'm sure I will face and conquer others along my journey to becoming even more successful with women – it's a lifelong process.

I have no idea what thresholds guardians you are facing right now. They may be as small as making eye contact with women. Or as challenging as getting two women into bed at the same time. Regardless, you have them. We all do. Without defeating them, we never grow. I'm going to give you seven maxims to live by for destroying your threshold guardians.

Maxims For Defeating Your Threshold Guardians

1) I will commit to confronting my threshold guardians by writing down a plan of action ahead of time.

The cave you fear to enter holds the treasure you seek.
– Joseph Campbell

I'm willing to bet you don't have enough digits on your hands and feet to finger-count the times you told yourself you were going to do something but failed to follow through.

For most of us, this especially rings true when trying to confront a threshold guardian. Your mind will conjure up all kinds of excuses to wiggle out of facing your threshold guardians.

But when you write down your commitment ahead of time, you become psychologically locked in. There's proof of your commitment.

Anytime your behavior strays off course or your mind farrows a litter of excuses, read aloud the promise you made to yourself. The commitment may even jump out of the page, wag a big index finger at you, and scold, "What are doing, you degenerate fuck! Get back on course, my man."

2) I will bracket out any excuse that snakes into my brain for not

following through on my plan of action – even if it's a good one.

*The torment of precautions often exceeds the dangers to be avoided.
It is sometimes better to abandon one's self to destiny.*

– Napoleon Bonaparte

After my nervous breakdown in college, my first wingman was a guy in his early fifties named *Peter*. His good looks and smooth style earned him the nickname *The Silver Fox*. Despite looking like a silver fox, Peter had a deep, dark secret: he was still a virgin (and for a good reason we'll get to in a second).

I still remember the first time we hung out. We drove together in his truck from my college town to San Francisco. On the way, he articulately spoke about the theory and history of seduction, broke down various schools of psychology like a tenured professor, and carefully spelled out persuasion tactics advertisers use to manipulate people into buying their products. I was on the cusp of soiling my briefs from excitement and anticipation to see this guy in action.

But to my dismay, the outing was a debacle. We spent the whole afternoon trying to goad each other into talking to girls. But, alas, neither one of us talked to a single girl. Every time there was an attractive female, each of us had a dozen excuses not to approach her.

I realized that if I wanted to get this area of my life out of the way, I'd have to bracket out all excuses and do it anyway.

As for Peter, he's now been studying seduction for over 16 years and still hasn't approached his first woman or gotten any stank on his hang lo. Every time I talk to him, he says, "I'm going to start approaching girls soon. I just have to get some health issues out of the way and study a little more so I have a grand unified theory of women and attraction."

Poor Peter is experiencing irrational thoughts that coddle his ego from getting hurt. Unfortunately, by nestling his self-esteem between cushiony excuses, he's prolonging the process of confronting and defeating his threshold guardians.

Don't be a Peter. The lesson to glean from him: Your mind is going to come up with every excuse in the book not to follow through and face your threshold guardians. When you hear that voice in your head making excuses, put your mental earmuffs on and plow forward.

You'll always miss 100% of the shots you don't take.

– Wayne Gretzky

3) I will refrain from comparing myself to others.

"If you took the strengths of others, and compared them to your weaknesses, how do you think you'd size up? And do you think this would make you feel good?"

– Leo Babauta

This is twofold. First, when you mull over how you measure up to a woman, negative thoughts chomp away at your ego and self worth like a flesh-eating virus. Your mind fires excuse after excuse not to face your threshold guardians.

But when you refrain from comparing yourself to women, a whole new world opens up. You'll realize that the correlation between a woman's looks and how she reacts to you is about as strong as a six-year-old girl.

But, Swinggcat, good looking guys always seem to get the hot girls.

No. Not quite. Guys who believe they're good looking snatch up all the hotties. Their belief gives them the confidence to move beyond their comfort zone.

Moreover, as we learned earlier, beliefs are contagious. If a guy incorrigibly believes he's got the face and body of a haute couture male model, women around him will start believing this as well.

Conversely, when a man believes nature flogged him with the ugly stick at birth, his insecurities prevent him from pushing past his threshold guardians and his negative self-image causes women to perceive him as a monster from one of those bad 80's horror movies.

Second point: when your mind compares you to other men, it infuses your ego with low self-esteem and dissuades you from facing your threshold guardians. The truth is, women sexually respond to Prizable men sporting a barrel full of confidence and the know-how to trigger attraction in them. These guys come in all shapes and sizes.

The next time a thought such as "Why would she wanna be with me when she can be with a stallion like him" burrows its way into your head, realize that your mind is just coming up with irrational excuses for you to avoid facing your threshold guardians. Don't give in.

4) If there's something I don't like about myself, I'll either change it right now or shuck it from my reality.

"Insecurities are about as useful as trying to put the pin back in the grenade"
– **Brandon Boyd**

I want to tell you about a buddy of mine. He's an above average looking guy. Up 'til a few years ago, he reeked of confidence. Every facial expression he made gave off an aura of I'm-better-than-you. Annoying, yes. But his hubris was like catnip for women – they loved every smidgen of it.

But a few years ago, his mom cautioned, "You're losing your hair. Soon you'll look just like your father."

This freaked him out. He perused the internet and came across a message board where men spend hours bickering over who the best hair restoration surgeon is.

For the last two years he's spent an hour a day reading the forum. Has he gotten the surgery? Nope. He's still hemming and hawing over it.

Can you guess where he is on the confidence-O-meter?

You guessed it. He's got the confidence of one of those sad little puppies behind bars that knows it's only a few hours away from being euthanized.

When there's something you don't like about yourself and you dwell on it week after week, month after month, and year after year, it begins to corrode away at your ego, whittling it down to the size of a peanut.

So, if you don't like something about yourself and can't or aren't planning on doing anything about it right now, forget about it. Zap it from your brain. Cull it from your reality.

5) *I will associate more pain with avoiding my threshold guardian than risking failure.*

It is not because things are difficult that we do not dare, it is because we do not dare that they are difficult.

– Lucius Annaeus Seneca

You already know this. When face-to-face with a threshold guardian, a thousand footprints of our irrational fears march across our mind. Like a baby who feels his security blanket, soft pillow, or bottle keeps him safe from danger, we think avoidance protects our glass egos from shattering.

But, alas, when we chicken out, we feel like life has us by the family jewels. We're the big passive bottom life can pump out a batch in at its whim.

By rehearsing belief # 12 – *Despite the fear, there's more pain involved in not doing it* – ahead of time, you'll train your mind to associate more fear with not facing your threshold guardians than taking action.

6) *When I'm at the precipice of giving up, I'll push a little further and do it anyway.*

"The last three or four reps is what makes the muscle grow. This area of pain divides the champion from someone else who is not a champion. That's what most people lack, having the guts to go on and just say they'll go through the pain no matter what happens."

*– Arnold Schwarzenegger
Pumping Iron*

As you reach the ceiling of your comfort threshold, every morsel of you

will want to throw in the towel. Real growth takes place when you resist this temptation and barrel through it.

Maybe you're out slogging through single scene trenches and three venomous vixens shoot you down in a row. You feel like you've been reduced to an insecure shred of your former self. You just want to go home and curl into fetal crouch.

Maybe one night you have four great interactions with women. You think you've put in a hard night's work and feel the urge to stop interacting with women.

In both cases, you need to fight the temptation to give up. The moments when you resist surrender and plow ahead are when your comfort zone expands and breakthroughs happen.

7) I will stretch my comfort zone incrementally and consistently.

The journey of a thousand miles begins with one step.

– Lao Tzu

Here's a blueprint of most people's motivation patterns:

- 1). There's something they want to improve.
- 2). Something inspires them to improve it.
- 3). They begin their journey with the motivation of a dog dancing just before its fed and attempt to change from a gimp to a pimp overnight.
- 4). Roadblocks along the way curb their enthusiasm. They either give up or take a hiatus spanning longer than the Middle Ages.

If, for example, getting eye contact with a woman makes your throat move up and down inside the neck skin, aiming for a threesome in the next week is probably not a good idea. It's too big of a mountain to trek up. Most likely, it will discourage you from plodding ahead on your journey.

I'd much rather have you utilize a principle the Japanese call *Kaizen*. It means incremental improvement. The philosophy behind Kaizen is that you'll make more progress over the long haul if you work on stretching your comfort zone a tiny sliver each and every day. If you apply Kaizen over the course of a year – or even six months – your comfort zone will be more stretched out than a porn star's vajayjay.

Review:

Displaying the Prizable attributes from Chapter 2 with authenticity attract women like bees to honey. For these attributes to come across authentic to women, you need to possess the inner confidence to back

them up. The “inner you” needs to match the “outer you.”

The two facets to rock solid inner confidence: developing an empowering belief system and expanding your comfort zone.

A strong belief system lays the groundwork for establishing the Fourfold Meta-Frame, focuses your mind on finding real world evidence that you’re the Prize, and blind spots you from perceiving anything contrary to it. Furthermore, beliefs are contagious. More often than not, when a man believes he’s the Prize, women start believing he’s the Prize as well.

Beliefs For Mutating You Into A Prizability Monster:

- 1) No matter how psychotic it seems, deep down inside every woman on the planet believes that I’m a Prize she wants to win over.
- 2) Every woman on some level wants me. The question is: Do I want them? Do they live up to my standards and expectations?
- 3) Since she is trying to win me over, I have the power to decide if the two of us are going to sleep together.
- 4) Women are wonderful creatures who love sex and want to please me.
- 5) I know women better than they know themselves.
- 6) I can give a woman more pleasure than anyone can – including herself.
- 7) No matter how a woman reacts to me, there’s always something beneficial to learn.
- 8) Whenever a woman says she does not like something about me, it is her issue, not mine.
- 9) No matter what her current reaction to me (or her current situation) is, she’s open to becoming intimate with me. All I need to do is structure the right context to let it happen.
- 10) All women are capable of feeling attraction for me. If a woman doesn’t feel attraction for me, all I have to do is teach her how.
- 11) I do not need validation from her, yet she is trying to get validation from me.
- 12) Despite any fear, there’s more pain involved in not doing it.

Any aspect of dealing with women that pumps your heart full of fear is a threshold guardian. We all have them. Without defeating them, we never grow.

Maxims For Defeating Your Threshold Guardians:

- 1) I will commit to defeating threshold guardians by writing down a plan of action ahead of time.
- 2) I will bracket out any excuse that snakes into my brain for not following through on my plan of action – even if it's a good one.
- 3) I will refrain from comparing myself to others.
- 4) If there's something I don't like about myself, I'll either change it right now or shuck it from my reality.
- 5) I will associate more pain with avoiding my threshold guardian than risking failure.
- 6) When I'm at the precipice of giving up, I'll push a little further and do it anyway.
- 7) I will stretch my comfort zone incrementally and consistently.

Homework:

I'm guessing you're reading this book because you want change. Change in how you act around women. Change in how women act around you. Change in your love life.

The information in this chapter will cause a more dramatic change in you than a tadpole mutating into a frog. But only if you put in the work. I'm not going to lie to you: This isn't as effortless as sitting on the couch watching TV and chomping on a tub of bonbons. You're going to have to work like mule. But it will be worth it – promise.

The first step is to identify your lowest level threshold guardian. (That's the one you want to defeat first.) Maybe a guy wants to get over his fear of kissing girls. But his desire to approach women is caged behind fear. Well, my friend, he'd need to deal with his fear of approaching women before moving onto kissing them.

For the next 30 days you're going to go head-to-head with your threshold guardian three times a day. For this to work, it's important that you don't slip up and take a day off.

So let's pretend that you're at the very beginning and your threshold guardian is looking a woman in the eye and saying "hi".

Write in a notebook: "For the next 30 days, I will look three female strangers in the eye and say 'hi.'"

Right before you go out to face your threshold guardian, read your commitment 10 times. Additionally, say each of the beliefs for turning you into a Prizability monster and each of the maxims for defeating your threshold guardians 10 times aloud.

Here's one of the most important parts: When you get home, write out what happened and date it. Moreover, next to the date, write either "followed through" or "chickened out." Unconsciously, this strengthens the chances that you'll follow through on facing your threshold guardian in the future.

After you're finished scribbling down your experience, say each of the beliefs for turning you into a Prizability monster and each of the maxims for defeating your threshold guardians ten times aloud.

Keep this rhythm up for 30 days. If you defeat your threshold guardian in under 30 days, feel free to move onto another one.

Good luck and report back your results to me.

Real World Seduction 2.0

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Part 2: The Nuts & The Bolts Of Prizability

Brick by brick, Part 1 built a foundation in your brain for compelling women to see you as a Prize they're jonesing to win over.

After reading Part 1 you probably have a broad brushstrokes understanding of Prizability. But you may feel a few whiskers shy of knowing how to put your new found knowledge into action.

In Part 2 I'm going fill your head full of specific tools for quickly gaining Prizability with women.

You might be wondering: How important is it to have specific tools for building Prizability?

Years ago, a Hollywood writer friend of mine told me a story that sheds light on this question. When Brad Pitt first moved to Los Angeles, he struck out with every woman he tried to pick up.

He may have had an inkling about the attributes that unconsciously compel women to see and treat a man as a Prize.

But he didn't know what specifically to say or do to build Prizability.

In Part 2 I'm going to give you tools and techniques for gaining Prizability with women.

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Chapter 3: Intro To Frames

“All things are subject to interpretation. Whichever interpretation prevails at a given time is a function of power and not truth.”

– *Friedrich Nietzsche*

A *frame* is a general focus or direction that provides an overall guidance for thoughts and actions during an interaction between you and a woman. Put in layman's terms, a frame determines the underlying meaning of behaviors and actions.

The *meta-frame* determines the overall underlying meaning of the interaction and assigns a role to each participant. Think of the meta-frame as a giant frame that all of the other frames fit inside. (In the next chapter, you are going to learn about a powerful meta-frame for quickly gaining Prizability with women called the *Fourfold Meta-Frame*.)

Let's look at an example. Imagine a guy at a bar sidles up to an ice queen and stutters and stammers, “I I... I just had to tell ya... you... you're breathtakingly beautiful.”

From behind a painted on face and bug-eyed sunglasses, she clamors, “If you want to talk to me, you need to buy me a drink.”

His head shrinks down into his shoulders the way people look on crutches. At the behest of his majesty, he buys her a drink.

Now imagine another guy approaches the same rhymes-with-witch – but a little differently. He doesn't hoist her up on a pedestal. Instead, for him, talking to her carries the same value as playing Chutes & Ladders with his six-year-old niece.

Yet sooner than later, she demands, “Buy me a drink!”

Completely deadpan, he challenges, “Is that your best pickup line? You struck me as a bit more creative.” And then turns his head away from her.

There's a higher probability that you'll sprout a nine inch phallus out of your forehead than guy number one getting moist relief.

But the second guy is loping down the path of pink abundance.

Do you know why these guys almost inevitably will get different outcomes?

Because they set different frames.

Let's take the first guy. By him rewarding her rude behavior, he is allowing the following frames to be set:

- 1) He is a spineless wimp.
- 2) He is more interested in her than she is in him.
- 3) He puts more value on continuing the conversation with her than she puts on continuing the conversation with him.
- 4) If the interaction ended, it would be a bigger loss for him than her.

These frames implicate the meta-frame *she is the Prize he is trying to win over*. In other words, the meta-frame determines her role as the sought after Prize and his, as the suitor trying to win her over. As a murderous consequence, his chances of getting jiggy with her teeter on impossible.

Let's break down what the second guy did. By him misinterpreting the words "buy me a drink" as a sad crack at trying to pick him up, he set the following frames:

- 1) She is sexually interested in him.
- 2) She puts value on continuing the conversation with him.
- 3) She is trying to impress him.

These frames implicate the meta-frame *he is the Prize she is trying to win over*.

Small Caveat: She might not fall into his meta-frame. Does that mean all hope is lost? Have his chances of shagging her gone down the hatch? No. Not at all. By him refusing to be pulled into the meta-frame *she's the Prize he is trying to win over*, she unconsciously – and maybe consciously as well – sees him as possessing Prizability.

Review:

Frames determine the underlying meaning of behaviors and actions. The meta-frame determines the overall underlying meaning of the interaction and assigns a role to each participant. Ladies' men always set a meta-frame that assigns them the role of the Prize and the woman the role of the suitor trying to win the Prize over.

Women might not buy into your meta-frame. But as long as you don't get pulled into theirs, they will perceive you as having at least some Prizability.

Homework:

Take a trip to a busy coffee shop or bar. Pick a seat that gives you a bird's eye view of the whole place. Spend a few hours eavesdropping in on the male/female interactions peppered throughout the venue. While observing each individual interaction, try to figure out the meta-frame (the overall underlying meaning of each interaction).

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Chapter 4: Setting & Controlling The Fourfold Meta-Frame

*“Language shapes the way we think, and determines what we can think about.”
– Benjamin Lee Whorf*

In the last chapter, I may have opened up a fugly can of slithering worms in some unknown region of your brain. Learning about the meta-frame might have spurred you to reanalyze your past female interactions and relationships. Maybe your past reasoning about women slipping away from you was dead wrong. Perhaps the real culprit was your lack of ability to control the meta-frame.

Since reading Chapter 4, you may be aware of women spinning their venomous webs around you frame-by-frame and pulling you into their meta-frame. You might not know how to escape and, more importantly, how to spin your own webs. The feeling an elderly man gets when he figures out his kids swindled his fortune away. That's the feeling that may be smoldering in the pit of your stomach.

If it is, I feel ya. I can remember being in situations with women knowing that they were either controlling the meta-frame or taking control of it from me, yet feeling powerless to do anything about it.

If you have been there before, don't worry. You are about to learn the Fourfold Meta-Frame: a powerful four-step method for establishing and maintaining yourself as the Prize while interacting with women.

Step 1: Communicate The Fourfold Meta-Frame To Women:

The first step to controlling the Fourfold Meta-Frame is to communicate it to the woman. If you don't, she will establish her own meta-frame. In my experience, letting a woman establish her own meta-frame is like putting a chastity belt on her and giving the key to every guy in the world except yourself.

You might be wondering: What the heck is the Fourfold Meta-Frame, anyway? Here are the four folds to the Fourfold Meta-Frame:

- 1) You are the Prize.
- 2) She is trying to win you over.
- 3) She wants you so bad that she is trying to make you sleep with her.

- 4) She will only get to sleep with you if she lives up to your standards and expectations.

Small caveat: For the most part, you don't want to explicitly tell women the Fourfold Meta-Frame. Instead, communicate it by setting frames that implicate each of the four folds. When we get to Step 4 you'll learn how to do this.

In Chapter 2, I discussed the importance of having a Strong Meta-Intent. To refresh your memory, a Strong Meta-Intent is having a well-defined desired outcome without feeling needy or attached to achieving it. If your desired outcome is not included in the Fourfold Meta-Frame, add it in.

Step 2: Assume The Fourfold Meta-Frame In Advance

It is our attitude at the beginning of a difficult undertaking which, more than anything else, will determine its successful outcome.

– William James

If I see an attractive woman, I'll assume the Fourfold Meta-Frame before even approaching her. I will soliloquize, "No matter how she reacts:

- 1) You are the Prize.
- 2) She is trying to win you over.
- 3) She wants you so bad that she is trying to make you sleep with her.
- 4) She will only get to sleep with you if she lives up to your standards and expectations."

While most men will let a woman's behaviors, actions, and reactions to them determine the meta-frame, I do the opposite. No matter how they react, I herd their behaviors, actions, and reactions to me into the Fourfold Meta-Frame.

The big trick to pulling this off is rehearsing the Fourfold Meta-Frame ahead of time. Put on your director's cap and get ready to create a movie in your mind.

(Most of us guys have gotten ample practice making movies in our minds. Think lubricants. Think the palm of your hand. Think making a vivid mental picture of your dream girl buck-naked. I suspect you get the idea.)

Take some time to figure out what kind of girl you'd like to attract. What color is the mop on her head? What color is the circle wedged between

the sclera and the pupil on her eyeballs. How tall is she? What kind of body does she sport? What does her voice sound like? What is she wearing? What does she smell like? What does her touch feel like?

Next, create a movie in your mind starting from you approaching her and ending with intimacy. Imagine the underlying meaning of her words, behaviors, and reactions to you is that she sees you as a Prize she wants to win over and is willing to do whatever it takes to get her paws down your pants.

Before hitting the town, take 15 minutes to imagine a woman resisting your Fourfold Meta-Frame. Imagine pushing past the resistance and sticking with the Fourfold Meta-Frame. Picture her slowly falling into the Fourfold Meta-Frame and you achieve your Meta-Intent.

Say the four folds of the Fourfold Meta-Frame aloud ten times a day the same way you would rehearse an affirmation. This will din the Fourfold Meta-Frame into your neurology.

Step 3: Disqualify Her Before She Has A Chance To Disqualify You

The other night a buddy and I were out at a local restaurant waiting for our table. The guy who put his name in after us was a monument to masculine good looks. We had been waiting no more than three minutes when his girlfriend, a large-and in-charge warpig, sagged her jowls and furrowed her brow at him.

He flinched and groveled, "I'm so sorry... I I I... I will tell them to hurry up."

She scowled and whined, "Jesus... I'm starving. You're so fucking rude to make me wait like this."

"Most women would kill to spend an evening with this guy. Why is he taking Miss Jabba the Hut's crap like a big passive bottom?" my friend inquired.

Good question.

Clue # 1: Take a trip to a local bar and notice many of the less than stellar looking guys standing around and engaging a demographic of women totaling nobody.

But stick an abomination with dog whiskers and jowls droopier than a Shar Pei in a bar. As long as she dons a pair of lady-lumps, she'll get more attention from men than a rotting carcass gets from flies.

Clue number # 2: Most guys pounce at any sign a woman gives that she's interested – even if she's not their type.

They are like an average Joe at the car dealership. He sees a Ferrari and wants it.

But the used car salesman explains, "Sorry, ma man... That's out of your price range. However, we have a baby blue and good as new 1974 Pinto station wagon with a complementary fuzzy die and a mint-chip air freshener. It's got your name written all over it."

Although chagrined for a second, he gets excited about the Pinto station wagon. The dealer warns, "The car's a real gem, kido. But if you don't act now, someone else will." So he buys the car.

Clue # 3: *Every heterosexual male in the Milky Way would sleep with me if he had the opportunity* is a belief lodged into most attractive women's egos. Should women be condemned for roaming the earth with an aura of sexual hubris?

No. It's not their fault. By default our culture assigns men the role of the suitor and women the role of the chooser (Prize).

That's why you see more fugly girls with good looking guys than the other way around.

Our culture abounds with practices that reinforce this:

- 1) Decreed by convention, the man asks the woman to dance. Females can either accept or decline the offer.
- 2) Society expects the man to ask the woman out on a date, not the other way around. The ball is in the woman's court to go out with him or not.
- 3). According to tradition, the man asks for the woman's hand in marriage. She can say either "yes" or "no."

Most men reinforce this meta-frame. When an attractive woman's eyeballs look out of her boner-inducing body, the world looks different from how it looks for you and me. When her little paw reaches out to greet most men, it feels a finger-painted mess of sweat, fear, and testosterone.

When a woman finds herself playing the role of suitor and the man, chooser, she utilizes an array of unconscious strategies to invert the roles. For example, when a man puts a tingle in a woman's down-below wrinkle, she'll hide her interest, lest she look masculine and desperate. In its place, she will do and say subtle things to prod the man into playing the role of the suitor.

Without a trained eye, these things are not consciously perceptible. She might jut her chest out a few extra centimeters, bend over to pick something up with her rump-shaker pointed at him, or make other men tug-a-war for her attention when he's around.

Whether men chase women on their own or women finesse them into it, women usually end up playing the role of the chooser.

This is a double-edged sword for women. On one edge, without a

shadow of doubt they believe they can get a man to play the role of the suitor. While this edge fills many a woman's ego to the brim with power and confidence, it leaves the other edge fraught with insecurities.

Frequently, women have a gnawing fear that a man is only sleeping with them because they chose him. They fret over whether he really likes them or is just settling for what he can get.

Playing the role of the suitor is a losing battle for guys. If a man incessantly jumps through a woman's hoops with the fairytale dream of winning her over, she'll see him as packin' the Prizability of a Herpes breakout.

Thoughts such as, "Why does he feel the need to do all of these things for me?" "Is he needy?" "An emotional cripple?" "Did he just get out of prison?" "How many decades has it been since he's made whoopee with a woman?" and "Is he a virgin?" will race through her mind.

If you aren't a woman's physical type and she's playing the role of the chooser, she'll eliminate you as a potential mate on the spot.

You must invert the roles: turn her into the suitor and yourself into the chooser.

How do you do this? Good question.

The answer lies in disqualifying her before she has a chance to choose or reject you.

The power behind this is twofold:

First, it prevents you from playing the role of the suitor and her from playing the role of the chooser.

Second, it compels women to chase you.

"Just because you don't like someone doesn't mean you don't want them to like you."

*– Lindsay Lohan
Mean*

Girls

Even if a woman thinks your head was harvested from a wildebeest and transplanted onto your shoulders, she still wants you to like her. When you disqualify her, you take this away from her. In an attempt to get you to like her, she'll take on the role of the suitor and start feeling sexual tension throughout her body. In plain English, even though she wasn't attracted to you from the get go, she is now.

Step 4: Set Frames That Implicate The Fourfold Meta-Frame

Words are more treacherous and powerful than we think.
– Jean-Paul Sartre

For most men, setting frames that implicate the Fourfold Meta-Frame is counterintuitive from how mommy and daddy taught them to communicate with women. Because of this, they might think some of the examples below exude a tinge of chauvinistic cruelty.

If you're one of these guys, I'd guess you didn't take Sexual Banter for your foreign language requirement in school. To succeed with women, you need to achieve a master-level fluency in sexual teasing. If sexual flirting seems alien to you, keep rereading this chapter until you get it.

The key to executing an effective frame is dousing it in humor and playfulness. Humor is to frames as oil is to an engine. The oil keeps the pistons of an engine running smooth. But if the engine gets low on oil, it blows up.

Similarly, humor greases up the frames so women smoothly slide into the Fourfold Meta-Frame. But without humor, things can take a turn for the ugly.

If the woman ain't laughing, you're doing something wrong. You need to go back to the drawing board. Or maybe read this chapter again.

A few words on humor: Years ago, my ex girlfriend's grandma took a catastrophic crack at cleansing my potty mouth by getting me a Christian joke book. The author gets an A for effort. Alas, the only thing funny about the book was how unfunny all the jokes were.

Let's be honest: anything oozing positivity isn't funny. Think of the last time you had a hardy laugh at how well someone was doing. I'll take a wild guess: never.

To put it crude, what makes us laugh is what's fucked up about the world and people's lives. Think tragedy. Think cruel. Think pathetic. Think genetic mutation.

Perhaps our coping mechanism for dealing with what is wrong with the world is to laugh.

Practice noticing the anally-hammered-with-a-13-inch-cock element in people, places, things, and situations. Then exaggerate it and articulate it in plain English to women.

You could have frames and humor down pat. But if you've got the vibe of a Victorian nun or an uptight man in need of an enema, game over. Women will run from you and your frames like the plague. The trick is to add a hint of little kid playfulness to your interactions with women.

Remember: frames + humor + playfulness = attraction voodoo

Here are a few examples of frames that implicate the Fourfold Meta-Frame.

1. Frame something a woman says or does as meaning that she's not good enough, cannot handle, or keep up with you.

"If a woman mentions that she got a steal from the bargain rack at Target or Wall-Mart, maybe say: "When we hang out, we are going to have a really good time – promise. But if we bump into someone I know and you happen to mention the steal you got from the bargain rack, I'm gonna pretend I don't know you."

2. Frame something a woman says or does as meaning she wants to see you again.

If a woman asks where you live you could respond with, "Do you want my address too? You can stalk me as often as you like. But on one condition: You bring me tasty meals."

3. If a woman wants to tell you something, frame it as her being willing to pay for your attention.

"f a woman tries to get your attention by poking you, calling your name, or demanding, "listen listen," maybe say, "For my time I charge \$15 a minute." Then point your finger at her and command, "Talk!"

4. Frame something a woman says or does as meaning that she's lacking class, socially inept, or oblivious.

If you're out at dinner with a woman and she uses her hands to eat her food, inquire, "Were you raised by a pack of wolves?" Then say aloud, "Mental note to self: Get her the Emily Post book of Etiquette for her birthday."

5. Frame something a woman says or does as meaning she's a pervert trying to get into your pants.

"If a woman innocently touches you, say, "Look – I know you're trying to take advantage me. But I'm not just a sausage with feet."

6. Frame something a woman says or does as meaning she has little to no education.

If a woman says something like, "Me and you should hang out." criticize her with, "Me and you should hang out? Hooked On Phonics worked for my five-year-old cousin. Maybe it will work for you."

7. Frame something a woman says or does as meaning she's destitute.

If a woman carps on and on about being broke, tease, "What are you so upset about? You probably grew up in a doublewide. At least now you have a heater to keep you warm and running water to keep you clean. Your parents should be proud of you, young lady."

Many of these frames are the frames women naturally use to ensnare men in their meta-frame. Instead, we are using women's own game back on them.

As your understanding of frames deepens, you'll come up with dozens of your own frames to pull women into the Fourfold Meta-Frame.

There's another type of frame called a *sexual frame* that not only implicates the Fourfold Meta-Frame but also uses a woman's social conditioning to unconsciously compel her to comply with your whims. To learn more about sexual frames check out my [Sexual Connections audio course](#).

Review:

The four folds of the Fourfold Meta-Frame:

- 1) You are the Prize.
- 2) She is trying to win you over.
- 3) She wants you so bad that she is trying to make you sleep with her.
- 4) She will only get to sleep with you if she lives up to your standards and expectations.

The four steps to setting the Fourfold Meta-Frame:

- 1) Communicate the fourfold Meta-Frame to women
- 2) Assume the fourfold Meta-Frame in advance
- 3) Disqualify her before she has a chance to disqualify you
- 4) Set frames that implicate the Fourfold Meta-Frame

Homework:

Every day for the next 10 days come up with three new frames. Write them down in a journal. Then for each frame come up with three specific lines you could say to a woman that would set the frame.

Also, start paying attention to the frames women use in your interactions with them. If they use a good one on you, write it down. If it worked on you, it will probably work on other women.

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Chapter 5: Prizable Body Language: Non-Verbal Secrets To Controlling The Fourfold Meta-Frame

Imagine Jack, a smooth-as-a-baby's-ass ladies' man, approaching Susan, a scantily dressed sorority sister. A few minutes after meeting each other, they're playing kissy face. A few hours after tonsil hockey, they're making that balls-to-ass spanking sound everybody knows.

Now imagine a Twin Earth. It contains many replicas or doppelgängers of the people, places, things, and events on Earth.

Similar to Jack, his Twin Earth counterpart approaches Twin Earth Susan. Both Jacks sport the same hairdo, don the same threads, and use the same lines to control the Fourfold Meta-Frame.

But there's one difference: Twin Earth Jack gets shot down by Twin Earth Susan.

What crucial element caused Jack to succeed and his Twin Earth replica to fail?

Body language: while Jack displayed Prizable body language, his doppelgänger didn't.

A woman's unconscious mind responds more to nonverbal communication than verbal. That's why your body language, how you carry yourself, does the lion's share of the legwork in pulling a woman into the Fourfold Meta-Frame.

If you asked a random alcoholic at a bar who displays the most Prizable body language, you'd see a trembling index finger bull's-eye in on someone and from chapped lips tucked behind a schnozz spider-webbed with little purple veins, you'd hear the drunken slur, "That one." Astonishingly, this rehab-reject, Alcoholics Anonymous fallen angel probably would identify the right guy. If asked, most of us could as well.

Press guys a little further by demanding them to point out the essence of Prizable body language and most will spout off the basics:

- 1) Don't slouch your shoulders.
- 2) Stand tall and thrust your chest out but stay relaxed.
- 3) If your teeth are chattering to a rhythm perfect for one of those dance-all night-while-rolling-on-ecstasy beats, your dingleling can forget about gettin' any lady love.

This is the same info you'll find tattooed on the pages of a body language 101 book sold at a Barnes & Noble's near you.

There's nothing wrong with this info, per se.

However, it misses the essence of Prizable body language. Every so often, I meet a living, breathing body language faux pas who gets more action than a porn star: his shoulders slump as an affectionate nod to osteoporosis and each of his hands disappear inside a pant pocket. Despite breaking all the rules, he's doing something far more important. Something that's a key piece to pulling women into the Fourfold Meta-Frame.

What is it?

His body language is nonreactive. Nonreactive body language puts women at ease yet, paradoxically, emotionally drives them to behave reactive around you.

As a general rule in male-female interactions, the person with the least reactive body language is the one in control of the meta-frame.

The three parts to developing nonreactive body language are moving slowly, deliberately, and on your own terms. As you'll see in a minute, all three parts operate in lockstep.

To get a feel for this, let's look at a few examples...

Out of the corner of your eye, you spot a 6'0 strawberry blonde with two watermelon breasts made to keep her the center of attention. She's an aesthetic A+ in Hitler's book. She calls your name. How do you react?

When the scent of food bombards a dog's nose and the sound of his name fills his ears, he hastens to his owner. That's how most men act when a piece of T&A origami calls their name.

Does this display Prizability? Is this a high value way to act?

I think not. Acting this way around a woman sends your chances with her spiraling down the garbage disposal.

What would be a nonreactive response?

First, delay responding to her for a few seconds. This demonstrates that you're responding on your own terms.

Second, when you do respond, slowly and deliberately turn your head towards her.

Third, instead of dashing up to her, keep your feet planted. More often than not, the woman will come up to you.

Let's look at another example. A guy in his mid forties is on the prowl

for young gothic girls at a Hollywood industrial nightclub. Through a sea of black leather, pleather, and vinyl, he spots his dream girl: a Barbie doll version of Wednesday Adams.

He engages her in conversation for a good 25 minutes. They chitchat about music, covering the gamut from 1940s big band to country to rock and hip-hop.

She fast pitches a ball of venom nailing him smack dab in the center of his ego with the words "How old are you?"

Stunned and helpless like a cow being branded, his eyes start lurching left to right.

Within a split second, she goes from feeling mildly intrigued to seeing him as nothing more than potential free drinks.

Have you ever heard the old proverb *The eyes are the window to the soul*? Although the adage is a little clichéd, worn-out, and dog-eared, a sliver of good-ol'-fashion truth shimmers through. Whenever a person is in a stressful situation, their eyes reveal how they see themselves.

Anytime a woman tests, insults, or challenges you and your eyes communicate that you've switched into fight-or-flight survival mode, you're behaving reactive. As you know, behaving reactive gives her complete jurisdiction over the meta-frame.

You may think responding to a woman with reactive eyes is when you break eye contact with her. It can be. But so is responding to a woman with a stare that communicates you're on the brink of gutting her entrails.

A general maxim to follow: anytime you respond to a test, challenge, or insult by abruptly changing the expression on your eyes, you're suffering from reactive body language.

As long as you move from one eye expression to the next slowly, deliberately, and on your terms, you'll demonstrate Prizability.

In some bar on the outskirts of San Antonio Texas, it's West Coast Swing night. Bob and Sally are just getting to know each other. Bob's 6'3 buck naked. But his cowboy boots and hat elevate him to 6'5. Sally, on the other hand, hovers around 4'11 on a good day.

The awkward tension between Bob and Sally is so thick you'd need a chainsaw to cut through it. When you read the last sentence, an image of them dancing together probably popped into your head.

Actually, they've already danced. Believe it or not, their bodies moved well together. They owned the floor. Moreover, when Sally first laid eyes on Bob, she thought, "Damn, he's one sexy cowboy."

The train wreck of a human interaction is what's happening right now. The two of them are just standing around, having a drink, and shooting the shit. Due to the loud music and height difference, Bob's heart thuds with worry that his words won't reach Sally's ears. Every time he has

something to say, he leans over so far, it looks like he's bowing.

Furthermore, he's struggling to hear her. Whenever she says something, he bends his upper body until his right ear is parallel with her lips. Every minute that passes by hacks her interest for him in half. Sooner than later, she squirrels away from hapless Bob to dance with another cowboy.

What I'm about to tell you is a little counterintuitive. On the surface, Bob did everything right. He was conscientious of their height difference. He sacrificed his own comfort to accommodate her and ensure that their communication was unimpeded.

But Sally slipped away from Bob to go dance with another man. Is she a snatch with teeth chewing up men's egos and then spitting them out? (As you'll see in a minute, far from it.)

Underneath Bob's southern hospitality and Sally's *prima facie* rude behavior is another level of communication – one that's largely unconscious.

Bob isn't *leaning in* because he's a nice guy. He's leaning in because he puts a tremendous amount of value on keeping the interaction with Sally alive. Sally – maybe only on an unconscious level – knows this. As a crippling consequence, Bob hands the meta-frame to Sally on platter.

If leaning in is a problem for you, take a deep breath, my friend. You're not a social mutant we need cart away to some leper colony. Most of us guys have more demerits for leaning in than an Attention Deficit Disorder brat has for disobedience.

Curing yourself of leaning-in-itis takes a healthy chunk of discipline. But it will be well worth it.

In the next body language chapter, you are going to learn how to nonverbally goad women into displaying reactive behavior, putting you in the driver's seat of the meta-frame. Remember: the person with the least reactive behavior is the one controlling the Fourfold Meta-Frame.

If you're interested in learning advanced body language secrets to vibing with women, check out my [Natural Vibing course](#).

Review:

Most guys know the basics of Prizable body language but are oblivious to the most crucial part: behaving nonreactive. If you've got nonreactive body language, you probably could break many of the basic rules and still be successful with women. Remember: the person with the least reactive body language controls the meta-frame.

Three parts to developing nonreactive body language: moving slowly, deliberately, and on your own terms.

If behaving nonreactive doesn't seem to be working for you, you're wearing your insecurities on your sleeve. Spend some time developing your inner confidence. When a man possesses rock-solid inner confidence and displays nonreactive body language, he becomes a human black hole with feet, sucking women into his world at his whim.

Homework:

Spend an evening at a bar with your lips zippered shut. Don't talk to any women. Not a peep. Instead, observe men devoid of reactive body language. Notice how women react to them. How much bar-equity do they have compared to men plagued with reactive body language?

Although most of us know when others are behaving reactive, we cannot see it in ourselves. Have a friend – preferably someone who's read this book – observe your body language. Have them point out when your body language is reactive.

Even better, have a friend videotape you interacting with women. Watching yourself on camera may reduce your ego to the thickness of the kinda paper you wipe the crack of your rear with when nature calls. You'll notice all sorts of quirky ticks, bad habits, and reactive body language you never knew you had. However, by noticing them, you'll have an opportunity to correct them.

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Chapter 6: Secrets To Cold Approaching The Women You Desire

A man is perusing a department store for a birthday present when his eyeballs catch a glimpse of two females legs cat walking past him, ass cheeks swaying side-to-side and high-heel shoes mounting left to right. To the behest of his eyeballs and throbbing penis, his legs follow the female legs. The female legs stop to examine a purse. His eyeballs meander up to see who's attached to these legs.

"She looks just like the supermodel Gisele Bündchen," he thinks to himself.

Blood is chug chug chugging into his wiener mutating it from a wrinkled worm into a mushroom-headed spear ready for battle. His battle spear sends executive orders to his legs and mouth to walk up and talk to her.

As he tiptoes her way, her eyes zero in on him like a hawk. She looks at him executioner style. He flashes her a half-smile, abruptly averts his eyes, and scurries off with the imperative of gazelle that knows it's minutes away from becoming a lion's dinner.

Why is he so damn scared? Because he doesn't know what to say to her. His brain feels like it's made of the same goo as a McDonalds' burger patty.

I'm willing to bet you can relate to this guy's plight. I think every man on the planet can. That's because all of us have experienced – at least once – wanting to talk to a woman but not knowing what to say.

Although approaching women is the scariest part of the seduction process, it is also the easiest to master.

This chapter covers both the inner and the outer game to approaching women.

The first half of this chapter builds on many of the ideas from previous chapters. It gives you the tools you need to put yourself in the right mental frame of mind to approach the women you desire.

The second half focuses on specific techniques for approaching women.

You might be wondering: Why did you put this chapter in the Prizability section of the book?

Good question. The reason is that within the first few seconds of meeting a man, women assess how he perceives himself.

When meeting a man, a parade of question march through a woman's mind, such as "Does he think he's the Prize?" "Does he think he can seduce me?" and "Does he think I'm attracted to him?"

If their answer is "no" to any of these questions, they'll see him as having no Prizability and eliminate him as a potential mate.

The Inner Game To Approaching Women

Your biggest challenge to approaching women is not women – it's yourself. If your Inner Game is out of whack, your approach is doomed from the get-go.

On the other hand, if you have your Inner Game intact, your approach will usually go well regardless of whether a woman sports an attitude, has a boyfriend, or thinks your looks are God awful.

Here's a checklist of four Inner Game steps you need to take before approaching a woman:

Step # 1: Get Outside Your Head

When you're stuck inside your own head – fretting over your insecurities and worrying about how women judge you – your social IQ plummets by at least 30 points.

There are three steps to getting out of your head. The first one is replacing your insecurities with empowering beliefs. When our grey matter is swimming around in an ocean of negativity, we turn inward. We are constantly worrying about how others judge us, the things they say behind our back, if they really like us... and so on.

But when you replace these negative beliefs with empowering ones, your perception shifts from inward to outward towards the environment and the women you are engaging.

The second step is to push your comfort threshold. Just like Albert Ellis, the more you push your comfort threshold, the more outside your head you'll be in stressful social situations.

This information was covered in depth in Chapter 3.

The third step is to become observant of what is going on around you. Even if you've mastered step one, there's a good chance you've spent years worrying about what others think of you instead of using your brain to observe what's going on in your environment.

Here's what I want you to do: Spend a night out at a bar or nightclub people-watching. Notice the funny things women are wearing, saying, and doing. Putting your focus of attention on the funny things women are wearing, saying, and doing, shushes the monologue of negativity going on inside your noggin.

Small caveat: People-watching is just an exercise to get you out of your head. Do not observe a woman for an hour-and-a-half before going in for the kill. (We will address this point in a second.)

Once your focus of attention is directed outside of your head, you will process all of the necessary information as you're approaching a woman. Hence, there's no need to waste time observing her before the approach. This leads into number # 2.

Step # 2: Approach Women Right Away

Years ago, I knew a guy who'd always hem and haw before approaching a woman. He'd tell his friends, "I like to study a woman before approaching her."

I remember this one time in particular: while at a record store, his friends noticed his eyes rolling all over a curvy Latina. His friends tried to goad him into talking to her but to no avail. "Approaching her right away would be like sticking your hand in a boiling pot of water. She may have a psycho boyfriend ready to pound any man who looks at her into baby pabulum. Plus, her body language spells 'don't approach me.' Let me wait to get eye contact with her from across the store before going in for the kill," he spouted.

When she finally looked his way, his eyes twitched and shifted left to right.

Alas, the longer he waited the more excuses burrowed their way into his brain. Within five minutes, he conjured up so many excuses and insecurities it became impossible for him to approach her. "Not approaching looks like the answer. It appears to be happiness, peace, and comfort all rolled into one," he thought to himself.

Eventually, his friend approached her. Guess what happened? Guess what his friend discovered? She was single, sweet, smart, down to earth, and even prettier close up than from afar. This gorgeous girl ended up living with his friend for two years.

This turned his heart into a piñata. But more importantly, it taught him an important lesson: the longer you defer the approach, the more stuck inside your own head you'll get.

I'm going to let you in on a little secret. That guy was me.

Don't approach women the way you'd test bath water with your big toe. Instead, as soon as you see a girl you like, approach.

Step # 3: Have High Standards & A Strong Meta-Intent In Place Before You Do Your Approach

We've already talked about the importance of having high standards and a Strong Meta-Intent in Chapter 2.

To refresh your memory, a Strong Meta-Intent is having a well-defined desired outcome without feeling attached to it. In other words, you know what you want but you're not going to lose any sleep over not getting it.

Having high standards is simply knowing what you want in a woman and having the willingness to walk away if she falls short of this.

Similar to a Strong Meta-Intent, having a willingness to walk away from a woman if she falls short of your standards communicates that you're not attached to your outcome with her.

When you get to the chapter on Qualifying & Challenging, you'll learn how to develop high standards.

When using a Strong Meta-Intent and high standards in unison, the results are synergistic.

Before you even walk into the venue you plan to approach women in, you need to figure your standards and Meta-Intent.

So here's what I want you to do before you go out to meet women: write down what kinds of girls you want to meet and what you want your desired outcome to be.

So, for example, if you're looking for a big-breasted brunette with a wicked sense of humor and you want your desired outcome to be a one-night-stand, maybe write: "When I spot a big breasted brunette, I'm going to approach her right away and find out if she has a sense of humor. If she does, I'll charm her back to my place, drink champagne with her, and then make mad passionate monkey love to her."

Step # 4: Assume The Fourfold Meta-Frame:

In Chapter 5 I taught you the Fourfold Meta-Frame.

To refresh your memory, here it is:

- 1) You are the Prize.
- 2) She is trying to win you over.
- 3) She wants you so bad that she is trying to make you sleep with her.
- 4) She will only get to sleep with you if she lives up to your standards and expectations.

As I mentioned in Chapter 5, you need to assume the Fourfold Meta-Frame before even approaching a woman.

Does assuming the Fourfold Meta-Frame entail that every woman on the planet is going to jump in the sack with you?

No.

Most women you approach fall into one of three categories.

Category #1: Unapproachable Women

No *ifs*, *ands* or *buts* about it, these women are not open to being approached or seduced. Maybe it's because they have a sexual preference for women, a bad case of P.M.S, issues with men, or a husband or boyfriend they're madly in love with. These are all possibilities.

However, as your skill with women improves, you'll discover that these women are few and far between.

Category # 2: Pseudo-Unapproachable Women

If you're new to the art of attraction, most women you approach will fall into this category.

They may appear to be members of category # 1. But they're not. If you're Meta-Frame is strong enough, they'll get pulled in.

To elucidate this point, let's look at an example:

Out of the corner of his eye, a man spots a shining example of female perfection walking along the beach. Staying close to her elbow, he matches her stride as her feet move across the sand. Then he asks a warm, "How's it going today?"

She fires a cold, "I have a boyfriend."

Is she a member of category #1? Not necessarily. She may be testing his confidence. If he lowers his head in shame and apologizes for hitting on her, in her mind, he's done with.

She may really have a husband or boyfriend and feel that it's her ethical duty to tell men this. However, secretly she wants a man to seduce her.

Another possibility is that she has a husband or boyfriend and believes she'd never cheat on him. But the reality is, if another man came into her life with a strong enough Meta-Frame, she would.

Category # 3: Approachable Women:

These females are waiting for you to come into their life. However, if you forget to assume the Fourfold Meta-Frame and think these women don't want to be bothered by you, you'll blow it.

The big moral of the story is this: it is in your best interest always to assume the Fourfold Meta-Frame.

Because if you don't and let delusional thoughts seep into your brain such as, "She's probably a category # 1 girl," you'll set yourself up for

failure and blow endless opportunities and possibilities with women.

“Let your hook be always cast. In the pool where you least expect it, will be fish.”

– Ovid

The Outer Game To Approaching Women

It's happy hour at a pub. Joe sits at the bar donning Corporate America attire. Since he graduated college a decade ago, his waist has expanded two inches, his hairline has receded back a full inch, and his skin has wrinkled into small crow's-feet around his eyes.

Flanked to his left is his trusted wingman and to his right, a young girl whose face is an affectionate nod to Brigitte Bardot in her prime.

He looks at her and inquires, “What are you drinkin’?”

She snarls, “An apple Martini,” and then rolls her eyes.

After time seems to come to a screeching halt he asks, “Do you come here often?”

She barks a terse, “No!”

He probes further with, “Do you live around here?”

She snaps, “Are you from the FBI, bro?”

A cross between a hemorrhoid and toothache was the feeling Joe induced her.

What went wrong?

Although his looks alone don't put women in a lust induced coma, he's not a bad looking guy.

Did he forget to wear deodorant?

No.

Was it the questions he asked?

There's nothing wrong with the questions Joe asked, per se. In fact, I've successfully used each one.

But because Joe wasn't emotionally relevant, she had no interest in telling him what she was drinking, how often she frequented the venue, and where she lived. Even worse, she knew he had no interest in learning these things about her. She was all too aware of his sad attempt at forcing her to vibe with him. (We'll talk more about vibing and emotional relevance in the preceding chapters.)

Furthermore, because of his lack of skill, he failed to hook the girl and

reel her into a conversation with him.

Moreover, he was trying to push himself into her reality instead of pulling her into his. As I mention in Chapter 2, one of the attributes of men women respond to as the Prize is having a strong reality and possessing the skill to pull women into it. There's nothing that sinks a man's Prizability faster than pushing himself into a woman's reality within the first few seconds of meeting her.

Vibing: when people's vibes are in sync. When vibing with a man, a woman's focus of attention turns to the here and now, her protective guard thaws away, her body brims with a warm fuzzy feeling, and her mind thinks, "I like that guy. He's cool." The two ingredients to vibing with others are emotional relevance and *getting* – understanding – the place the other person is coming from.

Getting where the other person is coming from: When you demonstrate that you *get* where a woman is coming from, it synchronizes your vibe with hers by making her feel understood and you feel that you understand her. The opposite is true as well. If a woman *gets* where you are coming from, it makes you feel understood and her feel that she understands you. When we get to the chapter on vibing, we will delve deeper into how to execute this.

Forcing a woman to vibe: when a man attempts to muscle a woman into vibing with him. Once a woman feels pressured into vibing with you, vibing with her becomes more difficult than fighting your way out of quicksand.

Emotional relevance: having, doing, or saying things emotionally relevant to a woman. Emotional relevance and Prizability are similar but not the same. If a woman sees you as the Prize, by de facto, you're emotionally relevant to her.

However, having emotional relevance doesn't necessarily mean a woman sees you as the Prize. Nonetheless, it's a powerful way to build Prizability. Moreover, without emotional relevance, it's next to impossible to hold a woman's attention, create Prizability, and spark sexual tension.

As you'll discover, each component of vibing feeds off the other. When you're emotionally relevant, the woman wants to *get* where you're coming from and craves you *getting* the place she's coming from.

Conversely, you become emotionally relevant to a woman when you demonstrate that you *get* where she's coming from and/or she *gets* where you're coming from.

Let's recap: to successfully approach a woman, you need to be emotionally relevant, pull her into your reality, and hook her into an interaction with you without forcing her to vibe.

A few Different Ways To Create Emotional Relevance:

Emotional relevance in virtue of looks: if you happen to be a woman's

exact physical type, you'll have emotional relevance with her by default. This is an example of how you can succeed with a woman regardless of forcing rapport and neglecting to say or do anything emotionally relevant.

Creating emotional relevance through preselection: if a woman sees a man talking to other attractive females, she will probably perceive him as emotionally relevant before talking to him.

"When a man introduces his new girlfriend to his friend, when they walk away, his friend is like 'Wow, she's nice. I gotta get me a girl like that.'"

"When a woman introduces her new man to her girlfriend, when they walk away, her girlfriend is like 'I gotta get me him! And I'll slit that bitch's throat to do it!'"

– Chris Rock

Spawning emotional relevance via intrigue or humor: if something you say or do piques a woman's interest or makes her laugh, you have emotional relevance.

Producing emotional relevance by exploiting the Principle of Socially Adept Behavior: Some women have no qualms about displaying rude and selfish behavior towards men. But there are certain things even the most hardened ice queen wouldn't be caught dead doing.

Part of becoming socialized is learning a set of basic, implicit rules of etiquette I call the *Principle of Socially Adept Behavior*. Breaking these rules violates the Principle of Socially Adept Behavior and communicates social ineptitude.

Women don't follow these rules out of the goodness of their heart. Instead, women care about how others perceive them. If a woman violates the Principle of Socially Adept Behavior, she would lose face.

To get a feel for this, imagine standing in an elevator with an old lady. Her arm wraps around a bag of groceries and her creaky legs careen side-to-side. As the elevator begins to descend, her legs buckle, her groceries plunge out of her arm, and her fragile body hits the ground. She makes a tragic try at getting back onto her feet. But to no avail.

Unless you're living on planet Mars, the least you'll do is help her get back onto her feet. Most likely, you will collect her groceries as well. Otherwise, you would violate the Principle of Socially Adept Behavior and lose face.

For that moment in time, helping this woman to her feet is emotionally relevant to you.

When you exploit a woman's need to obey the Principle of Socially Adept Behavior, you momentarily have emotional relevance in her world.

When we get to the section on initiators, I'm going to show you how to exploit a few of these rules to build emotional relevance with women.

Building emotional relevance by challenging a woman: if you

challenge a woman and she feels compelled to live up to the challenge, you have emotional relevance.

Generating emotional relevance through compliance: anytime a woman complies with your request, she rationalizes it as you having emotional relevance. The bigger the request she complies to, the more emotional relevance it creates.

Hooking the girl and reeling her into the interaction: transitioning from stranger to someone she's committed to interacting with.

I've spent the last several years studying how naturally social men and women lock strangers into conversations with them without forcing rapport or neglecting to be emotionally relevant.

Everything I'm about to teach you is derived from these observations.

My friends, students, and I have collectively tested every approach technique you're going to learn thousands of times.

My point: what you're about to learn gets results. If any of it doesn't work, take it as a sign that you need more experience interacting with women or more work on your inner game or both.

If you analyze most social environments, approaches fall into two classes: Initiators & Openers.

Initiators:

Initiators get the ball rolling without committing you or the woman to a conversation. The point is just to let the other person know you exist in an emotionally relevant way. Once you throw an initiator at a woman, you're on her radar. Even if she doesn't feel attracted to you from the get go, she will probably notice you for the rest of the night.

Many naturals will throw an initiator at a woman, walk away, bump into her again and repeat the cycle three or four times before engaging her in conversation.

This can pique a woman's interest and pump her vajayjay full of lust – especially if the initiators are funny and intriguing. The reason is that it creates scarcity. If done with master precision, the woman may think, "That guy is funny. Why is he walking away from me? I wanna talk to him."

Big warning: Do not attempt to throw out initiators and then walk away unless you consider yourself a master Casanova. A crippling mistake many a newbie makes is becoming an expert at initiators without developing the skill to hook and reel women into conversations.

Remember: Initiators can be an important part of your attraction arsenal if you take them for what they are.

Eye Contact:

When men come to me with their feathers ruffled because some heartless vixen ignored them, I always ask, “Did you establish eye contact with her before the approach? Their response is always, “Humina humina humina.”

You don’t have to use eye contact to approach a woman. In fact, sometimes you can’t. (Later on, I’ll teach you what to do in these situations.)

However, eye contact is a powerful weapon to have in your attraction toolbox.

When I was in second grade, all the rage was staring contests. Whoever looked away first was the loser. But unlike other childhood games, such as patty-cake, hot hands, tic-tac-toe, and thumb wrestling, staring contests weren’t so innocent.

Staring contests are a sign that even small children are somewhat aware of the rituals adults play to assert their status and dominance over others.

When your eyes catch a woman’s eyes, she feels emotionally compelled to hold eye contact with you. If she doesn’t, she’s submitting to you and conceding that your status is above hers. Women love the challenge of seeing how long they can hold eye contact with a male stranger. If you avert your first, you’ve lost.

Because a woman feels compelled to maintain eye contact with you, you are emotionally relevant in her world.

This also builds sexual tension. Inside my [Sexual Connections audio course](#), I go in depth teaching you how to build sexual tension with your eyes.

Moreover, establishing eye contact does something else: it forces her to acknowledge your existence. There are no rules within the canon of social etiquette stating that you have to acknowledge a person you don’t have eye contact with. On the other hand, ignoring a person you’ve established eye contact with is a violation of the *Principle of Socially Adept Behavior*.

The “Tap” Initiator:

Eye contact is not the only way to get a woman’s attention. Sometimes it’s not in your best interest to use eye contact. If, for example, a woman’s back is facing your direction, you could only establish eye contact if she donned a pair of eyeballs in the back of her head – not likely.

The alternative is to tap her on the back. Make sure your tap is hard enough to get her attention. But not so hard that you hurt her.

When people feel someone tapping them, their mind fills with thoughts, such as *Who’s tapping me? Why are they tapping me? Did I do*

something wrong?

The tap initiator buys you a small slice of emotional relevance in her eyes.

A variation of the *tap initiator* is nudging her with your elbow.

Whether you use a tap or an elbow nudge, make sure you follow it up with something else. Otherwise, she'll label you as the bar creep who goes around tapping and nudging women.

The “Hi” Initiator:

Some guys fret over coming up with something witty and clever to approach a woman with. The good news is their thinking is on target: you must be emotionally relevant when approaching women. However, you don't always have to throw something witty or clever at a woman to be emotionally relevant.

I learned this from my friend Will. (Pound-for-pound he's one of the most successful ladies' men I've ever met.)

Despite his success, he has only one initiator for approaching women. As soon as he sees a girl he likes, he establishes eye contact, flashes a big cheesy smile, waves his hand hello, and blurts out a cutesy “Hi!!”

Women always return his “hi” in the same cutesy voice.

This works because part of the Principle of Socially Adept Behavior is to return the “hi” of someone you have eye contact with.

“Can You Take Our Picture?” Initiator:

The psychology behind this one is subtle. At first glance, you may think it would come across as a pathetic excuse to talk to a woman.

Quite the contrary. Few women will deny your request. If they did, they'd be violating the *Principle of Socially Adept Behavior*.

Moreover, the act of her complying with your request builds bits of emotional relevance. (Remember, the more a woman invests into the interaction with you, the more emotional relevance it builds.)

Important: on its own, this initiator builds just enough emotional relevance to hold her attention for a few seconds but not enough to reel her into an interaction with you. So, make sure you follow it up with something else.

The “Stealing Her Earworm” Initiator:

Recently, I heard the famous neurologist Oliver Sacks speak. One of the subjects he spoke about was earworms. Earworms are part of a song that gets stuck inside your head. If you're out at nightclub or bar you'll

see many a woman humming part of the lyrics to a song.

If you know the song, go up to her and start where she left off. This will get a huge laugh, making you emotionally relevant to her.

The “I Hate You!” Initiator:

In Chapter 5 I quoted Lindsay Lohan as saying:

“Just because you don’t like someone doesn’t mean you don’t want them to like you.”

When you tell a woman you don’t like her, she wants to know why and feels compelled to make you like her. This is an example of building emotional relevance through challenging a woman.

Here’s one way to use this: while talking to a girl, say to another girl in a playful tone, “I don’t like you, we need to talk later,” and then resume the conversation you were having with the original girl.

You’ll be on her mind nonstop until you talk to her again.

“Ow... you hurt me” Initiator:

This is a famous Swingcat initiator.

Here’s what to do:

First, find a crowded area in a bar or a nightclub. As a woman walks past you, bump your elbow into her. Then playfully blurt, “Ow! You hurt me!”

Years ago, I used to conceal that I was the culprit.

However, I’ve found that the more you can telegraph the elbow bump, the better it works.

For some unknown reason it tickles a woman when a man playfully elbows her and then accuses her of bumping into him. (It also builds sexual tension. Later in the book, you’ll learn why this builds sexual tension.)

After you intentionally bump her, she’ll either laugh or apologize.

Follow it up with something.

Here’s an example of a good follow-up:

After a woman apologizes for hurting your elbow or laughs, assert, “You broke my elbow. I’m taking you to court. For your sake, I hope you have a good lawyer.”

When we get to conversational hooks, I’ll teach you how to turn this into a conversational hook.

“Did He Call” Initiator

If you see a woman texting or checking messages on her phone, ask, “Did he call yet?”

She’ll say, “What?!”

Tease her with, “Your date from Match.com.” (Feel free to substitute Match.com with the dating service of your choice)

Conversational Hooks:

Conversational hooks hook the girl and reel her into an interaction with you.

While initiators make you an interesting character in her reality, conversational hooks pull her into your reality.

For a conversational hook to succeed, you’ll have to festoon it with plenty of emotionally relevant bait.

There are a couple of basic ways to hook and reel a woman into an interaction with you. The first is to compel her to invest effort into the interaction. The second is to make her comply with some request.

Small caveat: If she invests effort or complies with your request only out of politeness, you may build emotional relevance but you won’t hook and reel her into the interaction with you. In other words, you’ll be using an initiator, not a conversational hook.

Opinion Hooks:

An opinion hook is asking for a woman’s opinion on a topic emotionally relevant to her.

Back in the early 2000’s almost every student of seduction was using opinion hooks.

However, since the art of seduction has infiltrated pop culture, opinion hooks have fallen out of vogue.

Some men think opinion hooks are contrived, artificial, and antithetical to how natural ladies’ men meet women.

Another concern men have is this: since the popularization of men studying seduction, many women are familiar with the opinion hook. Most women will tell you, “Opinion hooks would never work on me. Only an idiot with a frontal lobotomy would fall for that.”

This has led droves of men to believe opinion openers don’t work and that if they used one, a woman would pick up on what they were doing and reject them on the spot.

Let’s address each of these concerns:

Are opinion hooks an artificial tactic used by nerds to start conversations with women?

Opinion hooks weren't invented in some Franken-Nerd's laboratory. Instead, they were derived from observing one of the ways natural ladies' men meet women.

If you watch naturally social people, one of things they do is this: as they are discussing some topic with their friends, they'll hook complete strangers into the conversation by asking for their opinion on it.

The opinion hook is just a more structured way of doing this.

While I don't condone using opinion hooks exclusively, they are a great technique to have in your arsenal for meeting women.

Will using opinion hooks on some women destine you to failure with them?

Most women will tell you that opinion hooks will *never* work on them. But these same women will point their index finger at a random male in a bar and declare, "That douche bag thinks he has game. I'd never give him a chance." Yet later that night, they'll go home with him."

My point: what a woman thinks attracts her to a man is often diametrically opposed to what actually does.

If a woman knows about opinion hooks, would using one on her plunge your chances of moist relief to a whopping zero?

Maybe. It depends.

If you memorize word-for-word an opinion hook you got from some show you saw on TV and spew it at a woman, your chances with her will probably be an obituary in tomorrow's paper.

The four things that kill opinion hooks are sounding rehearsed, using a line a woman's already heard, failing to be emotionally relevant, and asking them a question that only requires a one word answer.

If you avoid these pitfalls, a woman may know you're using an opinion hook but won't care.

A Roadmap To Avoiding All Four Opinion Hook Pitfalls:

Step 1: make your opinion hooks emotionally relevant:

What is emotionally relevant to women?

Think current events, pop culture, dating, relationships, sexuality, and fashion.

Also take into account the type of female you're approaching. If, for

example, she's a foreigner, asking her opinion on pop culture may go over her head, rendering you emotionally irrelevant.

Step 2: use opinion hooks that require more than a one-word response.

Many times when women answer a question from a stranger with a single word, they rationalize their response as an act of politeness. To lock a woman in, you need to make her invest effort that goes beyond acting polite.

That's why questions such as *Do you have the time?* fail to lock women into social interactions.

Step 3: come up with your own opinion hooks.

As I mentioned, do not use opinion hooks you've heard from other men, seen on TV, or read in books (this one included).

Otherwise, you'll risk spewing a line women have already heard.

More importantly, when a man uses another person's opinion hook, he's endanger of coming across as artificial. That's because it doesn't match who he is. When you invent your own, you can tailor them to fit your personality.

Step 4: Don't rehearse your opinion hooks:

I've heard stories of men practicing an opinion hook for hours on end in the mirror, polishing it to used-car-salesman perfection, before using it on a woman in the real world.

Do this and you'll lack spontaneity, come across robotic, and make women's skin crawl.

In fact, it's best if you come up with your opinion hook while out with meeting women.

Practice turning the conversational topics you're having with friends into opinion hooks.

Let's look at a few examples of opinion hooks.

The "80s Dogs" Opinion Hook:

I came up this opinion hook back in 2002. Since then, it's slinked its way into several book, including a best seller. Men all over the world have used this opinion hook. I even know guy who used it to meet his wife.

Don't attempt to use this opener on a woman – there's a good chance she's heard it. Instead pay attention to the structure. There's a lot of

subtle psychology that makes it work.

Spot a girl (or girls) and say, "I want your opinion on something..."

They'll inevitably ask, "What?"

Then say:

"My neighbor just got a baby boy Pug dog and baby girl Wiener dog. She wants to name them after an '80s or '90s duet or couple. And she's giving a thousand dollars away to whomever comes up with the best names. If you give me a good name and she picks it, fifty dollars has your name written all over it."

They may whine, "That's not fair. Why do you get to keep most of the money?"

I'll retort with, "Alright. Fine. I'll give a hundred... but not a cent more. Don't get greedy on me."

The goal is to turn it into a game to see who can come up with the most ridiculous names for a Pug and a Wiener dog.

This may seem absurdly stupid to you. But for women, it's a lot of fun. In other words, it's emotionally relevant.

If they don't have any suggestions, start by throwing out a couple of your own and then conceding that your suggestions don't work.

Maybe try:

"How 'bout Sonny and Cher because Sonny looks like a little Pug dog and Cher looks like a long Wiener dog?"

Or try:

"How about Carmen Electra and Prince? I bet you didn't know they were a couple. Actually, now that I think about it, that work either. Prince looks too much like a Chihuahua."

Or try:

"How about the gay Vegas performers Siegfried & Roy? No that won't work because that would be a Wiener and a Wiener."

This type of hook isn't going to be emotionally relevant to all girls. If a girl looks young, subdued, and unhip to pop culture, it won't be emotionally relevant to her.

On the other hand, something like this works well on the 30+ age group and young women in *the pop culture* know.

The "Cheating Roommate" Opinion Hook:

Say to a woman (or women):

"I want your opinion on something...a friend of mine was suspicious that her roommate was sleeping with her boyfriend. So, she went through her roommate's diary...and low and behold, she was right...her roommate was sleeping with her boyfriend...The the question is...should she confront her roommate or not?"

Challenge Hooks:

When you challenge a woman in a way that compels her to comply with a request or invest effort it hooks and reels her into an interaction with you. Let's look at a few examples.

The "You Look Like Fun" Challenge Hook:

If you see a high-energy woman swinging or dancing around, aver, "You look like fun."

You're stating a truism: she probably is fun.

You're also giving her a compliment – who doesn't want to be thought of as fun?

But there's something subtle yet powerful going on.

More often than not, women will acknowledge this observation in some way – smiling, hugging you, blurting a big "Thank you," or flat out saying, "Yeah, I am fun."

Unconsciously, they're committing to a *fun girl* self-image. Nature hardwired women to behave in ways consistent with their self-image.

The next step is to make her comply to something congruent with the *fun girl* self-image you've given her – e.g., spinning her around or challenging her to a thumb war.

The "I Hate You" Challenge Hook

In the initiators section I promised I'd share how to turn the *I hate you* initiator into a hook.

Here's my version (come up with your own, though):

First, I fire the words *I hate you* at a woman.

She may ask, "Why is that?" She may not.

Either way I'll respond with, "Because, you remind of Miranda."

She'll ask, "Who's Miranda?"

I'll respond with, "She was this girl I went to Elementary school with and I hated her... because she always beat me at hot hands. And

because you remind me of her we are gonna play hot hands. Put out your hands.”

After I beat her I’ll say, “I love you,” and hug her. Next, while I’m still hugging her, I’ll say, “Because you suck at hot hands, and push her away.”

“Did She Steal Your Style Or Did You Steal Hers?” Challenge Hook (Tapping Into The Unspoken Beauty Pageant All Women Compete In)

Most men think women spend hours on end ornamenting their bodies and face before going out to attract the attention of the opposite sex.

This belief has a grain of truth: one of the reasons women accentuate their sexual assets with clothing and face paint is to attract men.

But let me ask you a question: how many men know the brands of the purses, pants, and shoes women spend bankrupting dollars on?

Not many.

Then why do women squander away so much moolah on name brands men neither know nor care about?

Because women chiefly dress up for other women. At all social gatherings, an unspoken beauty pageant takes place: women compete against each other to see who has the best looks, fashion, and style. To fair well in this beauty pageant, a girl has to invest time, money, and effort.

Tapping into this builds heaps of emotional relevance.

Here’s how to do it: if you spot two women with the same purse, go up to one and gush, “I really love your purse.”

She’ll smile, maybe blush a little, and say, “Thank you.”

Then tell her, “Did you notice the girl over there has the same purse?”

She’ll look and maybe furrow her brow a little.

Then say, “So I’m wondering: who’s copying who? Did she steal your style or did you steal hers.”

This brings out the competitive side in a woman. Often a woman will explain to you how the other girl is stealing her style.

You can lead this into all kinds of emotionally relevant conversations – use your imagination.

Piquing A Woman’s Interest Conversational Hook:

Establish eye contact with a woman. Then, point at her with your index

finger and say, "You remind me of X," or, "You look like Y."

Dying to know she looks, she'll beg, "Tell me who it is."

Her *need* to find out whom you think she looks like makes you emotionally relevant to her.

When we get to the Chapter on Storytelling, I'll teach you what to follow up this conversational hook with.

Couched behind many of the initiator and hooks are powerful psychological principles you'll learn about in the chapters on Tension Loops, Open Loops, Push-Pull, and Qualifying & Challenging.

The Spin Hook:

Establish eye contact with a girl. Then say, "Hi." Next, high-five her, hold onto her hand, spin her around, and bring her body towards you.

Right off the bat, you're physically touching her. But you're also hooking and reeling her into the interaction with you.

Women do not let you spin them out of politeness. They do it because us humans are conditioned to follow a strong lead. Afterwards, they backwards rationalize that they did it because you have emotional relevance to them.

Also, this demonstrate that you're capable of taking a strong lead. Remember: Taking a strong lead is one of the attributes of men women respond to as the Prize.

Review:

Approaching women might be the scariest part of the seduction process. But it's also the easiest.

Within the first few seconds of meeting a man, women assess how he perceives himself.

"Does he think he's the Prize?" "Does he think he can seduce me?" "Does think I'm attracted to him?" "Is he confident?" are all questions women ask themselves when meeting a man.

If their answer is "no" to any of these questions, they'll see him as having no Prizability and eliminate him as a potential mate.

Four Inner games steps you need to take before approaching a woman:

Step # 1: get outside your head

Step # 2: approach women right away

Step # 3: have high standards & a Strong Meta-Intent in place before you do your approach

Step # 4: assume the Fourfold Meta-Frame

To successfully approach women you need to:

1. Avoid forcing her to vibe.
2. Be emotionally relevant.
3. Pull her into your reality.
4. Hook and reel her into a conversation with you.

There are two types of approaches: initiator and conversational hooks.

Initiators build emotional relevance without you or the woman committing to a full-fledged interaction

Conversational hooks hook and reel the woman into an interaction with you. There are two ways to do this.

The first is to compel her to invest effort into the interaction. The second is to make her comply with some request.

Homework:

First and foremost, do the homework from Chapter 3 on pushing your comfort threshold. Hands down, this is the number one thing that is going to improve your success with women.

Second, after spending a day or night approaching women, make it a habit of writing out of few of your interactions. You may be tired. You may not want to after a long day or night. But it's imperative that you do because the experiences are fresh in your mind.

Write out both the good and the bad. The good ones will reinforce what you are doing right. With the bad ones, write out what you could have and should have done.

For the advanced student: a friend of mine is a dance instructor. She told me that once you know how to dance, you can watch someone at club doing a dance move, extract the essence, and start doing it yourself.

You should do the same with initiators and conversational hooks. If you see a guy successfully approaching women, figure out what he is doing. Don't try to imitate him word-for-word. Instead, extract the essence and do your own version of it when approaching women.

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Chapter 7: Vibing

Quick review from Chapter 6: Two people are vibing when each person's vibe is in sync with the other's. The two ingredients to vibing are emotional relevance and *getting* – understanding – the place the other person is coming from.

Let's start by looking at a couple of vibing no-nos men make after they've hooked and reeled a woman into an interaction with them.

Vibing No-No # 1:

Meet Sam. He's the consummate pretty boy: nature blessed him with piercing blue eyes, a Superman chin, a 6'1" frame, and a smile endearing enough to mask any dubious intentions. On top of that, he has a great sense of style, and, at first glance, game.

As he swaggers onto the patio of some trendy bar, his eyes catch the eyes of a redheaded pinup girl. Her boobies butted together by a black corset. An unlit Virginia Slim nestles between two of her candy-apple red painted fingers. He struts towards her and her stilettos c'plunk toward him.

She raises one penciled on eyebrow and asks, "Do you have a light?"

He furrows his brow, narrows his eyes, and counteroffers, "Only if you thumb wrestle me."

Then he folds his lips into a 1/8th smile.

She challenges back, "Don't get your hopes up, mister. I have five brothers. I've been thumb wrestling with them my whole life. Quite frankly, I don't think you're man enough to beat me."

Then she puts out her hand. He wraps his paw around hers. His thumb dwarfs her little, dainty one. It's a David versus Goliath thumb wrestling matchup. Nonetheless, she's confident she'll win. Sexual tension is thick: their sweaty drunken thumbs are rubbing up against each other. She's a formidable challenger. But then he cheats and pins down her thumb with his index finger.

She clamors, "You cheated," and playfully pushes her palm against his chest.

He teases, "Thumb wresting isn't real, silly."

She attacks with, "I hate you. You're a cheater."

He responds with, "You're gorgeous. But you remind me of my little

sister. Just like her, you can't stand to lose. Having a competitive spirit is an attractive quality. Problem is, if I hooked up with you, I'd feel like I was doing my sister. So, this isn't gonna work out."

She protests, "But I'm not your sister."

She feels a mixture of hate and lust and frustration all rolled into one. In other words, she digs him.

But then, things take a turn for the lame. He doesn't know what to do next. Yet he wants to stay emotionally relevant. He thinks, "If I ask her enough questions, I'll find a conversational topic that'll get her talking."

So after an awkward pause, he asks, "What do you do for work?"

She complains, "I have an office job I really hate."

He digs deeper with, "Why do you hate it?"

She bemoans, "I really don't like my boss."

He interrogates, "Why don't you like your boss?"

As she paints her boss in chauvinistic pig proportions, his eyelids droop with boredom and despair. Twenty minutes elapses and she's still stuck on the same boring topic. Wallowing in a sea of melancholy, she laments, "Wow, this is really depressing me. I'm gonna get a drink. Nice meeting you."

What happened? Unlike Joe, he hooked and reeled her into the interaction with expert precision.

Did things stray off course because he started asking her questions like Joe.

Not quite. Unlike Joe, he created emotional relevance, Prizability, and sexual tension. His vibe was in sync with the woman's. If he used a few of the questions Joe asked, they would have gone over fine.

Through the years I've met many Sams. They have a great opening gambit to hook and reel a girl into an interaction with them. But then they run out of material and panic. So what do they do? They bombard her with vibe-seeking questions in rapid-fire succession to move the spotlight off them and onto her, hoping she'll carry the brunt of the conversation.

As soon as the girl starts yak yak yakking away, they feel relieved and think 90% of their work is done.

Their thinking is right about two things:

- 1) You want women to be proactive participants in the conversation. (Later in this chapter we will return to this topic.)
- 2) The most emotionally relevant topic of conversation to a woman

is herself. (We will return to this in the chapter on cold reading.)

Alas, the types of questions they ask and their willingness to let women monopolize the conversation kills the vibe.

Let's delve deeper.

Questions that steer the vibe to its deathbed:

1) Questions that take value from women: whenever a woman feels that answering a man's questions take more effort than the value she'll get in return.

When a woman thinks interacting with you is a tedious chore, you've killed the vibe.

You don't need to abstain from asking women difficult questions. The key is to make sure your questions are emotionally relevant.

As we learned in the last chapter, the emotional relevance of a question is contextual by nature. If, for example, you ask a woman vibe-seeking questions – "What do you do for a living?" "Did you grow up here?" "Do you come here often?" – before having any emotional relevance, she will think you're trying to force her to vibe with you and feel that answering your questions take more effort than the value she'll get in return. (Think of our friend Joe from the last chapter.)

However, once you've built emotional relevance or, better yet, hooked and reeled a woman into an interaction with you, vibe-seeking questions can strengthen the vibe. When you are emotionally relevant to women, they have a genuine interest in learning about you and sharing things about themselves.

Nonetheless, use vibe-seeking questions sparingly. Even if you've hooked and reeled a girl into a conversation, asking vibe-seeking questions in rapid-fire succession will start to take more effort on her part than the value she'll receive in return and bring the vibe to its knees.

2) Asking questions that put women in a bad state of mind: another one of Sam's downfalls was he kept asking questions that put his girl in a bad state.

When he asked, "What do you do for work?" and she said, "I have an office job I really hate," he should've nipped it in the bud with, "That sucks," and then changed the subject.

Instead, he kept asking questions that exacerbated her bad state. Each successive question chipped away at the vibe.

A few exceptions: some statements and questions I suggest using throughout the book may slightly annoy women. But these questions are a different animal. They are designed to playfully tease a woman, control the fourfold meta-frame, build sexual tension, and make her prove herself to you.

Let's look at an example. Imagine meeting a girl at a bar. She seems to know everyone there. So you say, "Wow, you come here a lot, yeah?"

She concedes, "Um... kinda."

You tease, "I bet they have a poster of you with the words 'customer of the month.'"

You're obviously implying she has no life except going to the bar.

Will this annoy her? A little. But any feelings of having no life will be usurped by laughter, sexual tension, and the need to banter back with you.

Perils of letting a girl monopolize the conversation:

1) In Sam's case, he let her yap on about something that depressed her. As a result, she killed the vibe on her own. Many times women will start talking about something positive but then go off on a tangent of despair by, for example, talking about their ex boyfriend. By the time they're finished, they're ready to exit the interaction with you. Even worse, they'll talk to you all night about it. But, alas, they'll be in no mood for sexual shenanigans.

2) When you let a girl talk for more than five minutes without interruption, she becomes more interested in what she has to say than in you. Although she may appreciate an audience, you become more and more emotionally irrelevant. Moreover, it liposuctions your Prizability down to the size of a malnourished child from some unknown third world country.

Vibing No-No # 2:

Tom is out at an upscale nightclub with some friends. His massive arms, chest, and shoulders stretch his sports coat to its hilt. A massive collar peaks above his coat. The first four undone buttons on his shirt reveal a silver chain roped around his neck. His friends refer to him as the quintessential alpha male. "When Tom's eyes lock in on yours, it feels like he owns your soul. Your gut feeling is to look down. That's what most people do," one of his buddies explains.

Being true to form, his eyes lock in on the eyes' of a 5'10" blonde with more legs and breasts than a bucket full of chicken. Their eyes stay locked for a good thirty seconds. She briefly looks away and then back at Tom. It's on. So he struts over to her and says, "I noticed you... noticing me over there and thought it would be rude not to meet the secret admirer sitting across the bar from me... Hi, I'm Tom," and then sticks out his hand.

She sticks out hers and says, "I'm Melinda. Would you like to sit down?"

He sits down. It's on. He hooked and reeled her into the interaction – or maybe the other way around. So good, so far.

She asks him what type of work he does and he says, "I'm a linguist and philosopher."

She praises, "Cool. That's sounds interesting."

He explains, "Yeah it is. My work mostly consists of refuting the possibility of Artificial Intelligence."

She exclaims, "Neat!"

He spouts: *One of my objections to Artificial Intelligence is that the computational model of the mind leaves out crucial things about the mind such as consciousness and intentionality. I believe the best-known argument against AI is Searle's Chinese room argument that shows that a system could instantiate a program so to give a perfect simulation of some human cognitive capacity, such as the capacity to understand Chinese, even though that system has no understanding of Chinese whatsoever...*

But he doesn't stop there. He keeps up this erudite monologue full throttle.

After about ten minutes of listening to him yap, her interest and attraction turns to excruciating boredom. Her eyes wander around the room, desperately seeking something more interesting to focus her attention on.

After ten more minutes of flapping his tongue, he pauses to gasp for air. She bites her lips with her teeth, lowers her eyes to avoid his, and excuses herself with, "I gotta use the bathroom. Nice meeting you." Then bolts away. For the rest of the night, she avoids Tom like the plague.

Take a guess why this interaction came to a crippling end.

Your first guess may be that he wasn't emotionally relevant. That might have been part of it. However, in college I brought up conversation topics of a similar ilk within minutes of talking to women. Guess what? Their eyes were glued to me. They couldn't get enough. However, these girls had a penchant for intellectual conversations.

But I'm willing to bet, if we transplanted Stephen Hawking's brain into a Playboy centerfold's skull, Tom would still bore her to death.

This leads into another possible problem: how he explained AI. Unless a woman had a background in philosophy, after a couple drinks there's no way she would have a clue what Tom was talking about. She's out having fun and doesn't know Tom yet. He isn't emotionally relevant enough for her to put her brain on overdrive just to understand him.

If you're going to bring up a subject that's difficult to understand, make sure you give the kindergarten explanation.

But we still haven't gotten to the heart of where Tom went wrong. His

downfall was monopolizing the conversation for twenty minutes without reprieve.

Many extraverted guys fall into this trap.

Most women will not tolerate listening to a guy they hardly know for twenty minutes straight. Out of politeness, they may feign that they're listening, but they're thinking, "When is this guy gonna shut up so I can escape?"

There are some exceptions: if a guy happens to be really funny or intriguing he may be able to hold a woman's attention via monologue for twenty minutes or more. I should know. I used to be one of those guys who would regale women with amazing story after story without them getting a word in. They'd laugh and giggle and tell me, "You're really funny. Are you a standup comedian?"

They were not subtly communicating that they thought of me as a clown trying to amuse them.

When you hog the spotlight, the girl becomes a passive observer instead of an active participant. A big part of staying emotionally relevant, building your Prizability, vibing, and moving the interaction towards your Meta-Intent is you making sure she's a proactive participant.

Monologues kill the vibe and turn you into a dancing monkey for her entertainment. If you've got your heart set on being a dancing monkey, join the circus.

Don't get me wrong. Being able to handle the spotlight is a crucial element to succeeding with women. Just don't hog it. As a general rule, don't talk more than three minutes without the girl saying something.

Body language For Vibing:

When I first started studying social dynamics, I read about matching and mirroring. This is a technique used by therapists to vibe with their patients. The basic idea is that if you match and mirror another person's body language, it will build rapport.

Terrible advice. I would have saved myself a lot of time if I had never read about it.

When two people are vibing, their body language will naturally match up with each another.

As the vibe strengthens, they start mirroring each other's emotional states. As I mentioned in Chapter 2, if you aren't comfortable around women, they won't be comfortable around you either.

But there's another piece to the puzzle: when a woman's body language is defensive, most men unconsciously matching it. If they've studied matching-and-mirroring, this matching is often conscious and,

therefore, exaggerated.

As a result, the girl stays defensive.

Here's what to do instead: anytime a woman's face is pinched, posture is rigid, or arms are crossed, mismatch her. Loosen your face and smile, uncross your arms, and relax your posture.

Because women unconsciously want to open up, they'll start matching your body language.

Commonalities:

Years ago, I picked up a dog-eared book on NLP Linguistic Programming at a garage sale. The book purported the best way to create an incredible connection with a person was to find out her beliefs and values and then pretend that you possess those beliefs and values as well.

So, an example would be, if a woman said, "I hate people who take advantage of me," you should, the book explained, regurgitate back to her, "Yeah... me too... I really hate people who take advantage of me."

This advice didn't sit well with me. First off, pretending to have a woman's beliefs and values reeks of a sleazy car salesman. (I wonder if the author used to sell cars – I wouldn't be surprised.) When a woman finds out you were pretending to have these values and beliefs as a pathetic attempt to vibe with her, your authenticity and Prizability go out the window.

The second problem: beliefs, values, likes, and dislikes are just empty representations of our experiences in the world. When you respond to something a woman says with a simple "me too" or a "I'm the same way," you're only demonstrating a superficial understanding of her. Doing this is what I call a *weak commonality*. Not surprisingly, weak commonalities don't do much to demonstrate an understanding of the woman's world.

Real understanding of a woman is demonstrated when you illuminate an overlap in your experiences of the world with hers. Doing this is what I call a *strong commonality*.

To establish a strong commonality, you don't need to agree with a woman at all. As long as your experiences overlap, you're good to go.

Let's look at an example. Imagine a girl says, "My mom just turned me on to Leonard Cohen. I think he's great."

You could respond with, "I hate him. I think his music sucks."

This response trashes any chance of turning her statement into a commonality. Plus, it kills the vibe. She may even think you are feeling a bit insecure because you've never heard of Leonard Cohen before. As a sad attempt at maintaining your Prizability, she feels, you're criticizing

her taste in music.

If you really are a fan, you could say, “He’s great. I really like his album *Songs of Love and Hate*.”

This demonstrates that your experiences overlap, establishing a strong commonality.

Or you could be sassy and partially disagree with her by saying, “I think his older stuff, like the early recordings of Suzanne, is amazing. But his voice is shot from too many cigarettes. He’s really hard to listen to now.”

She may protest, “I love his new stuff. You can’t deny that the man is a lyrical genius.”

That’s fine. Like I said, to establish a strong commonality you don’t need to agree on everything. This example works as well as the one before it because it illuminates an overlap in your experiences.

Note: I’m not putting a ban on using weak commonalities. But make sure you scatter a few strong commonalities into your interactions. Furthermore, when stacking commonalities with some of the other techniques you’ll learn throughout the book, you’ll only be able to use a weak commonality. In these cases, that’s fine. Because other psychological mechanisms are at work.

Later on I’m going to teach you how to create commonalities through cold reading and in the storytelling section you’ll learn how turn similarities you have with a woman into strong commonalities.

Compelling Women To Vibe With You:

Anytime a woman tries to vibe with you, she’s investing effort into the interaction. As you know, the more effort she invests, the stronger the message it sends to her unconscious mind that she’s doing this because you have Prizability and/or emotional relevance to her.

The better you get at creating Prizability and building emotional relevance in your communication, the more women will try vibe with you.

Let’s look at an example. If you tell a woman about an amazing ice-cream parlor you discovered in a way that’s emotionally relevant to her, there’s a good chance she’ll try to vibe with you.

She may gush, “Oh my God, I love ice-cream. I’m gonna totally check that place out.”

Obviously she didn’t establish a strong commonality by sharing her own experience. Nonetheless, she made an effort to vibe back. It’s a good sign she’s into you. Plus, she’s becoming further invested in the interaction.

Let's imagine that she responds with, "I gotta check that place out. Last week I discovered this awesome place that has the best ice cream sandwiches – ever. Instead of cookie crust, they use brownies. And the ice cream they use is so soft and yummy."

This is great. She established a commonality by relating your experience to hers. She also shared a full-fledged experience of hers with you. In other words, she invested effort, making her more committed to the interaction.

When we get to the chapter on storytelling you'll learn some of my trademark secrets for communicating your experiences in an emotionally relevant way that compels girls to vibe back.

As I already mentioned, but it doesn't hurt to bring up again, don't monopolize the conversation for more than a couple minutes. If you do, you won't give a woman a chance to vibe back.

You can also change a woman's self-image by making her vibe back. When we get to the sections on qualifying and challenging, I'll teach you how to do this.

Moreover, when we get to the chapter on Push-Pull you'll learn how to use Push-Pull to quickly compel a woman to vibe back with you – very powerful stuff.

Becoming An Authority In Her World:

There are two forms of this: demonstrating an understanding of a woman's world and becoming a source of approval and validation for her.

Demonstrating An Understanding Of Her World:

Whenever you demonstrate an understanding of another person's world, she feels that you *get* her. When a woman knows that you *get* her, she feels a powerful vibe with you. (When we get to the chapter on cold reading, you'll learn how to demonstrate an understanding of a woman that make her feel that you *get* her on a much deeper level than even her closest friends and family.)

Moreover, demonstrating an understanding of a woman makes her exponentially more compliant to your directives.

Becoming A Source Of Validation & Approval:

When you become a source of validation for a woman, you become an authority in her world. Once you're a source of validation, every time you give her approval, she'll feel an intense vibe with you.

Imagine a hapless child who spends his days as the big punching bag for some bully to take out all his emotional problems on. What do you

think happens when that bully chucks a morsel of approval and acceptance his way? He feels like a million big ones.

Or, even a better example: how do you think most kids feel when they make their parents proud? They feel like they can conquer the world.

The chapters on Push-Pull and Qualifying & Challenging will address how to do this as well as the next section.

Complimenting Women:

“Wax, a substance naturally hard and brittle, can be made soft by the application of a little warmth, so that it will take any shape you please. In the same way, by being polite and friendly, you can make people pliable and obliging, even though they are apt to be crabby and malevolent. Hence politeness is to human nature what warmth is to wax.”

– Arthur Schopenhauer

We are going to build on a few of the ideas from the last section, Becoming An Authority.

Years ago, my friend Robert prided himself on being a master of poontang. Alas, the only lovin’ he got was from Rosy Palm, his right hand, and her sister Calloused, his left. Whenever he spotted a woman he fancied, he’d grovel, “Oh my God... you are so beautiful... you could be a model.”

Women always cringed with embarrassment and disgust. Or they’d have “This chump cannot handle me” written all over their face.

Why was Robert getting this reaction?

Two reasons: first, sometimes his compliments were a bit insincere. He’d tell average looking women they could be models. These women knew he wasn’t being honest and suspected he had an agenda.

If you are going to use compliments, make sure they are sincere. Otherwise, women will suspect you have a dubious agenda sitting thick in your wiener. (There’s an exception to this rule you’ll learn in the Push-Pull chapter.)

“Flattery is praise insincerely given for an interested purpose.”

–Henry Ward Beecher

Second, many of the women knew he was trying to get their approval. In other words, he was treating them as a sought after Prize he had to win over. This immediately stifled any morsel of attraction the women would have felt for him.

People who want the most approval get the least and people who need approval the least get the most.

– Wayne Dyer

Does this mean all compliments will kill your chances with women?
Should you abstain from giving them?

Not at all.

Women love compliments from men with confidence, Prizability, and the lack of need for their approval.

“A truly strong person does not need the approval of others any more than a lion needs the approval of sheep.”

– Vernon Howard

When we see someone as having Prizability they become an authority in our world. We want their validation and approval. When they compliment us, we feel an intense vibe with them.

So, before complimenting, make sure you’ve set the Fourfold Meta-Frame and built some Prizability with the woman.

Also, when giving a woman a compliment, *don’t* grovel for her approval.

Instead, come from a place of giving a woman your approval.

Here are a few useful metaphors:

Think of how a sycophant flatters a king. That’s the place most men come from when giving compliments. You can see it in their body language and hear it in their tonality.

Instead, compliment women the way a teacher praises a student for writing a great paper.

Let’s take a look at the different types of compliments:

- 1) Physical beauty – These are the least powerful compliments to use when first meeting women because they already know you find them attractive. Otherwise, you wouldn’t be talking to them.
- 2) Personality traits, likes, dislikes, hobbies, interests etc. – these are stronger than category # 1 because you’re giving her a reason that you’re attracted to her that goes beyond her physical beauty.
- 3) Things in her life she had to work for – Getting a PhD, building up a business, earning a black belt... and so on. These are stronger than category # 2 because she wasn’t born with them.
- 4) Being a proactive participants in the interaction: Hands down, these are the most important compliments. You’re giving her positive reinforcement for investing effort into the interaction with you.

This could come in the form of being genuinely interested in a story,

joke, or piece of information a woman shares with you.

Let's look at an example of this:

Imagine a woman tells a man about Gustave Flaubert's *Madame Bovary*. He has never heard of Flaubert or his book *Madame Bovary*.

If he's paranoid about losing control of the fourfold meta-frame he may say, "I think Flaubert is a terrible writer," and then change the subject.

As I mentioned, this risks killing the vibe all together and coming across as insecure.

Another option would be to say, "I've never heard of that book. Sounds fascinating. Tell me more."

This shows genuine interest in what she has to say.

Another type of category # 4 compliment is praising her after she complies with a request. In fact, anytime she complies with a request or is responsive to sexual escalation, try to give her some type of praise.

A mistake scores of men make is insulting a woman for acting compliant.

A few nights ago, I was out with a seduction newbie. He managed to pique the interest of a girl who could've been Heather Graham's stunt double ten years ago.

When the time was right, he wrapped his arms around her, putting his paws on her lower back and pulling her close to him. Then he grimaced and hurled verbal venom at her diminutive porcelain-wrought ego with the words, "Ew... your breath stinks. Are you a smoker?"

She rebuked, "Fuck you, loser," and scurried away.

He looked at me with an air of smugness and averred, "She wants me."

Later on in the night, he tried talking to her. She scowled at him and warned, "Stay away, creep!"

Nonetheless, my friend is a charming guy. Within a few minutes, he had her laughing. But every time he tried to touch her, she clammed up.

That's because he negatively reinforced her receptivity to his touch.

Instead, he should have positively reinforced her receptivity. Maybe, for example, praising, "You have an open energy, I like that about you."

Yet another type of category # 4 compliment is praising a woman after she tells you about her personality traits, likes, dislikes, or accomplishments.

These may seem like category two and three compliments, but they're not because you're discovering these things about her in virtue of her being a proactive participant.

Let's look at an example.

Imagine a guy saying to a woman, "I bet you're adventurous."

She responds with, "Yeah... I am."

He praises, "No way. I love adventurous girls."

What category would this be?

It would be a category # 2 compliment, not 4, because she didn't proactively invest into the interaction.

At a bar in some town, imagine a woman telling a guy, "Me and the woman's bathroom here go way back. Last year my friend Melisa and I got really drunk and ended up going to the pee in the same bathroom stall. Afterwards, we were really horny and started making out. One thing led to the next. Before we knew it, we were eating each other out."

He praises, "You're pretty adventurous. I like adventurous people."

This would be a category # 4 compliment because she proactively invested into the interaction.

Also, women are more likely to sleep with a man who's given her reasons that he likes her besides her physical beauty. Later on in the book, I'm going to teach you when and how to do this.

- 5) Letting them know that they sexually arouse you: you've probably heard women carping on and on about sleazy men treating them like a sex object by making comments about their breasts and buttocks. Believe it or not, once you've sufficiently attracted a woman and she knows you are attracted to her for more than her physical beauty, these kind of comments can magnify the vibe, pump her vajayjay full of lust, and melt away sexual resistance.

When we get to the section on sexual escalation, you'll learn how to do this.

All of these compliments become exponentially more powerful when incorporated into Push-Pull and Qualifying & Challenging. Inside those chapters, you'll learn how to do that.

Review:

Two people are vibing when each person's vibe is in sync with the other's. The two ingredients to vibing are emotional relevance and *getting* – understanding – the place the other person is coming from.

When a girl's body language is closed, mismatch hers by opening up yours. Remember: because women want to open up, they'll start matching your body language.

Weak Commonalities: when you point out a similarity between you and woman with a simple "me too" or "I'm the same way."

Strong Commonalities: when you illuminate an overlap in your experiences of the world with hers.

The more strong commonalities you establish with a woman, the stronger the vibe becomes.

Two forms of becoming an authority in a woman's world:

- 1) Demonstrating an understanding of a her world
- 2) Becoming her source of approval and validation.

The five types of compliments:

- 1) Physical beauty
- 2) Personality traits, likes, dislikes, hobbies, interests etc.
- 3) Things in her life she had to work for
- 4) Being a proactive participant in the interaction
- 5) Letting them know that they sexually arouse you

Homework:

Whenever the vibe comes to a crippling end, write down what happened. I'm willing to bet you committed one of these vibing sins:

- 1) You asked questions that took value.
- 2) You asked questions that put her into a bad state.
- 3) You used too many weak commonalities.
- 3) You let her monopolize the conversation, or you monopolized it yourself.
- 4) You complimented her the way a desperate beggar would flatter a king.

5) You negatively reinforced her investing into the interaction, complying with a request, or acting sexually receptive.

When this happens, write down in a journal what you did wrong. Then write down what you could have done differently to keep the vibe going. How could you have related her experiences of the world to yours?

When interacting with women, certain conversational threads will spur her to vibe back with you, others won't. In your journal, write down the conversational threads the conversational threads that compel her to vibe back. These are the ones you should focus on using in your interactions with women.

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Chapter 8: Cold Reading

James is out on the town with his friend Todd. Their looks, age, and height are on par. But a few major differences lurk in the background. James has a Formal Education in psychology; Todd has none. Todd is a natural with women; James is not.

James strikes up a conversation with a 5'4" NFL cheerleader. Back in his college years he learned about keeping the vibe strong through building commonalities. But he struggles to establish any commonalities with her. The vibe starts to look like a haggard alcoholic after a three day drinking binge. He's beginning to panic.

Just in the nick of time, Todd jumps in with, "I dunno if you were an only child or daddy's little girl... but you're used to getting your way, aren't you?"

She squeals, "Yes yes... I am an only child. How did you know that?"

"I know this because I'm an only child. My parents always let me get my way. In fact, in kindergarten, I refused to share *any* of my crayons with the other kids. The teacher gave me a timeout. But I didn't change. I'm still the same way. And I can tell that you're that way too. If we hung out I bet we'd have a lot of fun. But as soon as one of us had to compromise, we'd butt heads. So you and I should *never ever* hang out," Todd spouts.

She proclaims, "Oh my God – I love you. Who are you?"

Any memory of poor James quickly fades from her mind. Todd is the new center of her universe.

What did Todd do *different* from his hapless friend James?

He quickly established a commonality through cold reading. Every natural I know uses some form of cold reading though most don't know they use it. Nor have they heard of the word *cold reading* before.

What is cold reading?

Cold reading is telling a woman about herself without her thinking you have any "prior knowledge" about her. But behind closed doors, the cold reader has a jumbo-size storage unit full of secret files on her.

A Few Of The Benefits Of Cold Reading:

1) Cold reading can cause a woman to think you understand her better than her closest friends and family. When a woman feels that you understand her, you become an authority in her world.

2) Cold reading allows you to make statements and ask questions emotionally relevant to the women you interact with. Remember: the most emotionally relevant topic of conversation to women is themselves. When you couple her favorite conversation topic with being an authority in her world, everything you say becomes hyper emotionally relevant to her and your Prizability balloons.

3) You can use cold reading to cajole women into adopting a self-image conducive to your Meta-Intent. In a minute, I'll teach you how.

4) You can use cold reading to make a woman more compliant and receptive to sexual escalation. As I mentioned in the last chapter, people become more compliant when they see someone as an authority.

Cold reading works due to a psychological principle called *subjective validation*.

Subjective validation: when a man tells a woman something about herself that is congruent with what she believes – or wants to believe – is true, she infers that he understands her.

Women rarely stop to think if the cold reader is just saying things that are true about most people.

Psychics and astrologists collectively rake in billions of dollars each year because of subjective validation. If you think the only people who buy these books are women with an IQ barely hovering into the double digits, think again.

I know Harvard graduates, neurologists, doctors, and lawyers who devour astrology books the same way they gobble down ice cream when their boyfriend cheats on them.

Just for fun, take a trip to your local bookstore and crack open an astrology book. Look up the month you were born. You'll probably think, "I could see how this applies to me."

Then peek in on the other months. You'll find yourself thinking, "Hmmm... that's strange... this applies to me as well."

That's how these books work. They use one-size-fits-all truisms. But because of subjective validation, women think these statement "uniquely" apply to them.

How to cold read:

1) State The Obvious: if she talks about going out to bars seven days a week, she's a party girl. If she mentions writing her dissertation on political economics in preindustrial countries, I'd bet my life savings without losing a lick of sleep that she's an intellectual.

Imagine a twenty-something year old hottie donning nothing but a sailor's cap, a black leather bra and bootie shorts, and fishnet stockings.

You could say:

You're very comfortable with the spotlight on you. A lot of girls might accuse you of being an attention slut. But really, they're just jealous that you're able to handle the spotlight so well.

You are stating the obvious. Moreover, you're demonstrating an understanding of her existential experience of the world, making you an instant authority in her eyes.

2) Use Universals: universals are things true about every woman.

Some examples of universals:

- All women are critical of themselves from time to time.
- All women want others to like them.
- All women believe they have had a least one person manipulate or take advantage before.

You could say to a woman:

I can tell that you're a good person and do nice things for others. But sometimes people take these things for granted and don't return your favors. This can be very frustrating for you. And at times you may even think, "People are selfish... fuck the world... I'm gonna be selfish too." But you eventually go back to being a good person because deep down you are a good person.

Many women believe – or at least want to believe – they are good people. But they think everyone else around them is not. Even self-absorbed females share these sentiments. When you say this to a woman, she'll think, "Oh my God. This guy really *gets* me."

3) Use Cold Reads That Incorporate How She Wants Others To Perceive Her: if a woman tells you all about her vegan diet, she probably wants others to think she cares about her body. If she goes on and on about how much money she makes, she most likely wants others to know she's financially well off.

A few nights ago I was talking to a writer/indie film maker. She made me laugh so hard, I felt on the cusp of coughing up a lung.

But you know the feeling when your throat starts sticking together from dehydration? That's how dry her sense of humor was. I could tell her jokes flew over most people's head. On top of that, when I didn't laugh at her jokes, she'd make a little smirk or let out a small chuckle, unconsciously signaling that she told a joke. I could tell she wanted me to think she was funny.

So I said:

You are hilarious, girl. I love your sense of humor because mine is very similar. I bet you're the funniest out of your friends. You probably have them on the floor laughing in tears. But I also bet there are some dumb folks who just don't get it.

I validated how she wanted me to perceive her but also stated the obvious: some people don't find her funny. I also framed myself as a member of the coterie of people who understand her humor. This cocktail of psychological mechanisms put the vibe on steroids.

4) Use Cold Reads That Assign Her A Self-Image Conducive To Achieving Your Meta-Intent: sometimes a woman's self-image isn't conducive to achieving your Meta-Intent with her. If that's the case, you're fighting an uphill battle until you change her self-image.

You can use cold reading to split her self-image into parts and rearrange them to create a new self-image. One that's conducive to achieving your Meta-Intent.

While a single cold read may not change her self-image per se, stacking a number of them over the course of an evening will.

Let's look at a few examples:

a) The Innocent Part Versus The Naughty Part:

You look very sophisticated and put together... but you have a little girl smile... it's so pure and innocent... but your eyes... something about them spells "trouble."

In the first part, I'm complimenting her on looking sophisticated. I'm also stating the obvious: she spent a boatload of time putting together her outfit and wants others to perceive her as sophisticated.

The second part exploits a universal truism: women believe a part of them is pure and innocent.

The last part exploits a universal truism as well: all girls know they have a naughty side.

Ending the cold read with, "but your eyes... something about them spells 'trouble,'" puts her focus of attention on her naughty side. This reinforces her naughty girl self image.

b) Times She Acts/Thinks/Makes Decisions One Way Versus Times She Acts/Thinks/Makes Decisions Another Way:

I bet there's times when an opportunity comes your way... and you wanna do it... but you hesitate and don't do it... while at other times, a voice inside says, "do it... fuck it... go for it" and you seize

the opportunity... and looking back you feel so proud of yourself for going for it.

I'm using a universal: with all women, there are times when they don't go for opportunities and others, when they do.

By ending the cold read with, "while at other times, a voice inside says, 'do it... fuck it... go for it,' and you seize the opportunity... and looking back you feel so proud of yourself for going for it," I'm putting her focus of attention on the part of her that takes chances. I'm reinforcing the self-image of a woman who acts on her desires.

c) How She Wants Others To Perceive Her Versus How She Really Is

You know what: you put on this whole tough girl image. And some people may even think you're a bitch. But I'm not buying it. You're definitely good at dishing it out. But when people say mean things to you, you act like it doesn't bother you. But when you lay in bed with your feelings hurt and think about what they said, you realize how sensitive you actually are. And I know this because I'm the same way.

Some women project a "tough girl" facade. But deep down, most women are very sensitive.

When I use this cold read on a rhymes-with-witch, I'm demonstrating that I see through her I'm-as-tough-as-nails bravado.

She knows that unlike the rest of the world, I see the real her, making me an instant authority in her world.

Finally, I end the cold read by establishing a commonality with the words, "And I know this because I'm the same way."

d) The Way Society Tells Her To Act Versus Her Inner Slut

You come across as very lady like. But I'm willing to bet there's part of you that thinks about doing certain things. But your good conscience stops you. Maybe because you think they are wrong or your friends or parents wouldn't approve. Maybe you've even done some of these things but you don't want certain people to know about them. Maybe you don't want anyone to know about them. But I have a simple question for you: if there were no consequences, would you do some of these things?

I'm using a universal: inside almost every woman there's a strife between behaving like a lady and acting like slut. (With a few women, the slut has taken over. With these women, using this cold read would be redundant.)

I'm also being vague: I'm letting her mind fill in the details on its own.

The question at the end is key. Answering the question forces her unconscious mind to consider acting on these questionable desires. Once she considers taking action, it's only a matter of time before she does.

e) Her Behavior Versus How She Sees herself:

You strike me as a classy lady... too classy to act that way.

When a woman treats you with disrespect, use this cold read.

This cold read brings to light that her rude behavior isn't congruent with a classy self-image. Often times, this will do the trick.

f) Her Love Life Now Versus What She Really Wants:

I dunno if you have a boyfriend or husband. Maybe you're single. But I do know this: deep down, there's a part of you that knows exactly what you want. But currently you aren't getting that. And I dunno if it's on an emotional, physical, or sexual level.

You're using a universal: all women feel dissatisfied with their current love life.

If she concedes that she's sexually frustrated, she's signaling that at least part of her wants to be seduced.

You can also use this cold read to lead the conversation into sexual topics. Use your imagination.

5) Always tie your cold read to a reason: we qua humans are more likely to do or believe something when we are given a reason to believe or do it – even if the reason isn't great.

So, if you said to someone, "There's life on Mars," she'd think you belong in a padded room.

But imagine you said:

This is crazy... I was reading the New York Times and they had this article about how the Russians secretly sent seven astronauts to Mars fourteen years ago. Long story short, they just returned and brought back bacteria indigenous to Mars. This is an important discovery because it means life can exist on Mars. I wonder if there are other forms of life. I guess time will tell.

Admittedly, I know very little about outer space – the last time I thought about it was an astronomy 101 class I took in college. It may take longer than 14 years to go to and from Mars. Scientific research may show that

life on Mars teeters on the impossible. But that's not the point.

The question at hand is this: is it believable enough that the average person would buy it?

Yes. At the very least, she'd buy into it enough to go home and look it up on the internet.

The difference between these two examples is that the second gives the listener a reason to believe my claim.

The same is true with cold reading. When you tie your cold read to a reason (or reasons), the chances that the woman will believe it double.

If your reason is something tangible, the chances that a woman will believe it triple.

Let's look at an example:

If a woman's arms are crossed and you get a closed off vibe from her maybe say:

There are two types of people in the world: observers and actors. Actors are active participants and observers are people on the sidelines watching what's going on. I can tell that you're an observer because your arms are crossed. But the times in your life you enjoy the most are when you really let yourself go and become an active participant.

I'm giving her a tangible reason that she's closed off: her arms are crossed.

I'm also using a universal: as I previously mentioned, shy women secretly want to open up.

Let's look at one more example of tying your cold read to a tangible reason. One that builds on the cold read Todd used.

If a girl furrows her brow at you because you refused to fulfill a request of hers, say:

Stop furrowing your brow. It means you're a brat. And I dunno if it's because you were an only child, the youngest in your family, or daddy's little girl, but you are used to getting your way. But I'm someone who always gets his way... so I'm pretty certain you cannot handle me."

You're tying a tangible reason – her furrowing her brow – to your cold read.

You're also calling her out on something probably no one in her entire life has confronted her on: always getting her way.

Then you're challenging her by saying she cannot handle you. Later on, when you get to the chapters on creating sexual tension and qualifying, you'll discover the psychology behind this.

Review:

Cold reading is telling a woman about herself without her thinking you have any “prior knowledge” about her.

Five Steps To Cold Reading:

- 1) State The Obvious
- 2) Use Universals
- 3) Use Cold Reads That Incorporate How She Wants Others To Perceive Her
- 4) Use Cold Reads That Assign Her A Self-Image Conducive To Achieving Your Meta-Intent
- 5) Always Tie Your Cold Read To A Reason

Homework:

Write down in your journal a list of things universally true about all women. When you're done, you should have at least a whole page full of universals. Review this list at least once a week. Each week, you'll find yourself adding new universals. The more women you talk to, the more universals you'll discover. You'll start noticing overlaps in women's relationship and family problems, goals, worries, frustrations, likes, dislikes, hopes, desires... and so on. This info is great fodder for cold reading.

Make a concerted effort to observe women. The benefit is twofold:

- 1) You'll become a master at stating the obvious. This is one of the most important elements to cold reading yet, surprisingly, difficult for most men. That's because the majority of men suffer from underdeveloped observation skills.
- 2) The more observant you become, the better you'll get at coming up with tangible reasons to tie into your cold reads.

Don't memorize and then regurgitate the examples I gave you. Although this might work, you're throttling your potential. Your goals may be different from mine. Moreover, we have different personalities and life experiences.

Instead, look at the structure of each example I gave you and come up with your own.

If you'd like to take your cold reading skills to the next level, check out my [Natural Vibing course](#).

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Chapter 9: Storytelling

A few weeks ago, I was talking to a friend of mine. The conversation started off friendly yet ended up turning into a proverbial Quaalude. If conversations had a taste or smell, this one would have reeked of foot and ass.

He bragged about the actors, writers, and politicians he hobnobbed with; the fancy cars he drove; the exclusive nightclubs and soirees he attended; the Ivy League schools he earned degrees from... and so on.

After twenty minutes of him boasting galore, I was bored out of my gourd. I felt like he was trying to get a job from me, presenting his résumé the best he could.

I was not impressed.

Am I jaded?

Not at all.

In fact, it wasn't anything he said that turned me off.

What irked me was his presentation.

You could possess a bank account larger than a Saudi Prince, a rolodex full of celebrities, and a Ph.D. from Harvard.

But if you come across as bragging, your Prizability and emotional relevance will dwindle to a suicidal zero.

Bragging is showcasing your Prizable assets in a way that telegraphs your need for validation and approval. When you brag, you hand the Meta-Frame – along with your balls – to the woman on a platter.

However, if you can reveal these Prizable assets without implying a need for validation and approval, your Prizability will burgeon.

A great way to do this is through storytelling. The plots of your stories should never be about your Prizable assets. Instead, disclose these Prizable assets either as ancillary details within your story or as part of the context in which your story takes place.

Let's look at an example. After his workout, Dave, a Harvard attorney in his early thirties, spots a damsel stuffing her yoga matt and bottled water into a tote bag. Her spandex belly shirt and shorts cling to her hard body, leaving little to the imagination.

He approaches her with, "That's a great outfit you're almost wearing."

She laughs. They chitchat for a few minutes. But then his mind comes to an impasse: he wants to divulge his Prizable assets but he doesn't want to come across as bragging.

What are his Prizable assets? He's a Harvard graduate, attorney, accomplished martial artist, world traveler, and friend of Will Smith's.

Let's try to come up with a story for Dave that *reveals* all of his Prizable assets without making him look like a braggart.

Sometimes there are people who'd make great friends. But our preconceived judgments prevent us from giving them a chance. Last Memorial Day I was at Will Smith's for a Barbecue. There was this bald midget. Bugged-eye sunglasses wrapped around three-fourths of his face and a thick gold chain roped around his neck. He definitely had "midget celebrity" written all over him. I thought to myself, "Why'd Will have to invite a midget?"

I don't have any problems with little people. In fact, I think they're great. I just hate most celebrities. Most of them are self-absorbed A-holes who think they're God's gift to the world.

Midget celebrities are thrice as bad. Maybe it's because their small size attracts thrice the attention normal celebrities get. I dunno.

Later in the day, the midget waddled up to me and in his little squeaky voice asked, "Hey man. You got an extra cigarette?"

I begrudgingly gave him one. We started talking. Turns out, this guy also went to Harvard law school. He graduated a year after me. I guess I never noticed him because he's so small. But it gets weirder: we both earned black belts in Karate and lived in Ibiza for a year. Crazy! This little guy is now one of my best friends.

What's the plot of the story?

Dave misjudges a little person and then discovers how much he has in common with him.

All of the Prizable aspects he shared are just ancillary details to the story. Ergo, he succeeded in revealing his Prizable assets without bragging.

This story may seem long to you. But in speaking time, it's just a little over a minute. Some of my stories are no more than fifteen seconds long. Few ever exceed three minutes. That's because listening to a stranger for more than three minutes feels like an eternity. As I mentioned in the vibing chapter, talking for more than three minutes at a time starts to take value instead give value.

You can use storytelling for more than just disclosing your Prizable assets. You can use it to create emotional relevance, establish strong

commonalities, display costly signals, compel a woman to vibe with you, control the fourfold meta-frame, and change her self-image.

Shock Value & Emotional Relevance:

If we were to reduce the plot of the last story to a headline, what would it be?

Man Misjudges Midget & Then Discovers He's Cool.

This reads as if it were taken from *Star* or *Inquirer* magazine.

It has shock value. You're compelled to learn more. In other words, it has emotional relevance. Friends and family may put up with you telling them a story sagging in emotional relevance. But a female stranger isn't. If emotional relevance isn't conspicuous in your stories, her eyes are going to wander, looking for something more interesting to pay attention to.

When the plot of your story is brimming with shock value, her eyes will glue onto you and her ears will hang onto every word.

Let's look at another example:

I think it's crucial for boys to have a father figure. But that father figure does not have to be male. For example, my father was not around much due to work. Instead, my grandma taught me how to be a man. She looks like a fragile little teacup on the outside. But on the inside, she's a vicious Pit Bull: she has the mouth of a sailor, a wit quicker than whip, and a world-class left hook. She trained me in the arts of verbal warfare and hand-to-hand combat.

Did she hit me?

Yes, however, she was not a grandson abuser. In fact, we'd hit and verbally tease each other. This was our way of showing affection to each other.

Let's reduce the plot to a headline: *Boxing Grandma Hits Grandson Out Of Love.*

I don't know about you, but if I saw that headline on the cover of a magazine, I'd feel compelled to read more.

You may be wondering where the Prizable assets are in this story.

The Prizable asset is your ability to hold her attention with an entertaining story. This ability is a Prizable quality few men possess.

Transitions:

If you jump headlong into a story without setting the stage, women might think you escaped from the mental hospital. Moreover, your story

will be emotionally irrelevant to them.

Start your stories with what I call a *transition*. Transitions set the context for your story.

You Remind Me Of Someone:

You can begin a story by telling a woman that she reminds you of someone or something. When a woman hears the words “You remind me of someone,” the narcissistic part of her wants to know whom, why, and how. As a result, any story that follows this transition will be emotionally relevant to her.

Let’s look at an example:

You remind me of Veronique. (Wait for her to ask, “Who is that?”)

She was a model I went to elementary school with. Physically, you look nothing like her. (Pause for three seconds.) Although you’re very cute. Your expressions, however, are exactly the same.

When we were in elementary school, I hated her. She’d tease me, I’d tease her. She’d pull my hair, I’d pull hers.

This one day, she started a rumor that I was going to juvenile hall. I was seething with anger. So I found one of those nametag stickers people wear at meet-and-greets. I wrote the words “I’m the world’s biggest slut” on the nametag. Next, I spotted her walking to class. I scurried up to her left side, so our gaits were in lockstep. Then I put my arm around her and said, “How’s it goin’, Veronique?”

She said, “Hm... why are you being so nice. Sounds like you’re up to no good.”

Then I giggled and slapped the sticker onto her butt.

What happened next, took me aback. She kissed me.” The irony.

I guess sometimes little kids show that they like someone through teasing and torturing them.

Does the story have shock value and emotional relevance? Let’s put it through the litmus and see if we can reduce the plot to a tantalizing headline.

Young Model Tortures Boy & Then Kisses Him On the Lips.

I think that’s pretty damn good.

Transitioning With A Philosophical Point:

You can also use, philosophical points, clichés, or flagrant statements as transitions. Let’s look at an example:

Money isn't everything. But it can bring people confidence. For example, a couple nights ago my buddy and I went to a nightclub in Downtown Los Angeles. After the nightclub, we couldn't find our car and inadvertently wandered onto skid row. We saw people living single cardboard box homes. I tried to get eye contact with a few of them. But their eyes darted towards the ground and welled up with tears. They groveled, "I'm so hungry. I just want something to eat. Can you please help me out, sir?"

But two block up was a completely different story. These people lived in spacious two and three cardboard box homes. They walked with their shoulders back and head high. When I looked at them in the eyes, they held eye contact and said, "How's it going tonight, my man." There was something almost regal about them. I guess having a bigger cardboard box home can do wonders for a man's self-esteem.

This story starts by making the philosophical point *money isn't everything but it can bring people confidence*. Then the rest of the story pokes fun at this point.

Can we turn the plot into a juicy headline?

Social Hierarchies Exist Even Amongst The Homeless.

Stories That Build Strong Commonalities:

You can use storytelling to establish strong commonalities with a woman.

A few weeks ago, a woman was telling me that ever since she was a little girl, she hated cheese.

So I said:

I find it interesting how one single event can determine a person's personality, likes, and dislikes. For example, one day after school when I was three, my mommy gave me a rotten Kraft Single. As soon as the moldy cheese hit my tongue, I gagged and then declared that I'd never eat cheese again unless it was on pizza. I also told my mommy, "I'll never wear a shirt with buttons or hos."

Whenever someone offered me cheese or gave me a button-down shirt, I'd yank my mom's hair and clamor, "Tell 'em, mom: no cheese, no buttons, no hos!"

As you can see, I now wear button-down shirts. I guess I like buttons and hos now.

As for cheese: I still won't touch it unless it's on pizza.

I started with the cliché *a single event can change the course of your life*.

Then my story satirized the cliché: a bad experience with cheese altering my life.

Can we give the story a catchy headline?

Rotten Kraft Single Prevents Man From Ever Eating Cheese Again... Except On Pizza.

Stories That Show Costly Signals & Reveal Your Vulnerable Side:

With the discipline of a Buddhist monk, most men *never* reveal a flaw, show a sensitive side, or let out a quirky personality trait, lest their Prizability fretters to the size of a raison.

As you learned in Chapter 2, once you've established the Fourfold Meta-Frame, displaying costly signals and showing vulnerability can actually increase your Prizability.

Its power is twofold.

First, it humanizes you. If a woman cannot relate to you, it throttles a vibe from developing. By advertising costly signals, you're communicating to women, "Hi. I'm just human like you. You can relate to me."

Two, by intentionally doing things most men think would sabotage their Prizability, you're implying that your Prizability is so high, that you can afford to lose some of it.

Let's look at an example:

You remind me of Bugsy. (Let the girl ask, "Who is Bugsy?")

Bugsy was my bunny rabbit when I was a kid. I loved him to death. My baby sister wanted a pet of her own. But my mom told her that she was too young. So one day while I was at school, she snapped Bussy's neck.

My mom decided to replace the dead bunny, hoping I wouldn't notice.

The first thing I did when I got home from school was play with Bussy. He looked different. His silky white fur turned grey and mangy. His plump little body looked supermodel thin. I picked Bussy up to cuddle with him and he bit me. My eyes welled up with tears and I carped, "Mom, what happened to Bussy?"

She explained, "Sometimes you get old, life is a bitch.

Let's put this story through the *shock value* gauntlet: Can we turn the plot into an eye catching headline?

Jealous Sibling Murders Pet Bunny Rabbit.

I used the “you remind me of something” transition to build emotional relevance from the get go.

Moreover, sharing a story about your pet often incites women to vibe back by sharing a story about theirs.

Stories That Control The Fourfold Meta-Frame & Assign Women A Self-Image Conducive To Achieving Your Intent:

Let’s look at an example that uses humor to control the Fourfold Meta-Frame and assigns women a self-image conducive to achieving your Meta-Intent.

Girls are bigger perverts than guys (My transition is a flagrant statement.)

Last year when I was in Prague, two Israeli girls befriended me. I told them I was Jewish. One of the girls said, “I don’t believe you’re Jewish. I wanna see if you’re circumcised,” and then grabbed my crotch. I knew it was just an excuse to molest me. I felt like a sausage with feet.

Does the plot have shock value? Let’s turn it into a headline.

Perverted Girls Reduce Man To Nothing More Than A Sausage With Feet.

Society pigeonholes men as perverts and women as nonsexual pillars of virtues.

With tongue and cheek humor, this story reverses these stereotypes. More importantly, it puts women in a sexual role: perverts who reduce men to sex objects.

Furthermore, I’m setting the frame that she’s a pervert who wants to get into my pants. This implicates the Meta-Frame that I’m the prize and she’s the suitor trying win me over.

Review:

Some men brag to women about their Prizable assets.

This telegraphs their need for the woman's approval and validation. As a result, their Prizability plummets.

This has led a few men to conceal their Prizable assets.

But the fact is this: Prizable assets can balloon your Prizability if revealed to women in the right way.

You can use storytelling to do this. The plots of your stories should never be about your Prizable assets. Instead, disclose these Prizable assets either as ancillary details within your story or as part of the context

in which your story takes place.

Your stories don't need to always reveal your Prizable assets. Just telling the story in a way that hold women's attention is a Prizable quality few men possess.

Make sure your stories don't exceed more than three minutes in length. Otherwise, you will take value instead of give value.

Make sure your stories have shock value. As a test, see if you can reduce the plot to a tantalizing headline. If you struggle to come up with one, take it as a sign that the plot lacks shock value.

If you just jump from one story to the next, people will think you're crazy. Instead, use transitions to segue into your stories.

Besides using stories to disclose your Prizable assets, you can use them to build emotional relevance, establish strong commonalities, display costly signals, compel a woman to vibe with you, control the fourfold meta-frame, and change her self-image.

Homework:

Don't memorize the stories I've shared with you. They are nothing more than examples of effectively communicating your message to women.

You may worry that you don't have any interesting stories. You do. I promise.

Think about places you've travelled, your childhood, people you've spent time with, pets you've had... and so on. These experiences are a treasure trove of fodder for your stories.

In your journal, scribble a whole page full of experiences you've had throughout your life. For each experience, don't write more than five or six words.

Next, peruse over the page. Circle the ones that seem the most tantalizing. These are the experiences you are going to develop into stories.

Give your experience a storyline.

Come up with a transition for the story.

Decide what you want each story to do: show your Prizable assets, make her vibe back with you, display a costly signal, give her a new self-image, or set the Fourfold Meta-Frame.

Let's look at an example.

Imagine one of your memories from childhood was your grandmother washing meat with soap before she cooked it.

Give the experience a storyline: I always thought you were supposed wash steak with soap until my college girlfriend called me out on being a moron.

Give the story a transition: There are things we love now but hated as kids.

Decide what you want the story to accomplish: I'm going to show a Prizable asset through telling a funny story, try to get her to vibe back, and display a costly signal.

It's so funny how there are things we love now but hated as kids. When I was a kid, the only times I ate steak was when I went to my grandmother's house. I hated it. It always tasted like soap.

Then in college, my girlfriend came home with steaks for dinner. I bitched, "You know I hate steaks."

She assured me, "You'll love my steaks, promise."

Then she did something that horrified me: She started cooking the steaks without washing them with soap. I yelled, "Why are you cooking the steaks without washing them with soap?"

She smirked and said, "Um... you don't wash steaks before you cook them, silly. Now I see why you never liked steak."

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Part 3: Prizing & Sexual Tension

“It is not the quality of the desired object that gives us pleasure, but rather the energy of our appetites.”

– Charles Baudelaire

In other words, it's not your inner qualities that give women pleasure, but rather the emotional energy they invest into obtaining you. Compelling a woman to invest emotional energy is achieved through Prizing and sexual tension.

Sexual tension: the buildup of sexual arousal before orgasm. You've probably heard women complain, “Guys don't give me enough foreplay before sex. What they really mean is this: “I'm not sexually aroused enough to do the nasty.

Soap opera writers use Tension Loops to keep women enraptured in their fictitious dramas for months - sometimes years! The structure is always the same. The soap starts with some kind of conflict or drama, sparking unresolved emotional tension.

Emotional tension increases up until the point of the climax. The tension, then, is released by bringing some resolution to the conflict or drama. And, finally, the show ends by sparking the tension all over again, compelling women to tune in for next week's show.

Prizing: compelling a woman to chase you. Prizing sparks sexual tension, builds emotional relevance, creates Prizability, reinforces the Fourfold Meta-Frame, and compels the woman to be a proactive participant.

Every Prizing technique I'm going to teach you has a Tension Loop structure.

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Chapter 10: Open Loops

It's Rock'n'Roll Mondays at a nightclub smack-dab in the Midwest. Jonas, a 33 year-old, swaggers around the club, looking for fresh, young meat. He sports jeans tight enough to turn him into a choirboy, snakeskin leather boots, a John Waters mustache, and Billy Holiday glasses.

He spots a cute blonde with a scarf tied around her neck. She flails around the ends of the scarf to the beat of the music.

He scuds up to her and compliments, "You have pretty eyes."

She spurns his overture with, "You guys are killing me tonight with your 'original' pick-up lines," and then begins to flounce away.

He yells, "You know what they say about girls who wear rainbow colored scarves?"

She turns to face him, moves a foot back in his direction, and demands, "What? What? What do they say?"

Jonas teases, "If you don't know, then I can't tell you."

She begs, "Tell me – please!!!"

How did Jonas turn around this train wreck of a human interaction?

He used an *Open Loop*. An Open Loop is an unfinished thought or story. Open Loops have a Tension Loop structure. When used on a woman, an Open Loop sparks unresolved tension, compelling her to seek resolution and closure.

Open Loops are a form of Prizing because they compel women to chase you.

Let's look at a few different kinds of Open Loops.

Conversational Open Loops:

A quality academic education teaches people to communicate with complete thoughts. Using complete thoughts might earn you an A on a school paper. But using them in the realm of seduction and persuasion merits a big fat F.

A *Conversational* Open Loop is intentionally expressing a vague, partial, or incomplete thought to a woman. This goads her into soliciting you to share more about yourself.

You can spark a Conversational Open Loop by giving women partial answers to questions they ask and leaving holes in the stories you tell them. This emotionally drives them to find out more.

Let's look at an example:

Nima is starting law school in a few days. For the last several hours he's been on a plane from Germany back to the United States. Alas, he didn't get a lick of sleep and feels exhausted. With his eyes half shut and an apple martini in his hand, he stands at law student mixer.

A petite redhead struts up to him and asserts, "You're cute," and then asks, "What's your name?"

He says to himself, "Wow! She's just my type," and then to her, "Nima."

She says, "I'm Sarah," and then asks, "How's your day going so far?"

He mutters, "Good. Good."

The conversation peters out and she excuses herself with, "It was nice meeting. Hope to see you at school."

What went wrong?

Nima's lack of sleep didn't help. But the real culprit was him responding to her questions with complete answers.

When she asked how his day was, he should have responded with, "I'm exhausted. I just got back from overseas. I've been stuck on a plane for the last 16 hours."

This would've made her wonder, "Where was Nima?"

She probably would have asked, "Where were you?"

He could have fed her brain more vague info with, "In Europe."

She almost certainly would have asked, "Where in Europe."

Then he could have told her, "Germany."

She probably would ask even more questions.

At this point, he could launch into a story (or stories) about his travels in Europe and she'd be all ears.

You can use Open Loops as transitions into your stories with women. The Tension Loop structure makes you emotionally relevant enough to tell your story. In fact, the "You Remind Me Of Someone" transition is an open loop.

But there's another psychological principle at work: *commitment & consistency*. Commitment & consistency dictates that a person's future

behavior will be consistent with their commitments.

Conversational Open Loops compel women to show interest through asking questions. Each successive question they ask, further psychologically commits them to being interested in you. Due to commitment & consistency, this ups the chances that their future behavior will be consistent with their commitment.

“I Know Something About You” Open Loops:

You learned in the chapter on vibing that women’s favorite topic of conversation is themselves. When you combine this with the “I Know Something About You” Open Loop, the effect is synergistic.

An *“I Know Something About You” Open Loop* is letting a woman know that you know something about her yet refraining from giving her any details.

You can combine this with cold reading. Let’s look at an example:

As I’m talking to a woman, I say, “I know something about you... something your parents may not.”

She asks, “What?”

I cold read, “I can tell that you have a very naughty side to you.”

She inquires, “Why do you say that?”

I clarify, “Cause your eyes spell trouble.”

You can also embed these types of Open Loops in your stories. In the middle of a story you’re sharing with a woman, say, “I know something about you most people don’t.”

If she doesn’t bite the bait, resume your story and continue to throw out Open Loops until she does.

When she bites the bait and asks, “What is it?”

Scold, “It’s rude to interrupt people while they’re speaking. Didn’t your mom teach you any manners?” and resume your story.

Once you’ve finished your story, you can close the loop.

“She’s Trying To Tell You Something” Open Loop:

A few years back, I met a girl at a club in Downtown Los Angeles who looked like she stepped out of a *Playboy* magazine. Ten minutes after meeting her, we were having sex in the midst of carousing drunks oblivious to our sexual shenanigans.

Afterwards, I called my three best friends to tell them. But it was 2:00 AM. No one picked up. This made me want to share my surreal story with them even more. I was the victim of the “She’s Trying To Tell You Something” Open Loop.

The *She’s Trying To Tell You Something* Open Loop is deferring a woman from telling you something. By deferring it to a later time, you spark unresolved emotional tension her mind. The only way she can bring resolution to that tension is by telling you.

Numerical Open Loops:

Tell a woman there are three qualities you look for in the opposite sex. Or, conversely, tell her, “There are three qualities I despise. If a woman possesses any of them, she doesn’t have a chance with me.” Tell her the first two but then refrain from telling her the last.

Maybe say, “I feel no attraction toward overweight women. I know that sounds superficial but I cannot help it – that’s just the way I’m wired. Thank God you’re skinny. And I hate serious girls. If a girl cannot laugh at herself, she’s lame in my book. You definitely don’t have that problem and I like that about you. And there’s one more quality I hate. In fact, it’s always a deal breaker.”

She’ll ask, “What is it?”

Tell her, “I can’t. If you have this quality and I tell you, you’ll make an effort not to do it. But once you’ve got me trapped in a relationship it will come out and be too late for me to escape.”

The girl will probably clamor, “Tell me. I wanna know what it is.”

Respond with, “God... you’re so impatient. Impatience isn’t the best quality.

She’ll wonder: “Is he pointing out that impatience is just a bad quality or is it the *big* deal breaker?”

This keeps her on her toes, makes her incessantly guess where she stands with you, and puts you in charge of the Meta-Frame.

Silent Loops:

Have you ever asked a person for their input on something and instead of responding right away, they stayed silent and impassive for a good ten seconds?

How did you feel? What went through your head?

I’m willing to bet you fretted over whether or not they approved of what you said or did. You probably felt the same uneasiness one feels when waiting to get the results of AIDS test. With each second tick-tocking away, you craved their validation more.

The Silent Loop sparks unresolved tension in a woman by delaying your response to her. When you finally respond, the tension resolves and the loop closes.

Let's look at an example.

Imagine a woman says, "What do you think of my dress?"

I may look her up and down without a hint of like or disgust; stare at her silently for another few seconds as she fidgets, squirms, and wonders, "What does he think of it?"; and, finally, laud, "Yeah. I like it. It looks good on you."

Because I took her on a ten-second emotional rollercoaster, the validation I gave her feels hundreds of times more intense than an average Joe flattering her with, "I love your dress. It's really pretty."

"You Know What They Say About Girls Who X" Open Loop

The example I gave in the beginning of the chapter was a "You Know What They Say About Girls Who X" Open Loop.

You can turn any item she's wearing, anything she does or says, any place she's from, any school she's attended, any music she listens to, or any book she read into an Open Loop.

For example, if she's from Brazil, you could say, "You know what they say about girls from Brazil?"

If she demands, "What? What?" say, "If you don't know, I'm not gonna tell you."

Then after torturing her for a few seconds you say, "I hear Brazilian girls are down for anything." (If you are trying to give her a self-image congruent with sleeping with you the same night you met her, this line is perfect.)

Review:

An Open Loop is an unfinished thought or story. Open Loops have a Tension Loop structure because they spark unresolved emotional tension.

When fed an Open Loop, a woman's mind seeks resolution and closure.

Open Loops are a form of Prizing because they compel women to chase you until you close the loop.

Different types of Open Loops:

1) Conversational Open Loops

- 2) "I Know Something About You" Open Loops
- 3) "She's Trying To Tell You Something" Open Loop
- 4) Numerical Open Loops
- 5) Silent Loop
- 6) "You Know What They Say About Girls Who X" Open Loop

Homework:

When talking to women, practice using Conversational Open Loops to goad them into asking you more questions. That way, by the time you're ready share your stories, you'll have them on the edge of their chair.

Write down all of the typical questions women ask when first meeting men. To give you a head start, here are a few:

- 1) How's your night going?
- 2) Are you having a good time?
- 3) Come here often?
- 4) What do you do for work?
- 5) What's your name?
- 6) Are you new to this area or have you lived here your whole life?

Next, write down how you could respond to each of these questions with a Conversational Open Loop.

Come up with five cold reads that apply to every woman. Practice using them by beginning your cold reads with "I know something about you."

When a woman tells you something, asks for your opinion on something, or requests you to do something, make it a habit of waiting ten seconds to respond.

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Chapter 11: Push-Pull

*“Such is your cold coquette, who can't say ‘No,’
And won't say ‘Yes,’ and keeps you on and off-ing
On a lee-shore, till it begins to blow,
Then sees your heart wreck'd, with an inward scoffing.
This works a world of sentimental woe,
And sends new Werters yearly to their coffin;
But yet is merely innocent flirtation,
Not quite adultery, but adulteration.”*
- Lord Byron

Eli chitchats with friends at a gala held at an industrial loft somewhere on the east coast. In the background, he hears techno music and the bidding war for crappy art pieces only the wealthiest one percent can afford. A newly ingested Xanax eliminates the fear of socializing with America's young elite.

Then he sees his fudge-packer friend Zach sashaying into the party with a female friend in tow.

She's one of those model diets where the body eventually eats away the brain tissue and you're left with a zombie men and woman worship for possessing perfect 10 magazine proportions.

A chinchilla coat drapes around her shoulders, real diamonds sparkle at her throat, and leather boots wrought from some unknown animal conceal the lower part of her legs.

The lust pushes his eyeballs so far out of their sockets that he cannot blink.

“Eli, this is my friend Wanda,” Zach says.

Eli sticks out his and says, “Nice to meet you, Wanda.”

She sticks out hers and they shake hands.

Then she says, “You have a bone crushing handshake.

“I'm sorry,” Eli apologizes.

“No no. I like that. Most men give me a limp fish handshake. There aren't many real men in this town.”

“Thanks,” Eli gushes.

“But your hands are so sweaty – that's really gross. Big turn off to the ladies.”

Eli wipes his hands on his designer jeans. Wanda rolls her eyes and bitches to Zach, "Where did you find this guy? Are you actually friends with him?"

Eli's paralyzed tongue hides behind his Adam's apple bobbing with each nerve racking swallow. He pops another Xanax, waits fifteen minutes for it to kick in, and musters up the courage to say to Wanda, "You have dry hands."

She diabolically laughs, "Bwahaha bwahaha," then says, "That was a good one. But the French have a saying: *esprit d'escalier*. It means the moment you realize your answer was too late."

Then he submits, lowering his eyes from hers. He can hear the whir of his heart pumping fear and frustration through his body.

Next, she asks, "Can you take a sincere compliment?"

He scowls and then groans, "Go for it."

Wanda lauds, "You could model. I know you think I'm messing with you... but, honestly, I'm not. You are very good looking."

His grimace folds into a wan smile and he mutters, "Thank you."

Then she points out, "The only problem is... you have a big nose. Get that taken care of and you have a modeling career in your future."

He averts his eyes and then scolds, "You're really rude. First, you complain about my sweaty hands. Then you tell me I have a big nose."

"I'm sorry. Some people think I'm a bitch. But that's my way of being affectionate. I actually find your nose sexy. You know what they say about men with big noses?"

He smiles big and flirts back, "What's that?"

The sexual tension rushes blood into his earthworm mutating into a king cobra. Her eyes move down to his tented zipper and she says, "Never mind, I guess I was wrong about that theory."

Deflated, he begins to walk away. She grabs him close so her lips are grazing his and says, "I think you're really cute."

Her heaving blonde hair, the scent of her perfume wafting into his nose, and the emotional roller coaster she's putting him through are too much. He cannot control himself. So he starts kissing her. She kisses back for a good five seconds. Then pushes him away, says, "You're not man enough to handle me," and scurries off.

Wanda the Ice Queen has left poor Eli infected by her seductive venom. Beauty is part of it – but only a small sliver. Her real power came from expertly using a psychological principle called *Push-Pull*.

You don't have to turn yourself into a male Wanda to reap the benefits of Push-Pull.

If you inject heaps of humor and playfulness into Push-Pull, women will see you as having the same charm and sex appeal that makes them want to hop in the sack with James Bond.

So what is Push-Pull?

Push-Pull is emotionally Pushing a woman away from you and then emotionally Pulling her back in. Each Push creates an emotional space for each Pull.

To get a sense of where I'm going with all this, think, for example, of your favorite junk food. Imagine going on a strict diet for several weeks that prohibits you from eating your favorite food.

What would it feel like to finally give in to your urge and indulge after weeks of dieting?

I'm willing to bet it would taste a thousand times yummier after dieting than before.

Push-Pull has a Tension Loops structure: the Push sparks unresolved emotional tension and the Pull releases this tension.

Push-Pull is a form of Prizing: the unresolved emotional tension compels women to seek resolution by chasing you.

Because Push-Pull sends mixed signals, it keeps women guessing whether you hate them or like them, approve of them or disapprove of them, and want them or want to reject them. Over the course of an evening, this emotional rollercoaster fills their body with sexual tension and keeps you in the driver's seat of the Meta-Frame.

The Push:

"The sharp thorn often produces delicate roses."

– Ovid

The Push should *never* be a flat-out insult.

The idea is to get under her skin a little. Playfully tease her about one of her insecurities, about her personality and physical flaws, about not having a chance with you, or about her falling short of your standards and expectations.

A Push hints that you don't like her or divulges that you don't like a part of her.

The Coquette

"An absence, the declining of an invitation to dinner, an unintentional, unconscious harshness are of more service than all the cosmetics and fine

clothes in the world.”

- Marcel Proust

The coquette is the embodiment of the Push and a master at sparking unresolved emotional tension in women.

When most men desire a woman, they think, “How do I win her over?” “How do I show that I like her?” “Should I compliment her?” “What should I buy her?” and “If I don’t give her enough attention, she’ll move onto another man.”

The coquette does the opposite. He intoxicates women by taking a step backwards. His power lies in his ability to briefly withdraw his attention and interest from women, his lack of need to appease them, his self-reliance, and his willingness criticize their flaws.

Instead of Pushing women away, it Pulls them in. The tables turn and women begin to fret over how to win the coquette over.

The Pull:

In the Vibing Chapter, we discussed compliments. These are all Pulls.

Let’s review the different types of compliments:

- 1) Physical beauty
- 2) Personality traits, likes, dislikes, hobbies, interests etc.
- 3) Things in her life she had to work for
- 4) Being a proactive participant in the interaction
- 5) Letting women know that they sexually arouse you

When using a Pull, don’t grovel. Instead, come from the place of an authority figure – think of a king or a teacher.

A Pull reveals that you like her, discloses that you possibly like her, or demonstrates that you like a part of her.

The Rake

“But what is this force, then, by which Don Juan seduces? It is desire. The energy of sensuous desire. He desires in every woman the whole of womanhood. The reaction to the gigantic passion beautifies and develops the one desired, who flushes in enhanced beauty by his reflection. As the enthusiast’s fire with seductive splendor illumines even those who stand in a casual relation to him, so Don Juan transfigures in a far deeper sense every girl.”

-Søren Kierkegaard

According to the Swiss Psychiatrist Carl Young, everyone carries around a shadow. This is the side of them repressed by society. A big part of a woman’s shadow is sexual desire.

Alas, society looks down upon loose women and throttles them from fully expressing their sexual desire. This makes their shadow grow bigger and causes an internal strife to keep the shadow shackled up inside or to let it out.

The rake is a master at cajoling women into letting their shadow out. He does this through giving women validation and attention. His power lies in letting women know the sexual affect they have on him. At first, women may resist, feign disgust, or accuse him of being a lecher. But secretly this makes them feel sexy. Sooner than later, they let their shadow out.

When you get to the section on sexual escalation, you'll learn more about how to do this.

The rake is the embodiment of the Pull.

The most powerful seducers are what I call *raquettes*. The raquette is a highbred: half rake, half coquette. He is an expert at Push-Pull: half the time he Pushes women away; the other, he Pulls them in.

This book gives you the tools to become a master raquette.

Let's look at few different types of Push-Pull.

Guilty Conscience:

In college, a girl named *Sarah* tore out my heart and stepped on it. She was a short brunette with breasts bigger than her head. She'd flirt with me and laugh hysterically at all my jokes. Even though I was diffident and shy, I felt certain that she liked me.

One day, we were cuddling in her bed, having an intimate conversation. Our faces were so close that our noses were touching. She started grazing her lips against mine. I started kissing her and she said, "Ew... I thought I could trust you. I thought you were different. But you're just a big fat pervert like all boys."

I said to myself, "This girl is playing with me. I'm *never* talking to her again."

But my wiener wasn't having it. Her rejecting me made my wiener *determined* to get into her pants.

A few days later, she called me and demanded, "It's about time you take me on a date."

So the next night I showed up at her house with a dozen roses. She gushed, "Oh my God – that's so sweet. I'm not used to guys bringing me flowers."

Then she got into my car and I drove to an overpriced French restaurant.

She effervesced, "French is my favorite. You've been listening. Good job."

After dinner, we hopped in her Jacuzzi. As we were flirting, I grabbed her and tried to kiss her. She pushed me away and warned, "You know we are just friends. Stop getting these crazy ideas."

Honestly, part of me wanted to punch her in the face, but my heart just wanted her to like me. She had me under her seductive spell. How did she do it?

She used a special type of Push-Pull called the *Guilty Conscience*. Guilty Conscience comes in two forms.

The first: Do something to a woman, then accuse her of doing it to you, and, finally, make her feel guilty about it. Think of when Sarah tried to kiss me and then accused me of kissing her. Her lips grazing against mine was the Pull and her accusing me of kissing her was the Push.

The second: Lead a woman on and then make her feel guilty for showing romantic or sexual interest in you. That's what Sarah did to me when she asked me out. I thought she was interested, so I made a move. To my dismay, she made me feel guilty about it. The Pull was her leading me on. The Push was her making me feel guilty about thinking we were "more than friends."

Unlike Sarah, we aren't going to use Guilty Conscience to break women's hearts. Instead, we are going to use it to get a woman thinking about sex or romance and to frame her as the pursuer or initiator.

The Guilty Pursuer:

Goad a woman into trying to make plans with you and then accuse her of asking you out on a date.

You can taunt women by talking about all the fun places you go, things you do, and hobbies you have. For example, I told this girl the other day:

"I was at this club last week that used to be a brothel in the '20s. It still looks like a whorehouse: crushed-red-velvet drapes cover the walls of the club and huge chandeliers hang from the ceiling. Drinks are cheap. And they play some of the best rock music in town. I bet you and I would have fun there."

She suggested, "We should go together," and then asked, "When are you going to take me there?"

I raised an eyebrow and queried, "Are you asking me out on a date?"

She conceded, "Well, I suppose so."

I complimented, "Well that's good. I like assertive women."

This first part was a Pull: I goaded her into asking me on a date.

The second part was a Push: I made her feel a little guilty about it.

The third Part was a Pull: I reeled her back in by telling her I like assertive women.

The Guilty Kiss:

Pull a woman towards you 'til her lips are almost touching yours, stare into her eyes just a split second before the vibe turns weird, say, "I hope you weren't trying to kiss me," and push her away.

Then grab her again. But this time kiss her.

The first part is a Pull: You are making her think that you are going to kiss her.

The second part is a Push: You are accusing her of trying to kiss you.

The third part is a Pull: you are kissing her.

Dirty Thoughts:

Nero Linguistic Programming has a concept called *phonetic ambiguity*. Phonetic Ambiguity is replacing an ordinary word with a similar sounding word that has a very different meaning.

The theory is that if you pronounce the word almost like the original word, the conscious mind will process the meaning of the original word while the unconscious mind processes the meaning of the new word.

So for example, I could say to a girl, "You know, Sarah, rational thoughts come from the intellectual part of me. But all of my passion comes from down *blow me*. (I replaced *below* with the dirty words *blow me*.)

The theory is that this unconsciously drives a woman to perform oral sex on you.

I've never seen that happen and question the validity of the theory.

However, you can use phonetic ambiguities as comedy in your interactions with women. Turn them into almost puns.

You can use these in the context of cold reading.

For example, I've said women, "I can tell by all your accomplishments that you're an ambitious person. But I bet, deep down you really want to let loose. You want passion and *hot penis* in your life. (I replaced the word *happiness* with *hot penis*.) Sometimes you want to take your life in a giant *nude erection*. (I replaced *new direction* with *nude erection*.)

I'm not trying conceal the words *hot penis* and *nude erection* from her conscious mind. I'm really leaning on these words to make sure that they are loud and clear.

Often, women will confront you on it with, "Did you just say, 'Hot penis?'"

I'll respond, "God, you have such a dirty mind. Get your mind out of the gutter."

This turns the conversation to sex, plants the idea of sex in her mind, gives her a naughty girl self-image, and reinforces my Meta-Frame.

She'll laugh. I'll let the tension build for a few seconds.

Then I'll close the Tension Loop by saying, "But that's okay because I'm the exact same way."

The Guilty Laugh:

As you'll see in a second, The Guilty Laugh has a different agenda from the others forms of Guilty Conscience.

Comedians – such as, Dave Chappelle, Richard Pryor, and Eddie Murphy (at least back when he was funny) – keep their audience in stitches by taking their standup routine into the realm of the inappropriate. When we find ourselves laughing at inappropriate subject matters, we feel a little guilty – but the *guilt* makes us laugh harder.

Let's look at an example. Imagine you're on a dinner date with a woman. At another table, a 400 lb woman sits alone. Four entrées cover her table: rack of lamb, lobster, filet mignon, and lasagna. Food sticks to her face, hands, and shirt. Four fat-padded chins nestle her large head. Her mouth moves around and around like a cow chewing on its cud.

Your date comments, "Do you think she has enough to eat?" and then lets out a big smile.

Retort back with, "That wasn't funny. Keep it up and Karma will pack 100lbs onto your frame over the next decade." (Make sure the expression on your face communicates that you're pissed off.)

Her smile will fold into a guilt-induced frown.

Then let out a laugh and say, "It's good that she has food glued to her face. If she gets hungry in the middle of the night, she can eat the left over lobster stuck to her cheek."

She'll let a out a big laugh. Laugh back and then say, "Both of us are going fry in hell for making fun of this poor woman."

Her jovial state will turn somber and she'll concede, "Yeah... I know."

Then say, "It's so sad. She's all alone. I wonder whom she came with? Honestly though, I think she ate her date."

This time, she'll laugh even harder.

A variation on this is to tease a woman about her flaws or misfortunes. When she starts laughing, say, "You shouldn't be laughing. It's very sad." Then start teasing her again.

Let's look at an example.

Women always carp on and on about how they cannot meet a decent man.

When a woman does this, tell her, "You're a very nice girl. You should try the internet. Or maybe, since you seem like a tough case, a matchmaking service."

She'll laugh.

Then reprimand, "You shouldn't be laughing... it's very sad that you have to pay money to get a date."

Just at the point that she thinks you're serious, say, "Before you know it, you'll be hiring gigolos."

The Guilty Laugh puts a magnifying glass on your sense of humor and amplifies it a thousand fold.

Furthermore, the Guilty Laugh builds sexual tension through incessantly creating unresolved emotional tension and then releasing it.

Revealing & Concealing:

*A light broke in upon my soul –
It was the carol of a bird;
It ceased--and then it came again,
The sweetest song ear ever heard.
- Lord Byron*

The existential philosopher Søren Kierkegaard had a deep understanding of Push-Pull. In his book *The Seducer's Diary*, Johannes sets out to seduce a Cordelia – a damsel who spends her time alone reading and thinking about philosophical ideas.

Whenever interacting with her, he briefly turns the conversation topic to philosophy or literature. Her eyes get wide and ears perk up. This creates a strong commonality: by him talking about books she's read, she feels they've both travelled to the same places in their mind. She thinks he understands her and feels a powerful vibe with him.

Then he turns the conversation to something banal and glib, such as

gossip. She feels compelled to vibe back. But it's too late.

Johannes is using a type of Push-Pull called *Revealing & Concealing*. The Revealing part is the Pull. You are *revealing* a quality a woman sees as Prizable or establishing a strong commonality.

The Concealing part is the Push. When she attempts to vibe back, you *conceal* or *downplay* the Prizable quality or commonality. It creates unresolved emotional tension in her mind, compelling her to vibe back.

Let's look at an example. Bert, a young doctor from California has been regaling Christina with a story about his trip to Greece. She comments, "I'm so jealous. I want to travel so bad. You got to see the history and art of Western civilization. You seem so cultured."

He responds, "Actually I travel because I'm obsessed with McDonalds. My goal in life is to eat at every McDonalds in the world."

She says, "McDonalds?!!"

He retorts, "Actually, I really loved seeing Athens because I studied philosophy as an undergrad."

Bert Pulled Christina in by revealing a Prizable quality to her.

Then he Pushed her away by downplaying the Prizable quality.

Then he Pulled her back in by talking about how much he enjoyed Athens.

Next she says, "Wow, you studied philosophy. That's so cool. I wanna travel so bad but I'm scared and lazy."

He retorts, "Better pass boldly into that other world, in the full glory of some passion, than fade and wither dismally with age."

She responds, "Oh my God. You studied philosophy and you've read *Dubliners*. You're really smart."

He feigns confusion with, "Double who? What's that?" and corrects, "I got that quote from Garfield."

She starts saying, "It's from..." but then he cuts her off and opines, "I actually didn't like *Dubliners* much. I prefer *Ulysses*."

He Pulled her in by *revealing* his literary side with a quote from James Joyce. As it turned out, she read Joyce as well. This established a strong commonality.

Then he Pushed her away by *concealing* the commonality: he told her that his quote was from Garfield.

Then he Pulled her back in by conceding that he has read Joyce.

Good Cop–Bad Cop:

Think back to the emotional roller coaster Wanda took Eli on. One moment she was the good cop, praising, flirting, and touching him; the next, she was the bad cop, teasing and insulting him.

I'm not a fan of insulting women. But there is a time and place to be harsh with them – especially if it comes from a place of honesty.

Some men shy away from using Pushes. Their seductions consists exclusively of Pulls – gushing compliments about a woman's beauty, flattering remarks about her personality, lauding comments about her accomplishments, and so on.

At first, a woman eats up the attention and praise. But deep down, women are insecure. Sooner than later, the man will lose his luster, appeal, and charm. She'll start to see him as weak, fake, needy, and clingy. She'll wonder, "I'm really not that great. Is he feeding me all these compliments because he has an agenda? Or, maybe, he's acting nice because he's scared of me?"

"The more one pleases generally, the less one pleases profoundly."
– Stendhal

All people have flaws: imperfections in their appearance, personality defects that annoy others around them... and a multitude of other shortcomings.

Playing the Bad Cop is pointing out these flaws to a woman. The key is to be brutally honest.

This builds unresolved emotional tension. But more importantly, it makes a woman trust you. She knows you aren't afraid to tell her the truth. You become an instant authority in her world. Getting your validation becomes much more important to her than receiving flattery from fawning suitors in her life. When you compliment her after playing the bad cop, she'll take it to heart.

Let me share a story with you. One Halloween back in the early 2000s, I was standing in line at Mel's Diner on the Sunset Strip. I spotted a 5'8" big-breasted dirty-blonde donning a Cat Woman costume. I chatted with her for a few minutes and then got her phone number. We talked on the phone a few times and then I had her meet me at the zoo.

At the zoo, we goofed on all the animals and flirted with each other. Afterwards, we went for a couple drinks at a local bar. Then, at around 9:00 PM we decided to buy alcohol and trespass into a quasi wilderness park.

We found a park bench and started talking and drinking our beers. The conversation turned to her "guy problems". She said, "I just can't seem to meet a good guy. A lot of my male friends are good guys. But I don't feel any attraction for them. Take you, for instance. I think you are really cool. We totally get along but I feel *no attraction* for you."

Staying cool and collected, I said, "I think you're great. But... there's something holding you back. And it's not going to sound good. You probably don't want to hear it."

She begged, "No. I can take it. Tell me."

I proceeded with, "You don't have many close friends, do you?"

She admitted, "No, I don't."

I explained, "You give off a warm energy. But I can tell from your body language that there's a part of you that's closed off and it stops you from connecting with others. But deep down, you're very lonely and want to connect with people."

Although harsh, I said this because I believed it was true about her.

She started crying and begged, "What can I do about it?"

I instructed, "The first thing you need to do is change your body language. Uncross your arms. Then you need to sit closer to people and feel comfortable with them in your space."

I moved in closer and asked, "How does that feel?"

She said, "Okay, I guess."

I praised, "That's good. See, you're already opening up. I feel a much stronger connection from you now."

She smiled and asked, "Yeah... I'm doing better?"

I validated her with, "Yeah... much better."

Then I put my hands around her neck and gently pulled her head until her face was two inches from mine. Next, I asked, "How does this feel?"

She warned, "A little uncomfortable."

I said, "You're doing well," moved in closer, and asked, "How does this feel?"

She said, "Good."

I brushed my lips against hers and she started kissing me.

I pushed her away and scolded, "I thought we were just friends. What are you doing?"

I used a few kinds of Push-Pull. But let's focus on Good Cop-Bad Cop.

I played the good cop and Pulled her in by telling her, "You have

good energy.”

I played the bad cop and Pushed her away by telling her that she doesn’t connect with people.

I returned to playing the good cop and Pulled her back in by praising her for opening up.

Intentional Undermining:

In high school, an ice princess turned me into an emotional yoyo. Even at only 15 years of age, her 5’7”, 105 lb frame, her blowjob pout, and her Farah Fawcett golden locks were enough to make any male – young or old – fantasize about drilling his tool into her perfect heart-shaped ass. When her piercing green eyes looked into mine, I simultaneously felt like a king she worshiped and a slave she owned.

One minute, she’d feed my hungry ego with compliments such as, “Your eyes are so sexy,” “You turn me on when you kiss my ears,” and “You’re the best lover I’ve ever had.”

The next, she’d undermine her compliments with, “I love men with sexy eyes but yours are so beady and small,” “Whenever you kiss my ears, you slobber all over them – gross,” and “You’re actually the forth best lover I’ve ever had.”

She’d point out a commonality between us, such as, “Most men are pussies. But you’re not. You’re a very dominant male. I like that about you.”

Then undermine it with, “I’m a dominant female. If we dated, we’d fight all the time... it would *never* work out.”

I could feel adrenaline radiating throughout my body and hear the thud of my little heart beating.

What was she doing to me?

She was using a form of Push-Pull called *Intentional Undermining*. Intentional Undermining is doing or saying one thing and then undermining it with another.

The undermining part sparks unresolved emotional tension in a woman. For her to bring resolution to the tension, she has to chase you.

The Undermining Compliment:

An undermining compliment is giving a compliment and then undermining it. You don’t need to insult someone the way the rhyme-with-witch did to me to be successful with undermining compliments.

Let’s look at a few examples:

You could say to a woman, “You have the most beautiful smile I’ve

seen tonight.”

After she says, “Thank you,” correct, “Actually it’s the forth best smile I’ve seen tonight.”

She’ll protest, “No!!! I wanna be number one.”

Concede, “You have a feisty personality, so I’m promoting you to number three.”

If she clamors, “Three is not good enough. I wanna be number one,” punish her with, “Now you’re being a brat. I’m demoting you to number five.”

By complimenting her on her smile, you’re Pulling her in.

By undermining your compliment, you’re Pushing her away. This sparks unresolved emotional tension. The only way she can resolve the tension is through begging you to promote her to number one. This establishes the Fourfold Meta-Frame.

By promoting her to number three, you are Pulling her back in and releasing some of the tension – but not all of it.

By demoting her again, you’re Pushing her away and sparking more tension.

Let’s look at another example.

You could say to a woman, “You have a very beautiful smile. You should smile more. When you smile it makes you fun and playful instead of so domineering and serious.”

You’re Pulling her in by complimenting her on her smile.

The undermining part Pushes her away. It also creates an unconscious motivation for her to keep smiling and laughing around you.

Couched inside this last example is some powerful psychology for gaining sexual compliance over women. If you’d like to learn this psychology and master the ins and outs of gaining sexual compliance over women, check out my [Sexual Connections audio course](#).

Here’s another example:

Say to a girl, “I like you... but you’re trouble.”

The Pull is the compliment *I like you*.

The Push is the undermining part *but you’re trouble*.

Undermining Commonalities:

When you establish a commonality with a woman and then undermine

it, you spark unresolved emotional tension in her. This results in her vibing back by trying to reestablish the commonality

Let's look at an few example.

You could say, "I can tell by your outfit that you like being the center of attention... I like to be the center of attention as well... but I dunno if you're a superstar like me or just an aspiring B-list celebrity trying to get your five minutes in fame."

The first part uses a cold read to establish a commonality. This Pulls the woman into you.

The second part, Pushes her away by you doubting the commonality. It also baits the girl into reassuring you that the commonality is genuine.

False Barriers:

In almost all romance novels, there's at least one barrier preventing lovers from being together. What keeps women's eyeballs glued to these books is the unresolved emotional tension sparked by the barrier. They have to keep reading until the lovers get past the barrier.

Let's look an example of creating a false barrier within the context of Push-Pull.

When the words flowing out of a woman's mouth ooze sarcasm, I'll chide, "You're very sarcastic."

Oftentimes, women will sense that I'm criticizing them and begin to explain their behavior.

Before they get a chance to respond, I'll say, "I know this because I'm sarcastic too. If you and I hung out, we'd have the best time making fun of everyone... but then we'd be karmically tainted. So you and I should *never* hang out."

Time and again, women clamor, "No... that's not true... We'd get along great. We should totally hang out."

Accusing her of being sarcastic Pushes her away.

Establishing the *sarcastic* commonality Pulls her in.

Giving her a reason that you cannot hang out with her creates a false barrier and Pushes her away.

She feels compelled to close the Tension Loop by overcoming the barrier. To do so, she has to convince you that you should hang out with her. This sets the Meta-Frame that you're the Prize she is trying to win over.

False Hope:

I come from a family that likes to play cruel jokes on one another. When I was a kid, my mom promised to buy me a Nintendo for my birthday. She kept all my birthday presents inside a closet. A couple days before my birthday, I snuck inside the closet. Without destroying the wrapping paper, I picked up each present and guessed what was inside. One felt like it was a Nintendo. I started fantasizing about all the games I would play.

On my birthday, I saved the present I thought was a Nintendo for last. The rest of the presents were clothes – yuck. But I didn't care because I was certain I was getting a Nintendo.

Then I opened the last present. My hands were shaking. I could hardly contain myself.

Guess what? It wasn't a Nintendo. It was a pair of brown leather shoes.

My mother told me that I had been a bad boy and didn't deserve a Nintendo.

I wept and wanted the Nintendo even more.

After making me suffer for a few hours, she gave me my Nintendo.

Mom was using a type of Push-Pull called *False Hope*.

False hope is telling a woman that you are going to take her somewhere, getting her excited about it, and then coming up with a reason for not taking her. It also creates a false barrier.

This isn't as cruel as it seems. Let's look at an example.

Imagine talking to a woman obsessed with turtles. You tell her that you're going to take her to a bar where turtles race against one another.

She says, "Oh my God, I cannot wait. That sound like so much fun. When are we going?"

Maybe say, "You know... I was going to take you there... but you had to ruin it by being so demanding. I don't think I'm gonna to take you there anymore."

You're Pulling her in by getting her hopes up about turtle racing.

You're Pushing her away by coming up with a reason to not take her.

This creates unresolved emotional tension. The only way she can close the tension loop is by getting you to take her.

Intentional Hypocriting:

Have your parents ever scolded you for doing something they did themselves? Annoying, huh?

But in the realm of love this type of dubious behavior can score you some lady-stank on your hang low. It's called *Intentional Hypocriting*. Intentional Hypocriting is scolding a woman for something and then doing that thing yourself.

Let's look an example.

If a woman points at me, "I'll wave my index finger at her and lash, "Don't point. It's rude to point."

My criticism Pushes her away.

Me pointing back at her builds a commonality and Pulls her in. (We both point at people.)

Compassion & Insincerity:

We've all dealt with an upset woman before. Many men want to fix the woman's problems. So they give her advice on what she should do. This usually upsets the woman more.

Some men want a woman to think they genuinely care about her problems. So they let her emotionally unload. They listen intently, nod their head up and down, and intersperse the occasional "I know where you're coming" or "I can relate" or "I'm so sorry" as she carps on and on.

As you learned in the Vibing Chapter, the problem is this: letting a woman vent ad infinitum hurls her into a coma of despair.

When dealing with an angry or upset woman, it's more productive to use a form of Push-Pull called *Compassion & Insincerity*.

I learned this from my father. Back when my sister was a little girl, she was a walking accident. Bloody lips, stubbed toes, and scraped knees were a daily occurrence.

Almost every day, she'd run to my father, crying in tears. He'd asked, "What happened?"

She'd explained, "Daddy... daddy... I stubbed my toe."

He'd tell her, "I hate to see my most special girl in the entire world so sad. I know how painful that can be, sweetie."

Next, his communication turned from compassionate to a little insincere. He'd say, "I know how to get rid of the pain right now. I'll go in my shed, grab a saw, and chop off your toe."

By my father listening to my sister and demonstrating that he understood where she was coming from, he Pulled her in. When he

suggested chopping off her toe, he Pushed her away.

But on an unconscious level, Push-Pull was at work in the opposite direction: listening to her story, validated her pain and magnified the tension: she became more upset. This Pushed her away.

When he told her he was going to cut off her toe, he thawed the tension. This Pulled her in. It also took her attention away from the pain.

An upset woman thinks she wants people to show compassion and listen to her vent.

But on an unconscious level, she wants you to make the pain go away. It's your job as a man to lead her out of her gloomy state. (Remember: one of the qualities of men women respond to as the Prize is taking a strong lead.)

The next time a woman comes to you in despair, listen to her, show some compassion, then inject a little insincerity and humor to lighten her mood.

Turning A Flaw Into A Positive:

Do you remember Wanda telling Eli that she liked his big nose? She was using a form of Push-Pull called *Turning A Flaw Into A Positive*. Pointing out a flaw or an insecurity a woman has is the Push. Turning it into a Positive is the Pull.

I have a friend who likes women with a little bit of a gut. Weird but as the old cliché goes, *different strokes for different folks*.

Whenever he meets a girl with a gut, he says, "You have little bit of a gut."

Inevitably, the woman gets upset and feels unresolved emotional tension.

Next, he closes the Tension Loop by complimenting, "I actually think it's really cute and sexy. I'd *never* want you to lose it."

The next time you're talking to a woman, find a flaw or insecurity you think is cute. Point it out to her. Then compliment her on it.

Emotional Roller Coaster (Using Push-Pull In Stories):

You can also use Push-Pull in the stories you tell women. Doing this is what I call the *Emotional Roller Coaster*. The idea is to Pull her in by rousing her to feel a certain emotion. Then Push her away by making her feel the opposite emotion.

The tension it creates keeps women on the edge of their seat.

Let's look at an example:

I saw this show the other day that gave me the heebie-jeebies. It was about people who squander their time away watching videos of their deceased loved ones. Speaking of that, a neighbor down the street from me had a golden retriever. When she got it, she wanted to name it after her favorite '80s pop star, Boy George. But since it was female, she called it "Girl George."

Alas, Girl George kept getting knock up. Maybe it was her celebrity name that got her male attention. I dunno.

But after five litters of puppies my neighbor decided to get her fixed. Shortly after the vet yanked out Girl George's reproductive organs, her hormones went haywire. Her personality changed from laidback and friendly to vicious and mean. When people tried to pet her, she'd sink her fangs into their flesh. Her dainty figure ballooned to the size of a two-by-four. After her weak little legs lugged her ginormous torso to the kibble bowl, they'd collapse with exhaustion. Eventually she developed diabetes and died. (Say this last sentence in a somber tone.)

Everyone in the neighborhood was ecstatic this cruel beast had kicked the bucket.

But my neighbor wasn't happy about it. She wept for days. In fact, after all these years, she still spends her free time eating bonbons and watching old videos of Girl George – freak! That's probably why I'm not friends with her anymore.

First, I'm Pulling the woman in by rousing her into a giggly state with a story about a gold retriever named after a '80s pop star.

Then I'm Pushing her into a gloomy state with the bad news about Girl George's death.

This also uses the guilty laugh: hearing about George's death might make her feel guilty for previously laughing at a dead dog's expense.

Next, I'm Pulling her back into a giggly state and giving her justification for poking fun at George.

Then, I'm Pushing her back into despair by talking about how sad my neighbor was that her dog died.

Finally, I'm Pulling her back into a giggly state by making my neighbor out to be basket case.

Review:

Push-Pull is emotionally Pushing a woman away from you and then emotionally Pulling her back in. Each Push creates an emotional space for each Pull.

A Push hints that you don't like her or divulges that you don't like a part of her.

A Pull reveals that you like her, discloses that you possibly like her, or demonstrates that you like a part of her.

The coquette is the embodiment of the Push. The rake is the embodiment of the Pull.

The raquette is the most powerful seducer. He's half rake, half coquette. He oscillates between Pulling girls in and Push them away.

The Different types of Push-Pull

- 1) Guilty Conscience
- 2) Revealing & Concealing
- 3) Good Cop-Bad Cop
- 4) Intentional Undermining
- 5) False Barriers
- 6) False Hope
- 7) Intentional Hypocriting
- 8) Compassion & Insincerity
- 9) Turning A Flaw Into A Positive
- 10) Emotional Roller Coaster

Homework:

Women are masters of Push-Pull. The next time you go out to meet women, pay attention to when and how women use Push-Pull. When you get home, write down in your journal what they did. This will teach you a lot about how to use Push-Pull.

When interacting with women, practice using the guilty kiss. Pull them in close like you are going to kiss them. Then Push them away and accuse them of trying to kiss you.

Come up with five examples of each type of Push-Pull in your journal. This will help get the wheels turning in your head.

When you use a Push-Pull on girl and it works, write it down before you forget. This is something you should keep using.

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Chapter 12: Qualifying & Challenging

"I am a handful. He should be able to handle me. If he can't, he's not a very good pimp."

– Heidi Fleiss

Meet Myah, a 31-year-old nurse. Giant pieces of floral-print cloth drape over her body making it impossible to tell if she's pregnant or overweight. A small hunch in her neck has developed from keeping her head low to avoid eye contact with strangers. A rubber band coils her hair into a ponytail. A big hand wraps around her little one. Attached to the hand is her boyfriend, Glen. He's a 40-year-old doctor from the East Coast. The two of them are walking to church.

A man, blessed with Clark Gable good looks, walks toward the couple, points his eyes at Myah, and asks, "Do you know a supermarket around here?"

She averts her eyes and defers to Glen.

That night, a sex fiend named *Jennifer* does shots of Vodka with two male friends, Ted and Todd, in her apartment. Her curly blond hair, seductive blue eyes, and blowjob pout ooze sexuality. Ted slides his hand down six inches of zipper and her leather skirt falls to the ground. Todd removes her top, revealing two silicon fun bags ballooning off the tanned ripples of her ribcage.

Next, she milks both their rods. Todd starts vigorously moving his fingers in and out of her vagina. She screams, "Oh my God... I'm cumming... I'm cumming... stick your big, fat cock into my pretty little asshole."

Under a photo of Myah and Glen, Todd goes balls-deep inside her anus as she slobes Ted's knob.

Why are these sexual shenanigans going on underneath a picture of Myah and her boyfriend?

Jennifer is Myah's shadow. Ted and Todd did an excellent job at bringing it out.

You don't meet the woman of your dreams, you create her.

Women's identities are malleable. More often than not, a woman takes on the self-image and role the people in her life give her: around one man she acts like a housewife, around another, a slut.

In the cold reading chapter, you learned how to change a woman's self-image.

In this chapter, you'll learn how to change a woman's self-image and assign her a role conducive to your Meta-Intent through qualifying and challenging her.

Qualifying:

"Set exorbitant standards, and give your people hell when they don't live up to them."

– David Ogilvy

Since I was a kid, I've worked in sales. My bosses always told me, "When talking to a prospect, spell out as many benefits as your mind can muster up about the product or service you're selling."

Back then, if I sold Sham Wows, I would have told my prospects:

A regular towel doesn't work wet. But the Sham Wow works wet or dry. You can use it on your house, your boat, your car, and your RV. It can hold twelve times its weight in liquid. It washes, it dries, and it polishes. It won't scratch surfaces. It lasts ten years... and so on.

But then something happened that changed my whole perspective on selling. Right out of college, I got a job selling private placements. My boss told me I sounded like one of those infomercial circus monkeys. He said, "Instead of trying to sell your customers, make them sell you. Brutally qualify them. When you make them prove themselves to you, closing the deal is cake."

This struck me as strange considering that all the prospects I spoke to were already qualified.

But there was another piece to puzzle: after he qualified them, he'd set even higher qualifications. Then he would test or challenge them to commit to the things they said. He was using the psychological principle commitment & consistency we discussed in Chapter 11: Open Loops.

His technique applies to not only sales but also women and dating. Most men labor away at trying to point out all of their benefits, hoping the girl will see them as a Prize. This, as you know, sets the Meta-Frame that the woman is the Prize they are toiling away to win over and turns them into an obscene mockery of masculinity.

You'll experience much more success with da ladies if you enter your female interactions with the belief that you're the Prize, reveal a few of your Prizable assets, and then brutally qualify the woman about why you should like her.

When you make a woman qualify – or prove herself – to you, it reinforces the Fourfold Meta-Frame.

Here's a simple qualifying formula:

- 1) Ask her a question or present her with a challenge that makes her qualify.

- 2) If she complies, let her know that she qualified.

- 3) Then put up a false barrier or qualify her further.

Let's look at an example:

Swingcat: I like fun girls. What's the craziest thing you did in the last year?

Girl: I had sex on a train.

Swingcat: Oh my God. I love you. You're my new girlfriend. If you and I hung out, we'd get arrested. So we should *never* hang out.

Notice the Push-Pull and Tension Loop structure. I Pushed her away and sparked emotional tension with a qualifying question. This spurred her to close the Tension Loop by qualifying to me.

Once she qualified, I Pulled her in with, "You're my new girlfriend." This thawed the emotional tension.

Then I sparked the tension all over again by Pushing her away with a false barrier.

If a woman doesn't qualify, change the subject, build a bit more Prizability, and then use another question or challenge to make her qualify.

Standards & Expectations:

Remember: to achieve your Meta-Intent with a woman – especially if it's a one-night-stand – she must have a specific self-image.

Letting a woman know exactly what you want, look for, and expect from females within the context of qualifying her, gives you the power to change her behaviors, perspective on the world, and self-image.

The first step to developing standards and expectations is to figure out your Meta-Intent – e.g., a one-night-stand, a casual relationship, a girlfriend, a wife, a wing woman to help you recruit girls for threesomes... or whatever.

Imagine you just met a woman and your Meta-Intent is to sleep with her that night. What kind of self-image and perspective on the world would she need to sleep with you that night?

How about:

- 1) Adventurous
- 2) Spontaneous
- 3) Fun

- 4) Down for anything
- 5) Romantic
- 6) Not afraid to take chances
- 7) Willing to follow through on her commitments
- 8) Open to new experiences

These are your standards. Later on, I'm going to teach you how to turn them into challenges. When a woman qualifies or lives up to the challenge, you're going to Pull her in with a *qualifier*. A qualifier is a compliment. It lets the woman know that she qualified.

Earlier in the book, I mentioned the importance of letting women know that you like them for more than just sex. Come up with a list of qualities you like about women besides their sexual prowess and beauty. When a woman demonstrates one of these qualities, give her a qualifier.

Here's a list of a few of mine.

- 1) Humor
- 2) Sarcasm
- 3) Quirkiness
- 4) Loyalty
- 5) Honesty
- 6) Ambition
- 7) Intelligence
- 8) Well read
- 9) Accomplished
- 10) Has a zest for life

Once you've given them a qualifier, qualify them further or put up a false barrier. This keeps them chasing you and sparks emotional tension all over again. Let's look at a short list of false barriers:

- 1) We should *never* hang out.
- 2) You and I wouldn't get along.
- 3) You're trouble.
- 4) You're fired.
- 5) This relationship isn't going to work out.
- 6) If we hung out, we'd get arrested.
- 7) I'm breaking up with you.

Let's look at a small list of ways to further qualify women:

- 1) I like that you're X but I'm still not sure you can handle me.
- 2) I like that you're X but I don't know if I can bring you around my friends.
- 3) You say that you're X... but what makes you X?
- 4) You say that you're X... but what are three X things you've done in the last year?

Also, come up with a list of *disqualifiers*: things you will *not* tolerate in a woman. This helps weed out whack jobs who will poison your psyche and hurl you into a suicidal gloom. More importantly, it trains women to

stay clear of these behaviors around you.

Here's a list of a few of the things I will *not* tolerate in women:

- 1) Drama
- 2) Neediness
- 3) Controlling
- 4) Bitchiness
- 5) Dishonesty
- 6) Flakiness

Your standards and expectations give women a roadmap for seducing you. Qualifying incites them to follow the roadmap.

Formulas For Qualifying Women:

In the beginning of the chapter, I gave you an example of a basic qualifying formula: qualify a woman, give her a qualifier, and then put up a false barrier.

In this section, you're going to learn other qualifying formulas.

Give A Woman A Qualifier, Qualify Her, Give Her Another Qualifier, & Then Put Up A False Barrier:

Swingcat: You seem really open-minded, am I right?

Girl: Oh yeah... I'm very open minded.

Swingcat: Awesome. I like open-minded girls... what makes you open-minded?

Girl: A lot of people think astrology is fake. But I'm open-minded to the possibility that it's real. I mean some of the things they say seem like they could be true.

Swingcat: Wow... you are open-minded. I love that about you.

Girl: Thank you.

Swingcat: But I'm not sure about being friends with you. I sincerely hope a few years from now you don't call me up and ask me to hang out with a bunch of shoeless hippies who force me to drink their "special" Kool-Aid.

I started with a cold read about her being open-mind. She agreed.

So I Pulled her in with the qualifier *I like open-minded girls*.

Then I Pushed her away with the qualifying question *What makes you open-minded?*

She qualified.

So I Pulled her back in by giving her the qualifier *You really are open-minded. I love that about you.*

Then I Pushed her away by putting up a false barrier.

Qualify A Woman, Give Her A Qualifier, Put Up A False Barrier, Qualify Her Further, Give Her Another Qualifier, & Then Put Up Another False Barrier:

Swingcat: Are you adventurous?

Girl: Very.

Swingcat: Good, 'cause I only date adventurous girls. But I'm not sure you can handle me. What's something adventurous you've done in the last year?

Girl: I race cars.

Swingcat: That's awesome. I've met my match. But if we hung out we'd goad each other into doing crazier and crazier things. Within a year, we'd be dead. So we should *never* hang out.

I Pushed her away with the qualifying question *Are you adventurous?*

She qualified.

I Pulled her in with the qualifier *Good, 'cause I only date adventurous girls.*

I Pushed her away with the false barrier *I'm not sure you can handle me.*

I Pushed her away again with the qualifying question *What's something adventurous you've done in the last year?*

She qualified.

I Pulled her in with the qualifier *That's awesome. I've met my match.*

I Pushed her away with the false barrier *But if we hung out we'd goad each other into doing crazier and crazier things. Within a year, we'd be dead.*

Qualifying Her For Things Other Than Her Looks:

As I've mentioned a few times, you need to give women a reason for liking them that goes beyond the urge to stick your dingleling in their pink taco.

You can use qualifying to galvanize a woman into giving you a reason to like her other than a potential sex toy. Let's look an example.

Swingcat: You're a very pretty girl. But I meet lots of pretty ladies. I need more than that. What do you have going for you besides your looks?

Girl: I just got my law degree and I'm cofounder of a multimillion dollar company. I'm a workaholic.

Swingcat: I love that you're ambitious. I'm the same way. But I hope you know how to blow off steam and enjoy life. If not, you'll end up successful but lonely. I can already imagine it: just like Mr. Burns from the Simpsons, you'll sit on a huge pile of cash, mustering up new moneymaking schemes. But at night you'll cry about not having any friends. If that's the case, I'm breaking up with you – right now.

I Pulled her in by telling her that she's a pretty girl.

Then I Pushed her away with the qualifying question *What do you have going for you besides your looks?*

She qualified.

So I Pulled her in by giving her the qualifier *I love that you're ambitious.*

Then I Pushed her away with a false barrier by telling her if she cannot enjoy life, I'm going to break up with her.

Qualifying Her For A Relationship:

You may not be looking for one-night-stands. Perhaps your goal is a relationship. Maybe one of your standards is her being a good cook. Let's look at an example of qualifying her for being a good cook.

Swingcat: Can you cook?

Her: Yeah... I'm a great cook.

Swingcat: What can you cook?

Her: I make a badass ravioli.

Swingcat: Ravioli is my favorite. I love you. But wait... If we lived together, you'd cook all this great food and all we'd do is eat. Sooner than later, we'd become morbidly obese. People would make fun of us. To ease the pain, we'd eat more and, eventually, die. So, before things get out of control, I'm breaking up with you.

I Pushed her away with the qualifying question *Can you cook?*

She qualified.

So I Pushed her away again with the qualifying question *What can you cook?*

She qualified.

I Pulled her in with the qualifier *Ravioli is my favorite. I love you.*

Then I Pushed her away with a false barrier by foreshadowing our terrible future together.

If you're looking for a one-night-stand, I'd use this example a little differently.

Swingcat: Can you cook a good breakfast?

Her: Yeah... I cook the best breakfast food.

Swingcat: What's your best dish?

Her: Omelets

Swingcat: Awesome... when we wake up tomorrow, I expect you to cook me the best omelet I've ever had.

I Pushed her away with the qualifying question *Can you cook a good breakfast?*

She qualified.

So I Pushed her away again with the qualifying question *What's your best dish?*

She qualified.

In the last part, I did two things: first, I challenged her to follow through on her claim about being a good cook. Second, I presupposed that she and I were going to sleep together that night.

Revealing Your Disqualifiers Through A Story:

By revealing your disqualifiers in a story, you let women know what you will *not* tolerate. This trains women to avoid misbehaving around you. In fact, throughout my entire relationship with a woman, I'll keep telling her stories about the qualities I don't like. This keeps her bad habits and cancerous behaviors at bay.

Let's look at an example of using my disqualifiers from above in a story:

"There are certain things I will not tolerate from a woman no matter how much I love her. Take my college sweetheart, for example. I loved the girl to death. But then things took a turn for the terrible. She was always late. And blamed it on drama in her life. Yes, it's true: she had a lot of drama surrounding her. At first, I felt bad. She'd tell me about her ex boyfriend stalking her, about girls picking on her because they were

jealous of her looks, and about her mom sabotaging her life.

But then I realized it was her. She'd call me a hundred times day wanting to know where I was and who I was hanging out with. She'd go through my phone and call numbers she didn't recognize. This was completely unacceptable behavior. So I had to let her go."

When you get to the section on sexual escalation, you'll learn how use qualifying to kiss women minutes after meeting them.

If you want to take your qualifying skills beyond what's taught in this course, check out [Sexual Connections](#).

Review:

Many a man labors away at trying to point out all of his benefits to a woman, hoping she will see him as a Prize.

This, as you know, sets the Meta-Frame that the woman is the Prize he is toiling away to win over and turns him into an obscene mockery of masculinity.

When you make a woman qualify – or prove herself – to you, it reinforces the Fourfold Meta-Frame.

A simple qualifying formula:

- 1) Ask her a question or present her with a challenge that makes her qualify.
- 2) If she complies, let her know that she qualified.
- 3) Then put up a false barrier or qualify her further.

If a woman doesn't qualify, change the subject, build a bit more Prizability, and then use another question or challenge to make her qualify.

Remember: to achieve your Meta-Intent with a woman – especially if it's a one-night-stand – she must have a specific self-image.

Letting a woman know exactly what you want, look for, and expect from females within the context of qualifying her, gives you the power to change her behaviors, perspective on the world, and self-image. It also gives women a roadmap for seducing you. Qualifying incites them to follow the roadmap.

Before a woman sleeps with a man, she needs to know that he likes her for reasons other than a potential sex toy.

You can use qualifying to goad a woman into giving you a reason to like her besides her beauty and sexual prowess.

Moreover, you can use your disqualifiers in stories to let women know

the behaviors and mindsets you will not tolerate.

Homework:

On a clean page in your journal, write down your Meta-Intent. Think about what type of self-image a woman would need to jump on board with your Meta-Intent. See if you can come up with ten or more qualities.

Next, come up with a list of 20 false barriers.

Then, come up with a list of 10 qualities other than beauty you look for in women.

Come up with a list of 10 qualities you no *ifs*, *ands*, or *buts* will tolerate in a woman.

Practice the qualifying formulas I gave you using the standards and false barriers you wrote down.

Moreover, these qualifying formulas are just examples. Try to come up with your own.

Come up with three stories using the disqualifiers you wrote down.

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Chapter 13: Prizing Women With Physical Touch & Body Language

Meet Lyle, an out of work surfer traipsing around Venice Beach, California. His eyes settle in on two bowling balls covered with tanned flesh swaying side-to-side and almost swallowing a florescent green G-string. Above the large but perfectly contoured butt cheeks sits a tiny waist.

He taps the owner on the shoulder and she turns around. "Wow... her breasts are as big as her ass," he thinks to himself.

Then he comments, "That's a great outfit you're almost wearing."

She laughs and says in a thick Brazilian accent, "I'm Becka... what's your name."

Standing at a 45° angle, he puts his weight on his back foot, raises an eyebrow, and says, "My ex girlfriend was named *Becka*. Beckas always get me into trouble. They're crazy adventurous."

She proclaims, "I am adventurous."

He shifts his weight to his front foot, rotates his body towards her, gives her a high-five, spins her around, pulls her towards him so their pelvises are touching, and then puts his hands on her sacrum.

Next, he looks her in the eyes as if he's about to kiss her and says, "I'm such a sucker for adventurous girls. But they always create drama... And I'm *not* into drama." Then he Pushes her away.

She whines, "No no... what are you doing?" and then attempts to *physically* Pull him back.

Becka throwing a temper tantrum over Lyle releasing his touch might strike you as odd. Most of the time, women feel an uncomfortable tension when a male stranger touches them. When he releases his touch, the tension dissipates.

But when you apply Prizing to body language and physical touch, it reverses this law.

All of the techniques your about to learn have a Push-Pull and Tension Loop structure.

Anytime you close your body language off or break physical contact, you're Pushing a woman away and sparking emotional tension.

Anytime you open up your body language or make physical contact, you're Pulling her in and placating the emotional tension.

Imagine sexual tension as a rubber band around you and the woman. Closing your body language and releasing your touch stretches the rubber band. This magnifies the sexual tension a thousand fold.

Sixty percent of what makes Prizing women work is body language and physical touch. So, put extra practice into mastering the techniques in this chapter.

Let's start with body language and then move onto physical touch.

Body Language:

I want you to do a simple exercise: in front of a mirror, stand at a 45° angle with your legs spread about the same width as your shoulders. Practice rotating your weight from your back foot to your front.

Let's add the upper body. When your weight is on your back foot, your torso should be at a 45° angle. As you shift your weight from the back foot to the front, rotate your torso so it's square with the mirror.

Here's an optional piece you can add: when your weight is on your back foot cross your arms. As you shift your weight to your front foot, uncross them.

When your weight is on your back foot, you are Pushing the woman away. When your weight is on your front foot, you are Pulling her in.

Let's look at an example:

Imagine I'm talking to a short blonde at a dog park. She's bombarding me with questions.

Swingcat: (Most of my weight is on my back foot, my torso is at a 45° angle, and my arms are crossed.) You seem very inquisitive, are you?

Girl: I'm very inquisitive.

Swingcat: (My weight shifts to my front foot, my body rotates towards her, and my arms uncross.) I'm the exact same way. Either you're like me and enjoy learning about people and things or you're one of those crazy jealous girls always giving men the third degree. (My weight shifts back to my rear foot, my torso turns back to a 45° angle, and my arms cross.)

Girl: I'm not jealous.

Swingcat: Good. (My weight shifts to my front foot, my body rotates towards her, and my arms uncross.)

Girl: I love learning about new things. I love to read. I'm a total nerd.

Swingcat: (My weight shifts back to my rear foot, my torso turns back to a 45° angle, and my arms cross.) I am not attracted to nerds. You're *fired*.

Every time I Pushed her away I put my weight on my rear foot, rotated my body at a 45° angle, and crossed my arms. Every time I Pulled her in, I put my weight on my front foot, turned my body towards her, and uncrossed my arms.

Physical Touch:

Has a girl ever kissed you and then pulled away. What did you feel compelled to do?

I'm willing to bet you wanted to kiss her again.

As an experiment, try the reverse. Initiate a kiss with a girl and then be the first to end it. I bet she'll try to kiss you.

If this is too daring, try this: take a woman's hand and then give it back to her. She'll almost instinctually reach out and try to grab your hand.

What's going in these examples?

When you release your physical touch before a woman does, she thinks, "Why did he let go? Does he not like me? His touch felt good. I want it back."

That's only half the power behind Prizing women with physical touch. Every time I touch a woman, I verbally Pull her in. Every time I release my touch, I verbally Push her away.

This conditions her to associate:

- 1) Physical touch with acceptance and validation.
- 2) The release of physical touch with rejection and disapproval.

In this chapter, we are going to focus on three forms of physical touch: the double high-five, the spin, and the hug.

The Double High-Five/hand hold:

Swingcat: (Most of my weight is on my back foot. My torso is at a 45° angle.) You have a very strong personality. I bet you're the leader amongst your friends.

Girl: Very true.

Swingcat: (My weight shifts to my front foot and my body rotates towards her.) I like that because I'm the exact same way. (I double high-

five her and then hold onto her hands.) But our personalities are too similar. We would clash. I can already tell we wouldn't get along. (I Push her hands away.)

The Spin:

Swingcat: Why the long face? (Most of my weight is on my back foot. My torso is at a 45° angle.)

Girl: Oh... I'm sorry (She smiles.)

Swingcat: Much better. (I high-five her, spin her around, pull her pelvis towards mine, and place one hand on her sacrum.) Your smile is either super sexy or super quirky. (I Push her away.) Nonetheless, I think it's super cute (I spin her around again.)

The Hug:

Swingcat: Oh my God... you totally remind me of Lisa. (Most of my weight is on my back foot. My torso is at a 45° angle.)

Girl: Um... who's that?

Swingcat: Someone very special to me. She's near and dear to my heart. I just have to hug you. (I hug her).

Girl: (She leans forward, arches her spine to minimize physical contact, and lightly pats me on the back.) Okay?

Swingcat: No, give me a real hug.

Girl: (She bear hugs me hard. I can feel her boobies squishing against my chest.) How's that?

Swingcat: Much better. Lisa was my childhood dog. (Then I Push her away.)

Review:

Most of the time, women feel an uncomfortable tension when a male stranger touches them. When he releases his touch, the tension dissipates.

But when you apply Prizing to body language and physical touch, it reverses this law.

Anytime you close your body language off or break physical contact, you're Pushing a woman away and sparking emotional tension.

Anytime you open up your body language or make physical contact, you're Pulling her in and placating the emotional tension.

The body language to Prizing:

When Pushing her away put your weight on your back foot, rotate your torso to a 45° angle, optionally, cross your arms.

When Pulling her in, shift your weight to your front foot, rotate your torso to face her, and, if your arms are crossed, uncross them.

When you release your physical touch before a woman does, she thinks, “Why did he let go? Does he not like me? His touch felt good. I want it back.”

When you couple touching her with a verbal Pull and releasing your touch with a verbal Push, it conditions women to associate:

- 1) Physical touch with acceptance and validation.
- 2) The release of physical touch with rejection and disapproval.

The three types of physical touch taught in this chapter were the double high-five, the spin, and the hug.

Homework:

Incorporate the body language and physical touch techniques into the different types of Push-Pull you learned.

Next, incorporate the body language and physical touch techniques into the qualifying formulas I gave you.

Then, before going out to meet women, practice in the mirror. This will make a huge difference when you hit the single scene trenches.

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Chapter 14: Prizing Women Through Role-Playing

As a kid, I competed in point karate. In fact, I won a national championship. This attracted the attention of a few girls in my Dojo. But I had problem: even the thought of asking a girl out put the fear of God in me. I was head-over-heels in love with Sabrina. Her strawberry-blonde hair and ginormous milk-jugs filled my groin with lust. I sensed she liked me. But every time I saw her, my mind went blank and mouth clamped shut. So I *never* made a move.

Months later, my friend Ben invited me to the movies with Sabrina and her friend Rachel. As we were ordering popcorn, Sabrina grabbed me and exclaimed, "Oh my God... my ex boyfriend is here. I wanna make him jealous," and then demanded, "You're gonna pretend to be my new boyfriend."

We walked arm-and-arm into the theatre, plopped our fannies down next to each other, and played tonsil hockey throughout the entire movie.

Years later, I was at a Catholic nurse's house. I tried to kiss her. She told me she had a boyfriend. So I asked if she wanted a massage. She said, "Sure."

I attempted to finger her during the massage but, alas, she pushed me away and lashed, "I already told you, I have a boyfriend."

At first, I felt flummoxed. No woman had ever balked at my sexual advances while receiving a massage from me.

Then I screwed my head on straight and told her, "You're a young catholic schoolgirl and I'm your doctor. I'm gonna give you a physical."

She batted her big puppy dog eyes and responded, "kay."

I rubbed my fingers on her neck and explained, "Just checking for any weird lumps."

Then I said, "Now I'm going to check for lumps on your breasts."

I rubbed her breasts and praised, "You've grown so much since last year."

Then I demanded, "Take off your pants. I need to check the basement to make sure everything is in working order."

In a baby girl voice she asked, "You're not gonna do anything bad to me, Doctor, right?"

I reassured, "No no... this is strictly gynecological."

She removed her pants. I rubbed my fingers over her panties. Then one of my fingers slid underneath. It stimulated her clit. Her vagina moisten. So it slid inside.

She cooed, "Shit... that feels good," and then huskily moaned, "Oh, doctor, what are you doing to me?"

"Just making sure everything works," I told her.

Minutes later we were making mad passionate monkey love.

What do these stories have in common?

Role-playing made both these successes possible.

Role-playing is acting out make-believe scenarios usually but not always as fictitious characters. We've all role-played before – I think I started doing it in preschool.

The power behind role-playing is threefold:

1) It gets rid of the fear of rejection: because role-playing is make-believe, the participants don't fear being rejected.

In the first story, I was too shy to make a move on Sabrina and she, too shy to make a move on me. Neither of us wanted to risk rejection.

Looking back, I doubt she saw her ex boyfriend. Instead, she mustered up a white lie to goad me into participating in a role-playing game. This created a risk-free context for us to pursue each other.

2) It exonerates the participants from any guilt or consequences for their actions: because role-playing is only make-believe, people don't feel guilty about their actions or anticipate any consequences.

In the second story, the nurse rejected all of my sexual overtures due to the consequences: her boyfriend finding out, God punishing her for infidelity... and so on. But the doctor-patient, role-playing game set a risk-free context for her to act on her sexual desires (or as Jung would say, let out her shadow.)

3) The unconscious mind processes everything that happens during role-playing as real: the unconscious mind cannot distinguish between reality and make-believe.

When you generate sexual tension during role-playing, her conscious mind thinks, "This is *just* a make-pretend game. These feelings aren't real."

But her unconscious mind experiences them as real.

Let's look at a few role-playing games:

Let's pretend You're my Dog:

Ask a woman, "If you were a dog, what kind of dog would you be and why?"

After she answers, praise, "I like that kind of dog. I might have to buy you from the pet store."

Lean back on your rear foot, rotate your torso at a 45° angle, cross your arms, and ask, "You don't pee on the floor, do you?"

If she says, "no," double high-five her, hold onto her hands, Pull her in close, and say, "Good, then I am taking you home with me".

Then look her in the eyes, Push her hands a smidgen away (but *don't* let go), and ask, "Are you an adventurous doggy because if not, I'm taking you to the pound."

If she qualifies, "I am adventurous," then hug her and laud, "Good doggy."

Pull her in even closer so she thinks you are about to kiss, look her in the eyes, and reproach, "Ew... you tried to kiss me. I think you're very cute. But I'm a human and you're a canine. It would *never* work out." Then Push her away.

Then tease, "But don't worry. I'm gonna get you a sexy Rottweiler on this brand new internet dating site for canines."

This role-playing game abounds with Prizing techniques: Push-Pull, Qualifying... and so on.

On a conscious level, a woman will think this is an innocent game. But on an unconscious level, she'll be filled to the brim with sexual tension.

The Dating Coach Game:

Women always bemoan about the struggles of finding a "good catch." If you're at a bar and a woman does this, tell her, "I'm gonna hook you up with your soul mate tonight."

Then point out to her the three most hideous men in the bar and ask, "Which one do you like best. I'll hook you up."

She'll giggle and carp, "C'mon... those are the worst choices ever. Give me some better ones."

Throw your hands up in the air and say, "I guess you can't decide. I'll take that as a sign that you want them all. I didn't know you were into foursomes."

She might correct, "No no... I'm not into foursome at all. Especially not with those freaks."

Then harangue, "Your problem is the way you carry yourself. You are not very approachable."

"Why not?" she'll ask.

Tell her, "The first problem is your body language: you need to uncross your arms, open up, and be comfortable with people in your space."

Then uncross her arms, correct her body language, and praise, "Much better."

She'll probably smile with pride.

Then physically intrude her personal bubble by moving closer to her and ask, "How does that feel?"

She might warn, "That feels a little uncomfortable."

Explain, "I never said that *change* was easy."

Then put your hands on her sacrum, pull her even closer to you, and ask, "How does that feel?"

Maybe she'll say, "Um, okay, I guess."

Then move in close enough to kiss her and inquire, "How does that feel?"

She might say, "I thought you were my dating coach."

Clarify, "I am. I just want to make sure you're prepared for when you meet your soul mate."

Then start grazing your lips against hers. This will build sexual arousal and she'll probably kiss you back. Then Push her away and reproach, "I'm your dating coach. Why are you trying to kiss me?"

She may hesitate.

Respond with, "Well I guess extra practice will make you an amazing kisser for your soul mate," and then resume kissing her.

The Cuddle Buddy Game:

Two inspirations led to this role-playing game.

One, women always text message me in the middle of the night, "Wanna cuddle?"

It's code for, "Wanna do the nasty?"

As we've already discussed, our puritanical culture shackles women from expressing their sexuality. Many women don't feel comfortable propositioning a man for sex. In fact, going to a man's house with the intention of having sex with him strikes scores of women as slutty.

Instead, they put themselves in situations where sex could happen. Then, afterwards, they rationalize that they didn't plan it. Instead, they caught up in the moment and it *just* happened.

That's why, in women logic, asking a man to cuddle is kosher.

The second inspiration came from a show I saw a few years back on VH1 called *Scott Baio Is 45... and single*. In one of the episodes, Scott Baio goes to a cuddle party. At the party, droves of people are Platonically cuddling with one another for the "human connection."

Here's the game:

As you're talking to a girl, tell her, "Cuddling is really important to me. But not in a sexual way. It's all about the human connection."

Then lean on your rear foot, rotate your torso to a 45° angle, and qualify her with, "Do you make a good cuddle buddy?"

Most women will say, "Yes."

Then reach over and hug her. No matter how well she hugs you, say, "I think you can do better. Let's try again."

If she does a good job, keep your arms around her and commend, "Wow! That was a great hug. Now you're in the cuddle buddy club. You can come to my cuddling parties."

Then warn, "But no funny business. It's strictly Platonic."

After that, tell her, "One of the most sensitive parts of the body is the lips," and rub your fingers over her lips.

Then say, "And kissing isn't a sexual thing either. It's a way that people connect with one another."

Pull her back in a little and say, "On a scale of 1-10 how good of a kisser are you?" Then kiss her.

Be sure to get her number so you can invite her to your future cuddle parties.

Every time you see her, you'll be able to cuddle with her without resistance. If a woman will let you cuddle with her, you're only a small step away from gettin' jiggy with her.

The cuddle buddy game has been used to goad women into group sex as well.

If you'd like to learn more role-playing games, check out [Natural Vibing](#). The role-playing games inside Natural Vibing create a powerful emotional connection with women and quickly turn your interactions with them sexual.

Review:

Role-playing is acting out make-believe scenarios usually but not always as fictitious characters. We've all role-played before – I think I started doing it in preschool.

Role-playing's power is threefold:

- 1) It gets rid of the fear of rejection.
- 2) It exonerates the participators from any consequences for their actions.
- 3) The unconscious mind processes role-playing as real.

The three role-playing games you learned were:

- 1) Let's Pretend You're My Dog.
- 2) The Dating Coach Game.
- 3) The Cuddle Buddy Game.

Homework:

Come up with five role-playing games. Write them down in your journal.

Then, think of how you can use these games to leapfrog you closer to achieving your Meta-Intent. Write this down in your journal.

Next, write down in your journal how you can incorporate Push-Pull and qualifying formulas into your role-playing games.

Many ladies' men naturally use role-playing with women. Pay attention to when other men use role-playing. If they're getting results, start using their role-playing games on women.

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Part 4: How To Deal With Women's Tests, Venomous Frames, & Token Barriers

In Part 1, I gave you the attributes of men women unconsciously respond to as a Prize they want to win over. Then I filled your brain with Inner Game tools for succeeding with women.

In Part 2, I taught you Outer Game techniques for building Prizability.

In Part 3, you learned about Prizing and sexual tension.

So far, you've gotten an extensive education on attracting women.

But there's a crucial piece I haven't taught you yet: how to identify and handle women's tests, venomous frames, and token barriers.

That's what you're going to learn in Part 4.

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Chapter 15: Tests Venomous Frames Women Create

“All women are subtle in exaggerating their weakness; they are inventive when it comes to weaknesses in order to appear as utterly fragile ornaments who are hurt even by a speck of dust. Their existence is supposed make men feel clumsy, and guilty on that score. Thus they defend themselves against the strong and “the law of the jungle.”

— Friedrich Nietzsche
Book II, aphorism 66, The Gay Science

Nietzsche's words may strike you as cynical. He's historically recorded as sleeping with only two women: a prostitute and the infamous femme fatale Lou Andreas-Salomé. One source of Nietzsche's bitterness is Salomé turning his heart into an emotional yoyo.

I love women deeply. I've had heaps of experience with them. Despite Nietzsche's scant and checkered experience with the opposite sex, there's a lot of truth to the quote above.

Is She A Damsel In Distress Or A Cold-Hearted Vixen?

Thomas is talking Jane, a 5'7" supermodel version of Pocahontas. Her long black hair braids into two pigtails. Her small black top exposes her flat stomach. A small ring pierces through her bellybutton. Below her long skirt, she dons sandals festooned with diamantes.

Her big brown eyes, her dimples, and her hot little body are two much for Thomas. He starts rolling his eyes all over her. She chides, “What are you, a perv?”

His eyes lower to avoid contact with hers and his mouth sheepishly mutters, “Sorry.”

The challenges, “You can't handle a woman like me. You're too much of a pussy.”

He puffs up his chest and retorts, “And you're a bitch.”

Her eyes well up with tears, she runs to her male friends, and tells them, “That man over there insulted me for no reason. He basically assaulted me. I don't know what to do. I'm so scared. Make him go away.”

Seconds later, a horde of meatheads form a circle around Thomas and interrogate, “Why you pickin' on the lil' lady. Pick on someone your own size.”

Thomas profusely apologizes, “I'm so sorry. It won't happen again.”

One of them grunts, "It better not, bitch... or else..."

That night in bed, Thomas reflects on what happened. "I'm such an awkward brute. I need to work on being nicer to the ladies."

Poor Thomas was oblivious to the psychological weapons Jane used to turn him from a man into an emasculated gimp.

Let's delve into the psychology behind what Jane did to Thomas.

"Babbler fledglings, like human babies, cry loudly when hungry.... The loudest cries are when the parents are nearby and know just where to find the fledglings. These striking facts tell us whom the calls are actually directed at, and why they force the parents to attend to the young: we believe that the cries are actually meant to be heard by predators. The fledglings say, as it were, 'Cat cat, come and get me.' Once they are fed, the fledglings stop calling. The fledglings are forcing their parents to feed them.... Even humans, who live far from predator, give in to their children's cries.... Protracted crying by a baby harms the adult's prestige by making a bad impression on his or her partner, neighbors, and friends.... It may well be in the parent's interest to give in rather than lose face."

*– Amotz & Avishag Zahavi
The Handicap Principle*

A few weeks back, I was at a toy store. A little boy started screaming at the top of his lungs because his mother wouldn't buy him a toy. Everyone's eyes glued onto the mother and her boy. Eventually, like most parents, she caved and bought him the toy.

What was going on?

Part of her "caving" was that she didn't want her kid to be upset. But only a small part.

The child was not directing his temper-tantrum at the mother. Instead, it was a theatrical production for everyone in the toy store.

The mother knew that if she didn't calm down her child, she risked losing face: others would see her as a bad parent. So she calmed him down the only way she knew how: by getting him the toy.

Children are small and, therefore, perceived as weak. The onus is placed on the parent to calm a riled up child down.

The small boy instinctively knows this. So he framed his mom as a "bad parent" by throwing a temper-tantrum.

When the small boy develops into a man, he'll no longer be able to use this psychological weapon. If he does, people will see him as a pathetic excuse for a man.

Here's where things take a turn for the interesting: women are physically smaller than men. For thousands of years, people have believed – though unfairly – that women are emotionally unstable. Society sees women as weak and men as strong.

Because of this, women are free to use this psychological weapon. I call it the *Damsel in Distress test*.

A *test* is a woman intentionally trying to take control of the Meta-Frame. If you give it her, you've failed the test.

Let's unearth the power behind the Damsel in Distress test:

In order to manipulate a man into doing something, a woman throws a temper-tantrum, bursts into tears, or scolds him. This frames his behaviors and actions in a negative light.

She's trapped him in a bind. He thinks there are only two options: assuage the temper-tantrum by catering to her whim or let her get angrier and risk losing face.

Other people don't have to be present for the Damsel in Distress test to work. Most men fear losing face to their own moral compass. Men are unconsciously programmed to think that if a woman is upset with them, it's somehow their fault and job to fix. (If you feel differently, you are an exception to the rule. You're lucky, my friend.)

Alas, if you give in and fulfill her demand, you've failed the test and given her full rein over the Meta-Frame.

Let's look at a few other ways women use the Damsel in Distress test:

You Just Want To Use Me For Sex:

Have you ever had a woman cry or throw a tantrum over you "using her" for sex?

Boatloads of men have.

More often than not, it's an attempt to get a man into a committed relationship.

There's nothing wrong with starting a committed relationship with a woman you really like. But doing it to bring her temper-tantrum to a halt, puts her in control of the Meta-Frame.

You Don't Compliment Me Enough:

Throngs of low self-esteem women carp to their boyfriends, "You never compliment me!! Why are you with me?! Do you think I'm ugly?"

To kill the tension, their boyfriends compliment them. This hands the Meta-Frame to them on a platter.

I Don't Want You Hanging Out With Him:

Some women try to prevent men from hanging out with certain friends through using the Damsel in Distress test. One of my ex girlfriends attempted doing this to me more times than I can count.

You Never Buy Me Anything:

Why do men buy women lavish jewelry?

Do they have a yen from deep within their tender heart to spoil them to death?
Rarely.

Are they spendthrift?

Nope. That's not it either.

The culprit is women using the Damsel in Distress test.

Many a woman will complain to her boyfriend, "You never buy me anything," and then her eyes will well up with tears

To stop the cascade of tears pouring out of her eyes, he'll buy her a piece of overpriced jewelry.

There's nothing wrong with spending your hard-earned cash on a woman. Just make sure it's on your terms.

The Damsel in Distress isn't the only type of test. Let's take a look at another one.

Prize Tests:

Women incessantly test men to find out if they really are the Prize. The more Prizability you exude, the harder women will Prize test you. They'll think, "Wow... this guy thinks he's all that. Is he the real deal or all talk?"

Failing a Prize test isn't the end of the world. Women think, "I won that battle. I wonder who will win the next."

Let's look at some examples of Prize tests:

- 1) Are you trying to pick me up?
- 2) Do you still live with your parents?
- 3) Are you here alone?
- 4) You have serious balls wearing that shirt.
- 5) Are you gay?
- 6) Does that ever work on girls?
- 7) Penis size really matters to women.
- 8) (Said to a short man) I only date men over 6'0"
- 9) I was with this guy the other night and he made me cum five times.

Shit Tests:

Women will test to see how much shit a man will tolerate. It's called a *shit test*. The more shit you tolerate, the lower your Prizability sinks.

Let's look at a few examples of shit tests:

- 1) A female soliciting a man for drinks.
 - 2) A woman asking a man she's just met to introduce her to his "cute friends."
 - 3) A girl canceling plans on a guy at the last second.
 - 4) A woman ignoring a man while out on a date with him.
 - 5) A female flirting with other males to make her boyfriend jealous (This can also be a Prize test)
 - 6) A woman making fun of a man in front of his friends.
- Time and again, men fail all three types of tests for the same reason: they respond to the test within the woman's frame. When we get to the chapters on reframing, I'll give you the solution to this quagmire.

Review:

A *test* is a woman intentionally trying to take control of the Meta-Frame. If you give it her, you've failed the test.

The three types of tests discussed in this chapter are:

- 1) The Damsel in Distress: In order to manipulate a man into doing something, a woman throws a temper-tantrum, bursts into tears, or scolds him. This frames his behaviors and actions in a negative light.

She's trapped him in a bind. He thinks there are only two options: assuage the temper-tantrum by catering to her whim or let her get angrier and risk losing face.

- 2) Prize Tests: women constantly test to find out how much Prizability you're packing. The more Prizability you exude, the harder they'll test to see if you're the real deal.

- 3) Shit Tests: Women give men shit to see how much they'll put up with. The more shit a man tolerates, the lower his Prizability sinks.

Homework:

Spend a few minutes thinking back to your previous interactions and relationships with women. These women may be great people.

But I bet at some point, they tested you.

What type of tests did they throw at you?

Come up with a list of twenty tests a woman may throw at a man. Write them down in your journal.

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Chapter 16: Women's Token Barriers

In the Cold Reading and Qualifying & Challenging chapters, I talked about how some women have a self-image that isn't congruent with your Meta-Intent.

If a woman's self-image isn't congruent with your Meta-Intent, then achieving it is an uphill battle. So I gave you a slew of techniques for changing a woman's self-image.

Sometimes women do have a self-image that fits with your Meta-Intent but they still put up resistance.

Often, a woman wants to go along with your Meta-Intent. But her conscience tells her its wrong, making her feel obligated to put up a *token barrier*. If you know how to diffuse the token barrier, she will feel exonerated of any guilt.

After she sleeps with you, she'll think to herself, "I didn't plan for this to happen. I warned him. He didn't listen. I got caught up in the moment. Oh well. It was fun."

Token barriers run the gamut from "I have a boyfriend" to "We are not sleeping together tonight."

About half the male population thinks token barriers are real barriers and gives up.

The other half addresses the token barrier within the woman's frame. For example, if a woman says, "I have a boyfriend," these men would respond with, "Yeah... but he isn't here right now. He's probably with another girl," or "But I bet I'm better than your current boyfriend. You're so beautiful. You could do better."

Unfortunately, this results in the token barrier transforming into a real barrier.

When we get to the chapters on reframing, you'll learn how to thaw away token barriers.

Sometimes, token barriers are Prize tests. Women are testing to see if you're the Prize. If you take her token barrier at face value and give up, your Prizability plummets in her eyes.

Review:

Sometimes women do have a self-image that fits with your Meta-Intent but they still put up resistance. This is usually a token barrier.

Remember: she's putting up the barrier out of obligation, not her lack of desire for you.

If you address the barrier within her frame, you'll transform it into a real barrier.

Homework:

Come up with a list of twenty token barriers women have thrown at you. Write down how you dealt with each situation.

This list will come in handy in the next two chapters. After reading those chapters, you're going to write down a reframe for each of these token barriers.

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Chapter 17: Using Reframes To Handle Tests & Venomous Frames & Thaw Away Token Barriers

“To handle a language skillfully is to practice a kind of evocative sorcery.”
– Charles Baudelaire

In the last two chapters I brought to light a roadblock many men fall into: they end up failing tests and turning token barriers into real barriers because they respond to a woman within her frame.

In this chapter, I'm going to introduce a form of linguistic sorcery for handling tests, changing the meaning of venomous frames, and thawing away token barriers. It called *reframing*. With reframing, instead of responding to tests and token barriers within a woman's frame, you're going create a new frame.

Quick reminder: make sure you have a Meta-Intent and Meta-Frame in mind before reframing.

If your Meta-Intent is to sleep with her that night, you're Meta-Frame would be:

- 1) I am the Prize.
- 2) She is trying to win me over.
- 3) She wants me so bad that she is trying to make me sleep with her.
- 4) She will only get to sleep with me if she lives up to my standards and expectations.

Next, you need to reframe her tests and false barriers into frames that implicate your Meta-Frame.

Let's review some of the frames from Chapter 5:

- 1) Frame something a woman says or does as meaning that she's not good enough, cannot handle, or keep up with you.
- 2) Frame something a woman says or does as meaning she wants to see you again.
- 3) If a woman wants to tell you something, frame it as her being willing to pay for your attention.
- 4) Frame something a woman says or does as meaning that she's lacking class, socially inept, or oblivious.

- 5) Frame something a woman says or does as meaning she's a pervert trying to get into your pants.
- 6) Frame something a woman says or does as meaning she has little to no education.
- 7) Frame something a woman says or does as meaning she's destitute.

The Structure Of Tests & Token Barriers:

The structure of a test: the woman is attempting to define some personality trait, action, or behavior X as meaning Y.

Imagine a woman Prize tests you with, "Did you come here by yourself?"

The structure would be this: the behavior *you standing by yourself* has the meaning *you're alone*.

The structure of the token barrier: a woman is communicating that doing action X has the meaning Y.

Imagine a woman tells you, "I have a boyfriend."

The structure would be this: the action *sleeping with you* would mean *I'm a cheater*.

Different Types Of Reframes:

Redefine Meaning Y By Replacing Behavior X With Behavior Z

Imagine I'm staring at a woman. Next, her high heel shoes stomp in my direction and she fires a Damsel in Distress test at me by scolding, "Why are staring at me? That's so fucking rude, lecher."

I reframe her with, "Sorry sweetie. I didn't even notice you until now. I was actually staring at the girl behind you. But you're cute as well. Would you mind going up to her and bringing her over here for me."

I changed the meaning of the frame by changing the behavior: I wasn't staring at her, I was staring at the girl behind her.

Moreover, it put her into my frame. In a gentle fashion, I defined the behavior *her scolding me* as meaning that she's presumptuous and little socially inept for thinking that I was staring at her. Most importantly, my new frame forces into the Fourfold Meta-Frame.

Let's look at another example.

Imagine I'm talking to a woman and out of nowhere she Prize tests me with, "Are you trying to pick me up?"

I retort, “Wow. You must not get much male attention. Usually when guys pick up girls, they feed them lots of compliments, promise to take them cool places, and buy them lots of drinks. All I’ve done is tease you and make fun of you. At first, I saw you as *just* someone to talk to. But now that I know you’re a low maintenance girl, I like you. You’re gonna be my new girlfriend.”

She attempted to frame my behavior *talking to her* as meaning that I was hitting on her.

I changed the meaning of her frame by comparing my behavior to a genuine case of a man hitting on a girl.

Then I put her into my frame by defining her question *Are you hitting on me?* as meaning that she’s low maintenance.

Finally, I framed it as a positive and made her my new girl friend.

Did you catch all the Push-Pull psychology in this last example?

Redefine Behavior Y By Replacing Meaning X With Meaning Z

Girl: Can you introduce me to your cute friends?

Swingcat: My friends are gigolos and work for me. I don’t think you could afford my fee. If you wanna be with one for the night, the price is ten grand.

Girl: Um... maybe I can’t. That’s a lot of money.

Swingcat: Sounds like you’re broke?

Girl: Yeah.

Swingcat: You can come work for me, ‘kay?

Girl: Sounds good.

Swingcat: Since I’m your boss now, you have to do whatever I say.

Her shit test was an attempt to frame me as her unattractive lackey.

A man with the brain of a hummingbird would have introduced her to his friends.

But most men would say, “How ‘bout me?” or “No F-ing way!”

The problem is that these men are responding to the woman within her frame.

My first step out of her shit test was redefining the behavior *me catering to her whim* from meaning I’m her lackey to meaning I’m her

pimp.

I also put a condition on following through: she had to pay me ten grand.

When she conceded that this was beyond her means, I framed her as being broke and recruited her to work for me.

With this example, the goal wasn't for her to think I'm really a pimp. Instead, I turned my frame into a role-playing game.

As you probably remember from the chapter on role-playing, a woman's unconscious mind processes all of the emotions felt and frames set during role-playing as real.

Stealing A Woman's Frame:

My friend Scott was eating dinner with a petite Brazilian girl. In the middle of dinner, she Prize tested him with, "You know, Scott, size matters."

His eyes moved from hers to his lap, his mouth folded into a glum frown, and he said, "You know, Debbie, I'm glad you can be honest with me... big breasts are important."

She started giggling and said, "You're good."

She was attempting to get him to qualify his penis size. But he reversed the frame on her.

Let's look at another example.

Droves of men have had a woman use the Damsel in Distress test by saying:

My eyes are up her (pointing to her eyes), *not down here* (pointing to her breasts).

You can steal this frame from women.

Here's what to do: the next time a woman throws a test at you – be it the Damsel in Distress, the Prize test, or the shit test – interrupt her by peering your eyes at something in your environment.

Her eyes will move in the same direction as yours and she'll wonder what you're staring at.

Then roll your eyes towards the floor. Her eyes will follow. Then scold:

My eyes are up here (point to your eyes), *not down there* (point to your crotch). *Stop trying to check out my package. I'm more than a sausage with feet.*

She'll laugh and forget all about her test. The interaction will be back

on track.

Turning A Token Barrier Into A Benefit:

Girl: I have a boyfriend

Swingcat: Good. I like that. He can cook us breakfast in bed tomorrow morning... but if the orange juice isn't fresh, I'm gonna club him.

She put up the token barrier *I have a boyfriend*.

I reframed the "boyfriend" from a barrier into a benefit. I turned him from a roadblock to romance into a facilitator.

Review:

You can use reframing to effectively handle tests, change the meaning of venomous frames, and thaw away token barriers.

Make sure you have a Meta-Intent and Meta-Frame in mind before reframing.

You need to reframe her tests and false barriers into frames that implicate your Meta-Frame.

The structure of a test: the woman is attempting to define some personality trait, action, or behavior X as meaning Y.

The structure of the token barrier: a woman is communicating that doing action X has the meaning Y.

The different types of reframes:

- 1) Redefine meaning Y by replacing behavior X with behavior Z
- 2) Redefine behavior Y by replacing meaning X with meaning Z
- 3) Stealing a woman's frame
- 4) Turning a token barrier into a benefit

Homework:

Get out your lists of twenty tests and twenty token barriers.

I want you to come up with five reframes for each test and false barrier you wrote down.

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Chapter 18: Using Outframes To Handle Venomous Frames & Tests & Thaw Away Token Barriers

Outframes serve the same purpose as reframes. But they function differently. Instead of reframing a woman's frame, they put a larger frame around it.

Let's look at some different types of outframes.

Bad Intentions:

Bad intentions outframing is framing the intention behind a woman's test or barrier in a negative light.

Girl: Do you live with your parents?

Swingcat: Now you wanna meet my parents. This relationship is moving too fast. I'm breaking up with you.

She Prize tested me by asking if I live with parents. So I framed the question she asked as meaning that she wanted to have a serious relationship and meet my parents. This put me back in the driver's seat of the Meta-Frame.

Undesirable Attributes:

Undesirable attributes outframing is framing the cause of a test or barrier as a personality flaw the woman possesses.

Gold-digger: What do you do for a living?

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

Her Prize test attempted to make me qualify and elevate her social status above mine.

So I framed the question she asked as meaning that she mistook me for her McDonalds' coworker.

I stole her frame and elevated my social status above hers.

Be careful with this. Most women ask this question to make conversation and find out what you're doing with your life. If you're not a doctor, lawyer, or millionaire, don't worry. For the most part, they don't care. They just want to make sure you're doing something.

If you continuing to evade their question, they'll think you're insecure about your job. Or worse, don't have one.

But the gold digger asks this question to either find out if a man has money or frame his social status below hers.

Let's look at another example.

21-year-old girl: How old are you?

Swingcat: 32. But I can already tell you're too old for me. I don't date girls over 20.

If there's more than a decade age gap between you and a woman, she's well aware of it.

If she asks your age within the first few minutes of conversation, she's Prize testing you. She wants to see if you feel ashamed of yourself for hitting on someone so much younger (or older) than her.

In this example, I unabashedly told her my age. Then outframe her Prize test by telling her that she was too old for me.

Let's look at one more example:

Girl: Do you use this line on every girl?

Swingcat: Only the fun and outgoing ones. You seem outgoing and fun. But maybe I'm wrong. Maybe you're uptight and shy. Have a great night. Bye.

Girl: No – I am fun and outgoing.

Swingcat: In that case...

She threw a Prize test at me and I outframed her by accusing her of having undesirable attributes.

Because she doesn't want to be perceived as having these attributes, it sparked emotional tension and she felt compelled to qualify to me. Unknowingly, she handed me the Meta-Frame.

Consequence Framing:

Girlfriend bitches: I cried all last night because you were hanging out with Todd. You made me so sad. If you love me, you won't hang out with him anymore.

Swingcat: Babe, acting needy and controlling isn't attractive Men don't like when women tell them *not* to hang out with their friends. Keep it up and the only male in your life will be your cat.

She used the Damsel in Distress test to see if she could stop me from

hanging out with my friend.

I outframed her test by pointing out the consequences of her behavior.

Review:

Outframes serve the same purpose as reframes. But they function differently. Instead of reframing a woman's frame, they put a larger frame around it.

The different types of outframes:

- 1) Bad Intentions
- 2) Undesirable Attributes
- 3) Consequence Framing

Homework:

Get out your lists of twenty tests and twenty false barriers.

I want you to come up with five outframes for each test and each false barrier you wrote down.

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Part 5: Putting It All Together

If you've mastered the skills covered thus so far, you've got the seduction knowledge of a modern day Casanova.

But there's a problem: can you execute them? Without a step-by-step structure, you're a jumbled glob of techniques and concepts without the know-how to get from the approach to your Meta-Intent.

In the next two chapters, we're going to bring order to all the great things you've learned. In the first chapter, you'll learn a section formula that brings order to using these techniques.

In the second, you'll read three real world field reports that start with the approach and end with me in the woman's pants.

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Chapter 19: The Seduction Formula

In this chapter, I'm going to give you a cohesive structure that takes you from before the approach to sexual escalation. Let's get started.

Phase 1: Before You Seduce The Woman, You Need To Seduce Yourself:

Go through the four Inner Game steps:

- a) Get outside your head.
- b) Approach right away
- c) Have high standards & a strong Meta-Intent in place.
- d) Assume the Fourfold Meta-Frame

Eventually, these steps will be so drilled into your brain, you won't need to consciously go through them. But for now, it will make a huge difference.

Phase 2: Use An Initiator

Phase 3: Use A Conversational Hook:

Hook and reel the woman into the interaction. (If you're already a bona fide ladies' man, skip Step 2 and jump right into the conversational hook.)

Phase 4: Get Physical Contact:

If you didn't use a conversational hook that involved touching her, get physical contact now.

It's important that the woman starts feeling comfortable with your touch immediately.

You also want to condition her from the get go to associate unresolved emotional tension with you releasing your touch and an emotional release with you touching her.

Don't mindlessly grope her. Always use physical touch – especially the first few times – with some form of Push-Pull or Qualifying.

Also, if you haven't yet made her qualify, do so.

You want to start the process of her chasing you ASAP.

Phase 5: Vibe & Build Prizability:

For review, two people are vibing when their vibes are in sync. When vibing with a man, a woman's focus of attention turns to the here and now, her protective guard thaws away, her body brims with a warm fuzzy feeling, and her mind thinks, "I like this guy. He's cool."

To spark the vibe, make sure:

- a) You're emotionally relevant.
- b) She *gets* where you're coming from. (In this stage of the game, it's more important that she gets where you're coming from than you getting where she's coming from. Although, getting where she's coming from helps as well.)

Just for review, Prizability is having enough value in a woman's eyes that if you walked away or didn't validate her, she'd take it as a loss.

A lot of your Prizability is going to come from you controlling the Fourfold Meta-Frame, manifesting the attributes from Chapter 2, body language, Push-Pull, Qualifying, and vibing with her. (Vibing with women demonstrates your social adeptness and, therefore, builds Prizability.)

Additionally, use storytelling to build your Prizability.

Joke around. Tease her. Keep the conversation light. Use commonalities. But not about anything too deep. Use lots of Push-Pull and Qualifying. Use role-playing. When you sense that she's craving your physical touch and chasing you, it's time to move on to the next phase.

If she's not opening up, use the vibing body language technique to make her open up.

If she's really closed, use the Push-Pull technique I taught you in the Good Cop/ Bad Cop section.

Phase 6: Give Her Reasons Other Than Her Looks For Liking Her:

You can use the qualifying technique I gave you earlier to do so. Or, if she demonstrates something admirable other than her looks, compliment her on it. This establishes rapport and takes the interaction into Phase 7.

Phase 7: Rapport:

According to my definition, *rapport* is not a feeling two people have for each other; it's when the status of the relationship changes from strangers to friends. (If you'd like to learn more about this, check out my [Natural Vibing course](#).)

If she's with her friends, isolate her. Ask her friends, "Do you mind if I

borrow your friend for a few minutes?

This is the phase where you act the way you would around a female friend.

Start using more serious conversation topics.

You want to demonstrate that *get* where she's coming from. You can accomplish this by piling on the commonalities, using cold reading and storytelling, and revealing one of your vulnerabilities.

Also, if you sense she doesn't have a self-image inline with your Meta-Intent, use cold reading and qualifying to change it.

You need to keep touching her, qualifying her, and using Push-Pull. If she keeps chasing, keeps investing into the interaction, keeps craving your physical touch, it's time to sexually escalate.

If you'd like to learn more advance techniques for the rapport phase, check out [Natural Vibing](#).

Phase 8: Sexual Escalation:

In the old days, I didn't touch the woman much till the sexual escalation phase.

The problem: even if she liked me, my touch felt jarring.

However, if you've been touching her through the entire interaction, she should already be comfortable with your physical touch. In fact, she should crave it.

Start testing for sexual compliance by bringing her in close to you, so you're almost kissing, then push her away. If you sense resistance, Push her away with the Guilty Conscience.

Just like there are many ways to skin a cat, there are many ways to sexually escalate. Let's look at a few:

The Quiet Voice:

This works wonders in noisy venues. Lean back and start talking almost in whispers. This forces the woman to lean in to hear you.

Position your lips next to her ear. As you speak in almost murmuring whispers, start grazing your lips against her ear. This builds sexual arousal in her body.

The message is ambiguous: Are you kissing her ear or unintentionally touching her ear with your lips?

If she doesn't move away, keep moving your lips against her ear.

Then start kissing her neck.

Next, bite her neck: open your mouth as wide as you can and firmly – yet not hard – graze your teeth against her neck.

This will amp up the arousal.

Finally, kiss her.

Sexually Qualifying & Challenging Her:

Put your weight on your rear foot, turn your body to a 45° angle, and challenge, “Are you adventurous?”

When she responds, “Yes,” shift your weight to your front foot, turn your body towards her, double high-five, hold onto her hands, and say, “I like that.”

Then challenge her with, “But I’m not sure you can handle me. What are three adventurous things you’ve done in the last year?” and Push her a smidgen away from you but don’t let go of her hands.

After she qualifies, say, “You’re awesome... We can definitely hang out,” and then pull her towards you, let go of her hands, and put your hands around her sacrum.

Next, qualify her with, “I’m still not sure I can take you around my cool friends. Are you spontaneous?” and Push her body a little bit away but keep your hands on her lower back.

When she qualifies, Pull her back in so her stomach is touching yours and say, “You and I definitely are hanging out.”

Then challenge, “What makes you spontaneous?” and Push her away a little but don’t let go of her.

When she qualifies, praise, “You rock,” and Pull her in close.

Then qualify, “Where’s the craziest place you’ve ever had sex.”

After she qualifies, share a story with her about the craziest place you’ve ever had sex.

Then qualify her with, “If you were in kissing school, what grade would your kissing teacher give you?”

After she tells you, kiss her.

In the vibing chapter, I gave you five categories of compliments. To refresh your memory, the fifth category is letting women know that they sexually arouse you.

Feminism and the Suffrage movement have done a good job of programming women to balk at category five compliments. Many women

act annoyed when strange men give them catcalls or approach them with, “Baby, your body is lookin’ fine tonight.”

But secretly women love knowing that they sexually arouse men – especially the ones they like.

More importantly, category five compliments goad women into a sexual role. To put it in Jungian terms, it encourages them to let out their shadow.

The appropriate time to use these compliments is when you’re kissing a woman or doing anything beyond that.

Some examples:

Grab her ass with both hands and tell her how much it turns you on.

Stroke your hand through the back of her hair, grab a big handful at the base, and firmly tug it. Then tell her what you sexually want to do to her.

When trying to get in her pants, don’t start by putting your hand on her crotch – her resistance will go through the roof.

Instead, rub her buttocks and thighs. Only once she becomes more receptive to that, can you move to the front.

If she puts up resistance, diagnose the problem:

Is it because you’re physically escalating in a public place and she feels embarrassed?

Whisk her off to somewhere more private.

Is she putting up a token barrier?

Use reframing or outframing to diffuse it.

Is her self-image not congruent with sleeping with you?

Use cold reading or qualifying to change it.

If you’d like to learn more advanced techniques for sexual escalation and compliance, check out Sexual Connections. Inside [Sexual Connections](#) you’ll also get a more elaborate seduction formula.

As you improve, feel free to change around the seduction formula. I by no means follow it every time as you’ll see in the next chapter.

But, you need to master the rules of the game before you break them.

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Chapter 20: Swinggcat's Field Reports

Field Report # 1: Shagging a British Bombshell In Vegas:

This one was from the early 2000s. It's not perfect. Nonetheless, I think you'll learn a lot from it.

My buddy and I spot two girls sitting on a plush sofa, drinking cocktails at a hotel bar in Las Vegas. One's a short blonde, the other, a tall Brunette. Their tube top dresses cling to their watermelon-sized breasts and end a third of the way down their thighs. Their feet, trapped in black-leather stiletto boots.

Swinggcat: (I strut towards them and shout) Hey girls....

I wait for them to turn around and face me. This takes a few seconds... but it feels like two traffic lights worth of silence. Finally, they point their eyes in my direction.

Swinggcat: Do you know your '80s and '90s pop music?

Brunette: (In a thick British accent) yeah we do. What did you have in mind?"

Swinggcat: My neighbor just got a pug dog. You know...the chubby, little, short dogs?"

Brunette: Yeah...they're cute.

Swinggcat: And she also got a wiener dog: the really long ones with the short, little legs?

Brunette: I love those dogs!

Swinggcat: (I say in a dramatic tone.) Good because if you didn't, I was gonna walk away. (I shift my weight to my rear foot and turn my body to a 45° angle.)

Brunette: laughs

Swinggcat: (I shift my weight to my front foot and turn my body towards her.) So...anyway...the pug is a boy and the wiener, a girl. She wants to name them after an '80s or '90s pop duet or famous couple.'80s and '90's kitsch covers every square inch of this woman's house. She's so obsessed with the 80's and '90s that she's willing to pay whoever comes up with the best name a thousand dollars. If you guys give me some good names and she uses them, fifty dollars has your name written all

over.

Brunette: That's not fair. Why do you get to keep all the money?

Swingcat: (I shift my weight to my rear foot and turn my body to a 45° angle.) You're kinda demanding. I'm sensing some only child syndrome from you. Are you used to getting your way?

Brunette: No that's not true.

Swingcat: (I shift my weight to my front foot and turn my body towards her.) No... I like that... it's good. It means you're a shrewd business woman (I high-five her and hold onto her hand.)

Brunette: I'm studying business in school right now.

Swingcat: I can tell. But I'd never marry you because if we ever got divorced you'd end up taking all my money in court with your shrewd business sensibilities. (I push her hand away.)

Brunette: She laughs.

Swingcat: Back to the dogs. I was thinking of Sonny and Cher ... because Sonny looks like a pug and Cher, a wiener.

Girls: That's brilliant.

Swingcat: But that won't work because they were from the seventies.

I sit down next to them. I can get away with this because they're laughing and absorbed in conversation with me.

Girls: Oh yeah, you are so right.

Swingcat: How 'bout Prince and Carmen Electra?

Girls: That's cute.

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

The girls are dying of laughter.

Swingcat: We could call the pug *Boy George*?

Girls: Um...

Swingcat: (I interrupt them) No that won't work because she used to have a dog named after Boy George. Years ago, she got a golden retriever. When she got it, she wanted to name it after Boy George. But since it was female, she called it *Girl George*. Alas, Girl George kept getting knock up. Maybe it was her celebrity name that got her male attention. I dunno.

Girls: (Laughs).

Swingcat: But after five litters of puppies she decided to get her fixed. Shortly after the vet yanked out Girl George's reproductive organs, her hormones went haywire. Her personality changed from laidback and friendly to vicious and mean. When people tried to pet her, she'd sink her fangs into their flesh. Her dainty figure ballooned to the size of a two-by-four. After her weak little legs lugged her ginormous torso to the kibble bowl, they'd collapse with exhaustion. Eventually she developed diabetes and died.

Girls: Oh my god. So sad!

Swingcat: Actually everyone was ecstatic this cruel beast kicked the bucket.

The girls are kinda shocked at what just flew out of my mouth...yet they're laughing like a bunch of hyenas.

Swingcat: But my friend wasn't happy about it. She wept for days. In fact, after all these years, she still spends her free time eating bonbons and watching old videos of Girl George – freak! That's probably why I'm not good friends with her anymore.

Swingcat: (My attention turns towards the blonde.) You remind me of Buggy.

Blonde: Who's Buggy?

Swingcat: Buggy was my bunny rabbit when I was a kid. I loved him to death. My baby sister wanted a pet of her own. But my mom told her that she was too young. So one day while I was at school, she snapped Buggy's neck. My mom decided to replace the dead bunny, hoping I wouldn't notice. The first thing I did when I got home from school was play with Buggy. He looked different. His silky white fur turned grey and mangy. His plump little body looked supermodel thin. I picked Buggy up to cuddle with him and he bit me. My eyes welled up with tears and I carped, "Mom, what happened to Buggy?" She explained, "Sometimes you get old, life is a bitch."

Girls: Oh my God, that's so sad.

Swingcat: I know...that's why all my pets are stuffed now. There are certain perks: you don't have to feed them or worry about them pooping on the floor.

Brunette: (Hitting me on the arm while laughing) You're so mean.

Swingcat: I like this place.

Blonde: I think the Palms is better.

Swingcat: Well, I like this place (I'm sticking to my guns and testing to see if I can get her to buy into my reality.)

Blonde: I do kinda see what you're saying...this place is pretty cool. And they have lots of cool bars. (Notice how I'm pulling her into my reality. This is subtle yet important).

Swingcat: It's funny, everyone here is foreign.

Brunette: Yeah. That's how I hear L.A. is...no one is a native from there.

Swingcat: Well I am. I was born there.

Blonde: Really?! That is so interesting.

Swingcat: I love L.A. Although some of the people living there, give us L.A. natives a bad name.

Blonde: What do you mean?

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

Girls: Yes

Brunette: The short black guy?

Swingcat: Yeah exactly...except he looks like an albino version...and he has bright red hair.

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

Swingcat: Yeah exactly...and when you meet him, *don't* call him a midget.

Girls: Why?

Swingcat: Well, because he's not a midget. His parents gave him growth hormone when he was a kid. Sure enough, he's not a midget. Midgets are '4"11 and under and he is '4"11½.

Girls: (Laughing hysterically.) That's so sad...so messed up. Poor bloke.

Swingcat: So anyway, he was at this Hollywood party up at universal studios swilling down Long Island Iced Teas like a troll full of hate. After a while, his baby bladder felt like it was gonna explode. But he had a problem: there were no bathrooms in the vicinity. And since he's a small man (*holding my thumb and my index finger two inches apart*), he didn't want to pee in the bushes. Lo and behold, he found an unoccupied golf cart with the keys still in the ignition.

His little legs hobbled over to the golf cart. He hopped on, started the engine, and put the golf cart in reverse. But the little bastard was so drunk he ended up ramming the golf cart into a lady's brand new BMW. Unfortunately for him, she was standing right there. She looked down at him and said, "Sir, you're going to have to fix the damages to my car." He looked at her like a peasant and sneered, "I can do whatever I want...my

father is a very powerful man in this town". So she called the police, and they came and arrested the albino Gary Coleman. Took him to jail where he got a drunk-driving ticket for driving a golf cart while being intoxicated.

Both girls are laughing hysterically.

Blonde: Before Vegas, we spent a week partying at celebrity frequented L.A. hotspots.

Swingcat: Are you guy paparazzi or just giant celebrity dorks?

Brunette: Are you always this mean to cute girls?

Swingcat: Only the perverted ones.

Blonde: We're not perverted. We're girls. Guys are way more perverted.

Swingcat: No girls are... About five months ago, I was in Prague.

Brunette: Oh my God. You've been to Prague. I want...

Swingcat: (Interrupting the Brunette.) Hush...I am talking. (Then I smile at her.)

Brunette: (Smiling back.) You're a prick...

Swingcat: (smiling) I know.

Brunette: But you are really funny.

Swingcat: And you're just figuring this out.

Brunette: Well...um...

Swingcat: Anyways...I was saying...Oh wait...Were you gonna say something smart?

Brunette: OH yeah...um

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

Brunette: (gasping)

Swingcat: Last year when I was in Prague, two Israeli girls befriended me. I told them I was Jewish. One of the girls said, "I don't believe you're Jewish. I wanna see if you're circumcised," and then grabbed my crotch. I knew it was just an excuse to molest me. I felt like a sausage with feet.

The girls laugh.

Blonde: He's cool.

Brunette: Yeah he is.

Swingcat: I know

Swingcat: (I get a concerned look on my face and turn my body away from the girls.) You guys aren't sluts, are you? (I can get away with saying this because I've already established myself as the Prize – at least to some extent).

Blonde: What do you mean *sluts*?

Swingcat: (With a suspicious look on my face.) You guys aren't soliciting men for sex, are you?

Blonde: Of course not.

Swingcat: Thank God...I was about to get up and leave. You can never be too sure in this town. But at least it's not Costa Rica.

Blonde: What's the deal with Costa Rica?

Swingcat: My buddy and I went to Costa Rica on a whim. When we landed in the capital, San Jose, we told our cab driver to take us to the nearest hotel. He took us to the Hotel Del Ray. We checked into our room and went down to the hotel bar. At the bar, we chatted up two girls. After flirting with one of the girls, she asked "¿Haga le gusto mí?" and I responded, "Me gusta usted." She asked, "How much you pay for me?" I realized the girls in San Jose made their living by soliciting men for sex. In hopes of escaping prostitutes, we left San Jose and went to Jaco: a quaint, hippy beach town located on the outskirts of the rain forest. We checked into our hotel, a cozy, little cottage overlooking the water. Next, we grabbed lunch at a local steak house. At lunch, we met two adorable girls. As the conversation was flowing, I thought to myself, "Finally we've met some decent women." But then, one of the girls asked, "¿Haga le gusto mí?" and I said, "Me gusta usted." And then, surprise surprise, she grabbed my sausage and asked, "How much you pay for me?" I was convinced all of the girls in Costa Rica were women of the night. So I decided for the rest of the trip, I was going to bust every girl's balls about being a slut and tell them that in my country women pay me money for sex. Then, this one night, I was out at a bar teasing a girl about being a hooker. But she wasn't. Nor was she Costa Rican. She was a wealthy Columbian girl on vacation with her parents. She started crying and summoned her father over to give me a verbal whupping. To make a long story short, we made up and she became my Costa Rica girlfriend. We went skinny-dipping and made passionate monkey love in my hotel pool in the middle of the night. It was amazing. I guess I am a hopeless romantic at heart.

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

Swingcat: Yeah...I agree with you...but the real reason I am into traveling is because I love McDonald's ice cream. And my goal is to have a McDonald's ice cream in every country in the world.

The Brunette tries to get me to tell her more stories about traveling, but I tell her that we are talking about ice cream, not traveling. (I'm using Revealing & Concealing to emotionally compel her to want and reach and chase for more of me).

Next, I turn completely silent, putting the responsibility of continuing the interaction on the girls.

Brunette: So, what's your name?

Swingcat: Swingcat...What's yours?

Brunette: Brenda. Would you like something to drink?

Swingcat: Yes, Vodka tonic.

Brenda: Waitress!!! Get this man a Vodka Tonic.

Swingcat: (The blonde's body language is a little closed off. Probably 'cause I didn't ask for her name. I point my eyes at her.) I bet that you are more of an observer than an actor.

Blonde: What do you mean?

Swingcat: There are two types of people: observers and actors. Actors are in the moment, the here and now. They are always participating in what's going on. Observers, on the other hand, sit on the sidelines, observing what's going on around them. You, my dear, are only an observer at first. You wanna make sure you understand your surroundings. Once you feel comfortable and in control, you let go. These are the moments that you're the happiest.

Blonde: (Her body language begins to open up.) Oh my God... how did you know that about me?

Swingcat: But with her (pointing to Brenda), she is more adventurous.

Brenda: You're good.

Swingcat: I bet you like attention.

Brenda: Well...

Swingcat: From people special to you, you really love attention. In that context, you feel comfortable and enjoy being the center of attention.

Brenda: Yeah...very true.

Swingcat: I am the same way...

Brunette: (With a tinge of sarcasm.) I can see that.

Swingcat: And that's why we could never be friends...we would both be competing for the spotlight.

Brenda: (She starts qualifying) You and I are crazy. So I think we would get along. Plus, I don't always have to be the center of attention.

Swingcat: Yeah you do... But remember... if we hang out, you have to let me be the center of attention at all times. If you try even once to steal the spotlight from me, you're fired from being my friend. Those are the rules.

Brenda: (Laughs.) You're crazy. I like you. (Is she using Push/Pull on me? Maybe?)

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

Brenda: No...maybe when I was really young...but when I was older, no.

Swingcat: I think it's important to have a father figure, but that father figure doesn't have to be male. For example, my father was not around much due to work. Instead, my grandma taught me how to be a man. She looks like a fragile little teacup on the outside. But on the inside, she's a vicious Pit Bull: she has the mouth of a sailor, a wit quicker than whip, and a world-class left hook. She trained me in the arts of verbal warfare and hand-to-hand combat.

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

The bar closes and we move to another one. Brenda insists on buying me more drinks. While I talk Brenda, my friend occupies the blonde.

I leave to use the bathroom but tell my friend to stay and occupy the girls. When I come back, another guy is talking to Brenda.

I whip out my camera and share pictures with the blonde from my trip to Prague. Out of the corner of my eye, I see Brenda peeking over at me. But I ignore her.

Brenda: (Interrupting me.) I want to see your pictures.

I show her one and then turn my camera off.

My friend, the blonde, and I get into a discussion about Metallica.

Brenda: They're one of my favorite bands. I've seen them in concert.

Swingcat: (I give her a double high five and hold onto her hands.) That qualifies you as cool...you have permission to hang out with me. (I push her away a little but don't let go of her hands.) But I am not sure how adventurous you are, so, actually, I am not sure if we can hang.

Brenda: I am adventurous.

Swingcat: Well then... what's the most adventurous thing you have done in the last year?

Brenda: I came to the United States.

Swingcat: Good point. You have permission to see my pictures. (I show her pictures.)

Brenda: I really like that you're so worldly.

Swingcat: I like that you're well travelled as well. (I give her a double high-five again, hold onto her hands, and pull her into me close enough that ours are almost touching. She leans in for the kiss, and I push her away. Then I go silent. This increases sexual tension and forces her to restart the conversation again.)

Brenda: So...

I grab her hands and Pull her close so our lips are touching. She tries to kiss me but I Push her away. We talk for a bit. Then I grab her hands and pull her into me. We start kissing. When she tries to use her tongue, I pull back just a little bit. Then I use just a tiny bit of tongue and when she returns it, I pull back. She starts kissing me heavier and then I pull back completely.

Brenda: (She smiles big.) You're evil. (I am probably the first guy in her twenty-one years of life that has ever pulled this on her. Although, she's lovin' every minute of it.)

Brenda: Where should we go?

Swingcat: You're very forward. Am I nothing but a sausage with feet to you?

Brunette: (Giggles) Yes.

Swingcat: Just making sure.

My friend and I end up going with the girls to a bar at their hotel. My friend is not vibing with the blonde. If they were the last humans on the planet I'd bet my right arm they wouldn't sleep together. They're avoiding each other like the plague. The blonde leaves.

Swingcat: Let's go to your room.

Brenda: I want to but my friend might have a problem with that.

Swingcat: If your friend gets jealous, we can have a threesome.

Brenda: (Laughs) Let me go talk to my friend. (She goes up to the room to talk to the blonde. And then comes back.) My friend feels that it would be rude of me to bring you back.

Swingcat: I just want you to be comfortable with the situation: we can go to my hotel or your room. It's your choice.

Brenda: Alright... I'll come with you guys.

When she walks into our motel room, she feels a little uncomfortable because there's only one bed.

Swingcat: Don't worry. My friend will sleep on the rollaway.

My friend: Nope. Absolutely not. I'm tired. I'm sleeping on the big bed. You guys deal with it.

Swingcat: Come with me. (I lead her into the bathroom.)

As soon we get into the bathroom, she pushes me against the wall. We start making out hard. She starts undoing my shirt and then my pants. I kiss and bite her ears and neck. I continue to use Push-Pull: Pulling her in and then Pushing her away, kissing her and then stopping. This puts her arousal on steroids.

Brenda: Your dick is so hard.

I smile and lift up her dress. I start rubbing her clit at the one o'clock position. She tries to put my dick inside her without a condom.

Luckily, I have one in my pocket. I jimmy up. We start doin' the nasty, but then she sees my friend trying to watch and feel uncomfortable.

We leave the room and go to a hotel across the street. We walk through lobby. I whisk her into a bathroom. We go into a stall and resume our sexual shenanigans.

This field report is good but flawed. Three mistakes: one, I talked too much. I was a bit of a circus monkey. I should have forced Brenda to be more of a proactive participant.

Two, I should have conditioned her to my physical touch from the get go. I didn't start touching her until late in the game.

Three, I started touching her crotch from the front. She really liked me. So it didn't matter. But doing this, risks resistance.

Field report # 2: Milk Jugs From Heaven: How To Have A One-Day-Stand:

I have a reputation for picking women up only in bars. Contrary to popular belief, I pick up an equal amount of girls during the day. This next field is an example of this.

In the middle of a hot afternoon in June, I decide to stroll around a local community college. As I'm traipsing around the campus, I spot a dirty-blonde with big green eyes and a cigarette in hand, sitting on a bench. Her milk jugs are big enough to start a dairy queen.

Swingecat: (In an authoritative tone) You're not allowed to smoke on the campus. Next time it'll be a thousand dollar fine.

She quickly puts out her cigarette.

Swingecat: I'm just kidding. Don't worry. I'm not faculty.

Milk Jugs: That was rude. You owe me a cigarette.

Swingecat: And you owe me an introduction.

Milk Jugs: I'm Ashley. (She puts out her hand.)

Swingecat: I'm Swingecat. (My hand wraps around hers.) We're gonna have a thumb war.

Milk Jugs: Okay... sound like fun.

I pin her thumb down with my index finger.

Milk Jugs: You cheated. That's not fair.

Swingecat: Thumb wrestling isn't real silly. I bet you were a teacher's pet in high school. You probably narked on all the bad kids like me. I hated girls like you.

Milk Jugs: I wasn't like that at all. In fact, I was one of the stoner kids always getting narked out for smoking weed.

Swingecat: Awesome...you're a bad ass (I high-five her, hold onto her hand, pull her off the bench, and spin her around.) What makes you a good cuddle buddy?

Milk Jugs: I love to cuddle and I give really good hugs.

Swingecat: Let's find out. (I hug her.)

Milk Jugs: Wow... I didn't notice before... but you're kinda short.

Swingecat: Normally I don't date girls your height. You're a little tall for me... but I'm willing to make an exception because you give good hugs.

Milk Jugs: You give good hugs to.

Swingecat: You can be in my cuddle buddy club.

Milk Jugs: (giggles) What's that?

Swingecat: We have special cuddle parties.

Milk Jugs: Cuddle parties... hmm...

Swingecat: If you come... no funny business. It's strictly nonsexual... it's all about the human connection.

Milk Jugs: I'm down. I love cuddling.

Swingcat: Awesome!

Then I spin her around again and hug her tight. I graze my lips against her ear. She hugs me tighter and moans under her breath.

Swingcat: (As I'm grazing my lips against ear, I whisper) That hug seemed a little sexual (then I push her away.) Let's try a nice, nonsexual hug. (I pull her back in and whisper in her ear) no funny business, okay?

Milk Jugs: Yeah... well... it's hard to contain yourself... when some strange man is getting me all hot and bothered.

Swingcat: An innocent man tries to give a loving hug and your imagination goes straight to gutter. Once again, my cuddle parties are strictly nonsexual.

Milk Jugs: I'll be sure to wear my nun costume.

Swingcat: Oh... I forgot to tell you... there's no clothes allowed at my cuddle parties.

Milk Jugs: That's fine. I love to be naked. I feel much freer.

Swingcat: Yeah... I couldn't agree more.

Milk Jugs: (She wags her index finger at me.) Do you go to school here or do you just sleaze on girls around campus?

Swingcat: (I wag mine back at her.) It's rude to point... don't point. I only sleaze girls who look like they wanna cuddle... maybe my intuition was off about you. (I turn my body away from her making her think I'm about to walk away.)

Milk Jugs: No wait. I do like to cuddle!

Swingcat: Good then. (I spin her around, hug her, and whisper into her ear.) You can be my new cuddle buddy.

Milk Jugs: I like that.

Swingcat: I'm tired of standing. Let's sit down. (We sit down on the bench.)

Swingcat: (I point at her dog-eared drawing book with my finger.) Are you an artist?

Milk Jugs: I'm trying to be. I'm taking an art class this summer.

Swingcat: Show me some of your drawings.

She starts showing me her different drawings.

Swingecat: Wow... they are really good.

She flips the page.

Swingecat: Wow... that looks like it was inspired by *The Persistence Of Memory*.

Milk Jugs: Oh my God... you're into Dalí?

Swingecat: Dalí? Who's that? I was referring to Lisa's painting on the *Simpsons*.

Milk Jugs: Actually the *Simpson's* borrowed that from...

Swingecat: (I interrupt her with) I was at the Salvador Dalí museum in Barcelona. Dali was known for his paintings, which honestly, I'm not a big fan of. But the museum in Barcelona is dedicated to his sculptures. He was an amazing sculptor.

Milk Jugs: Yes... yes... I know all about it. I've always wanted to go. Did you have a chance to see any Goya?

Swingecat: Goyim? There were lots of non Jews in Spain... but also a large Jewish population.

Milk Jugs: No no... the painter, silly.

Swingecat: Oh the painter. I thought *The Clothed Maja* was way hotter than *The Nude Maja*. She's much more attractive with her clothes on. My favorite part of Spain was seeing all the Gaudí buildings.

Milk Jugs: Gaudí's incredible. He was such a genius.

Swingecat: Yeah... I know.

Milk Jugs: You know way more than you let on.

Swingecat: And you're way better of an artist than you think.

Milk Jugs: Thank you.

Swingecat: I just moved into a loft down the street and need some artwork for it. Could you paint me something?

Milk Jugs: Sure.

Swingecat: Well, sketch me something right now.

Milk Jugs: What do you want me to sketch?

Swingecat: Surprise me.

Milk Jugs: (She sketches a drawing.) How's this?

Swingecat: Really good... but I don't think it's suited for my place. I think you really need to come over and see it.

Milk Jugs: Let me get your number.

Swingecat: Why don't you come over now.

Milk Jugs: I don't know if that's appropriate, I have a boyfriend.

Swingecat: Good... he can cook us breakfast in bed... but if the orange juice isn't fresh, I'm gonna club him.

Milk Jugs: (giggles) Um... I really shouldn't... he'd get mad.... He's kinda weird about that stuff. I know you're safe and aren't gonna do anything but...

Swingecat: (I interrupt her with) I was gonna show you my place, but now that you're being all weird about it, I'll just get someone else to do the painting... nice meeting you... bye. (Then I starting walking away.)

Milk Jugs: Wait... come back here.

Swingecat: Are you coming?

Milk Jugs: Um... you live close by, right?

Swingecat: Right around the block.

We walk off the campus. Then for a couple blocks.

Milk Jugs: Are we almost there?

Swingecat: Almost.

Then we get to my car.

Milk Jugs: Wait... I thought you said you live around the block?

Swingecat: I do. I'm just lazy. So I drove.

She gets in. We drive to my loft. She walks in. I show her where I want her to paint the picture. We go over ideas. Then I get her a alcoholic beverage. We go up to my patio to talk.

Milk Jugs: How old are you?

Swingecat: (I was 30 at the time.) I'm 30. You?

Milk Jugs: I'm only 19. Wow, you're so much older than me. You could almost be my dad. You were probably cute when you were younger.

Swingecat: Actually you're older than me. Because in girl years, you're 57.

Milk Jugs: Um... no... are you on crack?

Swingcat: If you look at models, they peak at around 17. By 18 they're over the hill. By your age, you practically need a walker. But I'll make an exception and be with an older woman. C'mon. Give your grandson a hug.

I put out my arms for her to hug me. She hugs me back. I start rubbing my lips on her ear. She's into it. So I start biting her neck. Then I start making out with her. Then I Push her away.

Swingcat: Ew... you tried to kiss your grandson.

Milk Jugs: You kissed me.

Swingcat: Why would I want to kiss a grandma?

Milk Jugs: 'cause you like kissing me.

She tries to kiss me. I kiss her back and then Push her away.

Swingcat: Mm... maybe. You are kinda hot for an older woman. Let me give you a tour of the rest of my place. (I take her hand and lead her to my bedroom.)

Milk Jugs: I like your bed.

Swingcat: Yeah... I have a special cuddle mattress. Try it out.

Milk Jugs: (she interrupts) but I have a...

Swingcat: (I cut her off) But no funny business. As I told you, I love cuddling but it's a nonsexual thing. It's all about the human connection. (I pat the bed with my hand.) Here, try it out.

She lies down. At first we just lay there. Then I start spooning her. Then I start kissing her ear. She's receptive. So I start rubbing her ass.

Swingcat: (I whisper into her ear) Feeling your ass is turning me on so much. Your ass is making my cock hard.

She opens her legs and I start fingering her. She's getting into it.

Milk Jugs: I just want to let you know we aren't having sex.

Swingcat: I don't believe you.

Milk Jugs: No... really... we are not having sex.

Swingcat: You don't even believe you.

Milk Jugs: : Ummm... (proceeded by giggles.)

Then we made monkey love.

Important note: she tested me and put up token barriers numerous times throughout the interaction. I diffused each one with a reframe.

Field Report # 3: 15 Minutes To Doing A Catholic Schoolgirl:

Sometimes it only takes a few short minutes to close the deal. Here's an example of that.

As I'm walking out of a Hollywood nightclub, my eyeballs glue onto a short brunette sporting Frankie B jeans, a wife beater, and a body I could only miss on days that end with Y. A red, plaid schoolgirl tie ropes around her neck, tattoos ornament her arms, and a diamond stud pokes through the same place Marilyn Monroe had her mole. She and her friend are walking past me.

Swingcat: (I get eye contact with both girls.) Hiii!

Girls: Hiii!!!

I high-five both girls, spin them around at the same time, and then Pull them into me. One is flanked to my right, the other, my left.

Swingcat: What makes you guys good cuddle buddies?

Her Friend: 'Cause we're the bestest cuddle buddies *ever*.

Swingcat: Let's find out (I hug both of them.)

Swingcat: That was good. But you guys can do better (I hug them again.)

Swingcat: That was great. You guys are now in the cuddle buddy club.

Girls: Yay!!!

Her friend's hug was firmer, letting me know that she's more receptive.

Swingcat: (I turn to her friend) If you were in kissing school, what grade would your kissing teacher give you?

Her Friend: An A, for sure.

Swingcat: Let's find out. (I kiss her.)

Her Friend: How was that?

Swingcat: I give it an A- just because there was too much talking.

Her Friend: C'mon. That was so an A.

Swingcat: (I turn my attention to the schoolgirl.) And how 'bout you?

School Girl: I'm not kissing you. You just kissed my friend.

Swingcat: In the cuddle club we don't have jealousy. If you don't know how to kiss, that's okay. Speak up.

Schoolgirl: Oh... I know how kiss.

I turn my attention away from her.

Schoolgirl: (She grabs me and kisses me) See.

Swingcat: I don't know. You guys are pretty even. Let's see what would happen if you joined forces and worked together. (Then I kiss both girls at the same time.)

Schoolgirl: Oh my God... that was crazy.

(My friend comes and whisks her friend off – thank God.)

Schoolgirl: Do you pull this scam on all the girls.

Swingcat: Only Catholic schoolgirls who dish out attitude.

Schoolgirl: I'm not giving you attitude. You're just very forward.

Swingcat: Well then... maybe you can't handle me.

Schoolgirl: Maybe you can't handle me.

Swingcat: You know what the problem is...

Schoolgirl: What?

Swingcat: We're too similar. I admit it. I've finally met my match. Let's call a truce. (I stick out my arms for a hug. And then whisper into her.) And that's exactly why you and I could never be friends.

Schoolgirl: I like your cocky attitude. It's cute.

Swingcat: You are very sarcastic.

Schoolgirl: Me sarcastic?! How 'bout you?

Swingcat: No... you're right. I'm the same way. (Then I spin her around. Bring her in close and put my lips up to her ear and whisper) And if we hung out, we'd have the best time making fun of everyone at their expense, but then we'd be Karmically tainted... so we should *never* hang out. (I Push her away.)

Schoolgirl: Why are you pushing me away, cuddle buddy.

Swingcat: Oh... I almost forgot... you're my cuddle buddy. Come here cuddle buddy (I put out my arms to hug her again .)

She hugs me.

Swingcat: (I rub my lips against her ear and whisper) You're a very pretty girl. But that isn't good enough for me. There are lots of pretty girls in this town. What do you have going for you besides your looks?

Schoolgirl: I dunno. I'm in a band. I'm a singer.

Swingcat: Let's hear something.

Schoolgirl: Right here?

Swingcat: Yeah... right here. Let's hear it.

She starts swinging the "Star-Spangled Banner.

Swingcat: That was amazing! (I grab her and start kissing her.)

We start kissing hard. I move my hands through the back of her hair and firmly grab a handful at the base. Then I grab her ass.

Swingcat: Oh my God. You're making cock so hard. (I put her hand on it.)

Schoolgirl: (She giggles and then trips and falls.)

I fall with her. We start making out on the ground. I rub her legs and ass. She get more turned on.

Swingcat: Take off your pants.

Schoolgirl: Take off my pants?

Swingcat: Yeah... take off your pants.

Schoolgirl: Okay. (She removes her pants.)

Then I slide my battle sword into her vajayjay.

I'm a little paranoid about police and there's a lot of people walking by. So I pick her up off the floor. But I cannot contain myself. So I prop her up against a wall and we start going at it again. Male passersby are high-fiving me as I'm taking care of business.

If you have a question or story for me, please pop me an email at: swingcatsuccessstory@yahoo.com.